

**An-Najah National University
Faculty of Graduate Studies**

**Harmonization and Intertextuality
in Translating Shakespeare's Sonnets
into Metrical Arabic Poetry**

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Harmonization and Intertextuality in Translating Shakespeare's Sonnets into Metrical Arabic Poetry

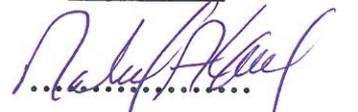
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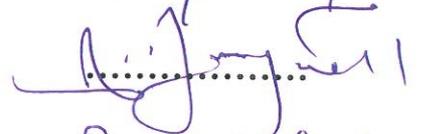
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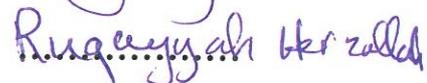
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Dedication

To my parents

and...

To the desperate soul of mine

To the naked life of his

Writing a bleeding line

to rebel on that and this

To the hazy frozen land

shouting in dark and fear

waiting one caring hand

can wipe the pent-up tear

Niveen Tinah

Acknowledgement

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إقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

**Harmonization and Intertextuality
in Translating Shakespeare's Sonnets
into Metrical Arabic Poetry**

المواءمة والتناص في ترجمة سونيات شيكسبير إلى قصائد عربية

أقر بأن ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي لدى أية مؤسسة تعليمية أو محلية أخرى.

Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student Name: اسم الطالب:

Signature: التوقيع:

Date: التاريخ:

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List of abbreviations

CPs	Coined Patterns
LP	Literal Production
SP	Simiproduction
AP	Alter-production
DP	Deproduction

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Abstract

For centuries, sonnet translation has become the interest of many scholars and researchers, and they have brought many strategies and methods to theorize the process of sonnet translation. However, the existing translations of sonnets do not have the aesthetic value of the source texts, and that by using certain techniques; the translator can render a better translation. This thesis demonstrates the importance of harmonization and intertextuality as by-techniques in rendering metrical translations of Shakespeare's sonnets by examining Bader Tawfieg's translations of sonnets 18, 91 and 141. The analysis of Tawfieg's translation is based on Harmonization and Intertextuality of prosodic features, lexical choice and word order, as well as figurative language including metaphor and personification. The dissertation combines Hatim and Mason's (1990) approach of intertextuality, Abu Dieb's (2012) idea of harmonization, and Newmark's (1988) seven strategies in translating metaphors. And the researcher coins four patterns to harmonize the intertextual references of Shakespeare; literal production, simiproduction, alter-production and deproduction. At the end of the dissertation, the researcher concludes that it is very important for poetry translators to have enough knowledge about the intertextual places in the two

languages, and that this knowledge contributes to solve the problem of sonnet translation, and helps the translator to choose better or more appropriate words and structures in his/her translation. And that such knowledge serves to translate Shakespeare's prosodic features, his dedicative lexical choice and word order, as well as Shakespeare's figurative language by harmonizing the intertextual signs into Arabic. So the translator produces a target text (TT) of aesthetic value that is not less than the aesthetic values of the source text (ST).

Chapter one

1.1 Introduction

Shakespeare's sonnets have attracted the attention of many translators in many parts of the world. This is due to the important status of the sonnets and their aesthetic values, and to the obstacles that arise when attempting to translate them. Over the years, many scholars made great efforts in this field, and tried to theorize the process of translating Shakespeare's sonnets, or to build up a model which can serve as a source for poetry translation in general, and more particularly for sonnet translation.

In the 20th century, many strategies are brought into poetry translation studies. However, most of those strategies and methods do not serve to render a translation that preserves the poetic aspects of the sonnets, as well as their aesthetic value. For example, literal translation alone leads to translation losses since "when the sense lies in sentences and contexts, and not in the composites of meanings for individual words, the flavor of the work must be captured intuitively, not analytically." (Eoyang, 1994: p.102) and "... absolute verbal accuracy is less desirable than reproducing the tone of voice and rhythm of the original" (O'Brien, 1966: p.84). Another example is poetry into prose translation by which the translator sacrifices the prosody of the ST. And it is agreed by many scholars including Giles (2009) that prosody should be preserved because it contributes to meaning and to the aesthetic value of the poem.

However, harmonization and intertextuality are exceptions. In fact, poetry is of a dynamic nature, which facilitates the process of harmonizing the intertextual and textual references of the ST, and so producing a translation that preserves all poetic aspects that contribute to pass the aesthetic worth of the ST to the target reader. Before discussing the issue of preserving poetic aspects in a translated piece of poetry based on harmonization and intertextuality, it is worth explaining exactly what we mean by these two methods and what their forms are.

Harmonization is refers to the “actions or processes that through matching and blending bring about agreement, reconciliation or standardization” Retrieved from (<http://www.moniqa.eu/node/255> on 2 July 2012). In translation, it is the process of bringing elements of the source language (SL) into agreement with accepted elements that exist in the target language (TL) building a standardized model for both texts that pays attention to all components concerning form and meaning. For example, Shakespeare’s “Shall I compare thee to a summer’s day” is harmonized by the researcher into *هل وجهك صيفٌ جدّابُ لا أشهى منه ولا أطيب*. In fact, the iambic pentameter of Shakespeare is harmonized into *al-Mutadarak* meter (فَعْلُنْ فَعْلُنْ فَعْلُنْ فَعْلُنْ) in Arabic while retaining Shakespeare’s meaning. Similarly, intertextuality is a way of accounting for the role of literary and extra-literary materials without paying a great attention to authorship. Kristeva (1986) argued that due to the effect of other texts on “readers' consciousnesses, texts are always filtered through "codes" which bring the weight of other, previous meanings with them.” This notion is relevant to Shakespeare’s sonnets translation in the sense that Shakespeare’s sonnets are a development of other previous texts in

both English and Arabic (Abu Dieb 2010). In addition, Shakespeare's sonnets contain many intertextual references that could be harmonized in the TL.

In brief, this thesis attempts to identify harmonization and intertextuality as reliable by-techniques to solve the problem of translating Shakespeare's sonnets into Arabic. The translation should retain Shakespeare's poetic aspects including rhyme scheme, rhyming words, meter and figurative language and simultaneously preserve the intended message, as well as the aesthetic value of Shakespeare's sonnets. This study also examines challenges and obstacles that arise in translating the sonnets into Arabic and attempts to build a model which can serve as a possible source for the translation of sonnets into Arabic.

1.2 Statement of the problem

Shakespeare's sonnets follow strict conventions and have special poetic aspects that make them difficult to translate without making sacrifices in form and meaning. Previous translations use many strategies and methods to help resolve the challenging areas in these sonnets starting from the semantic translation reaching to the cultural translation. However, none of those strategies or methods maintains all or most poetic aspects of Shakespeare's sonnets. But with harmonization and intertextuality, it is possible to translate Shakespeare's sonnets while retaining his poetic aspects and conventions by harmonizing them and by looking into the intercultural references trying to reproduce them in the TL.

1.3 Thesis questions

The current study attempts to answer the following questions:

1. How are harmonization and intertextuality important to the process of translating Shakespeare's sonnets into metrical Arabic poetry?
2. Is it possible to harmonize the intertextual signs of Shakespeare's prosodic features and components into any Arabic poetic tradition?
3. Can we reproduce the decisive lexical choice and word order of Shakespeare in the TL?
4. Can we translate the figurative language into Arabic?
5. Is the aesthetic value of the sonnets translatable?

1.4 Limitations of the study:

This research is limited to English-Arabic translation, but not the other way round. In addition, it studies Shakespearean sonnets that are written only by Shakespeare not sonnets that are Shakespearean in form but are written by other poets. Moreover, the thesis is limited to metrical poetry into metrical poetry translation, and does not include translating into free verse or prose. Finally, the theory of the study can be applied only by informed readers, or readers who are highly acquainted with poetic diction and techniques.

1.5 Methodology

This thesis tackles the concept of the translatability of Shakespeare's sonnets based on a descriptive and analytical practical

approach that pays attention to most poetic aspects. Actually, the study discusses the possibility of translating Shakespeare's sonnets into metrical Arabic poetry while maintaining their poetic features.

Shakespeare's sonnets 18, 91 and 141 are selected for the task of the study; Bader Tawfiq's translations of those sonnets are carefully examined. Then, they will be compared and contrasted with the STs, as well as, with other Arabic translations by Arabic poets including Makki Al-Nazal, Jabra Ibrahim Jabra and Futaina Al-Naeb. The selection of sonnets is based on the strict rhythm structure and meter, the high figurative language, and other poetic aspects that put the translators in a difficult position as the believers in the untranslatability of poetry claim. In addition, Shakespeare wrote 154 sonnets and the researcher chooses sonnet 18 as a sonnet from the beginning of the canon, sonnet 91 from the middle and sonnet 141 from the end. Moreover, the choice covers the different addressees by Shakespeare; the young man and the dark lady whom are presented to be eternal in Shakespeare's verses. Four alternative translations of Shakespeare's sonnet 18 utilizing four Arabic meters which are *Al-Kamel*, *Al-Mutaqarab*, *Al-Mutadarak* and *Al-Wafer*, as well as different translations of sonnets 91 and 141 are provided in the appendixes, in which Shakespeare's rhyme, figurative language and imagery are maintained. .

The thesis tackles the concept of harmonization in three areas. The first one is harmonizing the English prosodic system into Arabic paying attention to what is acceptable in Arabic prosody. The second is harmonizing the dedicative lexical choice and word order of Shakespeare

to a diction that has the same aesthetic value in the TL. The third is harmonizing the figurative language used in each sonnet based on semantic relationships such as synonyms, antonyms, homonyms and other possible relations.

Along the same lines, intertextuality is utilized in its basic form by detecting the intertextual references in Shakespeare's texts, and looking for the suitable pattern to harmonize those signs in the TL.

The model of evaluating is based on four patterns proposed by the researcher: literal production, simiproduction, alter-production, and deproduction. Each pattern has its usage and place in measuring the success or failure of the translation. The mentioned four patterns are coined from combining Hatim and Mason's approach of intertextuality, Kamal Abu Dieb's idea of harmonization and Newmark's seven strategies in translating metaphors. Therefore, the coined patterns (CPs) may serve to fix the problem of translating Shakespeare's sonnets into Arabic by utilizing each pattern when and where appropriate; an important part of the thesis will be dedicated to showing which pattern is more appropriate for each intertextual reference.

1.6 Definitions of terms

Many terms have different definitions based on the field in which they are used. The terms used in this thesis need to be defined in order to clarify the researcher's perspective of such terms.

The definitions are from the point of view of the researcher. Those terms include:

Harmonization: a method by which the translator makes the TT go in harmony with the ST to produce a translation that is very similar to the original text in terms of all the SL's features including form and content.

Intertextuality: it refers to the network of relationships among different texts. These relationships can be related to form, themes, styles or mechanics of verse. In addition, it is a perspective of translation indicating that any translation is a rewriting of the ST in addition to previous texts that affect the source writer's experience in which the intertextual signs are reproduced.

The sign: a term that refers to any linguistic and extra-linguistic component of poetry in both English and Arabic including prosody, lexical choice and figurative language. Based on this definition, all poetic components are considered signs.

Literal Production (LP): a pattern of harmonization by which the translator produces the intertextual sign literally without making any changes in the sign or in its reference.

Simiproduction (SP): a pattern of harmonization by which the translator substitutes the intertextual sign by another sign that has the same intertextual reference in the TL.

Alter-Production (AP): a pattern of harmonization by which the translator substitutes the sign and its reference by a different sign that can stand as an alternative in the target language.

Deproduction (DP): a pattern of harmonization by which the translator substitutes the sign by its sense in the target language.

1.7 Organization of the study

This thesis consists of four chapters. Chapter 1 is an introductory one that presents the introduction, the statement of the problem, thesis questions, limitations, methodology, definition of terms and thesis outline. Chapter 2 contains a review of studies that are related to poetry translation, Harmonization and Intertextuality, figurative language and the previous studies about translating Shakespeare's sonnets. The second part of the chapter 2 is a theoretical background that discusses harmonization and intertextuality in details talking about their forms, effects and relation to translating Shakespeare's sonnets, and defines the coined four patterns in details. Chapter 3 applies the theory presented in chapter two on three sonnets of Shakespeare; 18, 91 and 141. In this chapter the researcher compares Shakespeare's three sonnets with Bader Tawfiq's translations based on harmonization and intertextuality using the coined patterns as an evaluation criterion. The comparison is made in order to emphasize the importance of being aware of Harmonization and Intertextuality, and how such awareness leads to better renderings of Shakespeare's sonnets. Chapter 4 gives the final conclusions and recommendations.

Chapter two

Literature review and Theoretical Background

2.1 Literature review

It is proposed by Hatim and Munday (2004: 6) that translation is “the cognitive, linguistic, visual, cultural and ideological phenomena which are an integral part” of the “process of transferring a written text from SL to TL”, and “the written product, or TT, which results from that process and which functions in the socio-cultural context of the TL”. And it is agreed among scholars that the translation must closely reflect faithfully the messages of the ST. However, there are still many ongoing debates about the faithfulness in translating the syntax or form of the original text. Catford (1965) concentrates on formal equivalence that is concerned with the grammatical forms of the original text. On the other hand, Nida and Taber (2003) in their writings propose the dynamic equivalence that pays more attention to the message and its essence rather than being confined to the form or grammar of the source text.

However, it is still hard to achieve exact TL equivalence because of the syntactic, pragmatic and cultural differences between the SL and the TL (Bassnett 1999:1; Catford 1965:99; Newmark 1988:102). Neubert and Shreve (1992:2) claim that the text-type is what determines the possibility or impossibility of the text’s untranslatability.

Literary texts in general and poetry in particular have special properties which make the burden on the translator heavier and the task more exhausting. Such special language uses of poetry include rhyme,

rhythm structure, figurative language and essence. It is essential that the faithfulness and creativity of poetry translator should be proven in transmitting the beauty and essence as well as the intended message of the ST using TL words and structures that convey these values. In addition, the translator should produce a similar aesthetic value of the ST in the TL. Therefore, in addition to deep knowledge in the linguistic systems of both the SL and the TL, “the translator should understand and live the mentality and thinking of the [ST] writer and audience, on the one hand, and that of the [TT] readers, on the other” (Al-Azzam 2005:62). Haywood (1971: ix) by the same token said: “there is something to be said for literal translation, which, though apt to be stilted, sometimes gives the flavor of the original.” On the other hand, he adds that “free translation can produce better literature and pleasanter reading. Poetry should not be translated as prose: this is a certain road to boring the reader. So, verse should be translated in verse, almost invariably with rhyme”. In other words, Haywood praises literal translations, gives a pretty descent margin for free verse translation but he completely disqualifies prose translation. Thus poetry translators again should preserve both the beauty and the essence of the source poem as well as the intended message retaining all poetic aspects that contribute to this including prosodic features.

Lefevere (1975) concentrates on the process of translation and the effect of context on the ST and TTs. He adopts a descriptive approach taking the influences of time, place and tradition into consideration. He identifies his strategies used in seven English translations of a poem by Catallus. The first strategy is the phonemic translation that attempts to

reproduce the sounds of the SL to create the poem's phonetic image in the TL. The second is the literal translation that aims for "word for word" then "group for group" and finally "clause for clause". The other strategies are metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation. Then he concludes that it is more important to focus on semantic content than on meter, and that it is a myth to provide a proper literal translation. Apparently Lefevere discredits literal poetry translation? We are left with one option, namely to translate with a reasonably big margin of freedom.

Moreover, Holmes (1988) discusses poetry translation claiming that there is a strong relationship between the verse form that the translator chooses and the reflection his\her translation achieves. He also identifies four possible approaches to translating poetry into poetry. The first one is the "mimetic form" that retains the form of the ST without managing to be exactly identical with it. The second one is the "analogical form", which substitutes the SL poetic tradition for an appropriate TL poetic tradition. The third is the "content-derivative form" or "organic form" that allows the target translator to create form from the semantic material due to the inseparability of form and content. The fourth approach is the "extraneous form" in which the translator chooses a form that does not reflect the relation between form and content.

By the same token, Abbasi and Manafi Anari: 2004 (as cited in Niknasab, 2011: 6) mention various types of literal verse translation as well as different free translation strategies. Concerning literal verse

translation, they discuss phonemic translation, stanza imitation, meter imitation, imitation of the rhyme scheme, and literal blank verse translation in which the poetry translator attempts to give the literal translation of the content of the ST in blank verse without being confined to the rhyming pattern of the ST. with regard to free translation, they propose different strategies including rhymed translation, blank verse translation, and interpretation.

Scholars debate about the importance of translating the prosodic system. Many have emphasized that meter must be translated, and others have sacrificed the form and concentrated on meaning. On the one hand, Nida and Taber (1982) advocate the belief that the main purpose of any translated poem is to cause the same or at least a similar influence as the source one. They also claim that dynamic translation is used as a means to convey the message of a poem, the concepts and feelings that the author intends the reader to perceive noting that the poet uses implicit expressions that should be derived in addition to the explicit information.

On the other hand, Sayers Peden (1989) believes that the meter is part of the architectural construction of a poem and she provides a formula of “de-construction and re-construction” (1989: 14) and examines a process that reproduces the source poem in its most “architectural frame [and] its essential communication” (1989: 16) focusing on a sonnet, he suggests writing the plot “reducing it to an assemblage of words and lines that may convey minimal meaning, but no artistry” (1989: 16). He also states that the translation process can reveal the weaknesses in the source text.

Similarly, Gutt (1991) tackles the phonetics-dependent features that must be taken into account in the process of poetry translation. Such features include rhythm, verse, line length and predominance of sounds. Moreover, he believes that in order to interpret the speaker's intention, the translator should decode the contextual information in addition to decoding the linguistic contents.

By the same token, Giles (2009) focuses on the prosodic patterns of the source poem, and he insists on translating metrical poetry into metrical or strictly rhymed verses paying special attention to the beauty of sound and form, namely the meter or rhyme scheme. In fact, he claims that it is not adequate to represent the original meaning in the process of translation, and the translator should make every effort to reproduce or recreate such prosodic features as rhyme, rhythm, tempo and meter holding that the prosodic elements as indispensable to the aesthetic value of poetry. The author maintains that poems should be rendered into poems and rhyme is pre-requisite for translating rhymed originals saying that it is the only way of doing justice to the poetical compositions.

Besides form and meaning, scholars focus on culture in poetry translation giving it more importance than meaning or form. For instance, Al-Azzam, Al-Quran, and Al-Ali (2010) attempt to preserve only the cultural essence of Shakespeare's sonnet 18 after translating the sonnet into Arabic through the use of target language expressions that can have comparable influence on the target language reader without being committed to the SL. The authors say that the translator should have enough courage to "release himself/herself from the fortified cage" of the

ST allowing the translator to introduce new notions that convey and communicate the cultural essence and the aesthetic value of the ST, thus the authors are justifying violation of the literal structure of the original text.

Making use of earlier research on poetry translation, this thesis will focus mainly on the issues of harmonization and intertextuality as by-techniques to solve the problem of Shakespeare's sonnets translation. Dieb (2010), talks about the possibility of re-harmonizing Shakespeare's sonnets into their Arabic origin. In fact, the author claims that the art of sonnets is of Arab origin, and that the first sonnets were written one century before the earliest recorded sonnet by Giacomo da Lentini who was at the court of the Emperor Frederick II in Sicily (reigned 1220-1250). Abu Dieb has actually conducted a historical study which claims that Lentini was influenced by Arab poets such as Ibn Hamandies and Aubada Ibn Maa' Al-Samaa' who died in 1030. Abu Dieb even points out that some sonnet images are originally from Andalusia. The author gives two translations for each sonnet of Shakespeare; one is in a prose translation and the other is in poetry. In fact, he intentionally worked on re-harmonizing the Shakespearean poetic aspects into the Arabic rhetoric system bringing the sonnets back into agreement of what is acceptable in Arabic literature.

Moreover, Sara Stymne (2012) defines text harmonization as the process of "making two texts more similar". This means to transform the ST to become more similar -in some respect- to the TT or vice versa. She focuses on harmonizing four areas: compounding, definiteness, word

order, and unknown words. She actually concentrates on linguistic differences between the SL and TL which she addresses by applying transformation rules,

Harmonization opens the way to talking about naturalization, which is to make the translation sound natural in the TL. In fact, Tytler (1790), Belloc (1931), Bates (1943), Nida (1943), Jakobson (1959), Newmark (1988), and other contemporary translators have discussed natural translation wildly. Gutt (1999), for example, argues that a good translation should not read like a translation, but as a TL original. He claims that a translation is preferred to be so natural in its style that it is not different from an original in the TL. Similarly, Rahimi (2004: 58) mentions naturalness saying that "it is important to use the natural form of the receptor language if the translation is to be effective and acceptable. Furthermore, the translation should not have the sound or smell of translation. However, there are certain cases in which the translator needs to preserve the cultural signatures of a work of literature.

Another main strategy of our focus is intertextuality. Kristeva (1980) introduces intertextuality claiming that there is no original text. She refers to texts in terms of two axes: a "*horizontal axis*" connecting the author and reader of a text, and a "*vertical axis*", which connects the text to other texts. Kristeva declares that "every text is from the outset under the jurisdiction of other discourses which impose a universe on it".

Intertextuality is also defined and discussed in Hatim and Mason's *Discourse and the Translator*, they (1990:120) points out that "intertextuality is the way we relate textual occurrences to each other and

recognize them as signs which evoke whole areas of our previous textual experience.” In the same book they claim that “they [texts] are always dependent on the prior existence not only of clearly identifiable texts but also of general conditions of appropriateness that may, for example, govern entire genres.” They, actually assert that being aware of the intertextual elements of the text serves to facilitate rendering the ST meaning, helps to convey the writer’s ideas, and gives the written text a good chance to spread out between cultures.

In a similar manner, Xu Ying (2005) studies translation from the viewpoint of “intertextuality”. He quotes Kristeva, Barthes and Hatim’s perspectives of intertextuality, and develops a more applicable procedure that helps the translator to render intertextual places in poetry by combining Hatim’s approach with Nida’s “dynamic equivalence”. He claims that since different texts’ producers come up with different thoughts and beliefs, the process of transferring intertextual references in poetry allows different influence on readers in two distinctive cultures.

Similarly, Dr. Nabil Alawi, a teacher of translation at Al-Najah National University proposes (2011) intertextuality as a helping method in the process of translating poetry. He asserts that it is very important for translators to be aware of intertextuality saying that due to the claim that there is no original text, it is useful for translators to gain knowledge about textual patterns in both the TLs and the SLs. In other words, the translator should engage himself/herself in the translation process with the assumption that every stretch of language is likely to recur sometime somewhere which gives an understanding that every reading of a text is a

rewriting of it. Thus every translation is a rewriting of the ST which was originally written after many readings of different previous texts.

Shakespeare's sonnets have special features and patterns that make them difficult to understand and even more difficult to translate. Figurative language especially metaphor is one of the most noticeable translation challenges that arise in the process of translating any sonnet. Snell-Hornby (1988) introduces her ideas about metaphor translation based on the integrated approach. She believes that the metaphor's sense is specific to the culture in which the metaphor is said. She also claims that translation of metaphor should not be decided according to abstract rules, but must take the structure and function of the particular metaphor into consideration.

Likewise, Oshima (1995) proposes that metaphors are culture-specific, and are related to a particular society. However, he says that deeper analysis shows that the conceptual metaphors can be shared inter-culturally. Moreover, he refers to factors that influence the translation of metaphors. These factors include the creativity or novelty of the metaphorical image, the relation between the metaphor and its communicative function, the style of the author, and the metaphor's type. He concludes that the culturally related metaphors are difficult to translate, and the difficulty increases whenever the metaphor is closer to the culture in which it is said.

Different from the semantic, integrated and cultural perspectives mentioned earlier, Peiji holds a more pragmatic rather than theoretical approach. He (1980) summarizes three strategies to the translation of

metaphor. The first is literal translation. The second is substituting the SL image with an acceptable TL image. And the third one is converting the metaphor to sense

Newmark also followed a pragmatic approach. He (1988) proposes seven strategies for translating metaphorical expressions that can be presented as deriving from four alternatives: reproduction, substitution, paraphrasing and deletion. Newmark suggests that the translator can reproduce the same image in the TL, replace the image in the SL with a standard TL image which does not clash with the TL culture, translate the metaphor by a simile maintaining the image, translate the metaphor by a simile plus sense, convert the metaphor to sense, translate the metaphor by the same metaphor combined with sense, or delete the metaphor if it is redundant or does not serve a specific purpose.

In the field of translating Shakespeare's sonnets into Arabic, Jabra Ibrahim Jabra (1983) translated 40 sonnets of Shakespeare. He translates the sonnets faithfully in which he attempted to "reproduce the precise contextual meaning of the original within the constructions of the TL grammatical structures" (Newmark: 46). Despite the fact that the Arabic versions do maintain the ideas and text-realization of Shakespeare, they show little aesthetic value. In fact, it can be claimed that sonnets have been translated into prose without paying attention to any poetic aspect. Moreover, most metaphors were reproduced literally without any harmonization. For example, Shakespeare's "As on the finger of a throned queen, the basest jewel will be well-esteemed" is reproduced by Jabra as "كحجر من أبخس الجواهر يسمو قدره في إصبع سلطنة على العرش تربعت". In

addition, Jabra's playing with word order seems without a logical reason. For instance, "and often in his gold complexion dimmed" is rendered as "وأنا في صفحتها الذهبية يخبر الحريق".

By the same token, Tawfieg (1988) translates all Shakespeare's sonnets into Arabic. Similar to Jabra, Tawfieg follows the faithful strategy in his translation. He attempts to be faithful to the intention of Shakespeare. However, his translation also is not poetic, and it does not have the sense of Arabic literature. The only thing that is maintained is Shakespeare's words without preserving the author's form, style or even aesthetic value.

I believe that sonnet translation is an important, interesting and adventurous undertaking. My thesis makes an important claim about the possibility of translating Shakespeare's sonnets into metrical Arabic poetry. The researcher gives her own translations of Shakespeare's sonnets 18, 91 and 141 into different Arabic meters and rhymes and compares those to the different previous translations of the sonnets translated by Bader Tawfieg, Futima Al-Naeb, Maki Al-Nazal and Kamal Abu Dieb. The researcher develops her own approach to translating the mentioned sonnets based on Harmonization and Intertextuality. The researcher combines Hatim and Mason's approach of intertextuality, Abu Dieb's notion of harmonization and Newmark's strategies in translating metaphors. She builds a model that can serve to render a better translation that maintains the aesthetic worth of the sonnets in the TL and preserves Shakespeare's poetic aspects. In this way, the researcher will solve the problem of the wanting previous translations of Shakespeare's sonnets.

Before analyzing Tawfieg's translations of the selected three sonnets, it is worth exploring our model of analysis. As said in previous pages, the evaluation of Tawfieg's translations will be based on a combined model of Hatim and Mason's intertextuality, Abu Dieb's harmonization and Newmark's strategies of translating metaphors. The following sections will discuss the three mentioned components of the combined model and then identify how combination takes place.

2.2 Harmonization

Harmonization is a prominent perspective in translation studies. It is a technique of making the ST in harmony with the TL's features and components; meaning to make the ST and TT similar. For example, Shakespeare's "Shall I compare thee to a summer's day" is harmonized by the researcher into أوجهك يا حياة القلب صيفٌ تجلى للوجود بكل حسن. Shakespeare's iambic pentameter is harmonized into *Al-Wafer* meter in Arabic while retaining Shakespeare's meaning.

In addition, Abu Dieb (1010) tackles the idea of re-harmonizing Shakespeare's sonnets into their Arabic origins. Abu Dieb's study is done from a historical point of view in which he re-harmonizes the form and the metaphorical expression. Based on this, the researcher uses four rubrics for harmonization that will help in evaluating the translations based on harmonization.

2.2.1 Meter and rhythm

Dictionaries of literary terms roughly refer to meter as a regularized rhythm. It is actually the arrangement of language in which

the accents occur at apparently equal intervals in time. Feet arise from the repetition of units of meter. And a foot is the smallest unit of rhythm in a poem which consists of two or more syllables. In English, meter is measured by the repetition of stressed and unstressed syllables. For example, an iamb is a foot that has two syllables, one unstressed followed by one stressed. An anapest has three syllables, two unstressed followed by one stressed.

However, Arabic meter is the arrangement of long and short syllables. The short syllable consists of a consonant followed by a lax vowel such as **بَ**. Long syllables, on the other hand, consist of a consonant followed by a tense vowel like **با**, a consonant followed by a lax vowel and another consonant, or a consonant followed by a tense vowel and another consonant. It is worth mentioning that Arabic prosody considers only the pronounced letters whether written or not. For example, the word "لكن" contains two long syllables; the first is "لا" and the second is "كن" in which both syllables consist of two consonants and a tense vowel in between.

Shakespeare's sonnets are on iambic pentameter in which the line contains five iambic feet. An iamb consists of an unstressed syllable followed by a stressed one. Arabic has ten feet; فاع لاتن ، فاعلن ، مُتفاعِلن ، فاع لاتن ، مستفعِلن ، مفعولاتُ ، فاعلاتن ، مستفع لن ، مفاعِلن ، مُفاعِلتن ، مستفعِلن ، مفعولاتُ ، فاعلاتن ، مستفع لن . These feet are the formation of sixteen Arabic meters in which each one has its own rhythm and repeated feet. However, it will not be our concentration to discuss these feet and meters in details.

2.2.2 Rhyme and rhyme scheme

Rhyme is the repeated sounds at the end of verses or lines of poetry. In English prosody, rhyme is measured by the ending sound including the final vowel sound and everything following it such as time, slime, mime, dime, etc... There are other types of rhyme such as double rhymes that include the final two syllables. e.g.: revival, arrival, survival, triple rhymes in which the final three syllables are included such as greenery, machinery, scenery, and near rhymes in which the final vowel sounds are the same, but the final consonant sounds are slightly different like fine, rhyme; poem, goin’

In classical Arabic, Abdel Aziz Ateiq (1987) explains that rhyme is mainly considered by the last consonant. This consonant may be silent like و and the poet is obliged to keep it silent all over the poem. Moreover, the poet may commit himself/herself to a short vowel after the consonant or any other inflection. What the poet produces in the first verse is a must in all verses of the poem.

Moreover, rhyme scheme is the pattern created by the rhyming words of a poem or stanza. And the same rhyme is usually designated by Latin letters, e.g. abab cdcd. Shakespeare’s sonnets follow the rhyme scheme abab cdcd efef gg. Such scheme is not there in the Arabic prosody. However, the Arabic prosodic system allows such scheme to be used in Arabic poetry. In addition, there are many similar schemes in the Arabic prosody that can do the job such as aaaa bbbb cccc dd, aabb cdcd efef gg and less similar like abcbdbefbfgbhb which is the rhyme scheme of the classical Arabic poem.

2.2.3 Lexical choice and word order

Words are important. But what is of more importance is how these words are ordered and in what matrix. An effective word in a certain context may be ineffective in another. Similarly, an influential word do very much less than required if it is in the wrong order or places. I believe that words are like fruits, and lexical choice and word order are the tools by which we harvest those fruits; we might have good fruits but the wrong harvester may destroy the whole tree.

Lexical choice is a term used to describe the words chosen by an author, which means using words that are very specific and descriptive of exactly what the author wants to say.

Choosing the proper word is important in all writings in general, and in poetry in particular because poetry is a focus on an idea. So choosing the proper word is essential to present the exact idea. Moreover, lexical choice is important to maintain rhyme and to preserve the rhyme scheme of the whole poem. In addition, lexical choice can have a symbolic significance of a certain aspect. For example, Machiavelli's lexical choice in his book *The Prince* (1533) symbolizes his frankness in criticizing the political power at that time.

By the same token, word order is the way words are arranged in the sentence. Most languages have a fixed word order. However, poetry is an exception. The poet is allowed to play with the normal order of words: the poetic license.

There are several functions of violating word order in poetry. First, it can serve to attain a certain rhythm or meter. Second, it is useful to preserve the poem's rhyme or rhyme scheme. In addition, the poem sometimes gains more aesthetic value by breaking the normal order of words. Finally, breaking word order creates a space for ambiguity, and thus increases the richness of the poem.

Shakespeare in his sonnets does not follow the normal word order in many cases. For example, sonnet 1 starts with an inversion; instead of saying "we desire increase from fairest creatures", he says "from fairest creatures we desire increase". Such markedness has an important effect on the verse's rhythm as well as on casting the light on the "fairest [creature]" who will be the focus of all sonnets. Another example is the line in sonnet 3 "But if thou live remembered not to be". This line has an inversion in the words "remembered not to be". This inversion has two alternatives; either to be read as "to be not remembered" "not to be remembered" i.e., to be forgotten or in order to be forgotten respectively. Thus, the inversion allows the line to carry two different meanings each one carries a distinct tone, one of warning and the other of accusation.

Harmonization in this area will be very useful. The translator can make use of semantic relationship including synonymy, antonymy and negation to make the ST and the TT go in harmony with each other. This means the translator may depend on such relations to harmonize the lexical choice and to play with word order to make the STs and the TTs as similar as possible. For example, "Shall I compare thee to a summer's day" is reproduced by Muhammed Anani as *ألا تشبهين صفاء المصيف*. Annai

here used the word صفاء despite the fact it does not exist in the ST. However, it gives the sense of beauty to the summer which is what is understood from the line of Shakespeare. Another example is inverting "الطيور تعود" to "الطيور تعود" in order to fit the rhyme in:

إلى بحر يافا الطيور تعود

وتكسرُ رِغم الجراح الحدود

2.2.4 Figurative language

Figurative language is one of the features that distinguishes literature in the form of the “suggestion or indirection, and imagination or invention” that characterize its method of expression (Egudu 1979: 3). There are many types of figurative language including simile, which means using the word “like” or “as” to compare one object or idea with another to suggest they are alike. Another figure of speech is metaphor, which states a fact or draws a verbal picture by the use of comparison. In addition is personification; it means to give human characteristics to an animal or an object. Alliteration is another figure of speech, which refers to the repetition of the same initial letter, sound, or group of sounds in a series of words. Last to mention here is hyperbole; it presents an exaggeration that is so dramatic that no one would believe the statement is true.

All languages actually, use figures of speech in poetry and in literary works in general. Shakespeare’s sonnets are full of different types of figurative language that give them much of their aesthetic appeal. Thus, those figures are necessary to be harmonized and reproduced to

maintain the aesthetic value of the sonnets. There are different patterns in handling figurative expressions in the TT. Since our focus here is to make the TT go in harmony with the ST, the researcher has produced four patterns to make the figurative language of the TT similar to those of the ST. The first pattern is *literal figuration* by which the translator reproduces the figure of speech literally in the TL. For example, “he is like a bee” can be translated as "هو كالنحلة". The second pattern is *simifiguration* by which the translator substitutes the figure of speech by another one of the same type; metaphor by another metaphor that has the same or similar intertextual reference. For example, Al-Naeb substitutes Shakespeare’s sonnet 18 rhyme scheme abab cdcd efef gg by aaaa bbbb cccc dd. The third pattern is alter-figuration; it means to substitute the figure of speech by an alternative figure of a different type such as translating a personification by a simile. For instance, “shadows start dancing” to be translated into "بدأت الظلال كامرأة راقصة". The fourth pattern is *defiguration*, which means to reproduce the sense of the figurative expression in normal speech such as translating "هو أسد في المعارك" into “he is brave in wars”.

2.3 Intertextuality

Intertextuality is the essential property of texts. Hatim and Mason claim that any text goes back to what precedes it adding to it what matches with the awareness of the writer. Thus, translation and intertextuality are strongly related. Hatim and Mason, actually, shed light on the function of intertextuality proposing that “intertextuality provides an ideal testing ground for basic semiotic notions in practical pursuits

such as translating and interpreting. It is semiotics at work". (Hatim and Mason, 1990, 121)

Hatim and Mason discuss three steps to recognize and transfer the intertextual reference putting the burden on both the reader and the writer while considering intertextuality as an aspect of reception and production. The first step is the encounter with the intertextual reference by which the translator searches for all intertextual elements in a text. The second step is that the translator charts the various routes by taking them back to their previous texts. Then the translator raises three questions based on the different types of those previous texts; the first one is concerned with the form, the second with the function, and the third pays more attention to the priority of one choice over the other in the reproduction of the sign. By those three steps the translator decides what aspects of the sign have to be preserved, and what aspects are to be eliminated through the process of translating such signs to different languages.

Intertextuality can be divided into two types; intentional and unintentional. Intentional intertextuality is when the writer or the translator is aware of the intertextual reference. On the other hand, unintentional intertextuality is when the writer or the translator is unaware of the intertextual reference. For example, *Siffien* is a war that happened between Muslims in 657; conscious intertextuality is to make use of the references of Siffen while knowing the conditions in which the war happened. However, unconscious intertextuality is to refer to *Siffen* just to describe any struggle between Muslims without being aware of any other circumstances. In translation, conscious intertextuality is our

focus since the translator needs to be aware of the intertextual reference, and such knowledge and awareness are what provide better translation. Unconscious intertextuality is actually, a good perspective in analyzing or describing the translation or the text itself rather than helping in bringing out a better translation.

In translating Shakespeare's sonnets, intertextuality can have different forms and aspects; this includes Shakespeare's rhyme scheme, lexical choice, figurative language and the poetic form (the sonnet as a poem/lyric of fourteen lines which addresses personal feelings such as love, friendship and faith). Once the reader recognizes that the poem in hand is a sonnet, s/he develops a certain understanding or prepares him/herself for certain meanings.

2.3.1 Intertextuality and rhyme

Shakespeare's rhyme "abab cdcd efef gg" is not totally his. But it goes back to other rhyme schemes preceding it. In fact, Shakespeare's form and rhyme have been influenced by other types of poetry such as Petrarch's sonnets in the early Italian renaissance in which each sonnet consists of fourteen lines, and have the rhyme scheme abba abba cdecde. Moreover, Shakespeare's experience also has been influenced by Christopher Marlowe's rhyme scheme abab cdcd efef...

In Arabic, *Rubáiyát* is a poem which contains many quatrains each of which consists of four lines with the rhyme scheme abab for the first quatrain, cdcd for the second one and so on. Another kind of *Rubáiyát* is

that in which the first, second and fourth lines of the quatrain have the same rhyme while the third line differs.

2.3.2 Intertextuality and lexical choice and word order

Each word has a special reference that distinguishes it from other words. In poetry, words are not haphazard. But the poet chooses them carefully to reflect a certain meaning. Therefore, the translator should be aware of those intertextual references in order to choose words that have the ST's references. Shakespeare painstakingly selects his words to convey a specific meaning. Thus, the translator of Shakespeare's sonnets should be conscious of such references to render a translation that preserves Shakespeare's experience.

Similarly, Shakespeare plays with word order to convey different purposes and aims including assertion in addition to fulfilling the meter and rhyme. In translation, translators also play with word order to attain certain goals containing the ones intended by Shakespeare. It is a complicated task to follow the intertextual references of playing with word order. However, good translator should be aware as much as s/he can of the different meanings and functions behind a certain word order.

2.3.3 Intertextuality and figurative language

Intertextuality and translating figurative language are closely related. The intertextual reference of any figure of speech is used based on the experience and awareness of the translator as well as his/her intention. This may actually differ from one translator to another in accordance with the amount of knowledge, the creativity of the translator

and the matrix of the text. For instance, comparing a lady with the sun has different intertextual references; it might refer to the girl's beauty, and it may be a clue that the lady went far away. The reference is determined by the matrixes of the text and its surroundings. For example, "غابت كشمس" has a different intertextual reference from "جمال حبيبتني شمس ونور النهار". So the translator should be aware of many pretexts in order to render the message in a proper way.

2.4 Newmark's seven strategies

Newmark (1988) proposes seven strategies for translating metaphors. And he means by metaphors "any figurative expression: the transferred sense of a physical word, the personification of an abstraction, and the application of a word or collocation to what it does not literally denote". (P: 107)

The first strategy is to reproduce the same image in the TL. For instance, "play with someone's feelings" can be translated into *يلعب بمشاعر الآخرين*. This strategy is the one used when the metaphor exists in the source culture as well as in the target culture. The second strategy is to replace the image in the SL with a standard TL image which does not clash with the TL culture. This strategy makes a good job when the image in the source culture has a different interpretation in the target one. For example, the white color refers to holiness and peace in Egypt while to mourning and unhappiness in China. Thus, a metaphor like *حبك أبيض* is better to be replaced by another image like replacing the color white with the color red that has the connotation of love in China. The third strategy is to translate metaphor by simile preserving the image. This is suitable

when the source and the target languages differ in using the comparison device systematically speaking. For instance, محمد أسد في شجاعته will have more value if it is translated by a simile “Muhammed is like a lion in courage”.

The fourth strategy is to translate metaphor or simile by simile plus sense. This gives the metaphor a more aesthetic value, or can be used when the metaphor is not clear. For example; “he is an owl” may be translated into هو ذكي مثل بومة. The fifth strategy is to convert simile to sense. This serves when the metaphor does not make sense in the target culture, or does not have that good value. For instance, “to keep the pot boiling” is translated into الاستمرار في العمل والمثابرة. The sixth strategy is deletion. This strategy is used when the metaphor has no practical meaning in the ST like “the eye of heaven” in Shakespeare’s sonnet 18 can be deleted and merely translated as الشمس. The last strategy is to translate metaphor by the same metaphor combined with sense to make sure that the metaphor is understood in the target culture. An example of this is أنت ماء حياتي is translated into “you are the water of my life and I cannot live without you”. By these seven strategies, Newmark has drawn a reliable framework to metaphor translation.

2.5 Combination

Theoretically speaking, Hatim and Mason’s approach in following the intertextual place in the process of translation is a good one. However, it is too complicated to follow such approach in the practical process of translation, especially in the step in which the translator has to decide which intertextual references take priority according to their importance.

Thus, the researcher suggests combining Hatim and Mason's approach of following the intertextual reference with Abu Dieb's idea of reharmonizing taking Newmark's seven strategies in translating metaphor into consideration.

The first thing that the translator should do based on this combined procedure is to detect all the intertextual places and signals of the ST. This step requires rich knowledge and awareness. The second step is to classify those signals and try to follow the development of the intertextual meanings in different texts in the SL. The third step to do is to look in depth in the TL, and to see if the intertextual references of the ST exist there in the TL and culture. Then the translator has also to follow the development of that intertextual reference in the TT. Finally, the translator makes his/her effort to produce a TT as similar as possible to the ST by harmonizing the ST's intertextual signals.

Moreover, there are four patterns to fulfill the last step. The first one I will call it literal reproduction; this means to reproduce the intertextual reference literally as it is. For example, to keep the rhyme scheme of the ST as it is in the TT, or to translate a certain metaphor literally and so on. This pattern is used when the intertextual sign has the same references in both the SL and the TL. The second pattern is simiproduction. This refers to substituting the intertextual sign by a similar one that has the same reference in the target language; meaning to preserve the reference but change the sign. For instance, to translate the word "بوم" which refers to bad luck in Arabic by a different word in English that has the same or similar reference. The translator here will not

keep "بوم" as it is since it has a positive connotation in English so it will not convey the intended message. The third pattern is alter-production, which means to substitute the intertextual sign of the ST by a different one that can stand as an alternative in the target language; for more elaboration, the pattern means to translate the sign by another one that has an alternative reference can stand in the TL. An example of this is to translate Shakespeare's pentameter by one of the Arabic meters, or to translate a figure of speech by an alternative figure; metaphor by personification and so on. The fourth pattern is deproduction. This pattern means to delete the sign and to substitute it by its sense that conveys the intertextual reference. This pattern may be practical when the sign does not influence the whole meaning, does not play an important role in the ST, or does not have an effective meaning in the TL or culture. For instance, "he acts like an owl"; this simile can be reproduced as يتصرف بحكمة instead of يتصرف كبوم if the simile itself does not symbolize something in the source text.

In brief, I suggest a combined model that serves in the process of translating Shakespeare's sonnets into metrical Arabic poetry. The model is based on Harmonization and Intertextuality by making use of Hatim and Mason's way of following the intertextual signs, Abu Dieb's notion of reharmonization, and Newmark's seven strategies in translating metaphors. The thesis discusses four patterns to be followed; literal production, simiproduction, alter-production and deproduction. By these patterns the translator of Shakespeare's sonnets is likely to translate them maintaining most poetic aspects of the sonnets as well as preserving the aesthetic value. That is to say, translators should be aware of so many

pretexts in which intertextual references can be chosen as the best rendering in translation. If by any chance translators have not been able to detect any “suitable” intertextual signals in the TL, they should just harmonize the SL references, and make them similar to what is in the TT.

Chapter three

Comparison of Shakespeare's Sonnets 18, 91, 141 to their Arabic Translations

3.1 Introduction

The present analysis provides a comparison of Shakespeare's sonnets 18, 91 and 141 with their Arabic equivalents. This section compares the original English texts with their Arabic counterparts in order to show the similarities and differences in the prosodic features, lexical, structural and as well as in the use of figurative language.

The overall aim is to determine the translator's success or failure based on harmonization and intertextuality, and to find out the great effect of being aware of the intertextual references of signs in source and target languages, as well as, being able to harmonize the source text's features to the target language. The three texts are compared to their respective translation and analyzed in terms of prosodic features, lexical choice and word order and figurative language.

The analysis of each text is presented in the form of tables and diagrams that include the three features of comparison, the similarities and the differences made along the whole text. The three English texts along with their translations are given in the Appendix.

The similarities and differences are judged from the perspective of Harmonization and Intertextuality. And the success or failure of the translations will be based on the combined model proposed by the researcher in the previous chapter.

3.2 Harmonization and intertextuality of the prosodic features

It is proposed by Goodman (2006) that prosody relates to the study of rhythm, stress, intonation, tempo, and related features of speech, and how these contribute to meaning. Moreover, it is known that poetry is distinguished from prose by its prosodic features. Since translation aims to convey the message of the ST, and prosody contributes to meaning, many scholars including Giles (2009) argue that translation must take prosody into consideration, and the translator must translate the form of the poem as well as its meaning. In this section, the researcher will examine harmonization and intertextuality in Tawfieg's (1988) Arabic translations of the sonnets in terms of meter and rhythm, rhyme, rhyme scheme and rhyming words. The focus will be on evaluating Tawfieg's patterns in harmonizing the intertextual signs of Shakespeare's prosodic system showing the importance of intertextual awareness and knowledge.

3.2.1 Harmonization and intertextuality of meter and rhythm

As said before, Shakespeare's sonnets are on iambic pentameter. In my scansion of the English version, I mark the stressed syllable with “-” and use “0” for the unstressed syllable so as to catch the foot of the poem. For example, the first stanza of Shakespeare's sonnet 18 is scanned as follows:

Table 1: The scansion of Shakespeare's sonnet 18

Shall I/compare/ thee to/ a sum/mer's day?	0 - \ 0 - \ 0 - \ 0 - \ 0 -
Thou art/ more love/ly and/ more tem/perate:	0 - \ 0 - \ 0 - \ 0 - \ 0 -
Rough winds/ do shake/ the dar/ling buds/ of May,	0 - \ 0 - \ 0 - \ 0 - \ 0 -
And sum/mer's lease/ hath all/ too short/ a date;	0 - \ 0 - \ 0 - \ 0 - \ 0 -

In Arabic, I use “-” for long syllables and "ب" for short syllables as follows:

من ذا يقا\ رنُ حسنَ كل\ مغرب ب صي\ \ فن قد تجلى

- \ - ب - ب - - ب - - \ - ب - \ - ب - ب

In fact, Bader Tawfiq does not use any meter or rhythm in his translations. Instead, he translates the metrical sonnets of Shakespeare into Arabic prose by which the sonnets lost much of their aesthetic value. Meter in Arabic poetry has a very powerful intertextual reference. To be more accurate, meter and rhythm is one of the most important components of Arabic poetry. The majority of Arab linguists and critics even distinguish poetry from prose by meter and rhythm. So instead of deproducing the meter in the TL, Tawfiq could have harmonized it to preserve the poetic spirit of the sonnets. Moreover, Shakespeare's rhythm has a practical function and it is not haphazard. To elaborate more, Shakespeare introduces the main point in the first stanza. After that, he tackles the problem. Then he sums up the whole thing in the couplet. Thus, translating Shakespeare's meter and rhythm is a necessity to maintain the intertextual reference of Shakespeare's form. Let us take the

first stanza of sonnet 18 as an example of Tawfieg's non-metrical translation:

هل أفا رنك بيوم من أيام الصيف؟

- - - - - ب - ب - ب - ب - ب -

إنك أحب من ذلك وأكثر رقة

- - ب - ب - ب - ب - ب - ب - ب -

الرياح القاسية تعصف ببراعم مايو العزيزة

- - ب - - - ب - ب - ب - ب - ب - ب - ب -

وليس في الصيف سوى فرصة وجيزة

- - ب - ب - - - ب - ب - - -

It is shown from the above scansion that Tawfieg follows no Arabic meter in his translation of the first stanza of sonnet 18 as well as in all Shakespeare's sonnets.

However, there are many Arabic meters that can serve to preserve the intertextual reference of Shakespeare's form. These meters are determined based on harmonizing Shakespeare's lines to the Arabic metrical system; this means to judge those lines based on short and long syllables rather than stressed or unstressed. After that, the translator looks for the most similar Arabic foot and decides the nearest meter.

The most possible and nearest meter may be *al-Mutadarak* meter in which its foot has four possible versions; either two long syllables (- -),

two short syllables followed by a long one (- ب ب), one long syllable followed by two short ones (ب ب -), or two long syllables with a short one in between (- ب -). An example of this is the first two lines of Shakespeare's sonnet 18 which can be scanned as follows

Shall I compare thee to a summer's day?

ʃəl 'aɪ kəm'per 'ði: tə ə sɛmərz deɪ

- - ب \ ب ب - \ - - \ - -

Thou art more lovely and more temperate

ðəʊ 'ɑ:t 'mɔ: 'lɔvli: ənd 'mɔ: 'temprət

- \ - - \ - - \ - - \ - -

As shown in the scansion above, each line of the two consists of four feet of "فعلن". So we can say that the above lines are on *al-Mutadarak* tetrameter. An example of this is the researcher's translation 3 of sonnet 18 below:

هل وجهك يومٌ صيفيُّ = لا أشهى منه ولا أطيبُ

بل حسنك سحرٌ خُلابٌ = وجمالك يا حبي أعذبُ

تتعجبُ وإذا الريحُ تناغي البرعمَ = في أيار فلا

يوماً ما ستروحُ ليبقى = حسنُ الصيفِ جمالٌ يذهبُ

Another possibility is *al-Mutaqarab* meter of which foot is called "فعولن" consisting of one short syllable followed by two long ones (- - ب).

This foot is seen in many lines. For instance, it is there at the end of line one, as well as in the middle of line three of sonnet 18:

Shall I compare thee to a summer's day?

ʃəl 'aɪ kəm'per 'ði: tə ə səmərz deɪ

--ب\ب\---\---

Rough winds do shake the darling buds of May

rəf 'wɪndz 'du: 'feɪk ðə 'dɑ:lɪŋ 'bʌdz əv 'meɪ

---\---ب\---\---

An example of this is Anani's translation of sonnet 18 below:

ولا يلبث الصيف حتى يزول

وفى الصيف تسطع عين السماء

ويحتدم القيظ مثل الأتون

وفى الصيف يحجب عنا السحاب

Another alternative is *al-Ramal* meter. The foot of this meter has three versions; it could be two short syllables followed by two long ones (- - ب ب) one long followed by one short and two long syllables (- - ب -), or three long syllables (- - -). An example of this is line two in sonnet 91:

Some in their wealth, some in their body's force

səm 'ɪn ðər 'welθ, 'səm 'ɪn ðər bɑ:di:z'fɔ:rs

--ب\----\----

Finally, it is also possible to harmonize the meter of Shakespeare's sonnets with *al-Kamel* meter in which its foot has different versions including two long syllables followed by a short then a long syllable - -) (- ب, two short syllables followed by one short then one long followed by another short syllable (- ب - ب ب), and three long syllables (- - -). An example of this is line 11 of sonnet 141:

Who leaves unswayed the likeness of a man

hu: 'li:vz ənsweɪd ðə 'laɪknəs əv ə 'mæn

- ب - - \ - ب - - \ - - -

In brief, Shakespeare's iambic pentameter is in harmony with four Arabic meters; *al-Mutadarak*, *al-Mutaqarab*, *al-Ramal* and *al-Kamel*. *Al-Mutadarak* actually is the nearest Arabic meter to the English iambic pentameter; however, the other three Arabic meters are also of good possibility and can serve conveying the intertextual reference of Shakespeare's meter. In spite of this, Tawfiq reproduces Shakespeare's meter sacrificing the intertextual reference, as well as the aesthetic value of the sonnets due to Tawfiq's unawareness of Harmonization and Intertextuality.

3.2.2 Harmonization and intertextuality of rhyme and rhyme scheme

A rhyme scheme refers to the pattern of rhyming lines in a poem. It is usually indicated using letters to show which lines rhyme. For instance, *ababa* indicates a five-line stanza in which the first, third and fifth lines rhyme, as do the second and fourth. Moreover, rhyme is determined by sound, not spelling. So "sea" and "see" rhyme despite the fact that each

word ends with a different letter. On the other hand, “through” and “though” do not rhyme because their last syllables do not match even if those syllables have the same spelling.

Most of Shakespeare’s sonnets have a specific rhyme scheme. The rhyme scheme of most of his sonnets is as follows: First stanza, abab; second stanza, cdcd; third stanza, efef; and the couplet, gg.

Arabic has many acceptable rhyme schemes that can serve in the process of translation. It even has very similar schemes to Shakespeare’s. Abu Dieb (2010) refers to intertextuality of the sonnet rhyme scheme saying that the scheme used in Shakespeare’s sonnets had been used by Andalusian poets before Shakespeare. He claims that it is possible to re-harmonize the Shakespearean rhyme scheme into Arabic schemes that had been used by Arab poets in Andalusia. Moreover, it is possible, as well, to harmonize the Shakespearean rhyme scheme into Arabic ones beyond the rhyme schemes used by Andalusian poets. For more elaboration, Arabic has many types of rhyme schemes. Thus, the translator could choose the scheme that may compensate the rhyme scheme of the ST.

Tawfiq (1988), however, does not follow a certain rhyme scheme in his translation of the sonnets. Sometimes he rhymes two following lines such as the couplet of sonnet 18:

فما زالت للبشر أنفاس تترد و عيون ترى
سيبقى هذا الشعر حيا، وفيه لك حياة أخرى

As illustrated above, ترى and أخرى rhyme with each other. On the other hand, Tawfieg does not follow a specific rhyme scheme in any sonnet. And many times we find a whole sonnet without any rhyme scheme even within two lines like in the translation of sonnets 91 and 141. Consider the third stanza of sonnet 141 that illustrates the point

لكن لا مداركي الخمسة ولا حواسي الخمس تستطيع
 أن تثني قلبي الأحق عن مباشرتك
 تاركا هيئتي البشرية الخارجية لا تملك أمر نفسها
 إنه عبد لقلبك المختال وخانع بائس

Taking intertextuality into consideration, Shakespeare's rhyme scheme is not totally of his creativity. He was influenced by other sonnet writers before. Since intertextuality is somehow a rewriting of previous texts while adding the new writer's experience, translation is also a rewriting of the ST as well as the other previous texts that had influenced the ST writer. In his translation of the sonnets, Tawfieg (1988) reproduces the rhyme scheme of Shakespeare. However, he could have harmonized it in a similar manner of harmonizing Shakespeare's meter.

In fact, *Rubáiyát* is a poetic form that is in harmony with Shakespeare's quatrains. Moreover, Arabic *Rubáiyát* has different forms. The *Rubáiyá* can have the rhyme scheme abab like the quatrain of Shakespeare, or aaaa like the following *Rubáiyá* by Diek al-Jin:

قُولِي لِطَيْفُوكِ يَنْتَنِي عَن مَضْجَعِي عِنْدَ الْمَنَامِ
 فَعَسَى أَنَامُ وَتَنْطَفِي نَارُ تَوْجِجٍ فِي الْعِظَامِ

جسدٌ تقلِّبه الأُكفُّ على فراشٍ من سقام

أما أنا فكما علمتِ فهل لوصلك من دوام

Rubáiyát also can have the rhyme scheme of aabb and aaba like many Arabic poems and translations. An example of this is Ahmed Rami's translation of *Rubáiyát Al-Khayam* (1925). However, Tawfiq unsuccessfully reproduces the rhyme scheme of the sonnets without making any harmonization, and without compensating the reproduction of the Shakespearean scheme by a similar or alternative one. Such reproduction shows lack of awareness and knowledge of harmonization and intertextuality leading to render a wanting translation.

It is worth mentioning that Al-Naeb rendered a translation of sonnet 18 using the rhyme scheme of *Rubáiyát* as shown in the following verses:

كم أشرقت عين السماء بحرها تلتهب

ولكم خبا في وجهها الذهبي نور يغرب

لا بد للحسن البهي عن الجميل سيذهب

فالدهر تغير واطوار الطبيعة قلب

3.2.3 Harmonization and intertextuality of the rhyming words

A rhyme refers to the repetition of similar sounds in two or more words and is mostly used in poetry. Rhyming words exist in most languages if not in all of them, and are used in poetry to increase the aesthetic value of a poem. In his sonnets, Shakespeare has used a strict rhyme that contributes to the poetic importance of his sonnets. And in the

process of translation, it is very important to maintain the strict rhyme of Shakespeare so his sonnets will not lose one of their values. In this subsection, we will look at the rhyming words in the translation of Tawfieg (1988), and how he deals with the rhyme of Shakespeare.

As mentioned earlier, Tawfieg (1988) does not follow any rhyme scheme in his translation. So he does not have rhyming words except in few cases such as the third and fourth lines of sonnet 18 as well as the sonnet's couplet.

Table 2: The rhyming words of Tawfieg's translation of sonnet 18 vs. the lines of Shakespeare

Line number	Shakespeare's line	Tawfieg's line
3	Rough winds do shake the darling buds of May	الرياح القاسية تعصف ببراعم مايو العزيزة
4	And summer's lease hath all too short a date:	وليس في الصيف سوى فرصة وجيزة
13	So long as men can breathe, or eyes can see,	فما زالت للبشر أنفاس تترد وعيون ترى
14	So long lives this and this gives life to thee.	سببقي هذا الشعر حيا، وفيه لك حياة أخرى

In the third line of the sonnet, Tawfieg uses العزيزة to refer to the “darling buds”. The used words are the literal translation of “darling” and it comes a rhyming word by literally translating the line following the Arabic syntax in which the adjective follows the noun and does not precede it like in English. In the fourth line, Tawfieg uses وجيزة to translate “has too short The only thing that Tawfieg does is that he chooses the word وجيزة and not any other synonym like قصيرة to make the line rhyme with the previous one.

In table 1 above, Tawfieg has committed himself to the same rhyme scheme of Shakespeare's couplet. In the first line of the couplet, he uses *يرى* a synonym of "see" and has rhymed the couplet by it. In the second line, he literally translates the line coming with the word *أخرى* to match the rhyme of the first line.

In sum, Tawfieg does not take Harmonization and Intertextuality of the prosodic features into consideration. Consequently, his translation has been without a certain or noticeable rhyme scheme or meter which leads his translations of Shakespeare's sonnets to lose a great amount of their value. In other words, he uses deproduction in the wrong place because deproduction is used when the intertextual reference has no practical function while Shakespeare's meter and rhyme scheme have an important function of increasing the aesthetic value of the sonnets.

After discussing the prosodic features under the basis of harmonization and intertextuality, the next section will tackle how Tawfieg deals with the lexical choice and word order.

3.3 Harmonization and intertextuality of the lexical choice and word order

Lexical choice and word order are two important skills of translation in general and of poetry translation in particular. Being aware of intertextuality helps the translator to choose the appropriate word in the proper order. In fact, every word has its own intertextual reference that differs from another. And every word order has its own and specific

function. Thus, the translator having such knowledge and awareness of lexis intertextual references serves to achieve better translations.

Shakespeare's lexical choice and his word order are of dedicated level. He chooses his diction in the appropriate way to serve conveying his message. Moreover, he plays with word order creatively to maintain prosodic features such as meter and rhyme. For example, Shakespeare plays with word order in line 6 of sonnet 141 "to base touches prone" instead of "prone to base touches" in order to preserve the rhyme scheme of the whole quatrain.

However, Tawfieg (1988) in his lexical choice and word order does not pay attention to the intertextual reference of words and their order. Moreover, St Jerome says that literal translation is not a good method when translating Holy Scripture and poetry, and he calls for sense for sense translation instead of word for word (Robinson, 1997). However, Tawfieg's translation is literal to the extent that puts the aesthetic value of the sonnets in a terrible predicament.

Tawfieg's unawareness of intertextuality is clear in several cases and occasions. His use of literal translation is exaggerated. He actually translates words by giving their literal translation without paying attention to the contextual matrixes or to the intertextual reference. For example, he translates the word "skill" in line 1 of sonnet 91 "some glory in their birth, some in their skill" as مهاراتهم. Actually, مهارة is a literal translation of the word "skill". However, the matrix of the word gives it a deeper meaning which refers to "الموهبة" or الملكة rather than مهارة since الموهبة is created with the man but المهارة is something learnt. Since

Shakespeare mentions birth which comes with the person without his/her interference, so موهبة is the word that comes with such analogy rather than مهارة.

Another instance is line 3 of sonnet 18 “rough winds do shake the darling buds of May”. Tawfieg translates the line into الرياح القاسية تعصف ببراعم مايو العزيزة. The word العزيزة is the literal equivalent for the word “darling”. However, the intertextual reference of the word عزيزة does not allow such word to be used with buds. Rather he could have used other words such as فاتنة or ساحرة that conveys the same meaning.

The other example is line 11 of sonnet 141 “Who leaves unswayed the likeness of a man” translated into تاركا هيئتي البشرية الخارجية لا تملك أمر نفسها. Shakespeare’s line means that the lady leaves Shakespeare without any self-control while the translation does not convey this meaning because the translator does not pay attention to the intertextual reference of the words and keeps the literal meaning without taking intertextuality into consideration nor making any sort of harmonization. In other words, Tawfieg could have harmonized the intertextual reference of Shakespeare’s line using a pattern of harmonization other than literal production. He could also use simiproduction something like تاركا نفسي لا تملك أمرها or any other similar translation that conveys the meaning.

Tawfieg’s unawareness of intertextuality is also shown in committing himself to the English word order starting with the subject while following the Arabic order that starts with the verb would be more appropriate. For example, line 3 of sonnet 18 “Rough winds do shake the darling buds of May” is translated as الرياح القاسية تعصف ببراعم مايو العزيزة.

Tawfieg literally renders the order of Shakespeare. However, following the Arabic order would be better since there is no need to topicalization because focus is on the verb here.

Another example is line 13 of sonnet 141 “Only my plague thus thou I count my pain”, which is translated literally as هكذا أحتسب بلائي هذا الكسب الذي أجنيه which is not clear enough to convey Shakespeare’s meaning. Tawfieg’s line has a weak Arabic structure that forces the meaning to be unclear because it contains two determiners هكذا and هذا while their references are structurally vague.

The third thing of Tawfieg’s unawareness of intertextuality is using inaccurate lexical equivalents. An example of this is the word “complexion” in line 6 of sonnet 18 which is translated as وجهه. The word “complexion” means skin or it can refer to skin color. And by translating it into وجهه, it makes a contradiction with the previous line that compares the sun with the eye of heaven:

Sometimes too hot the eye of heaven shines

And often is his gold complexion dimmed

تشرق عين السماء أحيانا بحرارة شديدة

وغالبا ما يصير هذا الوجه الذهبي معتما

The Arabic first line compares the sun to the eye of heaven and to a golden face in the second while using the complementizer هذا which grammatically should refer to the eye of heaven not to a new comparison.

Thus it would be more suitable to say هذه العين rather than هذا الوجه to preserve the intertextual reference of Shakespeare's lines.

Another example is line 10 of sonnet 141. Tawfieg translates the word "serving thee" as مباشرتك. The intertextual meaning of the word مباشرتك is "to make a sexual relation with you". How can a heart make a sexual relation? Instead of using inaccurate lexical equivalent of the word "serve", Tawfieg could have simply said أن تثني قلبي الأحمق عن خدمتك أو rather than مباشرتك since مباشرتك has a different intertextual reference from "serve".

Another area in which Tawfieg is shown to be unaware of harmonization and intertextuality, is using non-poetic language; words that are used in prose rather than in poetry. Such usage makes the translation less aesthetic value than the ST. An example of this is lines 5 and 6 of sonnet 91:

And every humor hath his adjunct pleasure

Wherein it finds a joy above the rest

لكل نفس نزعها التي تتفق مع سعادتها

وتجد فيها ما يسعدها دون سواها

Shakespeare means that everyone has his particular pleasure, something the person enjoys above everything else. Tawfieg conveys this meaning but he sacrifices the poetic sense.

Another example is lines 7 and 8 of sonnet 141 in which Tawfieg also uses non-poetic language:

Nor taste, nor smell, desire to be invited

To any sensual feast with thee alone

ولا تذوقي ولا شمي يرغبان بالاستجابة إليك

والانفراد معك في متعة جسدية

Again, Tawfieg sacrifices the poetic essence and maintains Shakespeare's meaning. Makki Al-Nazal, Iraqi poet and translator translates the line as follows:

ولا الذوق والشم استمالا رجولتي

لأنني بحمق القلب أصبحت مبهرًا

If we compare Al-Nazal's translation which pays attention to the intertextual reference of poetic language with that of Tawfieg that focuses on for the literal meaning only, we will find Al-Nazal's translation of more aesthetic value.

In a similar manner, Tawfieg uses wrong structure which leads to a different intertextual reference from Shakespeare; this means that he to sacrifice the proper structure of Arabic language which affects the whole meaning.

Table 3: Example of Tawfieg's structural mistakes

Number of line	Shakespeare's line	Tawfieg's translation
10\sonnet 18	Nor lose possession of that fair thou owest;	أو يفقد ما لديه من الحس الذي تملكه
12\sonnet 18	When in eternal lines to time thou growest:	عندما تكبر مع الزمن في الأسطر الخالدة
6\sonnet 141	Nor tender feeling, to base touches prone,	ولا شعوري الحساس يلبي لمسائك الفجة

In line 10 sonnet 18, Tawfieg renders the line literally without paying attention to the intertextual reference of pronouns in Arabic. Tawfieg literally separates the eternal summer of the beloved and his possession while using different pronouns; ك، لديك to refer to the eternal summer, and ه، لديه to refer to the beloved. It would be clearer to say ولن يفقد ما لديك من الحس الذي تملكه to maintain clearer intertextual reference of the pronoun.

Likewise, Tawfieg in line 12 sonnet 18 falls in literal translation without taking intertextual references into account. Shakespeare wants to say that his beloved will live in his eternal verses forever. However, Tawfieg's structuring of the words does not convey this meaning clearly. Jabra Ibrahim Jabra, for instance, uses the word يعاصر to make the whole meaning clear saying حين تعاصر الأزمان في أبيات خالدة. Similarly, Futaina Al-Naeb says in her translation of the line ستعاصرين الدهر في شعري.

Another thing to mention here is the addressee of the verse. According to some biographers of Shakespeare, Shakespeare's addressee is a young man till sonnet 126. The question that arises is whether the translator should preserve the addressee, or change him to a woman being bound by social surroundings (the matrix) of the text. Further, to harmonize means to produce a text that is compatible with the source text. How would the text be compatible if the writer of the original text refers, for example, to a man and the translator refers to a woman? In fact, Tawfieg favors one reading of the sonnets; he chooses to keep the addressee as s\he is; he translates sonnets 18 and 91 addressing a man while he addresses a woman in sonnet 141. However, it may be more

compatible in the TL if the text follows the target culture's norms. Thus, it would be more appreciated if Tawfieg addressed a woman in sonnets 91 and 141 rather than a man since the translation should go in harmony with TL's features and culture.

In line 6 of sonnet 141, Tawfieg translates word for word. Using such procedure affects the meaning. Shakespeare's line means that his sense of feeling will not respond to just anyone's touch. Moreover, Shakespeare does not specify the lady's touches in his description. However, Tawfieg says لمساتك الفجة. Tawfieg attaches the possessive pronoun "ك" to the touches, and makes the adjective فجة describe the touches. The word فجة means "the wide distance between two mountains. it can also refer to the distance between any two things" (Retrieved from <http://www.baheth.info/all.jsp?term=%D9%81%D8%AC%D8%A9> on 3 June 2012). So Tawfieg has not been successful in using the word "فجة" nor in using the pronoun "ك، لمساتك". Jabra's translation, however, is more proper; he translates the line as "وما يميل مني الحس الرقيق إلى اللمس الوضيع".

In addition, Tawfieg uses understatement where it is more appropriate to use words of the same weight of Shakespeare's.

Table 4: Examples of Tawfieg's use of understatements

Line number	Shakespeare's line	Tawfieg's translation
4	And summer's lease hath all too short a date:	وليس في الصيف سوى فرصة وجيزة
9	But thy eternal summer shall not fade	لكن صيفك الخالد لن يذوي أبدا

In line 4 of sonnet 18, Tawfieg's uses the word "فرصة" as an equivalent of the word "lease". The word "lease" means "عقد", and such

word in the context of the line has its weight and importance that should be rendered to the TL. Thus, it would be better if Tawfieg translates the line in a different way. Al-Naeb for instance says "إذ عقده المحدود ولى", which preserves the intertextual reference of the word "lease". Similarly, Jabra Ibrahim Jabra translates the same line as "وعقد الصيف ما أقصر أجله" in which he maintains the intertextual reference of "lease" as well.

In line 9 of sonnet 18, Tawfieg uses the word "خالد" as an equivalent of "eternal". The word eternal means "سرمدي" or "أبدي" rather than "خالد" especially in this case. In fact, the intertextual reference of the word "خالد" indicates that this word is not used with time, but "سرمدي" is a more proper word in such case like in the Quran "قل أرأيتم إن جعل الله عليكم الليل سرمدا إلى يوم القيامة من إله غير الله يأتيكم بضياء أفلا تسمعون 0 قل أرأيتم إن جعل الله عليكم النهار سرمدا إلى يوم القيامة من إله غير الله يأتيكم بليل تسكنون فيه أفلا تبصرون" (Sorat Al-Qasa: verses 71 and 72). In other words, the word "خالد" is used with tangible things such as human beings, places, or any others. On the other hand, "سرمدي" is more used with intangible things such as time and feelings.

There is an important area to focus on showing Tawfieg's unawareness of harmonization and intertextuality. It is that Tawfieg does not use connectors between stanzas in a way that violates the continuity of sense in the sonnet.

Table 5: Examples of the inexistence of transition markers between stanzas

Number	Shakespeare's verses	Tawfiq's translation
Stanzas 1&2 \ sonnet 18	<p>Shall I compare thee to a summer's day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date: ----- Sometime too hot the eye of heaven shines, And oft' is his gold complexion dimm'd; And every fair from fair sometime declines, By chance or nature's changing course untrimm'd:</p>	<p>هل أقارنكَ بيوم من أيام الصيف؟ إنك أحب من ذلك وأكثر رقة الرياح القاسية تعصف ببراعم مايو العزيزة وليس في الصيف سوى فرصة وجيزة ----- تشرق عين السماء أحيانا بحرارة شديدة وغالبا ما يصير هذا الوجه الذهبي معتما والروعة بأسرها تتلاشى عنها روعتها يوما ما بالقدر أو بالطبيعة التي قد تتغير دورتها بلا انتظام</p>
Stanzas 1&2 \ sonnet 91	<p>Some glory in their birth, some in their skill, Some in their wealth, some in their bodies' force, Some in their garments, though new-fangled ill, Some in their hawks and hounds, some in their horse; ----- And every humour hath his adjunct pleasure, Wherein it finds a joy above the rest: But these particulars are not my measure; All these I better in one general best.</p>	<p>يتفاخر بعض الناس بأنسابهم، والبعض بمهاراتهم وبعضهم يتباهى بثروته، وبعضهم بقوة أجسامهم ويتفاخر البعض بأثوابهم المماشية للعصر وإن كان منظرها قبيحا وبعضهم يتباهى بالصيد بالصقور والكلاب وبعضهم بالخيول والجياد ----- لكل نفس نزعته التي تتفق مع سعادتها وتجد فيها ما يسعدها دون سواها لكن معيار سروري ليس في هذه الملذات الخاصة لأنني أجمعها جميعا في مسرة واحدة شاملة</p>

Stanzas 1&2 \ sonnet 141	<p>In faith, I do not love thee with mine eyes, For they in thee a thousand errors note; But 'tis my heart that loves what they despise, Who in despite of view is pleased to dote;</p> <p>-----</p> <p>Nor are mine ears with thy tongue's tune delighted, Nor tender feeling, to base touches prone, Nor taste, nor smell, desire to be invited To any sensual feast with thee alone:</p>	<p>إنني لا أستطيع حقا أن أحبك حسبما تراه عيوني لأنها ترى فيك ألفا من الأخطاء لكن قلبي هو الذي يحب ما تزدرية العيون وهو سعيد بمداومة الشغف رغم كل ما أرى</p> <p>.....</p> <p>أذناي لبيستا سعيدتين بما ينطقه لسانك ولا شعوري الحساس يلبي لمسائك الفجة ولا تذوقي ولا شمي يرغبان بالاستجابة إليك والانفراد معك في متعة جسدية</p>
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In fact, transitions and linking words have an essential intertextual reference and they perform an important function in writing. They, actually show the reader the direction the writer is taking. In addition, they connect or link ideas within a paragraph and provide a bridge between paragraphs. As shown in the above table. Tawfieg does not have any linking word between the mentioned stanzas. Between stanzas 1&2 of sonnet 18, Shakespeare uses the marker “:” to connect stanzas together. However, Tawfieg starts the second stanza without any connector which affects the continuity of sense of the sonnet.

Similarly, in stanzas 1&2 of sonnet 91, Shakespeare uses the word “and” to join the first stanza with second one. But again, Tawfieg does not use anything to link the stanzas together.

In stanzas 1&2 of sonnet 141, Shakespeare links the two stanzas using the word “nor” while Tawfieg begins the second stanza without any

linkage with the first one which makes the stanzas sound as too separate quatrains.

In conclusion, it seems that Tawfieg does not have enough awareness and knowledge of harmonization and intertextuality in many contexts and structures, which forces his translations of Shakespeare's sonnets to lose their poetic soul as well as their accuracy and aesthetic value and weight in the target language. Moreover, he follows the pattern of literal production in most cases and does not give himself more free space opportunity to harmonize words and structures to improve his translation. Thus, he could have rendered better translation if he was more prepared to intertextuality and patterns of harmonizing the intertextual signs and references.

3.4 Harmonization and intertextuality of figurative language

There are different types of figurative language that may exist in a poem. The most noticeable figures of speech in Shakespeare's sonnets are metaphor and personification. The following analysis will tackle the patterns which Tawfieg uses in his translation. The discussion will be based on the researcher's four patterns coined in chapter II; literal figuration, simifiguration, alter-figuration and defiguration.

3.4.1 Metaphor

Merriam Webster online dictionary defines a metaphor as "a figure of speech, in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them" (Retrieved from <http://www.merriam->

[webster.com/dictionary/metaphor](http://www.webster.com/dictionary/metaphor) on 23 August 2012). Moreover, Lakoff (1993) states that metaphors are "fundamentally conceptual, not linguistic, in nature" (Lakoff, in Ortony, 1993, p.244). In fact, Shakespeare's sonnets have many metaphors that need to be taken into account in the process of translation.

Tawfieg uses two of the coined four patterns in translating Shakespeare's metaphors, namely literal figuration and defiguration. However, he depends mostly on literal figuration rather than the other three patterns that can make the translation go in more harmony with the ST, as well as with the TL's norms. Moreover, the successful or failure of his translation is based on the extent to which the pattern conveys the intertextual reference, as well as to the level of harmony to the TL's poetic and linguistic features.

The first pattern to be discussed is literal figuration, which means to reproduce the intertextual references of the metaphor literally as it is without making any change neither in the sign, nor in its reference. Tawfieg's usage of literal figuration has been appropriate in certain occasions but not in other ones. On the one hand, Tawfieg has been able to render the intertextual references of some metaphors properly while maintaining the aesthetic value of the metaphor. On the other hand, literal figuration used has not served in preserving the aesthetic value of other metaphors or conveying the proper intertextual reference. An example of good literal figuration is line 5 of sonnet 18:

Sometimes too hot the eye of heaven shines

تشرق عين السماء أحيانا بحرارة شديدة

This metaphor “eye of heaven” is literally produced as “عين السماء”. In fact, the Arabic collocation “عين السماء” describes the sun in Arabic poetry centuries before Shakespeare. Ibn Al-Zuqaq Al-Balansy, an Andalusian poet who was born in 1096 (Retrieved from <http://www.adab.com/modules.php?name=Sh3er&doWhat=ssd&shid=174> 14 July 2012) says "واغرورقت عين السماء وربما = رفعت كواكبها عليك عويلا". (Retrieved from <http://www.adab.com/index.php/modules.php?name=Sh3er&doWhat=shqas&qid=23086&r=&rc=2> on 31 May 2012). So we notice that the mentioned metaphor that is in Shakespeare’s sonnet is only a rewriting or a literal production of Al-Balansy’s metaphor, as well as of other previous poets before Shakespeare. This intertextual reference has been reproduced literally again by Tawfieg in his translation. In fact, such metaphor clearly shows the perspective of intertextuality in which no text is totally original. And such perspective serves the process of translation in the sense that both the ST and the TT are a rewriting; the ST is a rewriting of previous texts and the TT is a rewriting of the ST.

The following diagram shows the relationship between intertextuality and translating metaphors:

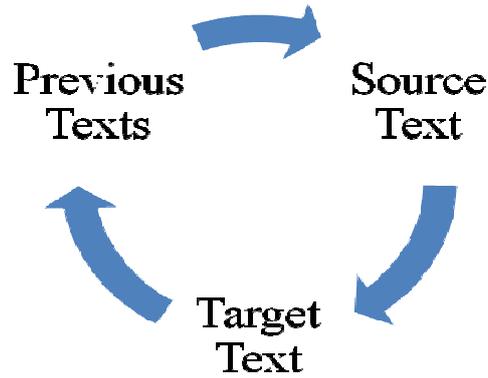


Diagram 1: The relationship between intertextuality and translating metaphors

Moreover, the above mentioned metaphor does not have a practical function in sonnet 18. Thus, another pattern is also possible. In fact, the translator can deproduce the metaphor, and translate the sense of it; meaning to translate “the eye of heaven” by "الشمس".

Another example of successful literal figuration is the extended metaphor in lines 9, 10, 11 of sonnet 91:

Thy love is better than high birth to me,
 Richer than wealth, prouder than garments' cost,
 Of more delight than hawks or horses be;

حبك لي أفضل من الأصل الرفيع
 وأعظم من الثروة، وأبهى من الثياب
 وأجل قدرا من الصقور والحياد

In fact, Tawfieg is successful by using literal figuration in rendering the above metaphor since the comparison itself is highly appreciated in the Arabic culture. Arabs actually are proud of high birth,

wealth, garments, hawks and horses. All those have an intertextual reference of high status and good reputation. Thus, making the beloved or any other addressee of more importance than all mentioned things creates a beautiful metaphor. An illustrating example of Arab being proud of the said things is the verses being proud of high birth written by Ibrahiem Al-Riahi, a poet who was born in Tunisia (1766): (Retrieved from <http://www.adab.com/modules.php?name=Sh3er&doWhat=ssd&shid=65> 28 July 2012)

لا غرَوا إن رَقَصْتَ أشباحنا طَرَباً وجرَّ أديالنا فخرأ على الشُّهْبِ
فإنما نحن عند الطَّاهر النَّسبِ اب ن الطَّاهر النَّسبِ ابن الطَّاهر النَّسبِ

(Retrieved from <http://www.adab.com/modules.php?name=Sh3er&doWhat=shqas&qid=83427&r=&rc=3> on 30 April 2012)

A third example of good literal figuration is in line 12 of sonnet 141 “thy proud hearts slave and vassal wretched to be”. Tawfiq translates the line as "إنه عبد لقلبك المختال وخانع بائس". In Arabic culture, being a slave to anything or anyone except God is something of low status, weakness, being poor or inferior to someone or something. Thus, literal figuration of this metaphor conveys the intended message of Shakespeare that his heart is inferior to the beloved one. In Arabic poetry, this metaphor exists as well. For example, Ibrahim Marzouf says:

وإنني له عبد على طول صدّه وإن كان من صدق المحبة في ملكي

On the other hand, Tawfiq’s literal figuration is not successful in other metaphors where complete literal production leads to an intertextual

reference that is not meant by the source writer, and affects the harmony of the text in a non-preferred way. An example of this is line 3 of sonnet 18 “rough winds do shake the darling buds of May” in which Tawfieg literally translates the word “winds” as رياح; plural rather than harmonizing the structure and translating it as ريح to convey the same intertextual reference of Shakespeare. In fact, the source metaphor and its translation carry the same sense. Both actually sound to reflect the short duration that the beauty of summer has. However, the Arabic word رياح has a positive connotation, and is improper to be used in describing something negative. It would actually, be better if Tawfieg used the word ريح instead of رياح. In fact, the word ريح has the negative connotation of wind as Quran says “إنا أرسلنا عليهم ريحًا صرصراً في يوم نحس مستمر” “Indeed, We sent upon them a screaming wind on a day of continuous misfortune”, while He uses رياح to refer to the positive connotation of wind “وأرسلنا الرياح لواقح فأنزلنا من السماء ماء فأسقيناكموه وما أنتم له بخازنين” “And We have sent the fertilizing winds and sent down water from the sky and given you drink from it. And you are not its retainers” (Retrieved from <http://www.altafsir.com/ViewTranslations.asp?SoraNo=15&Ayah=22&toAyah=22&Language=2&LanguageID=0&TranslationBook=0&Display=yes> on 23 July 2012). So Tawfieg falling in complete literal figuration influences the intertextual reference of the chosen words. It is worth mentioning that the Iraqi professor of Arabic syntax talked about the difference between "ريح" and رياح in an interview at Al-Shariqa TV channel (Retrieved from <http://www.youtube.com/watch?v=xMr9dbpTkZA> on 15 June 2012).

The second pattern used in translating Shakespeare's metaphors is defiguration. Similar to the first pattern, Tawfieg's use of defiguration varies. Sometimes he succeeds by deproducing the metaphor, other times deproducing the metaphor affects the harmony as well as the intertextual reference of the source text.

An example of successful defiguration is in line 8 of sonnet 141 "to any sensual feast with thee alone" which is translated by Tawfieg as *والانفراد معك في متعة جسدية*. In fact, "sensual feast" is a metaphor which literally means *وليمة الشهوة*. Such metaphor does not have a practical function in the sonnet. Moreover, it does not have that appreciated sense in Arabic. Thus, Tawfieg succeeds by rendering the sense only and deproducing the metaphor.

On the other hand, Tawfieg fails in other occasions by defiguration. In fact, he sometimes uses defiguration when the metaphor has a practical function in the sonnet which affects the harmony of the whole text, and changes the intertextual reference of the source words. An example of this is in line 4 in sonnet 18, "and summer's lease hath too short a date". Tawfieg defigurize the metaphor and translates the sense of it saying that *وليس في الصيف سوى فرصة وجيزة*. However, it would be better to keep the metaphor by which the translator maintains the intertextual reference and preserve the aesthetic value since the metaphor has a function in the source text and plays a role in demonstrating the temporal beauty of summer.

The following diagram shows approximate statistics of the used patterns in translating metaphors:

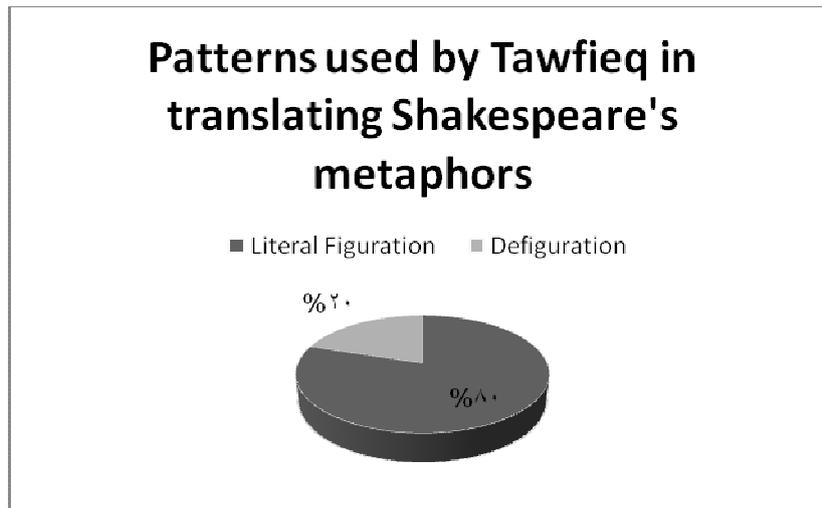


Diagram 2: Approximate statistics of the used patterns in translating metaphors

3.4.2 Personification

Personification is a figure of speech in which the writer gives human traits (qualities, feelings, action, or characteristics) to non-living objects (things, colors, qualities, or ideas). For example: The sky looked at me. The verb, look, is a human action. A sky is a non-living object. Shakespeare's sonnets contain many personifications. And the coming analysis will deal with patterns of which Tawfieg uses in translating Shakespeare's personifications, as well as the extent of success or failure to which Tawfieg reaches in rendering the intertextual references, and in making the source and target texts in harmony.

Tawfieg uses three patterns in translating Shakespeare's personifications; literal figuration, simifiguration and alter-figuration.

Table 6: Patterns used in Tawfieg's translation of personifications

Line number	Shakespeare	Tawfieg	Pattern
Line 10 \ sonnet 141	Foolish heart	قلبي الأحمق	Literal figuration
Line 11 \ sonnet 18	Nor shall death brag thou wanderest in his shade	ولا الموت يستطيع أن يطويك في ظلاله	Simifiguration
Line 10 \ sonnet 141	Serving thee	عن مباشرتك	Simifiguration
Line 14 \ sonnet 18	Gives life to thee	وفيه لك حياة أخرى	Alter- figuration

In the first example, Tawfieg literally translates the personification. In fact, both Shakespeare and Tawfieg give their hearts one of human qualities “being foolish”. This personification exists in the Arabic poetry since ages, and it has the same intertextual reference of that in Shakespeare's sonnet. Moreover, Arab poets used to describe the heart and the person himself as being foolish when he falls in love and follows the beloved despite everything and in spite of all constrains and restrictions. For example, Abu Al-A'ynaa' says:

وَمَا كَيْسٌ فِي النَّاسِ يُحْمَدُ رَأْيُهُ فَيُوجَدُ إِلَّا وَهُوَ فِي الْحُبِّ أَحْمَقُ
وَمَا مِنْ فَنَى مَا ذَاقَ بُؤْسَ مَعِيشَةٍ مِنْ الدَّهْرِ إِلَّا ذَاقَهَا حِينَ يَعْشِقُ

Thus, the reference of the personification is transferred from text to text in different languages. Being aware of this helps the translator to choose the most appropriate words that can render such reference.

In the second example, Tawfieg uses simifiguration in his translation. It is said before that simifiguration means to substitute the sign by a similar one that has the same or similar intertextual reference in

the target language preserving the same figurative language type. Both Shakespeare and Tawfīq use personification in their expression. However, each one of them uses a different action. While Shakespeare uses the verb “brag” which means "يتفاخر" in personifying death, Tawfīq uses the verb "يطوي" which means “to fold” to personify death. In fact, Shakespeare says that death will not be able to claim his beloved friend for his own. By the same token, Tawfīq says that death will not be able to fold the beloved in his shade. So both the writer and the translator personify death, but each one chooses a different human action. Similarly, Al-Naeb in her translation of the sonnet uses the verb "يزهو" to personify death.

In the third example, simifiguration is used again in which Shakespeare and Tawfīq personify the heart. However, Shakespeare is successful in personifying the heart as a servant using the performative verb “serve” while Tawfīq is illogical neither in his personification nor in his translation. In fact, Tawfīq uses the transitive verb "يباشر" to personify the “foolish heart”. The verb "يباشر" actually means to make the sexual relation as said in Quran: "أحلّ لكم ليلة الصيام الرقت إلى نساءكم هن لباس لكم وأنتم لباس لهن علم الله أنكم كنتم تختانون أنفسكم فتاب عليكم وعفا عنكم فالآن باشروهن وابتغوا ما كتب الله لكم وكلوا واشربوا حتى يتبين لكم الخيط الأبيض من الخيط الأسود من الفجر ثم أتموا الصيام إلى الليل ولا تباشروهن وأنتم عاكفون في المساجد تلك حدود الله فلا تقربوها كذلك" (verse 187, sorat Al-Baqara). Thus, Tawfīq is unsuccessful in his simifiguration because he chooses an improper action to personify the “foolish heart” which makes illogical intertextual reference.

In the last example, Tawfieg uses alter-figuration which, as mentioned before, is to substitute the sign and its intertextual reference of the ST by a different one that can stand as an alternative in the target language; meaning to translate the figure of speech by an alternative one; simile by metaphor, personification by simile and so on. Shakespeare in his line personifies his eternal verses using the action verb “give”. However, Tawfieg translates the personification by a metaphor as "ولك فيه حياة أخرى". In fact, the metaphor does not convey the exact reference of Shakespeare. However, Tawfieg’s rendering conveys the message and does not change the intertextual reference of Shakespeare’s personification.

The following diagram shows approximate statistics of the used patterns in translating personifications:

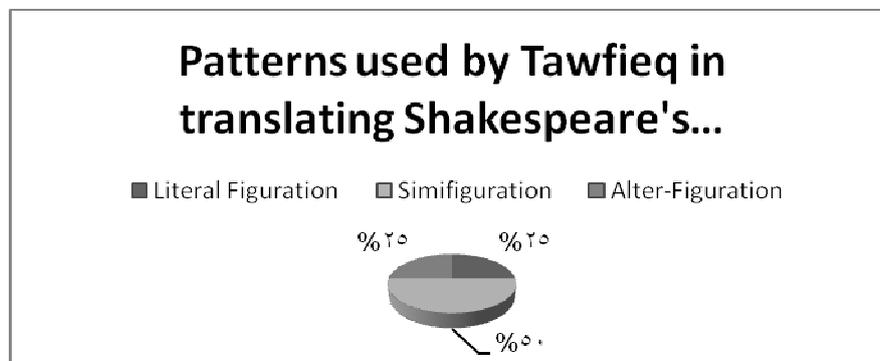


Diagram 3: Approximate statistics of the used patterns in translating personifications

In sum, Tawfieg is successful when he pays attention to the intertextual reference of the figures of speech in Shakespeare’s sonnets. However, it is shown that unawareness of the intertextual references of metaphors and personifications affects the harmony of the TT, and decreases the aesthetic value of the translation. Thus, the translator should

be of good knowledge of intertextuality to maintain the harmony of his\her translation. Moreover, he\she should be able to choose the suitable pattern to harmonize the signs to convey the proper intertextual reference based on the linguistic, syntactic and semantic features of both SL and TL.

The following diagram summarizes approximate statistics of the used patterns in translating figurative language:

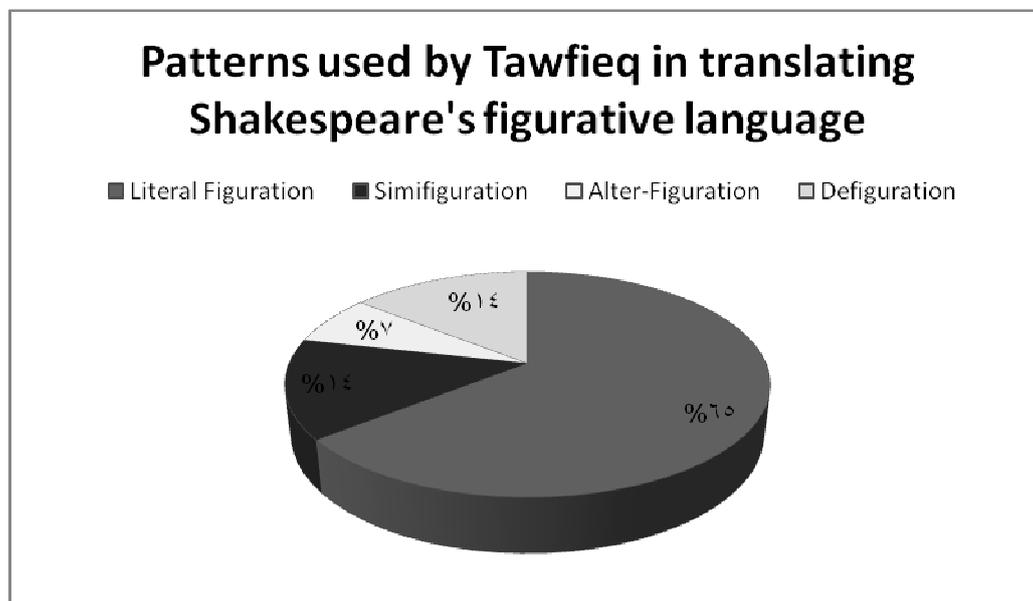


Diagram 4: Approximate statistics of the used patterns in translating figurative language

3.5 Conclusion

To conclude, Tawfieg seems that he does not have enough knowledge of suitable patterns to harmonize the intertextual references of Shakespeare's sonnets. Moreover, he is not aware of the importance of rendering the intertextual references of Shakespeare's poetic components in his translation. As a result, he focuses on two patterns only; he either literally produces the intertextual reference or deproduces it. He also does not give himself the enough space to make use of simiproduction nor

alter-production except in few cases. In addition, Tawfiq does not compensate the loss by creating noticeable patterns; he produces the sonnets without a meter nor a rhyme scheme, and he does not maintain the dedicative lexical choice and word order of Shakespeare. Finally, Tawfiq's rendering of the figurative language lacks more knowledge and awareness in most cases. And he could have produced a better translation that pays more attention to intertextuality and the intertextual reference, as well as to patterns of harmonization had he been more prepared to harmonization and intertextuality.

The following diagram summarizes approximate statistics of the used patterns of harmonizing the intertextual references in translating Shakespeare's sonnets:

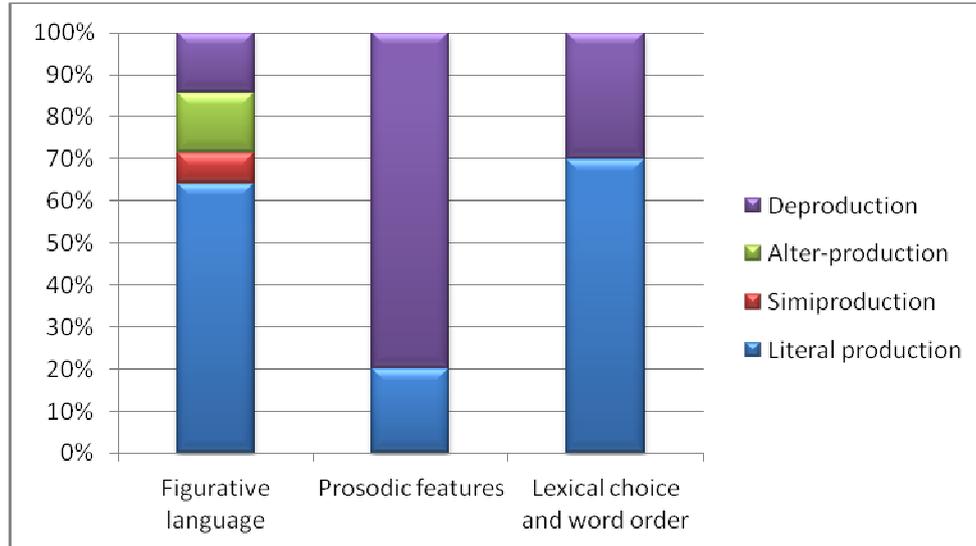


Diagram 5: Approximate statistics of the used patterns of harmonizing the intertextual references in translating Shakespeare's sonnets

Chapter four

Findings of the study and Recommendations

4.1 Findings of the study

This thesis concludes with the notion that it is very important for poetry translators to have enough knowledge and awareness of the intertextual networks in the two languages, and that this knowledge helps the translator to choose better or more appropriate words and structures in his/her translation.

Moreover, this thesis builds a model that contributes to evaluate the target text based on harmonization and intertextuality. The model is a combination of Hatim and Mason's approach of intertextuality, Abu Dieb's ideas of harmonization and Newmark's seven strategies of translating metaphors. In fact, the combined model creates four patterns to harmonize the intertextual signs of the source text; literal production by which the translator produces the sign literally in the TL, simiproduction by which the translator produces a similar sign that has the same intertextual reference, alter-production by which the translator produces an alternative sign that can stand in the TL and deproduction by which the translator deletes the sign and produces its sense only.

The thesis answers thesis questions as follows:

1. How are harmonization and intertextuality important to the process of translating Shakespeare's sonnets into metrical Arabic poetry?

Every text is a rewriting of other previous texts. Similarly, the TT is a rewriting of the ST. Thus a rewriting of those previous texts influences the source writer's experience. Based on this, Shakespeare's sonnets are a rewriting of other previous texts and their translation will be a new rewriting of those texts. Being aware of the intertextual signs and their references in those texts helps the translator to harmonize them into the TL based on the TL's features, and contributes to convey the intertextual references of the source text properly in the target text without violating the TL's features or rules by choosing the suitable pattern of harmonization. It is therefore essential for translators to read extensively in the domain of English and Arabic poetry so that his intertextual potentials are boosted.

2. Is it possible to harmonize the intertextual signs of the Shakespearean prosodic features and components into Arabic?

It is very important to translate the prosodic features of the ST. Fortunately, it is very possible to harmonize the intertextual signs of the prosodic components of Shakespeare including meter, rhyme scheme and rhyming words. To achieve this, the translator can choose one of three patterns; literal production, simiproduction and alter-production. The most suitable pattern to translate Shakespeare's meter in simiproduction; this means to translate Shakespeare's sonnets following one of the similar meters to the iambic pentameter used by Shakespeare; those meters are *Al-Mutadarak*, *Al-Mutaqarab*, *Al-Ramal* and *Al-Kamel*. Moreover, alter-production is also possible, which means to translate the sonnets following any other Arabic meter. Literal production is the most suitable

pattern to translate the rhyme scheme of Shakespeare; this means to follow the same rhyme of Shakespeare abab cdcd efef gg. However, simiproduction and alter-production are also possible. Concerning rhyming words, the translator can harmonize the structure of the lines to make them rhyme paying attention to the intertextual references of words, and avoiding forcing inaccurate equivalents to be used for the sake of rhyme.

3. Can we reproduce the dedicated lexical choice and word order of Shakespeare in the target language?

Fortunately, this is also possible by using one of the coined patterns. In fact, being aware of the intertextual references of words and structures helps the translator to choose the most suitable equivalent that contributes to conveying the source message. Moreover, playing with words order is a technique that can be used creatively by the translator to make the TT in harmony with the source text in terms of meter and rhyme and any other ST feature.

4. Can we translate the used English figurative language into Arabic?

Figurative language can be translated and rendered in the target language by harmonizing the intertextual references of the ST in the TL choosing the suitable pattern for each figure. In fact, literal figuration is used when the intertextual reference of the figure of speech exists in both languages and cultures; simifiguration is used when the sign has a different reference in the target language and keeping it will lead to change the meaning in the target culture, alter-figuration is used when

there is no similar sign that has the same reference in the target language and culture, and defiguration is used when the references does not have a practical function in the source text, and does not affect the aesthetic value of the source text to a large extent.

5. Is the aesthetic value of the sonnets translatable?

The translatability of the aesthetic value depends on the amount of creativity a translator has, as well as on his awareness and knowledge of H&I; the wider the translator's awareness of H&I is, the more the translation's aesthetic value increases, and the narrower the translator's knowledge of H&I is, the more the aesthetic value of the translation decreases.

In a word, Shakespeare's sonnets can be translated maintaining most poetic aspects including rhythm structure, rhyme, and figurative language while retaining Shakespeare's original message depending on Harmonization and Intertextuality as reliable ways of improving the process of sonnet translation. Moreover, each sonnet is a special case and has its own ways to deal with. However, harmonization and intertextuality can help in building a standard model for both English and Arabic poetic systems. In addition, translating sonnets is rewriting the Author's experience by harmonizing the intertextual linguistic and extra-linguistic references of the source text into accepted ones in the target text. And the way the translator understands the sonnet (and his/her understanding is largely based on his intertextual awareness and experience), as well as his level of creativity are what determines the

possibility of translating the linguistic and extra-linguistic levels as well as translating the essence of the source sonnet.

4.2 Recommendations

Since the purpose of the study is to preserve poetic aspects when translating Shakespeare's sonnets based on harmonization and intertextuality, I recommend working on the following two steps:

- Translators need to have some training courses where they are exposed to harmonization and intertextuality as by-techniques/ para-techniques/ supplementary techniques of translation; training should include the mechanics of verse and trainees may be alerted to areas of possible harmonization and intertextuality.
- Courses on harmonization and intertextuality may need to be integrated in the offerings of departments of translation. Courses may be in the area of the intertextual signs and their references in different languages in addition to patterns of harmonization.

Once such steps are achieved, the translation of poetry may not be exclusive to bilingual poets. And we will be able to prepare poetry translators who do not necessarily possess the talent of composition by focusing on the training of poetry translators.

Moreover, I recommend conducting further research on the following:

- Harmonization and intertextuality in Arabic-English poetry translation.

- Harmonization and intertextuality in translating Shakespearean sonnet in general, not only the sonnets written by Shakespeare.
- Harmonization and intertextuality of metrical poetry into free verse or prose.
- Harmonization and intertextuality in translating poetry by non-poets

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Appendixes

Appendix 1: Shakespeare's sonnet 18

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,

And oft' is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd:

But thy eternal summer shall not fade

Nor lose possession of that fair thou owest;

Nor shall Death brag thou wanderest in his shade,

When in eternal lines to time thou growest:

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

Appendix 2: Shakespeare's sonnet 91

Some glory in their birth, some in their skill,
Some in their wealth, some in their bodies' force,
Some in their garments, though new-fangled ill,
Some in their hawks and hounds, some in their horse;
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest:
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks or horses be;
And having thee, of all men's pride I boast:
Wretched in this alone, that thou mayst take
All this away and me most wretched make.

Appendix 3: Shakespeare's sonnet 141

In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 'tis my heart that loves what they despise,
Who in despite of view is pleased to dote;
Nor are mine ears with thy tongue's tune delighted,
Nor tender feeling, to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves unsway'd the likeness of a man,
Thy proud hearts slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin awards me pain.

Appendix 4: Tawfiq's translation of sonnet 18

هل أقارنكَ بيوم من أيام الصيف؟

إنك أحب من ذلك وأكثر رقة

الرياح القاسية تعصف ببراعم مايو العزيزة

وليس في الصيف سوى فرصة وجيزة

.....

تشرق عين السماء أحيانا بحرارة شديدة

وغالبا ما يصير هذا الوجهي الذهبي معتما

والروعة بأسرها تتلاشى عنها روعتها يوما ما

بالتدر أو بالطبيعة التي قد تتغير دورتها بلا انتظام

.....

لكن صيفك الخالد لن يزوي أبدا

أو يفقد ما لديه من الحس الذي تملكه

ولا الموت يستطيع ان يطويك في ظلاله

عندما تكبر مع الزمن في الأسطر الخالدة

.....

فما زالت للبشر أنفاس تتردد وعيون ترى

سببى هذا الشعر حيا، وفيه لك حياة أخرى

Appendix 5: Tawfiq's translation of sonnet 91

يتفاخر بعض الناس بأنسابهم، والبعض بمهاراتهم
 وبعضهم يتباهى بثروته، وبعضهم بقوة أجسامهم
 ويتفاخر البعض بأثوابهم المماشية للعصر وإن كان منظرها قبيحا
 وبعضهم يتباهى بالصيد بالصقور والكلاب وبعضهم بالخيل والحياد

لكل نفس نزعتها التي تتفق مع سعادتها
 وتجد فيها ما يسعدها دون سواها
 لكن معيار سروري ليس في هذه الملذات الخاصة
 لأنني أجمعها جميعا في مسرة واحدة شاملة

حبك لي أفضل من الأصل الرفيع
 وأعظم من الثروة، وأبهى من الثياب
 وأجل قدرا من الصقور والحياد
 وأن تكوني معي فإني أختال بك على زهو الناس أجمعين

لكن الشيء الوحيد الذي يشقيني أنك قد تأخذين كل هذا مني
 وتجعليني أتعس البؤساء

Appendix 6: Tawfiq's translation of sonnet 141

إنني لا أستطيع حقا أن أحبك حسبما تراه عيوني

لأنها ترى فيك ألفا من الأخطاء

لكن قلبي هو الذي يحب ما تزدرية العيون

وهو سعيد بمداومة الشغف رغم كل ما أرى

.....

أذناي لبيستا سعيدتين ما ينطقه لسانك

ولا شعوري الحساس يلبي لمساتك الفجة

ولا تذوقي ولا شمي يرغبان بالاستجابة إليك

والانفراد معك في متعة جسدية

.....

لكن لا مداركي الخمسة ولا حواسي الخمس تستطيع

أن تثني قلبي الأحق عن مباشرتك

تاركا هيئتي البشرية الخارجية لا تملك أمر نفسها

إنه عبد لقلبك المختال وخانع بأس

.....

هكذا أحتسب بلائي هذا الكسب الذي أجنيه

فهذه التي تحضني على اقتراف الذنب، هي التي تكافئني بالألم

Appendix 7: The researcher's translation 1 of sonnet 18

هل يومٌ صيفٍ كانَ وجهكُ يانعًا = بل أنتَ أكثرُ رقةً وجمالًا

مهما تُناغي الرِيحُ برعمة الضحى = يبقى دوامُ شذا المصيفِ عُضالًا

فالشمسُ قد تغدو لهيبًا حارقًا = أو قد تصيرُ ورا الغيومِ خيالًا

وجمالُ هذا الكونِ فان كُلهُ = لقليلِ حظٍّ أو لأمرٍ حالًا

لكنَّ حسنكُ يا حبيبُ مخلدٌ = في القلبِ باقٍ لا يُريدُ سؤالًا

حتى تقاليدُ المماتِ تراجعَتْ = ليظلَّ خلدكُ في القصيدِ كمالًا

لتعيشَ ما بقيتَ حروفٍ في الدنا = فيكونُ موتُ العاشقينَ مُحالًا

Appendix 8: The researcher's translation 2 of sonnet 18

أيوّم من الصيفِ وجهُ الحبيبِ؟

بل السّحرُ فيكِ أشدُّ وأحلى

ومهما تُناغي الرياحُ الحُبُوبُ

سيأتيّ نهارٌ ترى الصيفَ ولى

.....

فخذُ عندكِ الشمسُ إمّا لهبُ

وإمّا وراءَ السّحابِ تغيّبُ

وكلُّ جميلٍ بهيٍّ ذهبُ

لحظٌ قضى أو لأمرِ النصيبِ

.....

ولكنَّ حسنكِ خُلدٌ يدومُ

ولنَ تفقدي ما لديكِ أكيدُ

ومهما غرابُ المماتِ يحومُ

ستبقينَ عمراً بعمرِ القصيدُ

.....

وما دامَ في الكونِ عينٌ ترى

سنخلدُ في الشعرِ مهما جرى

Appendix 9: The researcher's translation 3 of sonnet 18

هل وجهك يومٌ صيفيُّ = لا أشهى منه ولا أطيبُ

بل حسنك سحرٌ خُلابٌ = وجمالك يا حبي أعذبُ

تتعجَّبُ وإذا الریحُ تناغي البرعمَ = في أيار فلا

يوماً ما ستروحُ ليبقى = حسنُ الصيفِ جمالٌ يذهبُ

هاك الشمسُ مثالٌ حيُّ = تتراءى للعين منيرةٌ

إمّا مثل النار وإمّا = خلف الغيم تغيبُ أسيرةٌ

كل جمال الكون سيلقى = مع باقي الأموات مصيرةٌ

ذاك يكون لقلّة حظّ = أو قدر يفرضُ تدبيره

لكن بهاءك سيدتي = خُلدٌ أبديُّ لا يغربُ

ينبضُ إشراقاً وبريقاً = لن يرحل منك ولن ينضبُ

حتى الموت لأجل جمالك = ينأى عن عينيك ويهربُ

لنظلي في شعري وحياً = يبقيك خلوداً لا يذهبُ

ومتى بشرٌ يتنفسُ موجودٌ وعيونٌ في رعدِ

ستعيشُ قصيدي وتعيشينَ بحضن الشعر إلى الأبدِ

Appendix 11: The researcher's translation of sonnet 91

البعضُ يفخرُ بالأنسابِ والحسبِ = وغيرهم بدهاءِ العقل والإربِ
 والبعضُ بالمالِ أو ما حازَ من دهبٍ = وآخرونَ بجسمِ عازمِ صلبِ
 والبعضُ يفخرُ بالأزياءِ أحدثها = مهما يكن في جمال الثوب من عيبِ
 وغيرهم بأصيل الخيل مفخره = والبعضُ مفتخرٌ بالصقر والكلبِ

وكلُّ نفس لها دربٌ إلى الأمل = على وفاق مع الأحلام والعملِ
 ترى به فرحًا ما مثله فرحٌ = وليسَ يوجدُ أبهى منه في الأزلِ
 أما أنا فطريقي ذاكَ مختلفٌ = ولستُ أفخرُ في أيِّ من الخللِ
 فإنَّ عندي شيءٌ واحدٌ وبه = جميعُ ما قد يزيدُ الفخرَ للرجلِ

هواكَ أفضلُ من أصلٍ ومن نسبٍ = عندي وأثمنُ من جاهٍ ومن حسَبِ
 أبهى لقلبي من ثوبٍ ومن بُردٍ = ولا يُقدَّرُ بالأموالِ والذهبِ
 ولا يقاسُ بخيلٍ قد يتيهُ بها = بعضُ الرجالِ ولا أغلى من الرُّتبِ
 إذا ملكتُ غرامي فيكِ يا أملي = أز هو بحبكِ بين الناسِ كالسُّحبِ

وإنَّ أخذتَ هواكِ العذبَ مبتعدًا = ستنزَعَنَّ جمالَ العيشِ من لغتي
 وسوفَ أحيا تعيسًا في الحياةِ ولنَّ = أحيا فخورًا لأنني فيكِ مفخرتي

Appendix 12: The researcher's translation of sonnet 141

هي ذي الحقيقة يا حبيبته فاسمعي = ليست عيوني من تحب وتعشق

فلقد رأيت فيك الخطايا جمّة = ألفا وألفا بل أشد وأعمق

لكن قلبي الغض يغفر ما ترى = فيك العيون ولا يلوم ويقلق

وبرغم ما رأيت العيون جميعه = يبقى الفؤاد ينبض حبك يخفق

.....

أدناي أيضا مثل عيني حالها = لا تستلذ بصوتك الصداح

ويداي لا تشناق لمسك في الخلا = إذ لا يزيد اللمس من أفراحي

حتى شفاهي لا تنوق لقبله = مهما دعيت لعطرك الفواح

.....

لكن حواسي الخمس لم تقدر على = إقناع قلبي أن يكف هواك

فبقيت عبدا للغرام وملكه = ورجولتي وإرادتي ترعاك

قلبا مطيعا إن أمرت وما لنا = أن نمنع الإحساس أو ننسلك

.....

ولقد كسبت من الإطاعة أني = كقرت بالألم الكبير ذنوبي

فالحب كان خطيئتي وعذابه = كان الطريق لكي تزول عيوبي

Appendix 13: Anani's translation of sonnet 18

ألا تشبهين صفاء المصيف
 بل أنت أحلى وأصفى سماء
 ففي الصيف تعصف ريح الذبول
 وتعبث في برعمات الربيع
 ولا يلبث الصيف حتى يزول
 وفي الصيف تسطع عين السماء
 ويحتدم القيظ مثل الأتون
 وفي الصيف يحجب عنا السحاب
 ضيا السما وجمال ذكاء
 وما من جميل يظل جميلا
 فشيمة كل البرايا الفناء
 ولكن صيفك ذا لن يغيب
 ولن تفتقدى فيه نور الجمال
 ولن يتباهى الفناء الرهيب
 بأنك تمشين بين الظلال
 اذا صغت منك قصيد الأبد
 فمادام فى الأرض ناس تعيش
 ومادام فيها عيون ترى
 فسوف يردد شعرى الزمان
 وفيه تعيشين بين الورى

Appendix 14: Al-Naeb's translation of sonnet 18

من ذا يقارن حسنك المغرى بصيف قد تجلى
 وفنون سحرك قد بدت فى ناظرى أسمى وأغلى
 تجنى الرياح العاتيات على البراعم وهى جذلى
 والصيف يمضى مسرعا اذ عقده المحدود ولى
 كم أشرفت عين السماء بحرها تلتهب
 ولكم خبا فى وجهها الذهبى نور يغرب
 لابد للحسن البهى عن الجميل سيذهب
 فالدهر تغير واطوار الطبيعة قلب
 لكن صيفك سرمدى ما اعتراه ذبول
 لن يفقد الحسن الذى ملكت فيه بخيل
 والموت لن يز هو بظلك فى حماه يجول
 ستعاصرين الدهر فى شعرى وفيه أقول:
 ما دامت الأنفاس تصعد والعيون تحدق
 سيظل شعرى خالداً و عليك عمراً يغدق

Appendix 15: Makki Al-Nazal's translation of sonnet 141

أراك بقلبي لا بعيني إذ أرى
وإن لمحت فيك اختلالاً ومُنكراً
ولكنّ قلبي رغم عيني وكرهها
شغوفٌ بما لم تبصراً وتبصراً
ولا أدني سرّت بما قلت حلوتي
ولا لمس الإحساسُ عُرياً ومظهراً
ولا الذوق والشّم استمالاً رجولتي
لأنني بحُمو القلب أصبحت مبهرًا
ولكنّ حبي رغم جهلي وجهله
ورغم عذابِ خلفِ القلبِ حائراً
أرى بؤسَ قلبي في الغرامِ طريقةً
لأمحوَ ذنبي في الدنا وأكفّراً

Appendix 15: Jabra's translation of sonnet 18

أبيوم من أيام الصيف أشبهك
لأكثر جمالا أنتَ وأشد اعتدالا
فالرياح العتية تجني على براعم أيار الحبيبة
وعقد الصيف ما أقصر أجله!
وعين السماء أنا تشرق بقيظ ملتهب
وآنا في صفحتها الذهبية يخبو الدريق
وكل حسن عن الحسن يوما يفترق
فاقدا زهوه بطارئ أو بمجرى الطبيعة المتقلبة:
أما صيفك الذهبي فلن يجري فيه الذبول
ولن يفقد الحسن الذي تمتلكه
ولن يفخر الموت بأنك تطوف في ظله
حين تعاصر الأزمان في أبيات خالدة
فما دام في الناس رمق وفي العيون بصر
هذا القصيد سيحيا، وينفخ فيك الحياة

Appendix 15: Jabra's translation of sonnet 91

يفخر البعض بأصله، والبعض بنير عقله
وفخر البعض بماله، والبعض بقوة جسمه
والبعض بردائه وإن يكن حديث الطرز بقبحه
ولكل مذهب في الهوى لذة تلزمه
فيها يرى نشوة تفوق كل النشوات
أما أنا فليست هذي الخصائص من نصيبي
بل لدي ما يفضلها جميعا لأنه أفضل ما في الدنيا كلها
هوأك عندي أفضل من شرف النسب
وأغنى من المال، وأبهى من البرد الثمينة
وأمتع من الصقور والحياد الأصيلة
وإذا ما امتلكتك فإنني أتيه بأني أجلُّ الناس قدرا
ولكني لأمر واحد أبتئس، هو- أنك قد تأخذ هذا
كله مني، فتجعلني أتعس الناس طرا

Appendix 15: Jabra's translation of sonnet 141

لست وأيم الحق أهواك بناظرِي
 إنهما يريان ألف عيب فيك،
 ولكن قلبي يهوى ما يزدريان،
 ويلذ له التوله بالرغم من النظر
 وما تطرب لأنغام لسانك أذني
 وما يميل مني الحس الرقيق إلى اللمس الوضيع
 لا الذوق ولا الشم منفردين يشتهيان
 الإقبال على وليمة الشهوة فيك،
 ولكن لا المواهب الخمس ولا الحواس الخمس قادرة
 أن تغري قلبا أحرق واحدا عن البعد عنك
 قلبا على الإباء الخلق بالرجال يقضي
 فيجعل مني لقلبك التائه كبيرا عبدا وبئس الرفيق
 وما أحسب مصيبيتي إلا ربحا لنفسي
 حبيبتني إلى الخطيئة تدفعني، ومنها تجازيني بالألم

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كلية الدراسات العليا

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اعداد
نفين عزيز محمد طينة

إشراف
د نبيل علوي

د. عبد الكريم دراغمة

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الملخص

حازت ترجمة سونيتات شيكسبير على عقول الباحثين والمترجمين لقرون عديدة، وقد حاول الكثيرون استنباط النظريات والوسائل التي من شأنها المساعدة على ترجمة الشعر بيد أن تلك النظريات لم تثمر وما زالت الترجمات المطروحة للسونيتات بحاجة إلى مراجعة من جوانب مختلفة، وما زلنا بحاجة إلى نظريات جديدة تساعد المترجمين على إخراج ترجمات أفضل من سابقتها. هذه الأطروحة تسلط الضوء على المواعدة والتناص كنظرية مشتركة تساعد المترجمين على إخراج ترجمات جيدة للسونيتات. تقوم هذه الأطروحة بتحليل ترجمات الشاعر بدر توفيق للسونيتات 18، 91، 141، ومقارنتها مع النص الأصلي من حيث المقومات العروضية، والاختيار اللفظي وترتيب الكلمات في الجملة إضافة إلى الصور البلاغية. تتحقق الدراسة بدمج نظرية باسل حاتم في التناص مع نظرية كمال أبو ديب حول مواعدة النص، واستراتيجيات نيومارك السبعة في ترجمة الصور البلاغية، ومن هذا الدمج ينتج لدينا أربع طرق لمواعدة التناص في النص الأصلي مع النص المترجم وهي الترجمة الحرفية، والترجمة المشابهة، والترجمة البديلة، وترجمة المضمون. وفي ختام الأطروحة يتبين لنا أنه من الضروري للمترجم أن يملك الخبرة الكافية بالتناص الموجود في اللغتين، وأن يكون قادراً على مواعدة كل تناص ليتمكن من ترجمة الجانب العروضي والاختيار اللفظي وترتيب الكلمات إضافة إلى الصور البلاغية في النص الأول لتخرج لنا ترجمة ذات قيمة أدبية لا تقل عن تلك التي للنص الأصلي.

