

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

**The Translation of Modern English  
Poetry into Arabic:  
Treating the Idiosyncrasies of  
Content and Form**

**By  
Samah Abdul Hakeem Fareed Jarrad**

**Supervisor  
Dr. Nabil Alawi**

**This Thesis is Submitted in Partial Fulfillment of the  
Requirements of the Master Degree of Applied Linguistics and  
Translation, Faculty of Graduate Studies, An-Najah National  
University, Nablus, Palestine.**

**2017**

## **Dedication**

To my rocks and my anchors who made it all possible,

To mom and dad I dedicate this thesis.

## **Acknowledgments**

First and foremost, all praise is due to Allah, the Most Merciful, the Most Compassionate, and the author of knowledge and wisdom, for the help and foresight that enabled me to complete this work.

William Ward once said “good teachers teach, great teachers inspire” and what a great teacher has he been. Words can never do him justice and what he taught me over the years is far beyond what words can ever express. I can only extend, my supervisor, Dr. Nabil Alawi my sincerest sense of gratitude for his constant encouragement and invaluable insights. His constructive comments and suggestions contributed to the completion of this thesis. The completion of this thesis would not have been possible without his excellent guidance.

Special thanks are also due to the members of examining committee, Dr. Abdel Karim Daragmeh and Dr. Mahmoud Shreeth, for their fruitful comments and feedback which contributed to the improvement of this work.

This work could not have seen the light had it not been for the unconditional love and support of the people I owe most to; my heroes. My sisters: Salma, Susan, Haneen and Leen, my brothers: Bashar and Mohammed and my sweet nephews: Yousef and Ilyas.

I also sincerely acknowledge the support of my colleagues and friends who were fully supportive throughout the period of writing this thesis.

## إقرار

أنا الموقعة أدناه مقدمة هذه الرسالة التي تحمل عنوان:

ترجمة الشعر الحديث من الانجليزية الى العربية:  
التعامل مع خصوصية 'فوضى' المضمون و الشكل

**The Translation of  
Modern English Poetry into Arabic:  
Treating the Idiosyncrasies of Content and Form**

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

Students name:

**Samah A.F. Jarrad**

اسم الطالب:

Signature:

.....

التوقيع:

Date:

التاريخ:

## Table of Contents

Subject	Page
Dedication	III
Acknowledgements	IV
Declaration	V
Table of Contents	VI
Abstract	VIII
<b>Chapter One</b> <b>Introduction</b>	
1.1 Background	1
1.2 Statement of the Problem	3
1.3 Questions of the Study	5
1.4 Significance of the Study	6
1.5 Limitations of the Study	6
1.6 Methodology	7
1.7 Aims of the Study	8
1.8 Theoretical Framework of the Study	8
1.9 The Research Map	12
<b>Chapter Two</b> <b>Literature Review and Theoretical Origin</b>	
2.1 Review of Related Works and Theoretical Background	14
2.1.1 Introduction	14
2.2 Modern Poetic Discourse	15
2.2.1 ‘Make It New’ and the Constraints of Intertextuality	17
2.2.2 Literary Neologisms as a Characteristic of Modern Poetry: Roots and Implications	18
2.2.3 Parallels between Modern Poetry and Anti-Language	20
2.3 Poetry: between Translatability and ‘Untranslatability’	22
2.3.1 Foregrounding in Modern Poetry: Theoretical Origins and Review of Related Works	26
2.3.2 The Impact of Modern English Poetry on Modern Arabic Poetry Movement	29

<b>Subject</b>	<b>Page</b>
2.3.3 Translation: Semantics and Meaning	30
2.3.4 Modern Poetry and 'Meaning Potential'	33
2.4 A Concluding Statement of the Chapter	34
<b>Chapter Three Data Analysis</b>	
3.1 Introduction	36
3.2 Data Analysis	38
3.2.1 Lexical Unconventionality	38
3.2.1.1 Literary Neologisms	38
3.2.1.2 Types of Neologisms	41
3.2.2 Grammatical Deviations	56
3.2.2.1 Deviant Morphology	56
3.2.2.2 Syntax in Modern Poetry- Deconstructing Constructions	59
3.2.2.3 Syntactic Inversion	64
3.2.3 Semantic Deviation: From Coherence to Fragmentation	67
3.2.4 Paralinguistic Deviations	72
3.2.4.1 Modern Poetry's Graphology	72
3.2.4.2 Text Shape	73
3.2.4.3 Letter Case (Capitalization vs. Decapitalization)	82
3.2.4.4 Punctuation	85
<b>Chapter Four Conclusion and Recommendations</b>	
4.1 Conclusions	90
4.2 Recommendations	97
Works Cited	99
المُلخَص	ب

**The Translation of  
Modern English Poetry into Arabic:  
Treating the Idiosyncrasies of Content and Form**  
**Samah A.F Jarrad**  
**Supervisor**  
**Dr. Nabil Alawi**  
**Abstract**

The difference of modern poetry from other poetic movements in English has made it the central focus of many researchers and scholars leading many of them to write about the ‘distinction’ of this type of literature. This study tackles the translation issue of modern poetry in view of the idiosyncrasies of content and form.

The study investigates the issue of foregrounding following Leech’s (1969) linguistic deviation theory with special focus on lexical, grammatical and semantic deviations with the assumption that the idiosyncrasies in the language of modern poetry are a result of the distrust modern writers demonstrate of the ability of language to convey meanings and the lack of communication that mars the modern realities. Leech’s model is further refined by adding paralinguistic deviations to the basket of idiosyncrasies of modern poetry with special emphasis on the graphological features of text shape, letter case and punctuation.

Through examining the various examples, one could infer that some translators who were sensitive to the importance of these deviations opted for

retaining them often by utilizing compensatory methods since it is difficult to replicate the exact same idiosyncrasies, especially in a language that belongs to a different family and does not have much in common with English, while others were heedless of the implications of these deviations and decided to change them, or to translate them in harmony with their reading and Arabic language structure and norms. Nonetheless, the researcher claims that there is no 'wrong' or 'right' translation; there is always a better translation or a translation that is closer to the source text. Each translation offers a different reading of a translated text that is influenced by the translator's metaphysics of presence and by his/her spatiotemporal realities.

The study concludes that these deviations are essential in augmenting the texts' meaning potential and obviating the fallacious notion of a 'transcendental signified' in addition to being a fundamental aspect in the formulation of a comprehensive reading of any modern poetic text, thusly making faithfulness in translating modern works imperative since any deviation from its modes of expression will blur the map of this forceful trend in the history of poetic evolution.



# **Chapter 1**

## **Introduction**

### **1.1 Background**

“That’s not it at all, that’s not what I meant at all” (T.S. Eliot, 1915).

Eliot demonstrates the distrust in language that modern writers convey through the words of Alfred Prufrock; he is misunderstood and his words are misinterpreted leading to his hesitation, confusion and lack of confidence. Prufrock is a consequence of the new civilization that produces, according to Eliot, mock heroic men who are incapable of carrying on a meaningful discourse.

This new civilization was the product of the sufferings brought upon humanity in the aftermath of two devastating world wars that tainted peoples’ lives with despondency and horror and an era of technological breakthroughs that changed the way the world operates. Concurrent with this shift in paradigms, there has been a shift in literary writing modes, as words revolted (Filreis, 2012) and a non-conventional, idiosyncratic and experimental type of poetry emerged in the early twentieth century. This ‘modernist’ type of poetry utilized different writing techniques which resulted in the production of an unprecedented kind of poetry.

Modern poetry differed drastically from its antedate nineteenth century Victorian poetry which was “a rather blurry, messy sort of period, a rather

sentimentalistic, mannerish sort of period” (Pound, 1968:11). What characterized this period was experimentation, skepticism and questioning as is maintained by Parab (2013: 2410)

Modern poetry is seen as a total break-down of old faith, idealism and convictions. Modern poetry appears quite skeptical of the old certainties and values governing Victorian poetry; it is dominated by the strong trend to question, examine and test whatever is accepted and followed consciously; there is a clear revolt in Modern poetry against its sense of stability.

In fact, the “Make it New” motto advocated by Pound seems to have been the prevalent spirit of that century. This ‘newness’ has resulted in a maximal exploitation of poetic license reaching a ‘pathological degree of abnormality’ (Leech, 1969:36).

This constant search for ‘the new’ and for meanings led modern writers to ‘quarrel’ with language, and the quarrel in turn led to different idiosyncrasies related to the content and form of what they wrote making the task of a translator difficult and, in most cases, not final. In addition to the experimentation in form, modern writers, particularly poets, did away with the unity of the line in favor of the unity of the poem that is to be reconfigured by the readers. The poem is seen as a unit that consists of a series of signs whose meanings are determined by each reader/translator regardless of the author’s intentions.

Since the relationship between language structure and function is a symbiotic one (Halliday, 1978), these deviations that modern poets deploy in

their texts are not coincidental, rather they are meant to foreground critical and strategic aspects of meaning and to open the text for interpretation, especially since the poem “could not survive without a readership who were willing to be active readers and active interpreters” (Whitworth, 2010:14).

As a result of the cultural and literary exchange between Western and Oriental traditions, modern English poetry has come to exert massive influence on Arab poets, so translating modern poetry from English into Arabic has become a must and was carried out at a massive scale.

Naturally, any translation venture into any literary text (novel, short story, poem... etc.) would pose serious challenges to the translator as s/he will encounter different aesthetics that are usually language specific. Of all literary genres, the translation of poetic texts is usually the most challenging as those are laden with literary devices and figurative expressions that are typically tied with phonetic and rhythmic features. In modern poetry, the challenge is taken to a higher tier, particularly because added to the ‘usual predicaments’ that translators of poetry encounter, those translating modern poetry have to deal with unorthodox, deviant linguistic and paralinguistic structures that modern poets harness.

## **1.2 Statement of the Problem**

The problem that this thesis wishes to address is double-faced. First, almost all translation scholars agree that the existence of a referential or

connotative meaning is a prerequisite to translation. In fact, the first attempt to verbalize a systematic translation theory proposed by Dolet suggests that the first ‘principle’ to be followed in the process of translation is to “perfectly understand the sense and material of the original author” (Munday, 2008:27). Drawing on Dolet, Tytler (1978:15) also maintains that the first step in any translation is to “give a complete transcript of the ideas of the original work”. This emphasis on the referential meaning of the ‘original work’ which is a ‘coherent whole’ continued up until the twentieth century when modern poetry first sprouted and parallel to it emerged new reading approaches.

Poems are chaotic and fragmented, ‘the author is dead’, meaning is fickle, ‘deferred’ and ‘differs’, subsequently language is no longer trusted as a vehicle for conveying meaning and translation is no longer a straightforward transferring of the now contested ‘meaning’ from one language into another.

The translator’s duty is to prepare a reading that accounts for all the parts of the poem and preserves all possible readings induced by the ST, but is such a comprehensive reading attainable in the light of the inherently problematic translation situation and the translators’ tendency to ‘resolve the polyvalence... and to impose a particular reading of the text’ (Hatim& Mason, 2014:11)?

Moreover, since the production of myriad readings in modern poems is usually a consequence of foregrounding which in turn is the result of what Leech (1969) refers to as a linguistic deviation, the translator, hereby, should

exert every effort to cover all perspectives implied in these deviations with the mildest imposition possible, but to what extent is this feasible?

### **1.3 Questions of the Study**

This thesis aims to give an answer to the following main question: how do translators deal with non-stable and often incomplete structures of modern writing that are responsible for the production of multifarious readings in modern poetry?

More specifically, this thesis aims to give answers to the following sub questions:

1. How do translators deal with lexically deviant elements (neologisms) and semantically idiosyncratic elements in modern poetic texts? Do they abandon their quest and fit those into the realm of the ‘untranslatable’? Or are there strategies that can be used to compensate for the losses that might accompany their translation?
2. How do translators deal with paralinguistic ST deviations such as the graphological features of text shape, letter case and punctuation, for example? Are those elements significant? And how do they contribute to the multiplicity of meaning?
3. How does the translator avoid imposing a reading on the original ST? Are there certain steps/strategies that translators should follow to avoid subjective renditions that might hinder reinterpretation?

## **1.4 Significance of the Study**

Upon researching related literature, one is able to infer that an infinite number of research papers and post graduate theses have tackled the linguistic, cultural and even technical challenges that translators encounter. Few, however, have addressed these challenges in relation to modern poetry and even fewer, accounted for the relationship between these challenges and the meaning potential of modern poetry.

This study gains further significance as it examines the challenges of translating modern poetry from the perspectives of the separate, yet intertwined fields of translation, linguistics and literature; these challenges will be thoroughly analyzed from the standpoint of each of these fields.

The study will eventually manage to describe and refine the strategies used in the transfer of deviant structures in modern English poetry in a manner that would ‘not reduce the dynamic role of the reader’ (Hatim & Mason, 2014:11).

## **1.5 Limitations of the Study**

The study at hand has restrictions and limitations that are worth referring to. First, the study is not exhaustive of every trope used by the modernists, rather it focuses on lexical, grammatical, semantic and paralinguistic (graphological) deviations.

Second, due to the lack of published translations for some of the study's material, the researcher had to resort to the translations of M.A. graduates in the field of translation for the purpose of analysis.

## **1.6 Methodology**

The thesis will be able to answer the raised questions via adapting a descriptive, qualitative approach of analysis. Drawing on Leech's (1969) model, a number of linguistic and paralinguistic deviations and idiosyncrasies encoded in a selection of modern English poems written by the modernist poets T.S. Eliot, E.E. Cummings and Ezra Pound will be thoroughly examined describing their relation to "meaning potential" or what Maleki & Navidi (2011: 30) call "innovative perception" and how they support or invalidate this concept; the thesis will rely on fourteen excerpts from representative modern English poems followed by Arabic translations; some of these are rendered by professional, published translators (Nabil Rageb, Mohammed As-Sayed Yousef, Abdul Wahed Lulu and Ahmed Al-Sha'lan) while others are produced by the graduates of the Applied Linguistics and Translation Master program at An-Najah National University, Palestine (Tasneem El-Shiek and Elien Amjad).

Moreover, after describing the texture of these deviations, the researcher will conduct a deep analysis of the lexical, grammatical and stylistic choices that translators have opted for and the extent to which these preserve the implications of the deviant structures.

Finally, the data will be reshaped (perhaps retranslated) –if needed- in a manner that would account for their potential of producing various interpretations.

### **1.7 Aims of the Study**

The current study aims at:

1. Analyzing the deviations of modern poetry by accounting for the diverse ways that poets deploy to encode and disseminate their messages in a manner that attests to meaning variance on the part of texts' receivers who decode meanings.
2. Assessing the translation strategies used by the translators in order to identify as to whether the translated items preserve the original's intended fluidity that calls for a sundry of interpretations.
3. Proposing new translations of some samples of the study in the light of the research's findings.

### **1.8 Theoretical Framework of the Study**

The selected framework for this study is Foregrounding Theory which has its origins in Prague linguistic school (Leech, 1969:18). Leech assumes that foregrounding can occur as a result of deviation and parallelism or what he calls paradigmatic and syntagmatic deviation, respectively. The former refers to 'unexpected irregularity' (Yeibo & Akerele, 2014) which occurs when poetic discourse "deviates from norms characterizing the ordinary use of



language (e.g. at the phonological, grammatical, semantic or pragmatic levels)” (Shen, 2007: 1) while the latter is the result of repetition.

This thesis will focus on foregrounding resulting from deviations, especially since foregrounding is not uncommonly defined in terms of deviation (Leech& Short, 1981).

These deviations can be seen with clarity in the case of modern English poetry and are to be collected and classified in accordance with Leech’s (1969) linguistic deviation theories which he identifies in his book *A Linguistic Guide to English Poetry*(1969), and are sketched briefly in this section:

1. Lexical deviation: this type of deviation is usually associated with neologisms which are constructed via means of “affixation, compounding, or functional conversion.”
2. Grammatical deviation: in this category, Leech distinguishes between surface and deep structure. He argues that “[v]iolations of surface structure are superficial”, thus having no fundamental impact on sentence comprehension. As for deep structure violations there are cases where “a position reserved for a word of a certain class is filled by a word from a different class” and these are treated as “mistaken selections”.

3. Phonological deviation: this type of violation refers to cases where the pronunciation of the original words is deliberately modified to suit the rhythm of the poem and is said to be of limited importance in poetry.
4. Graphological deviation: this deviation concerns the visual representation of language whether with regards to the text's shape, spacing, punctuation or something else.
5. Semantic deviation: is a deviation from the commonly accepted facts and realities only to express reality in a more vivid way.
6. Dialectal deviation: "Dialectism refers to the borrowing of features of socially or regionally defined dialects." It occurs when the poet uses words or structures which are from a dialect different from that of standard language.
7. Deviation of register: the use of unrelated and sometimes paradoxical registers in the same text.
8. Deviation of historical period: refers to a deviation from the "synchronous system shared by the writer and his contemporaries."

The deviations of the prospected study material will be classified in accordance with this model which will be further stratified by the researcher into linguistic and paralinguistic deviations with the former encompassing lexical, grammatical and semantic deviations and the latter graphological deviation whereas the remaining categories are beyond the scope of this thesis and will not constitute a part of its analysis.

Since these deviations are in essence but defamiliarizations of language meant to give prominence to certain aspects, they are what “creates a fresh awareness in the beholder, beyond the stale routines of automatized schemes” (Pourjafari, 2012: 201).

From this point, defamiliarization which is defined as “a making strange [...] of objects, a renewal of perception” (Jameson, 1974:51) and which is the main premise underlying Leech’s model of foregrounding can be aligned with the Derridan concept of ‘*différance*’.

‘*Différance*’ refers to meaning being both different and deferred in the sense that we cannot predict what a sign would mean in the future; meanings are decided by the context and by the spatiotemporal realities and the metaphysics of the reader’s presence. By the same token, the theory of defamiliarization claims that “the purpose of objects like images or poems is not to be permanent referents for states of affairs or meaning, but to lead to a particular form of impeding perception, which is opposed to automatization.” In this sense, “defamiliarization both differs and defers because the use of the technique alters one’s perception of a concept (to defer), and forces one to think about the concept in different, often a more complex way (to differ)” (Crawford, 2008: 209-219).

## 1.9 The Research Map

This thesis is divided into four main chapters in an attempt to testify for the challenges that translators face when translating the idiosyncrasies of content and form in modern poetry from English into Arabic which are usually a prompt for “innovative perception”. Each chapter is then divided into a number of sections; each addressing one aspect of the thesis’ topic.

**Chapter one** is the study’s introductory chapter which presents a generic idea of its layout via a swift and cursory address of aspects related to its main issues, its questions, significance, limitations, methodology, theoretical framework and purpose. This chapter enables readers to have a general frame of the chapters to come and to understand the importance of the topic that the thesis tackles.

**Chapter two** introduces previous scholarly contributions which illuminate the topic of the study and works as a compass that leads the researcher through her journey to decode the particles of the thesis’ problem.

**Chapter three** is the study’s backbone as it embraces the bulk of the material to be discussed and presents a detailed analysis of the deviations of modern poetry based on a two-fold classification of the challenges that translators encounter while translating modern poetry from English into Arabic. This analysis is inclusive of the defamiliarizations of both content and form which are then discussed in terms of their contributions to the text’s *‘différance’* and

the steps that the translator must adhere to in order to preserve the original ST's 'meaning potential'.

**Chapter four** is the last chapter of the study and it will refer to its findings in the form of conclusions, eventually providing recommendations to be followed in the targeted area of study.

## **Chapter Two**

### **Literature Review and Theoretical Origin**

#### **2.1 Review of Related Works and Theoretical Background**

This chapter presents a review of literature and the theoretical frames associated with the translation of modern poetry. It consists of three main areas of discussion: review of related works and the theoretical background, modern poetic discourse and poetry: between translatability and ‘untranslatability’.

##### **2.1.1 Introduction**

What it means to translate and what we actually translate (meaning, function, or form) have been central issues in translation studies since the beginning of discourse on translation. In fact, Aveling (2004) argues that talk on translation is essentially repetitious and cyclical presuming that the meeting points in translation studies, ‘the continuities’ supersede the departures. One of these continuities that Aveling refers to is the relentless talk about the translation of poetry in the light of its openness to interpretations and various readings.

This talk has culminated in the discourse on modern poetry, especially since modern poetry is equipped with certain characteristics that make it inherently conducive to multiple interpretations.

## 2.2 Modern Poetic Discourse

make us see, make us perceive, make us feel something which alludes to reality...what art makes us see, and therefore gives to us in the form of ‘seeing’, ‘perceiving’, and ‘feeling’ (which is not the form of knowing) is the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes (Althusser, 1971: 222).

Althusser contends that artistic production in general (literature included) is not born in a vacuum, rather it is the product of ideology and reality in a given period of time; it ‘alludes’ to reality working as a vehicle which manages to translate and convey the ideology and the precepts of a given era. Sometimes it takes a step further and attempts to revolt against this reality, at others it ‘makes us see, perceive, and feel’ driving us into reconceptualizing our understanding of representation. In this manner, literature has a discursive function not only reflecting, but also constructing the world around us, thus stepping out of its representational shell into the broader constructivist function.

In a similar vein, modernism in poetry -which is “applied retrospectively to the wide range of experimental and avant-garde trends in the arts that emerged from the middle of the 19th century as artists rebelled against traditional Historicism, and later through 20th century as the necessity of an individual rejecting previous tradition” (Lakfjsdfsh, 2013)- both puts into frame and mirrors the ‘reality’ in that period and tries to construct a new

era of experimentation that breaks away from traditional ways of thinking and writing.

The representational aspect, to start with, can be noticed with clarity in the focus on virtues of experimentalism, individualism and '[i]ntellectualism rather than vulgarity and Philistinism' (Asadi&Salimi, 2013:3) which are mimetic of the rapid growth of modern sciences, technological evolution and industrialization which characterized that period. Such shift in themes is also accentuated by the drift from social, political, religious, and artistic certainties that had been the fulcrum of the Victorian era and which have been described by Ezra Pound –a pillar in modern poetry- in his “Hugh Selwyn Mauberley” to be ‘Wrong from the start’ as is illustrated in the excerpt taken from the first part of the poem below:

For three years, out of key with his time,

He strove to resuscitate the dead art

Of poetry; to maintain “the sublime”

In the old sense. Wrong from the start—

The constructivist dimension of modern poetic discourse, on the other hand, can be noted in the feelings evoked from reading this type of poetry which, through its eccentric linguistic and paralinguistic formulations, constructs feelings of ‘discontinuity, fragmentation, and self-consciousness’ (Mandal & Modak, 2013: 5) which in turn are then projected unto reality.



From the above, the dialectical relationship between discourse and reality (both reflective and constructivist) can be stretched to encompass and characterize the relationship between reality and different literary genres.

### **2.2.1 ‘Make It New’ and the Constraints of Intertextuality**

The experimental orientation of modern poetry is best reflected in the emblem ‘Make It New’ which has been proclaimed by Ezra Pound. This motto has constituted the foundation of modern poetry and is considered the ultimate characteristic that has set this movement apart from its precursors. This idea of novelty in literary creation and total creativity, however, has been questioned by many who pondered upon questions of originality and newness. Of those is Johnstone (2008:193) who claims that

[a]ll creativity has to be embedded in the familiar. Even the most boundary-bending performances-Dada nonsense- syllable poetry, a musical composition consisting of silence, a monochrome black painting, a science fiction alien world – work only insofar as they arise out of a comment on more familiar forms of talk, music, art, or life, and, like writers and conversation-, composers and visual artists sometimes borrow consciously from prior works.

Here, Johnstone asserts that texts are never completely new or totally creative, even the most avant-garde productions are described as such by being juxtaposed to present, or previous texts; ‘familiar’ ones and ‘the verbal artists we think of as speaking in the newest, least conventional ways...are mostly repeating’ (ibid: 163), they are repeating words, grammars, genres and even activities such as book publishing (ibid).

Subscribing to Johnstone's claim, modernism would not be viewed as a radical departure from the premises of Victorianism, rather in trying to distance itself from the traditions of Victorian poetry such as the prevalence of the themes of religion, nature and the sensory images attached to it (Perkins, 1976), modern poetry becomes an extension, an offshoot of Victorian poetry.

Undoubtedly, this is not the case in relation to modern poetry, especially if we weigh newness in relation to breaks and continuities; the breaks in modern poetry are certainly much more than the continuities both in form and content and to claim that "there is no new thing under the sun" (King James Bible: "Ecclesiastes", 1:9, 1462) is to take an extreme perspective. Therefore, the best arbitrator of the incongruity between the two positions would be to take an intermediate stance hypothesizing 'relative newness' in which "MAKE IT NEW" is not to pretend that meaning does not exist but to take the words (sometimes a stretch of language) out of their usual contexts and create new relationships among them" (Perloff, 1999: 75). That is to say that as signs travel from one text to another, they create new relations which in turn lead to creating new meanings within an intertextual space.

### **2.2.2 Literary Neologisms as a Characteristic of Modern Poetry: Roots and Implications**

Munday (2008) argues that translation is defined as an interlingual activity in which the verbal signs of one language are interpreted by using corresponding verbal signs of another. This correspondence presupposes the

existence of propositional content of the ST word, a locutionary function -to use terminology borrowed from Austin's speech act theory- ; an utterance and a traditional sense of that utterance that is (Austin, 1975).

In other words, the ST must have content for it to be transferred into another language. In some texts and literary works, however, one might chance upon incomprehensible, nonsensical words (neologisms) and grammatical structures.

This use of meaning-void neologisms in literary works is a "relatively recent phenomenon in literature, originating in Britain in the Romantic and post-Romantic era...in connection with avant-gardist art, namely that it is by its very nature elusive to a genre theoretical approach" (Tigger, 1988: 2).

The main pillars of this literary tradition are the Victorians Edward Lear and Lewis Carroll who used this technique of saying nonsense in their poetry, especially in writing nursery rhymes (ibid). This technique has later found its way of encroaching and even becoming an integral characteristic of avant-garde modern and postmodern literature as "modernist artists and writers found in nonsense an experimental engine for poetic innovation and a conceptual basis for disrupting the common sense of an increasingly incomprehensible modernity"(Rettberg, 2012:1). In other words, the main purpose of these writers has been to convey the lack of meaning in the modern world; stressing that words, and language in general can no longer be trusted in conveying meanings; for language is not -as some people naively think- a

vehicle which carries fixed meanings to an audience, rather it is simply a tool of expression.

Notwithstanding the fact that these elements might seemingly be unfathomable and devoid of meaning, subverting commonsensical knowledge, they often defy common sense ‘in order to whet it’ (Lecerle, 2012:1). In fact, such use of nonsense “both supports the myth of an informative and communicative language and deeply subverts it by first whetting then frustrating the reader’s deep-seated need for meaning” (ibid:5), thusly posing major threats to the possibility of translation and to the work of the translator.

### **2.2.3 Parallels between Modern Poetry and Anti-Language**

Poetry has often been described as ‘inherently elitist’; an image which still persists to date as revealed by a report released by the Arts Council stating that poetry is “often perceived as out-of-touch, gloomy, irrelevant, effeminate, high-brow and elitist” (“Poets' image: gloomy, elitist and irrelevant”, 1996).

This ‘difficulty’ was made into a requirement in modern poetry according to T. S. Eliot (1982) who created a sort of literary bourgeois that tries to bring readers to its level; this difficulty is not inherent in language, though, rather it is a consequence of language’s inability to signify in the modern world. This breakdown in language’s signification follows an equation posited by Lozano (1989: 142-43) who claims that “civilization has become dislocated, and [therefore] language must become dislocated too, in

order to signify by dislocation the loss of values of the world.” The second hemistich of the equation is thus collateral to the first; a change in writing style and its level is incurred by a shift in civilization.

This difficulty makes the language of modern poetry exclusive and shocking, setting people as ‘ingroup’ and ‘outgroup’; insiders and outsiders, respectively. This distinction helps insiders create a rapport with other insiders while excluding those who do not have control over the register. In this sense, ‘poetry in its modern form wants to be an anti-language’ (Perloff, 1990: 269).

The theory of anti-language was first proposed by M. A. Halliday who suggested that anti-language is that ‘language generated by an anti-society’ (Halliday, 1976:570). The parallel between anti-language and modern poetry is that both are intelligible within their own circles, but while the former tends “to arise among subcultures and groups that occupy a marginal or precarious position in society, especially where central activities of the group place them outside the law” (Montgomery, 2013: 96), the latter arises amongst the elites, the poets who rank highly in the social hierarchy.

This dichotomy between ‘ingroup’ and ‘outgroup’ poses a serious challenge for the translators of modern English poetry as these have to put on their ‘ingroup’, anti-language binoculars during the translation process and to decipher the messages encoded in such poetry.

### **2.3 Poetry: between Translatability and ‘Untranslatability’**

In literary translation, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. (Landers, 2001: 7).

Literary aesthetic texts’ translation is notorious for its difficulty as opposed to ordinary informative texts. The difficulty arises from the fact that literary works do not abide by and even violate the Cooperative Principle (CP) and its accompanying Gricean maxims of quantity, quality, relation and manner (though the maxims were originally meant to be applied to conversational interaction, they have been stretched by Van Dijk to cover written literary works) (Van Dijk, 1980). This violation entails a disruption of the flow of direct communication leading the speaker/writer to “opt out from the contextual principles of ordinary conversation” and for the Cooperative Principle to lose grounds (ibid, 46-54). This violation of the Cooperative Principle and the maxims is best embodied in the language of literary discourse which is “highly connotative and subjective because each literary author is lexically and stylistically idiosyncratic ...and uses certain literary techniques such as figures of speech, proverbs and homonyms ...[to] weave literary forms” (Kolawole, 2008: 129).

Of all literary genres, poetry is the most condensed form and hence the one that imposes an extra burden on the translator, especially due to the claims of the complex relationship between form and function in addition to “the

literary features of the source poem such as sound effects, morphophonemic selection of words, figures of speech ...etc.” (Riffaterre 1992: 204-205).

On account of the aesthetic and imaginative features of poetry, heated debates emerged concerning the plausibility and possibility of poetry translation, thus marking an extension to Derrida & Venuti’s claim that “at every moment, translation is as necessary as it is impossible” (2001: 183).

This paradox manages to depict and at the same time exaggerate the controversy and tension between the two-pronged divergent approaches to translation: a far-fetched impossibility and an exigency. Viewing translation as an impossible action has been central of much debates. Much of the research in this area concerned itself with the causes behind this impossibility; some, to start with, have ascribed it to the difference in peoples’ dissection and perception of the reality around them (Whorf et al.: 2012); others have made correlations between the feasibility of translation and the text type deeming the translation of ‘sacred’ and aesthetic texts, especially poetic ones impossible.

In this context, Nida & Taber (1969: 126) state that “the conflict between the dictates of form and content becomes especially important where the form of the message is highly specialized”; this ‘highly specialized’ form can be clearly noticed in the case of poetry.

While most translation scholars acknowledge the challenges that arise in translating poetry, some claim that poetry is ‘untranslatable’. Frost, for example argues –as often paraphrased- that ‘poetry is what gets lost in translation’ (Frost quoted in Barry 1973:159). In more obvious phrasing, Jakobson (1960: 151) claims that “everything is translatable except poetry because it is the very form, the very phonetic quality of a poem in a language which makes a poem” and that the translation of poetry is ‘by definition impossible’. Nida (1964:104) also maintains that “anything that can be said in one language can be said in another, unless the form is an essential element of the message.” Moreover, DiYanni (1999) thinks of poetry translation as an act of betrayal that distorts the original.

Other scholars take a less rigid stance towards the idea of poetry translation, yet they set some criteria against which the translated poem is to be compared to determine its acceptability. Mathews (1959: 68), for example, argues that “the final test of a translated poem must be: does it speak, does it sing?” while Benjamin (1923:76) claims that poetry is translatable on the condition that the TT maintains an ‘equivalent effect’ of the original ST poem. Neither, however, gives a fully-fledged idea of their rather subjective criteria. What does it mean for a poem to sing, to speak? Is this a reference to the musical, rhythmic aspect of poetry for example?. Likewise, one is also entitled to pose questions regarding the meaning of ‘equivalent effect’ and how it is to be gauged or decoded.



Another polemical issue in poetry translation that has been researched vastly is: If translatable, what is the optimal translation method? Is it the literal or the communicative, more or less adaptation related translation method? Or are there other poetry-specific translation strategies?

In this context, Newmark (1988: 70) argues that “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned”. Lefevere (1975), on the other hand, views poetry as a unified whole with form and content closely interwoven and he suggests seven strategies for poetry translation that range from a translation dependent on purely phonetic basis to strategies reliant on content transference as is illustrated below:

1. Phonemic Translation: reproducing the source language sound in the target language.
2. Literal Translation: word for word translation.
3. Metrical Translation: reproducing the source language meter.
4. Verse to Prose Translation: distorting the sense, communicative values and syntax of source text.
5. Rhymed Translation: transferring the rhyme of the original poem into target language.
6. Blank/free verse translation: finding just the proper equivalents in the target language with a proper semantic result.

7. Interpretation: version and imitation. Version occurs when the absence of a source language text is retained and the form is changed. Imitation occurs when the translator produces the poem of his own.

Despite the aforementioned controversy over the translation of poetry, the researcher claims that contending poetry ‘untranslatable’ is an extreme view - unless the target is to translate poetry into poetry, then claims of the impossibility of translating poetry may find some justification - , for in spite of the challenges that one might face and the inevitable losses of translation “in a sense, nothing is untranslatable” (Derrida, 1998: 56-57) as is clearly evident in the massive amount of translated poetry seen in the literature.

Having poems translated though, does not entail that their translation is error-free or takes account of all possible readings that might be engendered by the poem; this is why this thesis investigates the problems that might surface in the translation of modern poetry from English into Arabic.

### **2.3.1 Foregrounding in Modern Poetry: Theoretical Origins and Review of Related Works**

At first encounter, one might be enticed to dub modern poetry ‘untranslatable’, especially given the organized ‘violence’ against language and the many deviations at the linguistic (lexical, grammatical and semantic levels) and paralinguistic levels (most clearly noticed at the graphological level) which “deform cognitive principles in order to achieve effects unique to

poetic discourse” (Semino& Culpeper, 2002) and to foreground poetic discourse as opposed to ‘ordinary’ everyday language.

This distinction of poetic language as opposed to standard language is achieved through “the [consistent and systematic] intentional violation of the norm of the standard” (Mukařovský, 1970: 43). Therefore, “the more the norm of the standard is stabilized in a given language, the more varied can be its violation, and therefore the more possibilities for poetry in that language” (ibid). In fact, in his “Standard Language and Poetic Language” (1970), Mukařovský explains the importance of awareness of the norm and its effect on poetic productions by giving an example of modern Czech poetry which was characterized by utilizing poetic neologisms (ibid).

Similar to modern Czech poets, “true modernist Western poets sought to break out of the traditional confines of syntax and definition” (Steiner, 1961: 214); therefore, their poetic productions came to be characterized by conscious and deliberate violations of the norms and foregrounding became the main motor of their writing.

The roots of the term ‘foregrounding’ can be traced back to ancient antiquity and related to the work of the great Greek philosopher Aristotle (Halliwell, 1987) who argues that a literary work must be ‘distinguished’ through the use of the unfamiliar and the strange. Later, the Russian formalist Shklovsky -in his “Art as Device” (1917)- came to recognize this systematic quality and to give it the term “defamiliarization” which was further refined

and developed by the work of the structuralist Czech scholar Jan Mukařovský who came to call the literary devices which lead to defamiliarization ‘aktualizace’ which translates into ‘foregrounding’ and is defined as “the use of the means of language in a way that is novel, creative or unusual, whereby the text draws attention to its own formal features in addition to the communicated content” (1970:20).

Mukařovský further explicates the notion of foregrounding by claiming that foregrounding deautomatizes an act (ibid) which in turn leads to ‘increasing its uncertainty’ (Kent, 1986: 65) and pushes it against conformity and familiarity. This cycle has been summarized by Miall&Kuiken (1994:392) who maintain that “the novelty of an unusual linguistic variation is defamiliarizing, defamiliarization evokes feelings, and feelings guide ‘refamiliarizing’ interpretative efforts.”

This deautomatization of the language of modern poetry and its resulting foregrounding has continued to be central in the world of literary research, particularly in relation to modern poetic discourse which teems with linguistic and paralinguistic deviations that pose a challenge for their decoders and translators alike, for the former have to formulate a reading (an interpretation) of the poem and the latter have to preserve this meaning potential evoked by the deviations.

### **2.3.2 The Impact of Modern English Poetry on Modern Arabic Poetry Movement**

It is an undeniable fact that modern Arabic poetry had been affected by the works of Western writers and philosophers. In fact, in his article “The Influence of Western Poets on Modern Arabic Poetry”, Yahaya Amara (2017:1) claims that “the rise of modern Arabic poetry is directly linked to Western poetic culture” (my translation, 2017).

A cursory glance at Arabic poetry would tell us that up until the 20th century, Arabic poetry had the structure and form of pre-Islamic poetry and that the transition of Arabic poetry from the conventions of classical Arabic ‘qasīda’ (poem) to free verse has been majorly in effect of “western poetry, which seemed to act like a catalyst for the change or for the desire to change” (Badawi, 1975: 262) alongside with the active translation movement of modern English poetry in which translators of modern poetry “attempt to translate poetry by adopting the principles and methods of “free poetry” rather than adopt the classical conventions” (Abdulla, 2011:6). Amongst the most widely translated poets has been T.S. Eliot whose influence is said to have “initiated the formation of new literary movements of the so-called New Poets, which included Naizak al- Mala’ikah, BadrShakir al-Sayyab and al-Bayati” (Azouqa, 2001:1).

This period came to be called ‘alnahda’ - “renaissance” ’ of Arabic literature and gave Arab poets a leeway to break free from the restrictions

imposed upon them as a result of the classic form of the poem “‘qasīda’ its division into two hemistiches, the strict meter followed through in all verses of the poem and the monorhyme at the end of each line” (ibid, 6).

Parallel to their adoption of free verse, modern Arab poets also borrowed themes from modern English poetry focusing on the ‘anxieties of the age’ and renouncing romantic discourse (ibid). This anxiety was depicted through the fragmented writing style of modern Arab poets who like their Western counterparts felt that this style is “more appropriate for the depiction of the [disturbed] spirit of the times and of the melancholic disposition of the [Arab] reader who perpetually suffers [a variety] of anxieties” (Al-Bayāt, 1993, as cited in Azouqa, 2001).

### **2.3.3 Translation: Semantics and Meaning**

Translation is an effort of finding equivalent meaning of a text into the second language. We emphasize meaning equivalence since in translation meaning is the object to be rendered from the source language text into the target language text. (Nugroho, 2016:1).

In almost every discourse on translation, a correlation between meaning and translation is presupposed. Meaning as presented here is related to semantics which is one of the main branches of linguistics concerned with the study of the meaning of linguistic expressions. What meaning is, however, has been a bone of contention amongst philosophers and semanticists. One of the reasons behind this controversy pertains to the abstractness of the notion

which is by analogy to the speed of an automobile perceptible, yet has no particular component that represents it (Whitehurst & Zimmerman, 1979). Due to this, there have been many theories that attempted to account for what meaning is; of these are corporeal theories which postulate reference to a ‘physical material body’; these are of two types: referential and componential. While reference theories claim that ‘the meaning of the word is the object for which it stands’ relating this to the ‘description and labelling’ functions of language, componential analysis theories, on the other hand, are an offshoot of structural semantics in which meaning is ‘broken down into a set of atomic components’. Both theories have been criticized and deemed insufficient for their failure to account for sense and referential relations, respectively (ibid).

Moreover, modern approaches to literary criticism the likes of deconstruction have broken drastically with old biographical orientations posing many questions on semantic determinacy and meaning consistency proposing that words do not have meanings, rather it is people who have meanings for words. The traditional ‘safe’ Saussurean (1959) era of one to one correspondence between the sign and its signification came to a halt by the birth of the post-structuralist notion of ‘*différance*’ which was introduced by the French philosopher Derrida.

‘*Différance*’ according to Derrida (1982:8) means both to differ “to be not identical, to be other, discernible, etc.” and to defer which is “the action of putting off until later, of taking into account, of taking account of time and of

the forces of an operation that implies an economical calculation, a detour, a delay, a relay, a reserve, a representation” (ibid), hence meaning is unstable; it is ‘an effect of language’ (Davis, 2001:14) and a result of the ‘spatiotemporal’ dimensions of context rather than a priori, a ‘transcendental signified’ existing before and a part from the utterance.

This destabilization of meaning “deprives us of the comfortable fallacy of living in a simple and understandable world” (Koskinen 1994: 446), yet despite the confusion and the loss of security adds Koskinen “we gain endless possibilities, the unlimited play of meanings” (ibid). Parallel to this decentralization of meaning, the author is ‘dead’, dethroned; s/he is no longer the originator of meaning which has been heretofore ‘tyrannically centered on the author, his person, his history, his tastes, his passions’ (Barthes, 1994:1-2) and the intention of the ‘Author- God’, nor is language attached with a ‘transcendental signified’, rather meaning is constructed by the interaction between the reader and his/her cognitive environment, society, history and lingual memory with the various textures and intricacies of the text, thus there will never be a final signification, or a ‘stop clause for the writing’ (ibid).

These approaches to meaning have had a major impact not only on reading practices, but also on translation. In fact, Derrida’s deconstruction reading strategy, though not originally one of translation, considers translation to be ‘[t]he origin of philosophy’ (Derrida et al., 1988: 120), thus giving translation a primary position rather than the traditional conferred upon



secondary and derivative status, resisting the binary opposition of systems of categorization that “separate “source” text from “target” text or “language” from meaning” (Gentzler, 2001:147). From here, translation becomes the center, the source of meaning providing ‘chains of signification’, therefore, meaning is always in motion, every reading is a new writing and eventually a new translation and a source of enrichment to both the (ST) and the (TT) as argues Derrida (1982: 122)

[t]ranslation augments and modifies the original, which, insofar as it is living on, never ceases to be transformed and to grow. It modifies the original even as it also modifies the translating language. This process--transforming the original as well as the translation--is the translation contract between the original and the translating text.

#### **2.3.4 Modern Poetry and ‘Meaning Potential’**

Hatim and Mason (2014: 11) argue that opposite to scientific and technical texts, literary texts, especially poetic ones are prone to ‘constant reinterpretation’ and that “the translator’s reading of the source text is but one among infinitely many possible readings, yet it is the one which tends to be imposed upon the readership of the TL version.” As difficult as it may be, the translators ought to avoid this imposition of meaning and they must try “to preserve, as far as possible, the range of possible responses... [in order] not to reduce the dynamic role of the reader” (ibid).

If the translator, however, imposes a certain reading on the TT, s/he might compromise an important feature of poetic discourse which is its

openness for ‘multiplicity of responses’ (ibid) which in turn might well affect “the calculability of implicatures in the target text” (Fowler & Aaron 2007: 159). In other words, the meaning potential of the original ST or what Halliday (1978:109) defines as “the paradigmatic range of semantic choice that is present in the system, and to which the members of a culture have access in their language” might be compromised as a result of mistranslation or the imposition of a reading on the ST.

## **2.4 A Concluding Statement of the Chapter**

To conclude, the preceding review of literature can be summed up in the claim that the translation of modern poetry is troublesome.

This troublesome nature stems from various reasons pertaining to modern poetry’s break away from traditions and experimenting with both content and form of poetic discourse. One of the facets of experimentation has been the impregnation of texts with literary neologisms in attempt to incur pragmatic implicatures that estrange and shock the readers to highlight language’s inefficacy, and challenge the concept of intertextuality by trying to distance poetry from the familiar.

Other forms of experimentation surface at the semantic and syntactic levels as those are in most cases of modern poetry foregrounded leading to the expansion of interpretation potential and abolishing fixed signification.

In addition to the fact that poetry is challenging and controversial, these characteristics are added to the basket as extra challenges that further complicate the task of translators of modern poetry from English into Arabic.

## Chapter Three

### Data Analysis

#### 3.1 Introduction

The word ‘poetry’ “derives from the ancient Greek word ‘ποίηω’ which means to create, beget, produce, bring to pass, compose, write, invent, or shape” (<http://www.etymonline.com>). This innovative aspect of the language of poetry is brought into consciousness at a first glimpse as the reader of poetry feels the distance between his/her ordinary language and that of poetry.

This uniqueness of poetic language has been correlated by the ancient Greeks with divine inspiration by the Muses who gave men the power to create (Hall& Clark, 1979); for them poetry is heavenly rather than a mundane activity.

From a more scholarly perspective, poetic language is said to be an artistic incantatory of language. In this sense, the difficulty of poetry does not arise from using unusual words, rather in most cases it is the result of using commonplace, familiar language in a peculiar manner, thus intentionally violating the norms of the standard (Mukařovský, 1970); it is the ‘how’ rather than ‘what’ that is to say. In this context, the famous Arabic scholar and writer, Al-Jāhiz (1998: 254) in his greatest production *البيان والتبيين* (*Eloquence and Exposition*) maintains that:

"الأدب قائم على تحلية النص. و هو قائم على الزينة التي يضيفها إلى المعنى لا على المعنى"

“Literature is based upon beautifying texts; it is based on the beauty that literature adds to the meaning of discourse and not on the meaning itself.” (my translation, 2017).

The ornamentations that Al-Jāhiz refers to are the figures of speech such as metaphors, similes, allusions, etc. which are abundant in literary works in general and in poetry in specific.

Modern poetry in English, however, does not abide by the ‘what’; rather it abides by the ‘how’ rule. It does not merely utilize the poet’s license to ‘decorate’ meaning; it tampers with the ‘how’, creating new words with new meanings alongside with eschewing the conventional linguistic structures. Language becomes an experimental hub; “the laboratory within language is opened up and broken down for experiment and analysis” (McGowan, 2004: 1) with the goal of producing a defamiliarizing effect that estranges average readers and forces them to recognize the artistic quality of the language.

This experiential flare and defiant rejection of the norms of writing set ‘poems to misbehave’ (Pearce, 1964: 360) making any translation attempt of modern poetic texts similar to a trip on a rollercoaster. The trip is filled with predicaments; the translator must recognize the set of deviations in the ST, attach a signified with the signifier and restabilize ‘a sign’ rather than ‘the sign’ in accordance with the spatiotemporal context in which s/he exists.

In this chapter, linguistic and paralinguistic deviations of modern poetry will be discussed in relation to three levels –the levels follow Leech’s (1969) classification-, the level of form (grammar and lexicon), the semantic level (denotative or cognitive meaning) and the level of realization (phonology and graphology). Simultaneously, the effect of these levels on the production of multifarious readings will be meticulously analyzed by discussing vivid examples of modern poetry. Besides, the chapter will tackle the bumps that the translators might encounter when approaching the ST as a result of the multiple meanings that might be induced by these idiosyncrasies.

## **3.2 Data Analysis**

### **3.2.1 Lexical Unconventionality**

Newmark (1988: 31) argues that “the chief difficulties in translating are lexical, not grammatical - i.e. words, collocations and fixed phrases or idioms; these include neologisms and ‘unfindabl’ words”. Modern poetic discourse abounds in unconventional lexical ‘transgressions’ which open up gates for interpretation for both ST and TT receivers. In this section, the researcher investigates the translation of poetic literary neologisms and remarks to what extent the translation preserves the meaning potential of the ST.

#### **3.2.1.1 Literary Neologisms**

Merriam Webster online dictionary (2017) defines a neologism as ‘a new word, usage, or expression’. A more specialized linguistic definition is

introduced by Newmark (1988: 140) who perceives neologisms as “newly coined lexical units or existing lexical units that acquire new sense.” This constant creation of words or reuse of existing words in new contexts is what gives language its vigor and liveliness and it is concurrent with the Chomskyan view of the infinite productivity of language and its ‘unlimited creativity’ (Chomsky, 1975). In fact, neologisms are a reflection of the evolving nature of language and once a language reaches a point where creation halts, it is said to be at the outset of decay.

The influx of new words has been at its peak in the past twenty five years as a result of the acceleration in the field of technological development and the rapid pace of scientific advancement in all aspects of life (Adams, 2016) which in turn has affected the prime component of any culture; its literature.

Despite the recent increase in the proportion of neologisms, it must be noted that it is not a recent phenomenon in English, or any language for that matter. New words are always contrived to fill in gaps whether in the field of science, technology, or literature. In fact, literature has always bestowed language with new creations which have nourished the language with a countless number of words that are still used to date. Alone, Shakespeare’s plays are said to have contributed of ‘well-over 1700 neologisms’ (Shipley, 1984:165) and despite the fact that ‘one third of them have not found a permanent place in the language’ (Damascelli, 2007:2), the remaining two

thirds have had their way of penetrating into language and becoming a part and parcel of the English we use today; some examples, to mention just few, are ‘swagger, grovel, gossip, employers, quarrelsome, sanctimonious’ (King, 2013). Literary texts’ producers subsequent to Shakespeare also continued the tradition of coining since it is “the most obvious way in which a poet may exceed the normal resources of language” (Leech, 1969:42); the Victorian Lewis Carroll, for example, used a plethora of neologisms for structuring his rather renowned poem ‘Jabberwocky’ which was published as a part of his 1871 novel *Through the Looking-Glass and What Alice Found There*. Below are some of the coinages that Carroll introduced:

‘Twas **brillig**, and the **slithy toves**  
 Did gyre and **gimble** in the **wabe**:  
 All **mimsy** were the **borogoves**,  
 And the **mome raths** **outgrabe**.

In modern literary productions, the trend has even escalated as modern writers -both poets and novelists- perceived language as it stands an inadequate vehicle of self-expression and stressed the need of “find[ing] new words...to explain certain as yet unrecorded states of mind and being” (Hickman, 2005:9). For the modernist writers, language is exhausted and new modes of expression are needed to transcend the restrictions imposed upon them by the limitations of their languages, hence we find creations like



‘Mrkgnao, Obstropolos, Pelooothered’ (Joyce, 1922) used to fill in language gaps.

### **3.2.1.2 Types of Neologisms**

Drawing on Newmark (1998: 141-149), there are twelve types of neologisms classified into two-fold each encompassing a set of sub-categories: first, existing lexical items with new senses and second, new forms. The former could be either words or collocations, while the latter takes the form of new coinages, derived words, abbreviations, collocations, eponyms, phrasal words, transferred words (new and old referents), acronyms (new and old referents), pseudo-neologisms and internationalism. These are generated by means of creation, combining, shortening, blending, compression and semantic changes (Algeo, 1993).

When we take a look at modern poetry, we notice that the neologisms - at least in the cases that the study explores- used fall in most cases within the category of new forms and are mostly created by means of new word coinage, blending, compression and derivation. This is mainly related to the fact that modern poets try to estrange and to alienate by “becom[ing] more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into meaning” (Eliot, 1921: 4). To achieve this, modern poets harness neologisms; these neologisms are usually used for a purpose, therefore the translator should examine the purpose of the new coinages (neologisms) before embarking on a translation. Is the purpose (skopos) to fill

in gaps in music, rhyme or rhythm? Is the coinage used to fill in a gap in meaning? For each purpose there must be a different way of rendering equivalents.

Drawing on the above, one can infer that translating novel creations is not an easy task, contrariwise it is one of the most challenging dilemmas that a translator might encounter. The difficulty is paramount when the text is a modern, poetic literary one, and when the coinages lack semantic referential meaning and illocutionary force leading to the puzzlement of our linguistic faculties.

In the examples below, a number of literary neologisms taken from excerpts of modern poems and the strategy that the translators employ will be examined in the light of the themes of modern poetry. The analysis will begin with neologisms produced by utter creation (Examples 1) and then turn to words created by blending and compression (Example 2) and finally discuss examples in which new words are coined by conversion (zero derivation) (Example 3).

### **1. Coining by Creation**

Example (1a):

**Twit twittwit**

**Jug jugjugjugjugjug**

So rudely forc'd.

Tereu

(T.S. Eliot, *The Waste Land*, Section III: "The Fire Sermon", 1922: 30, 203-6)

Example (1b):

شق شق شق

زق زق زق زق زق

بغاية الوحشية اغتصبت.

تيريو (ترجمة عبدالواحد لؤلؤة، الأرض اليباب، 3. موعظة النار، 1995: ص44)

Example (1c):

تويتتويت تويت

جاج جاج جاج جاج جاج

اغتصبت عنوة

تريوس (ترجمة نبيل راغب، الأرض اليباب، 3. موعظة النار، 1995: ص62)

This short excerpt is taken from *The Waste Land's* third section "The Fire Sermon" in which Eliot embroiders a series of pictorial vignettes of the severe setback of modern life all the while resonating themes of "uncertainty, of futility, of the groundlessness of aspirations, of the vanity of endeavor" (Richards as cited in Venugopala, 2014:1) of modern life. The first scene opens with a portrait epitomizing modern life as reflected through the image

of the Thames river which ‘no longer runs softly’ and is no longer a source of inspiration for poets, for the ‘nymphs are departed’ and what used to be a symbol of purity and renewal is reduced to a stagnant plate, a ‘dull canal’ filled with ‘empty bottles, sandwich papers, silk handkerchiefs, cardboard boxes, cigarette ends’. In the second sketch, Eliot further elaborates on the theme of desolation representing the image of the ultimate *wasteland* which is impotent with rats scurrying around, and with love reduced to sexual encounters doomed to infertility. After these allusion-prolific scenes, Eliot throws a couple of lines “Twit twittwit /Jug jugjugjugjugjug” that seem no more than ‘random noises’.

Though neither of the neologisms seems to have a meaning in relation to this part of the poem, some relate them to an allusive reference to the story of Philomela -a Greek mythical figure who is violently raped and whose tongue is cut by her brother in law (king Tereu) - contending that the words ‘twit’ and ‘jug’ are onomatopoeic of the sound of the nightingale to which Philomela is transformed as a means of liberation from the injustice inflicted upon her (Khan et. al., 2015).

Other readings, however, might dismiss such an interpretation altogether and take the nonce, tautological formations to be indicative of “fragments and nonsense in [Eliot’s] poetry, gibberish not only emulating the inexpressible but invoking ancient languages and cultures representative of a past more spiritual and magical than the present, yet still corrupted by modern

sensibilities” (Shuman, 2007:102). In fact, a quick online search would reveal this variance in interpretations as one is bombarded with thousands of research results ranging from scholarly articles to internet blogs that all try to account for the meaning of these two lines.

This diversity in interpretation is, of course, the result of the unstable meaning of signs which would eventually lead to varying translations as every translation is a new reading and every new reading is a new writing (figure 1.1). Here one comes to the maze of difficulties that the translation of modern poetry goes through. The translated text develops a new system of signification since it moves to a new system of signs and to different readers with different spatiotemporal realities. It may generate new meanings that are not hinted at in the source text and a different impact from that of the source text develops.

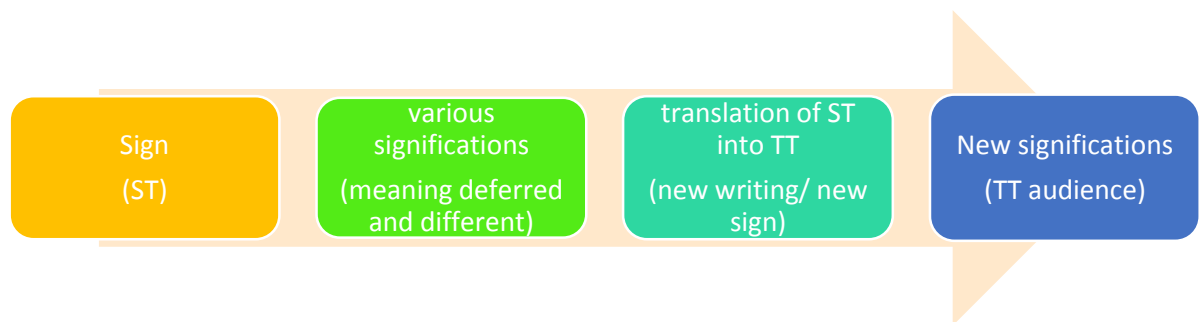


Figure 3.1 the interplay between sign and signification.

As can be seen in the translations above, while Lulu opts for what Lefevere calls ‘phonemic translation’ which reproduces the ST language sounds into the TT, thus subscribing to an ‘allusive’ interpretation of the neologisms which are rendered into "شق شق" and "زق زق", respectively,

deriving his translation from the quadruple Arabic verb "شقشق" meaning "صوّت" "العصفورُ و زقزق ونحوه", Rageb resorts to transference "تويت، جاج" without any other accompanying marker of the allusive aspect of the neologisms (quotation marks, footnotes...etc.), thus preserving the original ST's indeterminacy and providing the TT readers with an equal opportunity to conjure up a series of interpretations.

This variance in translation, however, is expected and does not take away from the credit of any translation as modern poetry defies single interpretation.

## 2. Coining by Blending and Word Compression

Example (2a):

in Just-

spring when the world is **mud-**

**luscious** the little

lame **balloonman**

whistles far and wee

**andeddieandbill** come

.....

when the world is puddle-wonderful

the queer

old **balloonman** whistles

far            and            wee

**andbettyandisbel** come dancing

.....

**goat-footed**

**balloonMan**            whistles

far

and

**wee** (E.E. Cummings, “[in Just-]”, 1920)

Example (2b):

في الموعد

يأتي الربيع . . و العالم مُغَرّاً

بالأمانى . . فيروح ذاك الضئيل

- متعشرا

يعوي بالبعيد . . و . . يتبول

و نحن أيدي و جيل نعود

.....

حين يكون العالم بركة عجايبية

هذا المخبول

بائع البالونات العجوز

يعوي

بعيدا عنا . . و يتبول

و بيتيـ و إيزابل آتيتان تتراقصان

.....

و

المتحرش الشيطاني

بائع البالونات

يعوي

من بعيد

و

يتبول (Translated by Ahmed Al- Sha'lan, 2017)

The poem at hand is written by E.E. Cummings who is a leading figure in what Max Eastman (1929) calls ‘the cult of unintelligibility’ as can be



instantaneously noticed in the poem's non-conformist wordage, word order and style. At a closer inspection, the reader will also note that the textual threads of the poem are lexically deviant as a result of 'Cummingsian coinages' that lead to the production of an incoherent and fragmented image via "drawing attention to the limitations of conventional language to articulate complex subjects" (Sawyer, 2016:4). Sawyer believes that by coining a vast amount of words via means of blending -through which words lend themselves into a new synthesis-, word compression and elongation, Cummings alludes to a big theme in modern poetry that of the inefficiency of language in articulating what goes on in the mind of modern Man.

As for what the new formations convey, there have been several interpretations. Landles (2001:32), on the one hand, sees these as a reflection of spring as experienced by children, for the "unusual compounds that Cummings invents [and that] are suggestive of a 'child's language'". Others, the likes of Labriola (1992) based on the neologisms 'goat-footed' -who they believe is used in reference to the Greek God 'Pan' that transmutes children into adults- and 'balloonMan' ascribe sexual undertones to the poem.

These interpretations manifest the fact that each of these 'new' words is pregnant with semantic overtones which make the text seemingly defiant to a single interpretation and oblige the translator to uphold a reading that s/he can defend. Once a reading is prepared, we opt for a translation. In other words, piecemeal translation cannot be successful in such cases.

In example (2 b), the translator seems to highlight a reading that attributes sexual connotations with the poem as is evident in the translator's mediation in explicating the reference to the Greek God 'Pan' by translating 'goat-footed' into "المتحرش الشيطاني" and rendering the elongated word 'wee' into "يتبول" which simultaneously insinuate sexual connotations. By adopting this reading, Al- Sha'lan compromises the 'childish compounds' which are suggestive of a different interpretation, thusly imposing one of the possible readings on the TT receivers. As an alternative, the translator may resort to a retentive translation strategy of the 'forms and/or senses novel to the SL' (Kittel, 2012: 463) which may include slight changes or additions leaving more room for the readers to decode the signification of the ST neologisms in accordance with their spatiotemporal context; a suggested translation of the neologisms may be as follows:

ST neologisms	TT as rendered by Al- Sha'lan	Suggested TT	Translation strategy
-mud-luscious	-العالم مُغْرّاً بالأمانى	-العالم موحلاً- فاتناً	Minimum change of the original ST+ retention of the near-childish aspect of the language rather than a high standard poetic language.
-puddle- wonderful	-بركة عجائبية	-رائعاً-ببركه	

Balloonman	بائع البالونات	*بائعالبالونات	Footnote pointing to the original ST compression.
Wee	يتبول	*نحنـــــــــــــــــ	In-text italicization+ footnote highlighting the possible sexual interpretation of the elongated word.
goat-footed	المتحرش الشيطاني	*ماعر-القدمين	In-text italicization+ footnote highlighting a possible interpretation of the compound as; the key word being "قد". "قد تشير هنا الى احد الهة الاغريق (بان) الذي يمتلك الاعضاء الخلفية للماعر و المرتبط عادة بالطبيعة و الحياة البرية و الجنسية".

Table 3.1 alternative translation for Al-Sha'lan's rendering

This difference in translation asserts the fact that the translator is an active part in the meaning transfer process and that meaning is the result of a negotiation process that is based on semiotic knowledge and the result of reappraisal which shows that signs are not static, rather they are the total sum of signifiers and signifieds and their interaction with contextual factors, the translator and his/her environment.

### 3. Coining by Conversion

In this thesis, the researcher subscribes to the view of Martsa (2014:6) who perceives conversion as “a process of semantic derivation motivated by conceptual shifts”. Through this method, new words are coined by ‘zero derivation’, thusly a noun is used as a verb, an adjective as a verb, a preposition as a noun...etc. without any additions or changes of any kind. Cummings utilizes this word-formation mechanism in his poetry maximally. He converts verbs (can’t ), quantifiers (most, each), and function words (when, how) into nouns.

This coining technique is a manifestation of Cummings’ attempt to further augment his texts’ experimental inclinations and to induce a feeling that “the message of [his] poems is not simply an idea to convey to the addressee, but rather a comprehensive feeling, impression and a state of the mind, all of which provide the addressee with open possibilities for different interpretations of one and the same poem” (ElShiekh et. al., 2012: 107). Instances of conversion can be seen in the examples below:

Example (3a):

what if a **much** of a **which** of a wind  
gives the truth to summer’s lie;  
bloodies with dizzying leaves the sun

and yanks immortal stars awry? (E.E. Cummings, “what if a much of a which of a wind”, 1920)

Example (3b):

ماذا لو الكثير من أي من الرياح

يعطي الحقيقة لكذب الصيف؛

تدمي بالدوار الشمس تغادر

و يستل النجم الخالد بإنحراف؟ (translated by Tasneem El-Shiek, 2017)

Example (4a):

**anyone** lived in a pretty **how** town

(with up so floating many bells down)

spring summer autumn winter

he sang his **didn't** he danced his **did** (E.E. Cummings, “anyone lived in a pretty how town”, 1940)

Example (4b):

أيّ عاش في مدينة يا لها من جميلة

بأجراس عديدة تتقلب عاليا ، هكذا ، ثم تهوي

ربيع صيف و خريف شتاء

غنى ما لم يفعل و رقص على ما فعل

(“أي عاش في مدينة يا لها من جميلة”, translated by Ahmed Al- Sha’lan, *Text*, 2011: 3-5)

In the excerpt from “what if a much of a which of a wind”, Cummings derives nouns from ‘much’ and ‘which’ which are classified as an adverb of degree and a pronoun, respectively, thus taking them out of their customary definitive niche and placing them in the position of a noun. By the same token, in “anyone lived in a pretty how town”, the subject position of the verb (live) which, based on componential analysis, requires a (+animate, +human) noun as its subject is filled with the indefinite pronoun (anyone), thus converting the indefinite pronoun ‘anyone’ into a proper noun; the negative auxiliary (didn’t) is also converted into a noun to fill in the position of the noun that usually follows possessive pronouns; (his) in this case. The same situation applies for “his did”.

In addition to the fact that these conversions deautomatize the ST creating an estranging function, ElShiekh et. al. (2012: 109) claim that this conversion of words, especially “the use of pronouns instead of nouns...as well as the use of pronouns as if they were proper nouns may...help make poems not only more open to different interpretations, but also less tied down to concrete individual entities.”

In “what if a much of a which of a wind”, ‘much’ and ‘which’ are translated -using approximate equivalent strategy- into "الكثير، من أي",

respectively, resulting in the phrase "ماذا لو الكثير من أي من الرياح" which is in a sort a flattened translation that does not reflect the intentional clumsiness of the original ST coinages, inducing little or no defamiliarization on the part of the Arabic reader.

By the same token, in “any one lived...”, the neologisms ‘anyone, didn't and did’ are also rendered approximately by Al-Sha’lan into "أيّ عاش" , and "غنى ما لم يفعل و رقص على ما فعل", respectively. Both of these renditions, however, lost sight of the anomalous structure of the ST poem and its significance for the TT readers. This can be related to the nature of standard Arabic language which does not allow for such ‘clumsiness’.

Notwithstanding, a comprehensive reading requires foregrounding the strange coinages and the high degree of informality in the source text that can only be compensated, if only partially, by the use of the vernacular. The variety of Arabic vernacular (Egyptian, Palestinian, Moroccan, Lebanese, etc.) is decided by the type of target readers that the translator has in mind. While the use of the vernacular solves the problem of informality, it does not solve the structural ‘clumsiness’ such as the intentional play with parts of speech. A talented translator, however, can delve in the linguistic heritage of the Arabic language to find equivalents. Within the formality/informality scale of the English language, the play with parts of speech is permitted or comprehended. It is also permitted in Arabic depending on the type of the vernacular adopted. An example of playing with the parts of speech in Palestinian and Egyptian

Arabic is (بخششتك) (I gave you a tip). (بخشيش) is a noun and (بخششتك) is made a verb. For a better rendering, the translator should create some kind of ‘clumsiness’ in the Arabic translation by a witty play with the parts of speech that the traditions of the vernacular allows.

From the analysis above, it can be inferred that neologisms of such a type, i.e., neologisms resulting from structural twists tend to be close to untranslatability on the translatability scale and require lots of effort on the part of the translator.

### **3.2.2 Grammatical Deviations**

Short (1996) claims that foregrounding possibilities resultant from grammatical deviations in English are large on account of the large number of grammatical rules, nonetheless any distinction between grammatical types of deviation is traditionally drawn between morphology and syntax (Leech, 1969), thusly this study tackles deviant morphology and syntax in modern poetry in the subheadings below.

#### **3.2.2.1 Deviant Morphology**

According to Lieber (2015: 2) morphology is “the study of word formation, including the ways new words are coined in the languages of the world”. Any aberration from these rules construes ‘ill-formed morphemes’ which Matrood (2008: 77) describes as ‘deviant morphological constructions’.



These deviations further add to the ambiance of ambiguity of modern poems and the spirit of unfamiliarity that modern poets wish to incur.

Out of modern poets, Cummings is the one who exploits this technique maximally in an attempt to “keep language - and the possibilities of *communitas* inherent in its use - from going dead” (Pearce, 1964: 363). In other words, this technique impedes automatization of language as it offers varied interpretation possibilities. To achieve deviation in morphological construction, Cummings has utilized many techniques including the use of derivational affixes in a deviant manner such as “the deviant use of the negative prefix *un-*, the deviant use of the adverbs of manner “-ingly”, and the deviant use of –fully adverbs” (Matrood, 2008: 79-81). An example will be illustrated in the following poetic excerpt.

Example (5a):

leaf of ghosts some

few creep there

here or on

**unearth** (Cummings, “nonsun blob a”, 1958)

Example (5b):

ورقة من الأشباح بعض

قليل يزحف هناك

(my translation, 2017) اللاأرض

As can be noted in the example above, the negative prefix ‘un’ is used deviantly in the word ‘unearth’, for normally this prefix attaches itself to adjectives and their derivative nouns and adverbs to form new adjectives, nouns and adverbs, or it could combine with verbs to denote a reversative or a privative meaning as in ‘undo’ (reverse the action of), ‘unclothe’ (remove clothes from) (Adams, 2016). In the case of the noun ‘unearth’ though, the prefix ‘un’ combines with the nominal base ‘earth’ to produce another noun, resulting in a deviant structure “because un- only combines with nouns to produce “privative” verbs in standard usage” (Matrood, 2008: 79).

Deviations of this sort ‘wrench words out of their regular grammatical and syntactical functions’ (Pearce, 1964: 364), thusly engendering aspects of prominence to the poem that lead to a widening of the perspective of interpretation, especially since ‘words are un- rather\* than re- defined’ (ibid:365).

This significance of the deviant morphology ordains that the translator identify this anomalous structure and translate it in a manner that would highlight its deviant morphological structure because if the translator is oblivious of this characteristic, s/he will translate ‘unearth’ in harmony with the general rule which states that a noun becomes a verb when the prefix ‘un’

is attached to it and will translate ‘unearth’ into something like "كشف" instead of the deviant rendition "اللاأرض".

### 3.2.2.2 Syntax in Modern Poetry- Deconstructing Constructions

Syntax concerns itself with the “regularities in the structure of the sentence, in terms of where words may occur (their distribution, in linguistic terminology) and how words and phrases may combine with each other” (Mellish& Ritchie, 2016:1). In other words, syntactic structures regulate the composition of sentences and constituents, thusly automatizing language and adding a sense of normality to it. “A work of art [on the other hand] in some way deviates from norms which we, as members of society, have learnt to expect in the medium used” (Leech, 1969: 56). This deviation is achieved by the deregulation of syntactic structures which results in foregrounding the language of poetry and making it stand out from the routine everyday language.

In modern poetic discourse, language deautomatization appears to be at its topmost, particularly when it comes to syntactic constructions which are severely disrupted (deconstructed) in emulation of the breakdown of communication and “the impotency of language as a means of communication” (Morrissey, 1978:17). In fact, Pretorius (1982: 70) describes the syntax of modern poetry - in reference to what is considered the major statement of modern poetry *The Waste Land* - as ‘chaotic and unsystematic’.

This fractured nature of the syntax of modern poetry is evident in the use of syntactic parataxis in which sentences are relayed “side-by-side, without commenting definitively on their relation to one another,” (Rae, 2002:145), i.e., with no grammatical connection (coordinator).

Pretorius (1982:72) argues that “the exploitation of this syntactic feature [in *The Waste Land*]... functionally fuses the real and the unreal.” In translation, though, as will be shown in the examples below this grammatical feature is treated differently by different translators.

Example (6a):

April is the cruellest month, ---breeding

Lilacs out of the dead land, --- mixing

Memory and desire, ---stirring

Dull roots with spring rain. (T.S. Eliot, *The Waste Land*, Section I: “The Burial of the Dead”, 1922:9, 1-4).

Example (6b):

أبريل

أكثر الشهور وحشية

فهو يستولد زهر الليلاك من الأرض الميتة

ويخلط الذكرى بالرغبة

ويهيـج الجذور البليـدة بأمطار الربيع (ترجمة محمد السيد يوسف، الأرض الخراب، 1. دفن الموتى،  
2008: ص 1)

Example (6c):

ابريل أشد شهور العام قسوة  
يخرج زهور الليلاك من بطن الأرض الميتة  
يمزج الذكرى بالرغبة الحية  
يسري بأمطار الربيع في الجذور الخاملة فتنبض. (ترجمة نبيل راغب، الأرض اليباب، 1. دفن الموتى،  
1995: ص 51)

Eliot opens the poem with a series of sentences displaying paratactic constructions. Such constructions as aforementioned do not comment with definiteness on the kind of linkage that connects the sentences with each other, thus upsetting and baffling the readers who are “accustomed at scanning every piece of language that [they] hear or read for clues of its grammatical structure” (Gunter, 1971: 28). This ambiguity, however, leaves open a margin for an active readership that tries to fill in gaps and to form a reading out of the text presented.

In translation –as can be noted-, different attitudes have been assumed by the translators with regards to the paratactic constructions which suggest difference in reading. As-Sayyed Youssef , on the one hand, does away with the parataxis and translates the stanza in harmony with Arabic discourse

which is ‘complexly repetitive and almost entirely paratactic’ (Johnstone, 1987:86), thence forcing a causal relation between the first and the second lines and an additive reading of the second and the third, and the third and the fourth lines. Rageb, on the other hand, seems more aware of this deviant feature of the ST and its ramifications at the level of readership. Therefore, he preserves the paratactic construction which implies that the sentences do not belong together, thus giving the readers the opportunity to interpret the text each from his/her angle and perspective.

Example (7a):

The apparition      of these faces      in the crowd;

Petals      on a wet, black      bough. (Ezra Pound, “In a Station of the Metro”, 1913)

Example (7 b):

شبح      هذه الوجوه      في الحشد،

ولكن البتلات      تنمو على غصن أسود و رطب. (translated by Elien Amjad, 2017)

Example (7c):

الطيف لهذه الوجوه في الزحام؛

و البتلات على غصن أسود رطب. (translated by Tasneem El-Shiek, 2017)

In this very short imagist poem, Pound juxtaposes two starkly dissimilar images – or even fragments of images - moving from a description of apparitions which are suggestive of a ghostly, non-mundane nature (Oxford dictionary, 2017) to a description of flowers and nature. This transition between the images is syntactically paratactical as no connector links the two sentences. This raises a question with regards to the relationship between the two lines: Is the first line independent of the second? Or is it subordinate to it? Whether one endorses the first or the second opinion would have a major impact on the interpretation of the poem. Whereas – based on a view of each line as a separate image , the focus of interpreters has been on the break of time and space limits (Espey, 1971), those who view them as connected try to impose some sort of metaphorical relationship between the image of “faces in the crowd” and nature as represented by flowers and trees (Knapp, 1979).

In translation, the parataxis which has been the primary trigger of the variance in interpretation in this succinct poem has been replaced with a connector to be more in concordance with Arabic rules of coherence. The translators, though, opted for different connectors reflecting addition ("و", /wa/ = and) and contrast ("لكن", /lakIn/= but), respectively. This difference in the choice of coordinating conjunctions reflects a difference in conception equivalent to that of critics who have adopted two approaches to reading the poem.

Though the TT readers would still have a margin of freedom to formulate a reading of their own; their chances would be reduced as a result of this imposition on the ST, hence a translation that preserves the original paratactic construction would be a better one.

### **3.2.2.3 Syntactic Inversion**

When reading a sentence, we “must assign a grammatical identity to each word, and determine the relation of each word to its neighbors” (Gunter, 1971: 28) in order to give it a natural flow that allows the readers to come to an understanding of the relationship between sentences’ lexemes.

In many poems though, these ‘grammatical clues’ might be very difficult to detect as a result of syntactic inversion which is defined according to Encyclopedia Britannica as “the syntactic reversal of the normal order of the words and phrases in a sentence.”

This deliberate distortion of the order of constituents is not very uncommon in modern poetry. In fact, it is one of the tools that modern poets use to ‘put [the reader’s] interpretive faculties to the most severe test’ (Gunter, 1971: 29). This is most evident in the excerpt before us from Cummings’ “nonsun blob a”.

Example (8a):

nonsun blob a

cold to



skyliness  
 sticking fire  
 my are your  
 are birds our all  
 and one gone  
 away the they (Cummings, “nonsun blob a”, 1944)

Example (8b):

الاشمس تضع

برداً

للسماء المكفهرة

تلصق النار

لي تكون لك

تكون الطيور لنا جميعا

و واحد ذهب

بعيداً ال هُم (my translation, 2017)

At first glance, this excerpt of the poem seems an utter nonsense as it appears that Cummings has completely ‘bypass[ed] syntax’ (Garvin& Kirkland, 1977: 160), but at closer inspection, one can notice that this is an

extreme case of inversion in which the poet has ‘broken up the constituents and scattered the pieces about’ (Gunter, 1971: 29), thus obviating any permanent reference or meaning.

Hill (1967:85) attempts a ‘recovery’ of the poem by rearranging the scrambled, inverted words and even forcing punctuation on the stanzas as follows:

nonsun- a blob, cold fire, sticking to skylessness

the birds are mi[ne], are your[s], are our[s]. They are one and all gone away

Hill (1967) further argues that this is only one of an infinite number of probable rearrangements. By the same token, Gunter (1971) claims that though Hill’s rearrangement gives the readers’ an opportunity to ‘assign grammatical structure’, it notwithstanding still calls for varied interpretations as to what the poem is about and how the poem’s stanzas can be related to each other.

Once again, the study reiterates that syntactic deviations rank towards the extreme right end on the translatability cline, nonetheless, the translator should be aware of the implications of the peculiar features of modern poems including syntactic inversion and the impact of this inversion on readership, therefore the translator has opted for the retention of the original text’s word order in the translated version rather than imposing a word order that would couch impressionistic references to a stable one dimensional meaning.

### 3.2.3 Semantic Deviation: From Coherence to Fragmentation

Van Dijk (1980:96) defines coherence as “a semantic property of discourse, based on the interpretation of each individual sentence relative to the interpretation of other sentences”, viz. it concerns itself with ‘the underlying continuity of sense of any stretch of language’ (Hatim& Mason, 2005: 3).

Van Dijk (ibid: 52) also distinguishes between two levels of coherence: local (linear) and global. Whereas local coherence concerns itself with the ‘relations between sentences of a textual sequence’, global coherence is defined as “discourse as whole... the ‘theme’, ‘idea’ ‘upshot’ or ‘gist’ of a discourse or a passage of the discourse”; this ‘theme’ is determined by the interaction of the various levels of macro-structures of the discourse.

In modern poetry, the achievement of this standard of textuality –at least at the local level - is thwarted as a result of the high level of fragmentation and lack of thematic unity.

“These fragments I have shored against my ruins” (1922: 431) says Eliot’s in *The Waste Land* affirming the textual discontinuity of his poem which is evident in the sporadic and ceaseless oscillation between the past and the present, shifts in the tone, voices alongside with the shift in language which is considered by Cooper (1987:3) as a ‘technical advance... significant as a critique of settled forms of coherence’. This textual incoherence evokes a

sense of strangeness and is said to be a virtue of Eliot's poetry as it reflects the general state of fragmentation and incoherence that is a dominating feature of modern society (Hay, 1965).

Eliot - right from the epigraph - disrupts the structural unity of the poem and its overall coherence by bombarding us with lines from German, French, Italian and Sanskrit. This linguistic intrusion adds a sense of chaos to the poem and compels the readers to ponder about their correlation with the poem, constantly reminding them with their inability to completely understand what is theirs; language.

In translation, these lines are treated differently by different translators as will be illustrated in the examples to follow.

Example (9a):

Summer surprised us, coming over the Starnbergersee

With a shower of rain; we stopped in the colonnade,

And went on in sunlight, into the Hofgarten,

And drank coffee, and talked for an hour.

**Bin gar keine Russin, stamm' aus Litauen, echtdeutsch.** (T.S. Eliot, *The Waste Land*, Section I: "The Burial of the Dead", 1922: 9, 8-11)

Example (9b):

جاءنا الصيف على غرة ، عابرا بحيرة شتار نبرجرسي  
 بوابل من أمطاره ، فلزمننا وقفنا أسفل رواق الأعمدة  
 ثم التحفنا بالشمس فعدنا الى المسير بين مروج الهوفجارتن  
 واحتسينا قهوة ، وثرثرتنا ساعة من الزمن.  
 لا .. لست روسية اطلاقا ، فأنا ألمانية الأصل من ليتوانيا.<sup>(4)</sup> (ترجمة نبيل راغب، الأرض البيضاء،  
 1. دفن الموتى، 1995: ص51)

---

(4) هذا البيت كتبه اليوت بالالمانية و قد عجزت عن العثور على النص الالمانى الذي اقتبسه منه، و لذلك لا استطيع  
 الجزم عما اذا كان من تأليف اليوت الذي يجيد الالمانية كأبنائها أو انه اقتبسه من نص الماني.

Example (9c):

الصيف  
 فاجأنا زاحفا نحو "سترانبرجنزي" بزخات المطر  
 فاحتمينا بممشى الأعمدة  
 ثم تابعنا تحت نور الشمس إلى " الهوفجارتن"  
 و شربنا القهوة .. و تحدثنا نحو ساعة ...  
**Bingarkein Russin, stamm'ans Litanen, echtdeutsch<sup>(3)</sup>**

(ترجمة محمد السيد يوسف، الأرض الخراب، 1. دفن الموتى، 2008: ص 3)

---

(3) العبارة بالألمانية و تقول : " أنا لست روسية و إنما لتوانية .. ألمانية أصيلة"

After drawing a melancholic picture of April which is supposed to be the month of rejuvenation and describing it as 'the cruellest month' as it passes over the desolate 'waste' land, Eliot then introduces us to a snippet of

what seems like a monologue narrated from the viewpoint of an anonymous speaker recounting the events of what seems to be a series of recollections of the past; a better past where all is different and more peaceful as can be seen through the portrait of the beautiful shower of rain, sunlight, lake and the coffee get-togethers which all of sudden breaks up with a line from German, completely separate from the lines preceding and following it, impeding comprehension and dismantling coherence, consequently echoing the voices of “the whole generation [who] got metamorphosed into ‘hollow men’ ” (Ahmed, 2014: 2). In order to understand the meaning of this line, a reader – not acquainted with German- must depart his/her reading quest, disrupt the text’s coherence and resort to translation which renders the line into “I am not Russian at all; I come from Lithuania, a true German.” Even then, the line still evokes an image of an incoherent fragmented world divided up by separatism and nationalistic identity.

When the stanza is translated into Arabic, this line is treated differently by Rageb and As-Sayyed Yousef. Whereas Rageb translates the German sentence into Arabic and footnotes the fact that the sentence is written in German in the original ST, As-Sayyed Yousef does the opposite by transferring the German line as is into the Arabic version and providing at the same time a footnote that translates the line into Arabic.

The divergence in rendering would -as will be illustrated in the analysis below- result in a difference in the scope of interpretations available for the

TT audience. Rageb's rendition of the line, to start with, revokes any sign of foreign-language intrusion, thusly abolishing the play of signs. In fact, by choosing to translate the line into Arabic, Rageb is actually committing a fatal mistake as he 'resolve[s] [the text's] polyvalence' and imposes upon the readership a TT version which de facto inhibits the TT receptor from tailoring an interpretation in a manner that fits the variables surrounding him/her (time, place, environment...etc.). As-Sayyed Yousef, on the other hand, makes a wiser translation choice by putting on a pedestal the chaotic, unfathomable and foreign nature of the line by transferring it as is (preserving both its form and content without any translation) into the Arabic rendition.

Doing this, As-Sayyed Yousef allows for a difference between the readings making the text resistant for imposition and crossing the threshold of fixation or attachment of the text's meaning to the author's intention. In fact, Eliot (1921:11) himself is self-conscious of this fact as manifested in his 'impersonal theory' of poetry in which he claims that mature poetry is depersonalized and that "honest criticism and sensitive appreciation are directed not upon the poet but upon the poetry", reducing the poet to a mere catalyst; a trace that provides a platform for the creation of meaning that is the outcome of interaction between the tradition and the current; the past with the present.

### **3.2.4 Paralinguistic Deviations**

As the term suggests, paralinguistics is a field that tackles aspects of communication that do not involve words, but rather adumbrate features related to “vocal factors such as pitch, loudness and speed of speaking, aspects of visual communication- facial expressions, for instance and characteristics of writing such as layout and spacing” (Crystal, 1975: 163). This section of the study focuses on the paralinguistic graphological features of the written discourse in relation to modern poetry on the assumption that those have a pragmatic force and are indeed a reflection of ideological propositions contained in the texts, making any translation of the text without due recourse to the meaning potential of these features inadequate (Yeibo&Akerele, 2014).

#### **3.2.4.1 Modern Poetry’s Graphology**

Modern poetry is said to have introduced innovation into language’s form and content as is evident in its rebellion against the conventional poetic traditions from themes, syntax, to semantics and even graphology.

Graphology according to Leech (1969: 39) exceeds orthography “refer[ing] to the whole writing system: punctuation and paragraphing as well as spacing”. In fact, McIntosh sees graphology as the phonology of writing and the physical medium through which we perceive language (1961:107).

Modern poets experimented with graphology making it the hallmark of their writing and its most easily noticeable characteristic as “the reader is



immediately struck by...typography on the first encounter with this poetry” (ElShiekhet.al., 2012:104).

Graphological violations of modern poets have encroached to all parameters of graphology including ‘disjointed spacing, nested parentheses, sporadic capitalization’ (Sawyer, 2016: 5), letter arrangement, text shape (line spacing and margins) and punctuation.

The treatment of these features in translation into Arabic differs, for some opt to preserve these aspects (when possible) as they perceive them as complements of verbal messages of the poems and to be driven by thematic factors of modern poetry, especially those of fragmentation, isolation and active readership while other translators disregard the opaque features all together and try to impose a sense of order on the ‘anarchy’ of modern poetry.

In this section, the researcher will draw on Li & Shi (2015) graphological parameters of text shape, letter case and punctuation to discuss how those are treated in translation.

#### **3.2.4.2 Text Shape**

As a part of their experimental tendencies, “modern literary authors, especially poets, frequently attempt numerous groundbreaking experiments in visual designs” (Li & Shi, 2015:30). Of modern poets, Cummings is the most renowned for his experimentation with “visual representation using not only the explicit meaning of words, but also images” (Gómez Jiménez, 2010: 146).

This creation of images usually results from playing with the texts' shapes which encompasses their spacing and letter arrangement to convey a jarring effect with a "fragmentary quality, as if something was lost in translation" (Sawyer, 2016: 9).

Example (10a):

l(a

le

af

fa

ll

s)

one

l

iness (Cummings, "l(a", 1958)

Example (10 b):

ورقة تسقط....

وحدة (translated by Tasneem El-Shiek, 2017)

Example (10c):

و

(ور

قة

تس

ق

(ط

ح

د

ة (my translation, 2017)

Gómez Jiménez (2010) argues that the most difficult choice that the translators have to make when dealing with texts of this nature, i.e., visual texts is whether to keep their visual nature or to translate the content disregarding the form. Though Gómez Jiménez's argument is in reference to translating the Cummings' poems from English into Spanish; the same applies to translating them from English into Arabic.

Translation (10 b) attempts to preserve the original's form in which the auditory presence of the poem is hindered unlike traditional poems which are meant to be read aloud. Doing this, the translator both relates and gives the

reader an option to relate to Cummings' attacks on the conventional logocentrist tendencies of Western philosophy which privilege presence over absence – what Derrida refers to as 'metaphysics of presence' - ; speech over writing and maintains the poem's impregnability to speech 'to be read aloud', refusing to impose an absolute and centered meaning; a 'transcendental signified.'

Translation (10c), on the other hand, which is a conservative simplistic and content based one precludes such a possibility of interpretation or any other interpretation resulting from the eccentric word jumble and text shape as the rendition is easily verbalized by the TT readers.

Another example illustrating different orientations for dealing with deviant text shape can be seen in one of the most confusing and startling poems of Cummings "r-p-o-p-h-e-s-s-a-g-r" which is considered by far his most experimental poem with graphological permutations blown out of proportion. This poem defies local coherence by " 'de-automizing' language conventions and by continually frustrating its readers' attempts to ascribe meaning to it" (Eggins, 2004:26), especially since it fails as a poem and functions more as a riddle; an anti-poem. While being frustration-inducing, this 'poetic failure' functions as a catalyst for the readers to advance various readings of the grotesque, incoherent jumble. Amongst the interpretations are readings which highlight the 'poempicture' quality of the text identifying it more with a painting than a poem focusing more on its 'spatial configuration'

(Nänny, 1985); Cushman (1985), on the other hand, suggests that the text's structure is an emulation and a dramatization of 'the act of looking at the grasshopper and not realizing what it is'. Another interesting analysis comes from an internet blogger who claims that "the poem deals with how things are defined. Until it jumps, the insect that Cummings makes the subject of this poem is just a r-p-o-p-h-e-s-s-a-g-r - it is undefined in the sense of its name. The world comes together only when the definition is complete-" (<http://www.eliteskills.com>). Multifarious other readings can also be detected by a quick search for the 'meaning' of the poem.

Before any attempt to translate the poem into another language, though, the translator is to 'unscramble' its anagrammatic phoneme sequences in its original ST since those seem to break its thematic progress. Even at this stage, the resultant deciphered text is not a fixed version; it differs between decoders and this difference - though nuance -, still reflects a variation in perception (see table 3.2).

Example (11a):

r-p-o-p-h-e-s-s-a-g-r

who

a)s w(e loo)k

upnowgath

PPEGORHRASS

eringint(o-

aThe):l

eA

!p:

S

a

(r

rIvInG

.gRrEaPsPhOs)

to

rea(be)rran(com)gi(e)ngly

,grasshopper; (E.E. Cummings, “r-p-o-p-h-e-s-s-a-g-r”, 1935).

Grasshopper	Grasshopper
Who	who, as we look up now, gathering
as we look	into <b>PPEGORHRASS</b> leaps!
now upgathering <b>into himself</b>	arriving to become, rearrangingly,
leaps	grasshopper!
arriving	
to become	
rearrangingly	
grasshopper.	
Decrypted by Dhouioui (2015)	Decrypted by Gross & McDowell (1996)

Table 3.2 “r-p-o-p-h-e-s-s-a-g-r” deciphered

Parallel to the different versions of decryption, different translations are also noticed as can be seen in examples (11b) & (11c).

Example (11b):

الجندب

الذي، و نحن ننظر اليه الان،

يتجمع على نفسه

يقفز،

و يصل

ليصبح

بإعادة الترتيب

جندب. (translated by Tasneem Al-Sheik, 2017)

Here, the translator opts for Newmark's communicative translation, therefore 'solving' the riddle and stripping the poem from its typographical, semantic and syntactic idiosyncrasies. Doing this, the translator is forcing coherence upon the text by making it readily acceptable and comprehensible for the TT readership making it read as a mere description of a grasshopper, thusly impeding some of the interpretations that readers of the rendition might have contrived had the original word play and spacing been preserved. A translation that pays attention to the graphology of the poem might be as illustrated below:

Example (11c):

ب-ج-ن-د

الذي

و نـح(ن ننظ)ر



فوق الان تتج

د-ب-ن-ج

معف(ي)-

ال): ي

قف!

ز:

ي

(ص

بح ج-ن-د-ب)

ب

إعا(دة) التر(تي)ب ت(ص)(بح)

جندب (my translation, 2017)

In this version of translation, the translator has chosen to preserve the imagist qualities of the poem, as much as possible, by subscribing more or less to a literal method of translation. This translation guarantees to a certain extent the accommodation of the text's meaning potential when fluctuating spatiotemporally from the ST to the TT, thusly infinitely changing in signification while passing through various sets of mental filters and 'goings-

on' that formulate a reading of the text, making readership more than just a passive reception of semiotics.

To conclude, when translating a poetic production with a deviant text shape, the translator must be aware of the interpretation-producing aspects of these deviations and must attempt to maintain them (whether irregular spacing, margins and word jumble) as those are “expressive devices, not symbols to be used according to typographic custom” (Leech, 1969: 47).

### **3.2.4.3 Letter Case (Capitalization vs. Decapitalization)**

In English, upper case letters are used in accordance with certain rules (the beginning of a sentence, the beginning of proper names ...etc.) and where those do not apply, the writer uses lower case letters. In the case of modern English poetry, however, these rules are disregarded and the poets seem to “capitalize what is supposed to be decapitalized and to decapitalized what is supposed to be capitalized in conventional rules” (Li & Shi, 2015: 30).

This irregular shift between upper and lower case further adds to modern poetry's ambiguity and its openness to various interpretations.

In translation - despite its importance -, this feature is extremely difficult to replicate, especially into Arabic since it lacks this idiosyncratically Latinate feature (upper and lower case).

Example (12a):

i carry your heart with me (i carry it in  
 my heart) i am never without it (anywhere  
 i go you go, my dear; and whatever is done  
 by only me is your doing, my darling) (Cummings, “i carry your heart with  
 me”, 1952)

Example (12b):

أحمل قلبك معي،  
 أحمله في قلبي،  
 لم أكن أبداً بدونه،  
 أين ما أذهب ياعزيتي،  
 تذهبين،  
 وكل ما افعله،

هو لك يا حبيبتي (ترجمة جميل عزيز محمد، الحوار المتمدن، عدد 3724، 2012)

Cummings is renowned for his disregard of proper capitalization rules and this poem is but an extension of this legacy. This feature which Graves (1970) refers to as a landmark in modern poetry would naturally attract the reader’s attention in priori to any reading attempt. The ‘oddity’ that has mostly been discussed and studied by literary critics is that of the ‘degrading of the personal pronoun ‘I’ into ‘ i ’’ (Graves, 1970: 84). This “‘defamiliarization’ is a dominant feature in Cummings’ poetry to the extent that any occurrence of a

capitalized version of the first person pronoun has come to be regarded as an ‘internal deviation’ (Levin, 1965: 228). The significance of this characteristic has been discussed by various literary critics the likes of Graves (1970: 85) who sees this decapitalization as a “denial of the idea of personal immortality responsible for the ‘I’” contending that lower case ‘i’ is “more casual and detached: disassociat[ing] the author from the speaker of the poem.” Moreover, Muldoon (2014) believes that Eliot’s decapitalization of the ‘I’ comes as a result of following his own calls for the ‘extinction of personality’ when writing poetry which in turn leads to the decentralization of the role of the father (author) as a begetter of the text.

From these insights, the researcher infers that choosing a lower case as opposed to an upper case letter and vice versa is not haphazard and allows the reader a more active role in the process of reading (Muldoon, 2014:1), hence comes the importance of preserving this feature in translation. The translator in example (12b), however, fails to render this feature in his translation as this dichotomy between capital and small letters does not exist in Arabic and as the unmarked present simple conjugated Arabic verb usually has its subject pronoun integrated within the verb as in (أحمل) instead of (أنا أحمل), for example. The dismissal of this feature all together eliminates analyses pertaining to this feature and readings that might be produced as a result.

A possible leeway out of this could be to render the poem using a marked structure "أنا أحمل", for instance accompanied with a paratextual device

such as a footnote, or a formatting option (underlining, using a boldface font, diminishing the font size of the first letter and enlarging the rest of the letters of each word (أنا)etc.), thus increasing the scope of interpretations that the TT receivers might produce.

#### **3.2.4.4 Punctuation**

Punctuation marks are one of the paralinguistic devices that writers use to complement their linguistic choices. In English, punctuation marks are said to attest to ‘a liminal status between the rhetorical and organizational functions’ (Tartakovsky, 2009: 215). In other words, punctuation has both semantic and stylistic functions. Modern poetry, however, utterly eschews conventional punctuation rules using punctuation for neither of these conventional functions, but rather for engrossing readers in the literary world of the modern time (Li& Shi, 2015).

The punctuation eccentricities that modern poets utilize range from the abandoning rules of punctuation altogether to nonconventional punctuation.

Example (13a):

What is that sound high in the air

Murmur of maternal lamentation

Who are those hooded hordes swarming

Over endless plains, stumbling in cracked earth

Ringed by the flat horizon only

What is the city over the mountains

Cracks and reforms and bursts in the violet air

Falling towers

Jerusalem Athens Alexandria

Vienna London

Unreal (T.S. Eliot, *The Waste Land*, Section V. "What the Thunder Said",

1922:44, 365-77).

Example (13b):

ما ذلك الصوت الذي يرتفع عاليا في الهواء ؟

و كأنه أنين أم تنوح

من هؤلاء القوم الملتئمين ، المحتشدين فوق السهول اللانهائية

متعثرين في الأرض المتصدعة ، لا يحوطهم إلا الأفق المسطح

أي مدينة تلك التي وراء الجبال

تتصدع .. وتتشكل ، وتتفجر في الهواء البنفسجي

تلك الأبراج المتداعية

لأورشليم .. أثينا .. الأسكندرية

فبيننا .. لندن . . . وهم (ترجمة محمد السيد يوسف، الأرض الخراب، ما قاله الرعد، 2008: ص 21)

In the above excerpt, Eliot introduces an entire stanza void of punctuation marks except for a single comma.

In translation, As-Sayyed Yousef forces punctuation on the translated text that is concurrent with Arabic stylistic preferences and attempts to guide the readers in the direction of a certain interpretation. It seems that As-Sayyed Yousef is unaware of the fact that the lack of punctuation is a deliberate ploy that aims at denying the text an ‘element of closure’ and to crack it open for an infinite array of interpretations, thusly “encompassing any possible number of meanings...to indicate the absence of any specific meaning assignable to it” (Brooks, 1965: 159). A better translation, therefore, is one that does not impose punctuation on the TT.

Examples of nonconventional punctuation can also be detected in modern poetry, especially that of Cummings who is known for his rigorous experimentation with typographical units even more than his experimentation with word-coinage and syntactical distortion (Friedman, 1960); his most ‘explored, used, and abused’ (Tartakovski, 2009:220) being the employment of parentheses where no actual need arises.

Example (14a):

(ta-te-ta

in a parenthesis!said the moon

)

(Cummings, “windows go orange in the slowly.”, 1954)

Example (14b):

(تأني-تا)

في قوس! قال القمر

)(my translation, 2017)

In this example, it can be seen that parentheses transcend their traditional function as indicators of ‘a dead text... an appendix’ (Williams, 1993: 57) to become a ‘poetic device’ with functions. In fact, in his “E.E. Cummings's Parentheses: Punctuation as Poetic Device”, Roi Tartakovski (2009) classifies Cummings’ uses of parentheses into seven categories according to their function such as iconicity, protection and intimacy, direct address, etc.

In the example here, one interpretation comes from Tartakovski (2009) who argues that the parentheses have an iconic function (symbolizing a shape), especially as the last line which consists of a single parenthesis is ‘visually foregrounded’ representing a picture of the crescent moon.

Tartakovski’s systematized schemata of the functions of parentheses justifies the translator’s choice to retain them in the translation, particularly as



the use of unorthodox punctuation in modern poetry plays a major role in the construction of meaning and in proposing several dimensions of interpretation.

We conclude, therefore that the translator must be sensitive to what is implied in the paralinguistic features and retain these elements even if they do not seem to comply with the general TT punctuation rules.

## **Chapter Four**

### **Conclusions and Recommendations**

#### **4.1 Conclusions**

The current study has investigated the language of modern poetry in English which has – under the influence of the world wars and industrial revolution – witnessed a conscious break with the conventional writing traditions. This break had been most clear in the experimental inclinations of the poets in this era as they found language an insufficient means for expressing the multi-faceted fragmentation and sense of illusion of the modern world.

To surpass this inadequacy of language, modern poets have laden their texts with a set of linguistic and paralinguistic deviations that estrange the language of modern poetry and defamiliarize it, thus dislocating and alienating the modern reader who is then obliged to reassemble pieces of the puzzle and to develop a reading that attests to his/her socio-cultural environment. The thesis has related this ‘reassembling’ with modern literary criticism, especially deconstruction reading strategy which amongst its various claims contends the absence of transcendental signified which in turn leads to meaning indeterminacy.

The thesis has also confirmed the fact that the deviations of modern poetry are not mere detours meant to make poetry convoluted and complex in comparison to ordinary language, but rather textual catalysts for the readers to ‘renew perception’ and invoke multiple readings. From this point, the thesis has examined the linguistic peculiarities of modern poetry adopting Leech’s model of analysis while paying special attention to lexical, grammatical and semantic unconventionalities alongside with a meticulous analysis of the paralinguistic deviations which were examined following Li & Shi’s (2015) graphological parameters.

The analysis revealed the importance of these deviations in constructing readers’ perception, but due to their subtleties, some translators (as is evident in the case studies) have passed by these signs innocently without recognizing them, others were able to recognize their deviation without properly identifying their connotative aspects. At cases, even past recognition and comprehension, the translators still faced obstacles that have deterred the natural flow of translation.

Eventually, this thesis contributes to building a model for the translation of modern poetry from English based on a combination of Leech’s foregrounding theory - more specifically his model for linguistic deviations - and Derridan post-structuralist reading strategy. Therefore, any translation strategy that the translator of modern poetry is to adopt should be in accord with the spirit of ‘*différance*’ and the meanings aroused by the deviations.

Hereby, the more the translator is aware of the deviations in literature in general and in modern poetry in specific, the more familiar s/he will be with their semiotic value and the more responsible his/ her translations will be.

As the thesis has mainly focused on the above, it reveals the following conclusions which sum up the discussion:

1. Modern poetry is replete with linguistic and paralinguistic deviations which both set the language of poetry both in its form and content distinct from standard nonliterary language and make it more open for interpretation and reinterpretation by its readers.
2. Translation has proved to be a multidisciplinary field in the sense that it is not anymore a direct transfer of signs from the ST into the TT; rather it has come to use insights from the various fields such as literary criticism, philosophy, cultural studies, etc. which in turn have broadened the scope of translation beyond mere transfer that is oblivious of the socio-cultural and historical context. The deconstructive paradigm has revolutionized the way we read into texts as they came to be seen as fluid entities rather than fixed signs with stable attributes. This paradigm was accompanied with calls for the abolition of the author, his personal life and history as the source of interpretation announcing “the death of the author” and “the birth of the reader”. As a result of these insights, there has been a change in the

status of the TT which has been hitherto viewed as supplementary to the ST and subject to authorial intentions; the TT has become to deify the concept of transcendental signified, thusly obliging the translator to formulate a comprehensive reading of all parts of the poem that s/he can defend before venturing into any translation attempt.

3. In the symbolic realities of modern poetry everything counts in the creation of meaning. The poem itself is a sign or a group of signs that generate meanings to different readers according to time and space. Any translation of any modern poem is bound to give a different impact and a different meaning from that which the source text gives. While this seems to be a problem, the researcher thinks that it is not; the new target text becomes a new system of signs that generates meanings to different readers who are governed by a different system of signs. In the translation of modern poetry, we need to be aware of the fact that, there is no wrong and right translation; there is always a better translation or a translation that is closer to the source text. Each translation offers a different reading.
  
4. The ultimate goal of the translator of modern poetry, therefore has become “to preserve, as far as possible, the range of possible responses... [in order] not to reduce the dynamic role of the reader”

(Hatim and Mason, 2014: 11). This can be best achieved by avoiding imposition of a certain reading that does not account for all parts of the poem. The only strategy that the translator can utilize to ensure this comprehensive reading is by developing a full awareness of the nature of idiosyncrasies in modern poetry and to leave it for the readers/ audience to assign meaning to the texts per their surrounding realities, thusly making the texts susceptible to constant decoding from the part of the readers and making every reader a writer of a sort.

5. The contributions of the deconstruction theory are, therefore ‘not directive’ (Kruger, 2004:1) in the sense that the plurality contained in the ‘*différance*’ can be seen in the process rather than the product of translation, viz. the variations in the results of translation are mainly a result of the readers’ contributions to the texts and their travel through time and space, thusly the translator should “be aware of the existence of plurality and take into account that the reader also participates in and contributes to this plurality” (ibid).
6. New approaches to translation inspired by new reading strategies do not denounce the writers’ creativity, rather they serve as an extension of their creativity by allowing perpetual renewability of texts achieved through active readers as the texts travel through time and space.

7. Translators approaching modern poetry encounter several problems as these abound with linguistic deviations which could be seen at the lexical, semantic and grammatical levels. The first of these problems being the identification of the deviations which could be sometimes obscured under the veil of incomprehensibility and might entice the translator to place them under the umbrella of the 'untranslatable'. Following their recognition, the translators are to deal with the question of the meaning of these peculiarities and eventually s/he has to decide upon a suitable translation strategy that serves to convey the effect of the original ST on readership.
  
8. Translating the incongruous deviant elements in modern poetry is feasible. Not all deviations, however, have the same degree of translatability. In modern poetry, translatability runs on a scale ranging between the two extremes 'translatable' and 'untranslatable'. In this sense, paralinguistic deviations tend to be the 'most translatable' followed by semantic and lexical deviations, respectively. Syntactic deviations, on the other hand, tend to be closest to 'untranslatability' and hence most difficult to translate (see figure 4.1).

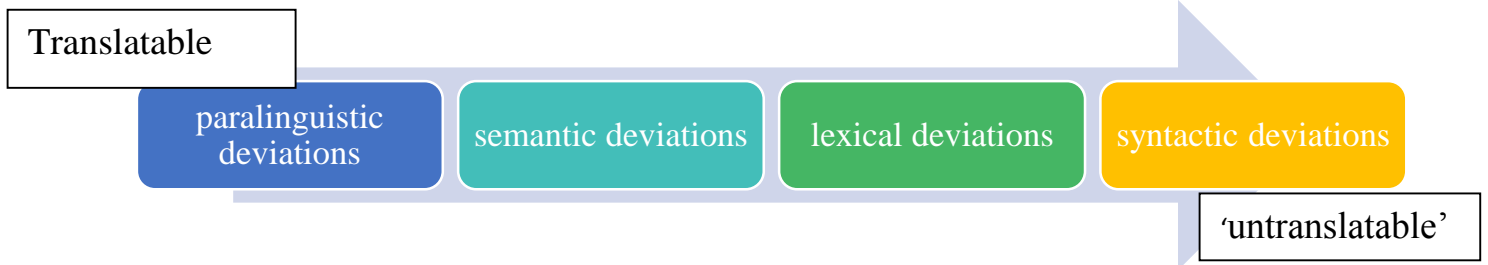


Figure 4.1. Scale of Translatability

9. Leech (1969) is a fundamental model in the study of poetic foregrounding. Leech classifies deviation into two categories: paradigmatic which refers to deviations at the level of form (grammar and lexicon), the semantic level (denotative or cognitive meaning) and the level of realization (phonology and graphology) and syntagmatic which refers to repeated parallelisms. While the latter are beyond the scope of this thesis, the former have been investigated in relation to modern poetry and it was revealed that translators had different approaches when venturing into the translation of these deviations. While in some cases they decided to retain the deviations; in others they modified, or imposed a reading on these deviations. Though the strategies they followed cannot be judged 'wrong', their choices in some renditions narrowed the scope of interpretations that could have resulted had they given due attention to the original ST deviations.

10. Translators must give due attention to the subtleties and minor details of modern poetry; those being primarily related to paralinguistic features, especially graphological features which are beyond marginal as those play a pragmatic role in the construction of the texts meaning potential;



therefore, translators must be fully aware of the implications of these deviations and must in all cases avoid forcing their language's punctuation.

11. The results of this thesis concord with the findings of De Beaugrande (1978) who stresses that most errors in translation are a result of "inaccurate reading" rather than being the outcome of "writing strategies"; making it imperative for the translators to "estimate accurately the response of potential readers to the translation" (ibid:27) and to tailor their translation accordingly.

## **4.2 Recommendations**

Hereby, the study recommends the following:

1. Since translating poetry in general and modern poetry in specific is problematic, universities should expose student translators through specialized courses to instances of deviation in modern poetry and develop their awareness of the role of these irregularities in the formulation of meaning. Teachers of translation should also alert their student translators to the problems that result from the replacement of textual presence by imposing their metaphysics of presence upon poetic discourse.

2. Translators should realize that translation as a field intersects with other fields of knowledge such as literary criticism and that those paradigms have an impact both on translation studies and translation as a practice. Therefore, they must recognize the interdisciplinary nature of translation and develop an awareness of the implications of these fields on translation, especially in relation to the 'sign' and its lack of a 'transcendental signified'.
3. Foregrounding theory and its relation to new approaches of literary criticism should come to the fore in the syllabi of teachers of translation between English and Arabic. Moreover, seminars should be held to discuss and shed light on this topic.
4. The researcher recommends further research to be conducted vis-à-vis the strategies used in the translation of instances of deviations in modern Arabic poetry into English, especially as it has its root in modern poetic discourse in English.

## References

- Abdulla, A. (2011). On *Translating Poetry into Arabic With Special Reference to TS Eliot's. The Waste Land*. In **Other Words: The British Centre for Literary Translation**, 37 (9), 53-75.
- Adams, V. (2016). **An Introduction to Modern English Word-formation**. Abingdon: Routledge.
- Ahmed, N. (2014). *Theme of Sterility in 'The Waste Land- T.S. Eliot'*. **Express, an International Journal of Multidisciplinary Research**, 1(8), 1-5.
- Algeo, J. (1993). **Fifty Years Among the New Words: A Dictionary of Neologisms 1941-1991**. Cambridge: Cambridge University Press.
- Althusser, L. (1971). A letter on art in reply to André Daspre. **Lenin and Philosophy and Other Essays**. New York: Monthly Review Press.
- Asadi, T., & Salimi, E. (2013). *On the Function of Art in Modernism*. **Research Scholar**, 1(3), 1-5.
- Austin, J. (1975). **How to Do Things with Words**. London: Oxford university press.
- Aveling, H. (2004). *A Short History of Western Translation Theory*. **The Journal of Australian Association of Writing Program**, 7(2), 1-17.

- Azouqa, O. (2001). *Defamiliarization in the Poetry of 'Abd al-Wahhab al-Bayati and TS Eliot: A Comparative Study*. **Journal of Arabic Literature**, 32(2), 167-208.
- Badawī, M. (1975). **A Critical Introduction to Modern Arabic Poetry**. Cambridge: Cambridge University Press.
- Baker, M., & Saldanha, G. (Eds.). (2009). **Routledge Encyclopedia of Translation Studies**. Abingdon: Routledge.
- Barry, E. (1973). **Robert Frost on Writing**. New Brunswick, N.J: Rutgers University Press.
- Barthes, R. (1994). **The Death of the Author**. Clevedon: Media Texts, Authors and Readers: A Reader.
- Benjamin, W. (1923). **The Task of the Translator**. New York: Harcourt, Brace & World.
- Brooks, C. (1965). **Modern Poetry and the Tradition**. London: Oxford University Press.
- Chomsky, N. (1975). **Reflections on Language**. New York: Pantheon.
- Cooper, J. (1987). **TS Eliot and the Politics of Voice: The Argument of The Waste Land**. Ann Arbor, UMI Research Press.

- Crawford, L. (2008). *Viktor Shklovskij: Différance in Defamiliarization*. *Comparative Literature*, 36(3), 209-219.
- Crystal, D. (1975). *Paralinguistics. The Body as a Medium of Expression*, 1 (3), 162-174.
- Cushman, S. (1985). *William Carlos Williams and the Meanings of Measure*. New Haven: Yale University Press.
- Damascelli, A. (2007). *Shakespeare: The Power of Language and the Language of Power*. Lancaster: UK: UCREL.
- Davis, K. (2001). *Deconstruction and Translation*. Manchester: St. Jerome.
- De Beaugrande, R. (1978). *Factors in a Theory of Poetic Translating*. Drenthe: Van Gorcum.
- Derrida, J. (1988). *The Ear of the Other*. Nebraska: University of Nebraska Press.
- Derrida, J. (1998). *Monolingualism of the Other, or, the Prosthesis of Origin*. Redwood: Stanford University Press.
- Derrida, J., & Venuti, L. (2001). *What is a "Relevant" Translation?*. *Critical Inquiry*, 27(2), 174-200.
- Dhouioui, A. (2015). *EE Cummings: The Mysterious Poet and Painter*. Tunisia: University of Carthage.

- DiYanni, R. (1999). **Literature: Reading Fiction, Poetry, Drama, and the Essay**. New York: McGraw-Hill College.
- Eastman, M. (1929). *The Cult of Unintelligibility*. *Harper's Magazine*, 518, 632.
- Eggins, S. (2004). **Introduction to Systemic Functional Linguistics**. New York: A&C Black.
- Eliot, T. S. (1921). *The Metaphysical Poets*. *Selected Essays*, 241(250), 17-35.
- Eliot, T. S. (1998). *Tradition and the Individual Talent*, *Perspecta*, 19(2), 36-42.
- ElShiekh, A., Sadeq, A., & Saleh, M. (2012). *A Snapshot at the Poetry of Edward Estlin Cummings: A Linguistic Exploration*. *English Language and Literature Studies*, 2(3), 102.
- Espey, J. (1971). *The Poetry of Ezra Pound: Forms and Renewal*. *The University of Chicago Press Journal*, 68(4), 403-405.
- Filreis, A. (2012). **Counter-revolution of the Word: The Conservative Attack on Modern Poetry**. North Carolina: UNC Press Books.
- Fowler, H., & Aaron, J. (2007). **The Little, Brown Handbook**. London: Pearson Higher Ed.

- Friedman, N. (1960). *E. E. Cummings: The Art of His Poetry*. Baltimore: Johns Hopkins UP, 3(3), 255-257.
- Garvin, H. R., & Kirkland, J. D. (Eds.). (1977). **Twentieth-century Poetry, Fiction, Theory**. Pennsylvania: Bucknell University Press.
- Gentzler, E. (2001). **Contemporary Translation Theories**. Bristol: Multilingual Matters LTD.
- Gómez Jiménez, M. (2010). **Translation Problems in EE Cummings' Experimental Poetry: Visual Appearance, Plays on Words and Punctuation Marks (published Doctoral dissertation)**. Spain: Universidad de Valladolid.
- Graves, R. (1970). **The Common Asphodel**. London: Ardent Media.
- Gunter, R. (1971). *Sentence and Poem*. *Style*, 5(1), 26-36.
- Hall, J. & Clark, K. (1979). **Dictionary of Subjects and Symbols in Art**. London: J. Murray.
- Halliday, M. A. (1976). *Anti-Languages*. *American Anthropologist*. 78 (3): 570–584.
- Halliday, M. A. (1978). *Language as Social Semiotic: Towards a General Sociolinguistic Theory*. In *The First LACUS Forum*, 9(1), 84-89.

- Halliwell, S. (Ed.). (1987). **The Poetics of Aristotle: Translation and Commentary**. North Carolina: UNC Press Books.
- Hatim, B., & Mason, I. (2005). **The Translator as Communicator**. Abingdon: Routledge.
- Hatim, B., & Mason, I. (2014). **Discourse and the Translator**. Abingdon: Routledge.
- Hay, E. (1965). **TS Eliot's Negative Way**. Cambridge: Cambridge University Press.
- Hickman, M. (2005). **The Geometry of Modernism: The Vorticist Idiom in Lewis, Pound, HD, and Yeats**. Texas: University of Texas Press.
- Hill, A. (1967). *Some Further Thoughts on Grammaticality and Poetic Language*. *Style*, 1(2), 81-91.
- Jakobson, R. (1960). *Linguistics and Poetics*. *Style in Language*, 10(4), 350-377.
- Jameson, F. (1974). **The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism**. Princeton: Princeton University Press.
- Johnstone, B. (1987). *Parataxis in Arabic: Modification as a Model for Persuasion*. *Studies in Language*, 11(5), 85-98.



- Johnstone, B. (2008). **Discourse Analysis**. Malden: MA: Blackwell.
- Joyce, J. (1922). **Ulysses**. Paris: Shakespeare and Company.
- Kent, T. (1986). **Interpretation and Genre: The Role of Generic Perception in the Study of Narrative Texts**. Pennsylvania: Bucknell University Press.
- Khan, A., Mansoor, H., Khan, M. (2015). *Critical Analysis of Allusions and Symbols in the "Wasteland" by T.S. Eliot*. **International Journal of Multidisciplinary Research and Modern Education (IJMRME)**, 1(1), 615-619.
- King, R. (2013, August 18). **Coined by Shakespeare? Think again**. The Boston Globe, Retrieved from <https://www.bostonglobe.com>.
- Kittel, H. (Ed.). (2012). **Übersetzung-Translation-Traduction. Teilband**. Berlin:Walter de Gruyter.
- Knapp, F. (1979). **Ezra pound**. Boston: Twayne Publishers.
- Kolawole, S. (2008). *Literary Translator and the Concept of Fidelity: Kirkup's Translation of CamaraLaye's L'Enfant noir as a Case Study*. **International Journal of Translation**, 20(1-2), 129-146.
- Koskinen, K. (1994). *(Mis) Translating the Untranslatable: The Impact of Deconstruction and Post-structuralism on Translation*

***Theory. Meta: Journal des traducteurs/Meta: Translators' Journal***, 39(3), 446-452.

Kruger, J. (2004). *Translating Traces: Deconstruction and the Practice of Translation*. **Literator: Journal of Literary Criticism, Comparative Linguistics and Literary Studies**, 25(1), 47-71.

Labriola, A. (1992). *Reader-Response Criticism and the Poetry of EE Cummings: "Buffalo Bill's defunct" and "in Just-"*. **Cithara**, 31(2), 38.

Lakfjsdfsh, A. (2013, January 19). **Anti Essays**. Retrieved from <http://www.antiessays.com>

Landers, C. (2001). **Literary Translation: A Practical Guide**. Bristol: Multilingual Matters.

Landles, I. (2001). *An Analysis of Two Poems by EE Cummings*. **The Journal of the EE Cummings Society**, 10(1), 31-43.

Lecerle, J. (1994). **Philosophy of Nonsense: The Intuitions of Victorian Nonsense Literature**: Routledge.

Leech, G. & Short, M. (2007). **Style in Fiction: A Linguistic Introduction to English Fictional Prose**. London: Pearson Education.

- Leech, G. (1969). **A linguistic Guide to English Poetry**. Abingdon: Routledge.
- Lefevere, A. (1975). **Translating Poetry: Seven Strategies and a Blueprint**. Assen: Van Gorcum.
- Levin, S. (1965). *Internal and External Deviation in Poetry*. **Word**, 21(2), 225-237.
- Li, X., & Shi, M. (2015). *A Stylistic Study on the Linguistic Deviations in E.E. Cummings' Poetry*. **Journal of Pan-Pacific Association of Applied Linguistics**, 19(2), 23-54.
- Lieber, R. (2015). **Introducing Morphology**. Cambridge: Cambridge University Press.
- Lozano, M. (1989). **On Poetic Difficulty: TS Eliot vs Wallace Stevens**. Spain: Universidad De Castilla La Mancha.
- Maleki, N., & Navidi, M. (2011). *Manifestation of Shklovsky's Defamiliarization and Derredian Différance in the Poetry of Keats and Sipihr*. **Studies in Literature and Language**, 3(1), 30.
- Mandal, A., & Modak, A. (2013). *The Love Song of J. Alfred Prufrock: A Postmodern Poem with a Postmodern Hero*. **The Criterion: An International Journal in English**, 3(12), 1-6.

- Martsa, S. (2014). **Conversion in English: A Cognitive Semantic Approach**. Cambridge: Cambridge Scholars Publishing.
- Mathews, J. (1959). *Third Thoughts on Translating Poetry*. *On Translation*, 10(2), 67-77.
- Matrood, S.(2008). *Morphological deviation as a stylistic marker in E.E. Cumming's poetry*. *Al-Qadesyia Journal for Literature and Educational Sciences*, 7(1-2), 76- 85.
- McGowan, P. (2004). **Anne Sexton and Middle Generation Poetry: The Geography of Grief**. California: Greenwood Publishing Group.
- McIntosh, A. (1961). *“Graphology” and Meaning*. *ArchivumLinguisticum*, 13(1), 107– 120.
- Mellish, C., & Ritchie, G. (2016). **The Grammatical Analysis of Sentences**: (n.p.).
- Miall, D., & Kuiken, D. (1994). *Foregrounding, Defamiliarization, and Affect: Response to Literary Stories*. *Poetics*, 22(5), 389-407.
- Montgomery, M. (2013). **An Introduction to Language and Society**. Abingdon: Routledge.

- Morrissey, T. J. (1978). *“Intimate and Unidentifiable”: The Voices of Fragmented Reality in the Poetry of TS Eliot*. *Centennial Review*, 22(1), 1-27.
- Mukařovský, J. (1970). *Aesthetic Function, Norm and Value as Social Facts*. University of Michigan Press: Ann Arbor.
- Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. Abingdon: Routledge.
- Nänny, M. (1985). *Iconic Dimensions in Poetry. On Poetry and Poetics*, SPELL (Swiss Papers in English Language and Literature), 111-135.
- Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice hall.
- Nida, E. & Taber, C. (1969). *The Theory and Practice of Translation*. Leiden: Brill.
- Nugroho, A. (2016). *Meaning and Translation*. *JEE, Journal of English and Education*, 1(2), 66-74.
- Parab, V. (2013). *The Victorian versus Modern Poetry in the Poems of Tennyson, Browning and Hopkins*. *International Journal of Science and Research (IJSR) ISSN*. 4(7): 2319-7064.
- Pearce, R. (1964). *The Continuity of American Poetry*. Wisconsin: University of Wisconsin Press.

- Perkins, D. (1976). **A History of Modern Poetry: From the 1890s to the High Modernist Mode**. Cambridge: Harvard University Press.
- Perloff, M. (1990). **Poetic License: Essays on Modernist and Postmodernist Lyric**. Illinois: Northwestern University Press.
- Perloff, M. (1999). **The Poetics of Indeterminacy: Rimbaud to Cage**. Illinois: Northwestern University Press.
- Pound, E. (1968). **Literary Essays of Ezra Pound**. New York: New Directions Publishing.
- Pourjafari, F.(2012). *Defamiliarization in SohrabSepehri's Poetry*. **Canadian Social Science**, 8(1), 200.
- Pretorius, W. (1982). **A Linguistic Analysis of Certain Poems by TS Eliot (Unpublished Doctoral Dissertation)**. South Africa: Potchefstroom University.
- Rae, P. (2002). *Bloody Battle-Flags and Cloudy Days: The Experience of Metaphor in Pound and Stevens*. **The Wallace Stevens Journal**, 26(2), 143-155.
- Rettberg, E. (2012). *Ridiculous Modernism Nonsense and the New in Literature Since 1900*. Doctoral Dissertation. Virginia: The University of Virginia

- Sawyer, J. (2016). *Alienation and Fragmentation: The Poetry of War Memory in the Odyssey and EE Cummings*. *Studies in Mediterranean Antiquity and Classics*, 4(1), 3-20.
- Semino, E., & Culpeper, J. (Eds.). (2002). *Cognitive Stylistics: Language and Cognition in Text Analysis*. Amsterdam: John Benjamins Publishing.
- Shen, Y. (2007). *Foregrounding in Poetic Discourse: Between Deviation and Cognitive Constraints*. *Language and Literature*, 16(2), 169-181.
- Shipley, J. (1984). *The origins of English words*. *The Wilson Quarterly*, 8(4), 164-170.
- Short, M. (1996). *Exploring the Language of Poems, Plays, and Prose*. Abingdon: Taylor & Francis.
- Shuman, M. (2007). *A Woman's Face, or Worse: Otto Rank and the Modernist Identity (Doctoral dissertation)*. Florida: University of South Florida.
- Steiner, G. (1998). *Language and Silence: Essays on Language, Literature, and the Inhuman*. Yale University Press.
- Tartakovsky, R. (2009). *E.E. Cummings's Parentheses: Punctuation as Poetic Device*. *Style*, 43(2), 215-247.

- Tytler, A. F. (1978). **Essay on the Principles of Translation (1813): New edition**. Amsterdam: John Benjamins Publishing.
- Van Dijk, T. A. (1980). *The Semantics and Pragmatics of Functional Coherence in Discourse*. **Speech Act theory: Ten Years Later**. 7(9), 49-66.
- Venugopala, B. (2014). *Post War Disillusionment and English Poetry*. **International Journal of Language & Linguistics**, 1(1), 11-14.
- Whitehurst, G. & Zimmerman, B. (Eds.). (2014). **The Functions of Language and Cognition**. Cambridge: Academic Press.
- Whitworth, M. H. (2010). **Reading Modernist Poetry**. New Jersey: John Wiley & Sons.
- Whorf, B. (1956). **Language, Thought and Reality**. Cambridge: The MIT Press.
- Williams, R. (1993). *Reading the parenthesis*. **SubStance**, 22(1), 53-66.
- Yeibo, E., & Akerele, C. (2014). *Graphological foregrounding in Chimamanda Adichie's Purple Hibiscus*. **International Journal of Language and Linguistics**, 1(2), 9-17.



## Arabic References

- الجاحظ، أبو عثمان عمرو بن بحر بن محبوب (1988): البيان والتبيين. (ط. السابع، المجلد الأول) القاهرة: مكتبة الخانجي.
- عمارة، يحيى (2017): أثر شعراء الغرب في الشعر العربي المعاصر. <http://www.yahyaamara.com>
- محمد، جميل (2012/5/11): قصيدة (أحملك في قلبي) للشاعر الأميركي ( ادوارد استلين كمنكز )، الحوار المتمدن، عدد 3724.

## Online References

- “I carry your heart with me”, Ahmed Al-Khateeb translation <http://www.arabictranslationschool.com/2014/01/i-carry-your-heart.html>, retrieved on 20/7/2017.
- Lister, D. (1996). “*Poets' Image: Gloomy, Elitist and Irrelevant*”. **The Independent**. Retrieved on 17/7/2017, from <http://www.independent.co.uk/news/poets-image-gloomy-elitist-and-irrelevant-1339116.html>.

جامعة النجاح الوطنية

كلية الدراسات العليا

# ترجمة الشعر الحديث من الانجليزية الى العربية: التعامل مع خصوصية 'فوضى' المضمون و الشكل

إعداد

سماح عبد الحكيم فريد جرّاد

إشراف

د. نبيل علوي

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

2017

## ترجمة الشعر الحديث من الانجليزية الى العربية: التعامل مع خصوصية المضمون و الشكل

سماح عبد الحكيم فريد جرّاد

إشراف

د. نبيل علوي

الملخص

تتناول هذه الدراسة مسألة ترجمة الشعر الحديث من اللغة الانجليزية الى العربية في ظل التحديات الناتجة عن التجديد في مضمون و شكل الشعر الحديث مقارنة بالحركات الشعرية الأخرى، و تهدف الدراسة بشكل اساسي للبحث في مسألة التقديم اللغوي بالاعتماد على نظرية ليتش (Leech, 1969) للانحراف اللغوي مع التركيز بشكل خاص على الانحراف في المعاني اللغوية والنحوية والدلالية مع افتراض أن الخصوصيات في لغة الشعر الحديث هي نتيجة لعدم الثقة في قدرة اللغة على نقل المعاني و انعدام التواصل الذي يشكل السمة الاساسية للمجتمع الحديث، كما أضافت الباحثة الانحرافات اللالغوية إلى سلة خصوصيات الشعر الحديث مع التركيز بشكل خاص على السمات الجرافولوجية التي تراوحت من شكل النص الى علامات الترقيم.

و من خلال دراسة الأمثلة المختلفة، استنتجت الباحثة أن بعض المترجمين كانوا على درجة عالية من الوعي فيما يتعلق بأهمية هذه الانحرافات، فاختاروا الحفاظ عليها في كثير من الأحيان عن طريق استخدام الطرق التعويضية بسبب صعوبة تكرار نفس الخصوصيات، وخاصة في حالة اللغة العربية التي تنتمي إلى عائلة لغوية مختلفة عن اللغة الإنجليزية، في حين أن البعض الآخر آثر تعديل هذه الانحرافات في ظل قراءته للنص او من خلال ترجمتها في وثام مع اللغة العربية وقواعدها ومع ذلك، لا يمكن الحكم على أي من القرارات على أنها "صحيحة" أو "خاطئة"، بل يمكن وصف بعض القرارات بأنها أكثر وعيا من غيرها.

وخلصت الدراسة إلى أن هذه الانحرافات ضرورية للحفاظ على إمكانيات النصوص التفسيرية، وتجنب الاعتقاد الخاطئ حول "ثبات المدلولات"، بالإضافة إلى كونها جانباً أساسياً في صياغة قراءة شاملة لأي نص شعري حديث، مما يحتم على المترجمين تطوير وعي كامل بالمعاني التي تنبثق عنها هذه الخصوصيات لتمكينهم من اختيار طريقة الترجمة المناسبة التي تحقق العدالة للنص المستهدف و قراءه.