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**A Critical Review of Translating
Shakespeare's Sonnet 73 into
Arabic and French**

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Abstract

William Shakespeare is a world widely known English man of literature. Arabs and other peoples read his famous 154 sonnets in different languages. Therefore, non-English speaking communities have a right to read and understand Shakespeare's sonnets.

Although the internet and books provide many studies about the sonnets in addition to the different translations which have been done , an assessment to the quality of their translation has not been tried yet.

This study tries to conduct a critical review of the French and Arabic translations of sonnet no. 73. The choice of this sonnet is due to the meaningful values of life and the eternity of love.

Venuti's (2017) model of translation has been employed as a model for assessing and criticizing the French and Arabic versions.

Due to the linguistic similarity between English and French, the French translator has preserved the foreignization of the outcome poem, whereas the Arabic translator prefers domesticating the target sonnet to give readers a fluent and effective poem.

Keywords: *Sonnet 73 ; Venuti ; Translation Criticism; William Shakespeare*

مراجعة نقدية لترجمة سونيت شكسبير 73 إلى العربية والفرنسية

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المستخلص

ويليام شكسبير أديب إنجليزي معروف على مستوى العالم ، يقرأ العرب والشعوب الأخرى سوناتاته الشهيرة البالغة 154 سوناتة بلغات مختلفة في العالم. لذلك ، فإن الترجمة مطلوبة للمجتمعات غير الناطقة بالإنجليزية لقراءة وفهم أعمال شكسبير.

وعلى الرغم من أن الإنترنت والكتب توفر دراسات وفيرة حول السونيتات فضلا عن الترجمات المختلفة التي أجريت لها، إلا أن تقييما لجودة الترجمة لم يجر على تلك الترجمات في اللغات المختلفة من قبل.

تحاول هذه الدراسة إجراء مراجعة نقدية للترجمتين الفرنسية والعربية لسونيتة شكسبير 73. يعزى اختيار هذه السونيتة إلى القيم ذات المغزى للحياة وخلود الحب فيها .

استخدام أنموذج فينوتي للترجمة (2017) بوصفه أنموذجا لتقييم النسختين الفرنسية والعربية ونقدهما وبسبب التشابه اللغوي بين اللغتين الإنجليزية والفرنسية ، استطاع المترجم الفرنسي الاحتفاظ بتغريب القصيدة المترجمة ، في حين تفضل الترجمة العربية تدجين السونيتة لإعطاء القراء قصيدة تبدو أصلية ومؤثرة في اللغة الهدف .

الكلمات المفتاحية: سونيت 73 ، فينوتي ، نقد الترجمة ، ولیم شكسبير

1. Introduction:

Sonnet 73 , like Shakespeare's other 154 sonnets found in his collection published in 1609. Most of them are love poems written for romantic purposes. This is possibly because the sonnet redefines and speaks about many issues related to love (Vendler, 1997). One of Shakespeare's most famous sonnets is sonnet 73 which has a theme and content of "old age". Shakespeare addresses this sonnet to the Belle Jeunesse⁽¹⁾. There are prominent use of the metaphorical and figurative structures in each quatrain in the sonnet:-

- Quatrain 1 : The metaphor of autumn leaves
- Quatrain 2 : The metaphor of time passing and the passage of the days.
- Quatrain 3: The symbolism of the extinction of a fire or the metaphor of death.

As the speaker is a young person who wants to recognize the poet's life, each metaphor has an important role to play in the process of reading the sonnet (Hovey 1962).

(1) - The meaning of this name in French is : Fair youth.

Sonnet 73 is an amazing sonnet; it deals with the dilemma of a man who cannot say his words to describe something new about life , change , time , love and death. Besides the three quatrains, Shakespeare sums up his poetic conclusion in the last two lines (i.e. the couplet) (Ibid).

As in his other 154 sonnets, Shakespeare surprises the readers and shows off his linguistic and imaginative abilities in sonnet 73. Moreover, there is a lesson to learn from the poet ; there is always something you can expect to happen in this life (Delmonte,2016:63).

2. Related Literature Review

2.1. Themes

Shakespeare puts himself in a comparison to the universe. In sonnet 73, he focuses on the transformation from "growing old" to "the final state of dying" which is man's inevitable end (Estermann,1980).

According to Esterman (Ibid), Shakespeare in sonnet 73 shows the relationship between human beings and the universe. He resembles his fading youth through the presence of three elements of the universe ; fading of light , ending of life , and the extinction of a fire (Ibid).

- ***In the first quatrain***, the poet describes with a highly compressed metaphor "the ruined arches of churches". He memorizes the choir as the singing and echoing birds. A comparison in this quatrain has been drawn to portray the empty branches seen in the early winter with an image of the singing choir of birds (Atkins,2007).
- ***In the second quatrain*** Shakespeare concentrates on death and describes its approaching human's during the night. Barbara Esterman (1980) states that the poet here concerns with the physical transformation happening to light from being "a twilight" to "only a dusk" amid the darkness of night which represents the final moment in life.
- The fading fire, as Carl D. Atkins (2007) comments ***in the third quatrain*** that "Fire" is faded when the forest that nourished it is consumed. Thus, life is consumed and faded like the faded strength when youth passes.

2.2 Structure

Sonnet 73 is written according to the English Shakespearean type including three quatrains and a couplet. The three quatrains have

compatible rhymes represented by the rhyming structure : ABAB CDCD EFEF followed by GG of the couplet. The iambic pentameter is usually activated in this type of sonnet. Each line has five feet each consisting of two consecutive marked weak and strong syllables (Brandt,2017:123). Each line in this sonnet has the metrical structure of:

× / × / × / × / × /

When yellow leaves, or none, or few, do hang (73.2)

/ = *ictus*, strong syllable.

× = *nonictus*, weak syllable (Ibid)

2.3 Form and Meter

A sonnet is a definition to a classical poem which consists of 14 lines adhering to the music constructed by an iambic pentameter. This sonnet has a very prominent rhyme scheme .i.e. any theme is described to be a Shakespearean sonnet if it applies the metrical and poetic structures (14 lines). Shakespeare creates poems from four main quatrains; the first three parts are known quatrains (1-3) followed by the fourth part which is the couplet. Throughout these parts, the poet develops his ideas, descriptions and imaginations (particularly through 1-3 quatrains) and the summary of his ideas is found in the couplet which is the concluding part of the poem (Zelnick,2007).

Each quatrain - according to this effective organization- has a complete idea or a complete sentence. So, the reader should understand a complete sentence and idea in each quatrain. Therefore, the theme of the quatrain is ended in a statement mentioned at the end of line no.14.

When the reader scrolls down to the following four lines or quatrain, s/he can realize the overall changes happening in the thinking process (Hays,2018).

2.3. Metaphors

There are main ideas in the sonnet (the central themes). The theme of sonnet 73 is the **old age**. Three metaphors have been activated to describe the central idea of aging. In the first quatrain, the poet uses the metaphor of "leaves of trees in the season of autumn". The second quatrain includes "the transforming period" which has been represented by the metaphorical expression of *twilight*, and to complete the ideas in

1st and 2nd quatrains the poet symbolizes death like "the waning fire" in quatrain 3 (White,1962:125).

These three metaphors have been used by Shakespeare to present complete ideas at each quatrain. He wants the reader recognizes his cynical view towards aging and to understand the inevitability of death (Herron, 2018:51). This cynical view about the theme of aging has been seen as a linkage to the introduction of the poem.

In the introduction of the sonnet, there are two figurative expressions like the replacement of a year with a day (synecdoche) and the association of the waning fire with death (metonymy) (see Ismail,2022). By this Shakespeare creates a sympathy from the reader's side and an empathy to this betrayal time (Herron, 2018:53). The recognition of the transience like death and decay is an implied message sent by Shakespeare; these symbols are part of the natural universe in which we live in (Mabillard,2009).

Generally speaking, the poet shows the negative effect of getting aged throughout the three quatrains. The metaphors are meant to create a connection between the youth of the poet and his end (ibid:15).

3. Practical Part

3.1. Methods

This study, linguistically, stylistically and rhetorically criticizes the French and Arabic translations of Sonnet 73 written by William Shakespeare in 1600. This poem has three main themes (love, death and time) included in three quatrains and one couplet making up 14 lines. The criticism of each line goes through the phases of interpretation, criticizing the Arabic and French translations , and specifying the translation method used i.e. either SL oriented or TL oriented (see 3.3).

3.2. Renderings

This study reviews and criticizes 1) the French translation done by Breton on the French platform of poetry (<https://lyricstranslate.com/>). 2) Yasimen Muslim's Arabic translation with rhymes and rhythms published on website (<https://www.englishawe.com/t3955-topic>)

3.3 Model of Analysis: Venuti's (2017) Theory of Translation

In his an up to date model and his theory of translation, Venuti (2017) describes the act of translation as "a forcible linguistic change to the different culture at the source culture; it is a strategy of a goal setting to achieve intelligibility to the reader of target texts".

Venuti (ibid) divides translation strategies as being either source – language oriented (**Foreignization**) or target–language oriented (**Domestication**).

These strategies: Foreignization and Domestication are determined according to the degree the translator's adherence to the target culture. In other words, culture can correspond to the language concerned within a framework of translation and a set of manipulations made.

Therefore, '**Domestication** is the strategy that creates conformity between source and target cultures which also involves a loss of meaning (Gile,2009:251) whereas, '**Foreignization** is that translation strategy which preserves the information of source poem with some inevitable violations of the target language conventions in order to protect the content of the original text (Ibid:256).

3.4 Data Analysis

Line 1 :

English (SL)	<i>That time of year thou mayst in me behold</i>
Arabic (TL 1)	لعلك تنظر في داخلي مثل هذا الأوان
French (TL 2)	<i>Tu peux voir en moi ce moment de l'année</i>

Interpretation:

In this line, Shakespeare says to the beloved that in "that time of the year" you may see in me. This time -which is not stated in this line- reflects his inner self or the feelings inside him.

There are some classical words like (*thou*) and (*behold*). Shakespeare says to the addressee that you may see in me "that time of the year" without mentioning specific time. So, the reader has to complete the quatrain to have full knowledge. It is worth mentioning that the poet had used "*behold*" instead of "*see*" for metrical and poetic structures i.e. to create rhyme with line 3.

As for Arabic translation , there is a shift to modern standard Arabic. The word of the probability "لعل – mayst" has been foregrounded. The original text says "in me- في" whereas the Arabic translation used " في داخلي – inside me" to create a musicality compatible with " فَعُولُونَ فَعُولُونَ " meter. Using في داخلي makes the translation more direct and explicit.

Shakespeare gave priority to (foregrounded) the "that time of year" whereas Arabic translation put that part at the end of the sentence (backgrounded).

Though **the French translation** has not reflected the old English style, it reflects the possibility style "*Tu peux- you can*". "*Behold*" has been translated into (*see-voir*) and (*in me – en moi*) which seem compatible to the English version. Foregrounding of "*that time of year*" has not been reflected in "*ce moment de l'année*". Stylistically, this translator does not use "*le temp- the time*" which is a better equivalence than "*ce moment- this moment*".

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	<i>Foreignization</i>

Table 1 : Translation Method in Line 1

Line 2 :

English (SL)	<i>When yellow leaves, or none, or few, do hang</i>
Arabic (TL 1)	<i>فتلمح صفرة آخر أوراق الواهية</i>
French (TL 2)	<i>où les feuilles jaunes, ou aucune, ou quelques unes, pendent</i>

Interpretation:

This line completes line 1, "that time of year" when "yellow leaves" which specifies that time (the time of yellow leaves falling) i.e. the autumn. Yet, this time is not clear whether it is in the beginning of autumn when there is some yellow leaves about to fall, in the middle of autumn "a few" , or at the end of the autumn "non". Here, Shakespeare gives us some conceptual possibilities of the time reference in autumn which seems general rather than specific.

The use of the metaphor "autumn" gives a connotation to "geriatric". As for the word "behang" , the readers do not know yet where these leaves behang.

As for Arabic translation, this conceptual possibility (non+few+leaves) has been deleted and restricted to one option آخر تلمح

اوراقي . The word "الواهية – the flimsy" is not necessary addition though it creates rhyme with line 4 with the word حانية. Semantically, the word "تلمح – to glance" is not a correct equivalent of "behang" because "to see" is different from "to glance". The ignorance of translating "behang" makes the translation without the chain of cohesion fabricated by Shakespeare.

The French translation , the translator tries to create compatibility and an optimal equivalent to the English sonnet:-

*When / yellow leaves/ , or /none,/ or /few,
où / les feuilles jaunes/, ou /aucune, / ou / quelques unes,*

This compatibility creates a parallelism and a sort of repetition in the outcome poem. Another sort of parallelism in the structure which forms some internal rhymes is in: (jaune+aucun+quelque une+ou). This translation is musically and semantically SL oriented, except for the word "pendent" which is preferable to be changed by "peu".

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	<i>Foreignization</i>

Table 2 : Translation Method in Line 2

Line 3 :

English (SL)	<i>Upon those boughs which shake against the cold,</i>
Arabic (TL 1)	<i>تدلثت بوهن ارتعاد الغصون ببرد الزمان</i>
French (TL 2)	<i>à ces rameaux qui tremblent de froid,</i>

Interpretation:

The word "boughs" links this line to the word "do hang" in line 2. There is a descriptive metaphor of (tree-boughs) which resembles "man's limbs". Another metaphor is the "cold" which means sickness and death. So, if Shakespeare is speaking about himself, he means that his limbs (arms, hands, legs and feet) are shaking of cold, old age and death.

As for the Arabic translation it seems inappropriate to translate "cold" into "بيرود الزمان – coldness of the time" which does not reflect the intention of the poet; it is irrelevant and used to create rhyme with الأوان in line 1. Semantically speaking, it is inconsistent to say "بيرود الزمان ; "cold" in the SL is related to sickness but not to the time. In other words, the translator has used the literal meaning rather than the figurative meaning.

The French translation is compatible with the English line but the French translator has attributed the shaking against the cold "*qui tremble de froid*". Semantically, it is a shift in the translation that this shaking is because the cold "*de froid*" and not against the cold "*contre froid*" which implies the sense of resistance or the movements human limbs to be against the feeling of cold in old age.

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	Foreignization

Table 3 : Translation Method in Line 3

Line 4 :

English (SL)	<i>Bare ruined choirs, where late the sweet birds sang;</i>
Arabic (TL 1)	وجفت على غري أطلال ترنيمه حانية
French (TL 2)	<i>choeurs vides en ruines, où naguère les doux oiseaux ont chanté.</i>

Interpretation:

The metaphor of choir in this line means the sounds of the singing birds, spring of the age, and the youth. Late, "sweet birds" in the season of spring became ruined and bare. The spring has been changed into a cold body. Shakespeare is amazed and shocked of how he has become old and how quickly time has passed.

Meter: daDum daDum daDum (iambic pentameter)

Rhymes Schemes :- ABAB (cold+behold/hang+sang)

As for Arabic translation is it very literal. The translator understood that the choirs are bare and ruined whereas in the original poem Shakespeare used the metaphor of choir "sweet birds" to refer to the soul which is now like a dead featherless bird, and in ruined churches. The translator has depended on the literal meaning (singing choirs) whereas "choir" is figuratively used to mean a group of signing birds i.e. the spirit of the spring which reflects youth and health.

Meter: فعولون فعولون فعولون

Rhymes Schemes : ABAB (حانية+واهيبة/الزمان+الوان)

The French translation has been compatible in structure and meaning with the English sonnet except for the translation of "*Les doux*" meaning "the soft" which is different from that in SL which is "sweet" and not "soft". The French translator has converted the grammatical structure from simple past "sang" into past perfect "had sung- ont chanté".

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Meter : Non

Rhyme schemes : ABAB (annee+chante/froid+pendent(nasalized vowel))

Arabic (TL 1)	Foreignization
French (TL 2)	Domestication

Table 4 : Translation Method in Line 4

Line 5 :

English (SL)	<i>In me thou seest the twilight of such day</i>
Arabic (TL 1)	وفي داخلي سوف تلمح حُمرَة ذاك الشفق
French (TL 2)	<i>En moi tu vois le crépuscule de ce jour</i>

Interpretation

In this line, there is the idea that the addressee can see "twilight" inside the poet. The following line is a metaphor of ending the day and approaching of the night.

This line has repeated words mentioned before (in line no.1) such as "in me" and "thou". The synonymy of "behold" is found in this line in the word "seest". Generality vs. specificity is the style of Shakespeare; the general word "day" has been mentioned in this line, then in the next line 'time has been specified to be that time of "sunset". It seems that Shakespeare prefers the personal style of addressing others, namely the second person (e.g. thou).

As for Arabic translation, the translator translated "seest"- which is affirmative and in present simple- into "سوف تلمح – will take a glance". This is a shift to future time without the certainty associated with "seest" which is indicative and affirmative in English. The word "حمرَة –redness" is semantically irrelevant though it creates and completes the rhyme scheme of ABAB as in (حمرَة and حانية -هاوية).

The French translation is literal, direct and compatible; the translator has used the foreignization method to translate this line.

*In/ En+ me/ moi+ thou/tu+ seest / vois +the/le +twilight/crépuscule
+of/de such/ce + day/jour*

Arabic (TL 1)	Domestication
French (TL 2)	Foreignization

Table 5 : Translation Method in Line 5

Line 6 :

English (SL)	<i>As after sunset fadeth in the west,</i>
Arabic (TL 1)	يُذَوِبُ بُعَيْدَ الْغُرُوبِ وَيُذَوِي سَنَاهُ بِدْرِيهَ
French (TL 2)	<i>qui après le coucher du soleil disparaît à l'ouest;</i>

Interpretation

This line completes line 5; the twilight fades in the west after sunset. It is an explanation of the period of time. Using the a classical word "fadeth". The metaphor used for describing old age is the sunset and the west. The two words *of sunset* and *west* form a musical harmony in the text like an internal rhyme.

As for the Arabic translation it seems inappropriate to add *يُذَوِبُ بُعَيْدَ الْغُرُوبِ* – *the west fades away* ; yet it has the redundant sentence : *ويذوي سناه بدريه* that has no equivalent in the SL.

The French translation seems is foreignized; more explicit and direct than SL as in "*le coucher du soleil*". There is a shift from old language "fadeth" into modern French as in (*disparaît – disappears*).

Arabic (TL 1)	Domestication
French (TL 2)	Foreignization

Table 6 : Translation Method in Line 6

Line 7 :

English (SL)	<i>Which by and by black night doth take away,</i>
Arabic (TL 1)	رَوِيْدًا رَوِيْدًا سَتَسْلِبُ سَوْدَ اللَّيَالِي الْأَفْقُ
French (TL 2)	<i>que bientôt la nuit noire emportera au loin,</i>

Interpretation:

In this line, Shakespeare activates a narration of time. *The light of the youth* or *twilight* has faded and been covered by the darkness of the night. He narrates that gradually using alliteration in (**by+by+black**). There is a deviation of grammar committed due to the syllables required for the iambic feet as in: the deletion of (it) in "*doth take(it) away*". The metonymy of "black" is used to refer to the night.

As for the Arabic translation, it seems appropriate except for the last word "الافق - horizon" which, for the target prosody, helps to create rhyme with the word (الشفق - twilight).

The French translation seems compatible and appropriate except for the semantic deviation in "*que bientôt*" which means "*soon*" while the original sonnet says "*by and by*". There is a time shift from the present

time "doth take" to future time as in " *emportera*"; this weakens the original idea as the present simple refers to certain facts whereas the futurity has the sense of probability.

Arabic (TL 1)	Foreignization
French (TL 2)	<i>Domestication</i>

Table 7: Translation Method in Line 7

Line 8 :

English (SL)	<i>Death's second self that seals up all in rest;</i>
Arabic (TL 1)	تجلّ بذات الردى ثم تطوي الجميع بثوبه
French (TL 2)	<i>cet autre soi de la mort, qui enserre tout dans le repos éternel.</i>

Interpretation

In this line, the darkness of night is the second soul of death which is like a sea swallowing everything forever.

- Meter : daDum daDum (iambic pentameter)
- Rhyme Scheme: CDCD (day+away) + (west+rest)

The Arabic Translation, is inappropriate and semantically inconsistent as the content in Arabic does not seem compatible to the English at all.

- Meter : well– organized فعولون فعولون
- Rhyme Scheme : ABAB (دربه + ثوبه) and (الشفق + الافق).

The French translation is very appropriate and direct, it seems compatible to the source text except for the addition of the word " *éternel-eternal*" which seems redundant; if the line stopped with 'repos-rest" then it could have been appropriate.

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	-----

Table 8: Translation Method in Line 8

Line 9 :

English (SL)	<i>In me thou seest the glowing of such fire</i>
Arabic (TL 1)	وفي داخلي سوف تلمح جَنوة ذاك المُنَى
French (TL 2)	<i>En moi tu vois le rougeoiement de ce feu,</i>

Interpretation

In this line, Shakespeare repeats some words mentioned before (in+me + thou+seest). This repetition serves as a cohesive device; it links the preceding lines to the next ones. The personification of "fire"

figuratively refers to: the poet's early growth, the glimmer of youth, or the live spirit inside the poet.

In the Arabic translation , there is a grammatical shift from the present form (*seest*) to futurity and probability in " سوف تلمح " – will take a glance". The personification of the glowing fire has been translated inappropriately into " جَذْوَة ذَاكِ الْمُنَى ". "Fire" has been conceptualized by the translator as the end of the wish " منى " whereas the original personification is the growing youth(fire). Thus, this translation involves a loss in meaning.

The French translation seems accurate and appropriate; it keeps the form and the content of the source poem. Only the word "*le rougeoiement- the redness*" seems inaccurate as the glowing fire is a symbol of the youth. i.e. the French translator has substituted the color for the process of glowing.

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	<i>Foreignization</i>

Table 9: Translation Method in Line 9

Line 10 :

English (SL)	<i>That on the ashes of his youth doth lie,</i>
Arabic (TL 1)	وفوق بقايا رماد شـبابي تراه طريحا
French (TL 2)	<i>qui sur les cendres de sa jeunesse s'allonge,</i>

Interpretation

Cognitively speaking, Shakespeare presents (a figure vs. ground) to a typical image which was the fire of youth (ground), now it is "ashes" (figure). Thus, there are two opposing metaphors "fire" which stands for "youth" and "ashes" stands for "death". The poet in this line uses the affirmative classical style like "*doth lie*"

The Arabic translation, lacks cohesion. The translation of " تراه طريحا " seems incohesive; the reader does not know what the related pronoun (هـ) belongs to: fire ? man ?. Besides its well-built metrical structure , the translation is appropriate *وفوق بقايا رماد شـبابي*

The French translation seems good and accurate; it is compatible with the source poem in the form and the content.

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	<i>Foreignization</i>

Table 10 : Translation Method in Line 10

Line 11 :

English (SL)	As the deathbed whereon it must expire,
Arabic (TL 1)	وحتما عليها سيلفظ أنفاسه والسنا
French (TL 2)	comme sur le lit de mort où il doit expirer

Interpretation

In this line, Shakespeare has used the simile "as the deathbed", he resembles the ashes to the bed for resting the fire. Literally, it is the death or the resting place of that glowing youth. In "Whereon it must expire" Shakespeare uses the obligation "must" to imply the inevitability of this fact. The semantic choice of "expire" collocates with "fire" and literally means death.

The Arabic translation preserves the mandatory style of obligation by translating "must" into "حتما". The translation of "expire" into سيلفظ أنفاسه is appropriate using domestication, but this translator was not successful in reflecting the original meaning or creating the reference to the youth and fire which are absent in the translation.

The French translation seems simple and compatible; the translator has used the strategy of simplifying the source poem as in "*comme sur le lit de mort*", this translation has paraphrased the meaning as (Lit: *Like on the bed of the death*) and completed the translation preserving its figurative meaning of the SL "expirer" in "*où il doit expirer – where it should end*".

Arabic (TL 1)	<i>Domestication</i>
French (TL 2)	<i>Domestication</i>

Table 11 : Translation Method in Line 11

Line 12 :

English (SL)	<i>Consum'd with that which it was nourish'd by;</i>
Arabic (TL 1)	وما كان مهذا له ذات يوم سيغدو ضريحا
French (TL 2)	<i>dévoré par ce qui l'a nourri.</i>

Interpretation

There are two points to be mentioned. First, this line is the completion of the previous lines in quatrain 3; the fire of youth was nourished by the wood which turned into ashes and became the bed of death for the youth. Second, metrically speaking, every line in the sonnet includes five feet (2 syllables in each one).

Con+sum'd(1) with +that(2) which+it(3) was+ nou(4) rish'd by(5);

Therefore, Shakespeare omitted the vowel sound in (consumed) and in (nourished) in order to keep the number of the feet in the line.

- Meter : daDum daDum (iambic pentameter)
- Rhyme Schemes : CDCD (fire+expire) and (dy+lie)

The Arabic translation is well-constructed metrically and stylistically, the translation is accurate and direct.

- Meter : فعولن فعولن
- Rhyme Schemes: ABAB (السنا + المنى) + (طريحا + ضريحا)

The French translation in this line has been domesticated the translation and paraphrased it in accordance with the French grammatical style into "l'a nourri". The translator has written the line as " *dévoré par ce qui l'a nourri- Eaten by this that he had nourished*" .

- Meter : Non
- Rhyme Schemes: Non

Arabic (TL 1)	Domestication
French (TL 2)	Domestication

Table 12 : Translation Method in Line 12

Line 13 :

English (SL)	<i>This thou perceiv'st, which makes thy love more strong,</i>
Arabic (TL 1)	وما كان يوما يجيشُ ويُثري بقلبك ودا
French (TL 2)	<i>Tu vois ceci, qui rend ton amour plus fort,</i>

Interpretation

This line is the first part of the couplet, the concluding part of sonnet. Shakespeare summarizes his poem saying "This thou perceiv'st" with which he means that "after all what has been said this motivates me to love you more and make my love to you stronger". The poet has used some synonyms of the word "perceiv'st" like "seest" in lines 5&9 and "behold" in line 1.

Though Arabic translation has a good metrical structure and rhymes, it is an awkward translation; without any compatibility with the content of the source poem.

Contrary to the Arabic version, **the French translation** seems compatible to the English source poem. The content of the sonnet has been kept despite the absence of the musicality (i.e. rhyme and rhythm).

Arabic (TL 1)	-----
French (TL 2)	Foreignization

Table 13 : Translation Method in Line 13

Line 14 :

English (SL)	<i>To love that well, which thou must leave ere long.</i>
Arabic (TL 1)	سيمضي قريبا، ويذوي شبابٌ وحلمٌ تردّي
French (TL 2)	<i>pour aimer bien ce que tu dois quitter sous peu.</i>

Interpretation

In this final line , Shakespeare completes the couplet saying that the beloved must love him more and "To love that well" where "well" means "with good faith". The poet ends his poem -as he started- with some outmoded words "which *thou* must leave *ere* long". He uses the modal verb "must" to refer to the certainty and obligation in his love.

- Meter : DaDum DaDum (iambic pentameter)
- Rhymes schemes : GG (long+strong)

As for Arabic translation, it does not seem like it is an equivalent to the original; the content is different and irrelevant. The original one focuses on the long effect of the story whereas the Arabic translation included the contrary "سيمضي قريبا – *will soon be vanished*"

- Meter : فعولون فعولون
- Rhyme Schemes : GG (تردّي and ودّ).

The French translation seems compatible and well-translated directly and explicitly and it preserves the content and the form of the original text.

- Meter : Non
- Rhyme Schemes : Non

Arabic (TL 1)	-----
French (TL 2)	<i>Foreignization</i>

Table 14 : Translation Method in Line 14

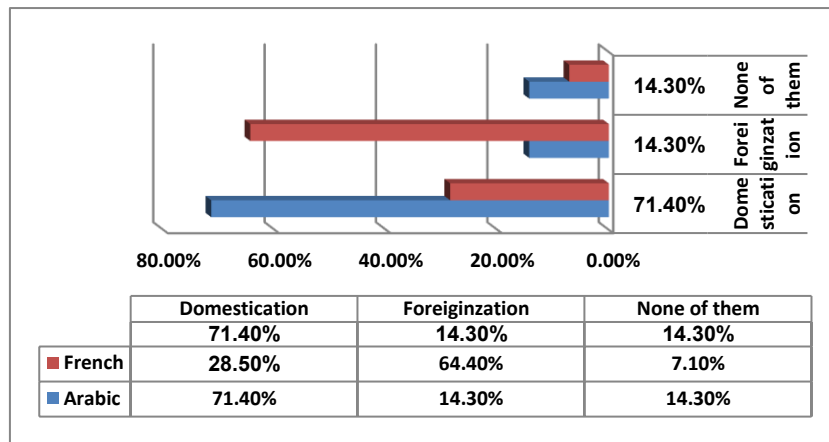
3.5 Findings

After analyzing the Arabic and French translations. This study comes up with the following points :-

- The Arabic translation shows that the translator has used domestication method of translation in approximately 71.4 % whereas the translation was foreignized in about 14.3% in the lines translated. The deviation in the translation, or none of Ventu's (2017), two approaches have been used representing 14.3%.

- On contrary, the French translation was foreignized in approximately 64.4% of the attempts compared to 28.5% for domesticated ones. The rest comprising 7.1 % represents the failure percentage in the French translation.

Translation	Arabic		French	
	Domestication	10	71.4%	4
Foreignization	2	14.3 %	9	64.4%
None	2	14.3%	1	7.1%
Total	14	100 %	14	100 %



4. Conclusions

In this sonnet, Shakespeare expresses a human experience and the feelings of getting aged , loss in life and the desire of keeping on strong love with the beloved. He addresses the beloved saying that love is rather spiritual than material or related to a physical state.

Metaphor, metonymy, personification and simile have been used figurative expressions to explain the themes of sonnet which are love, death and time.

The Arabic translation according to the model of analysis (Ventui 2017) is domesticated because the Arabic and English cultures are different; the linguistic structures of the two languages are different.

The French translator has provided a foreignized translation that is compatible with the English original poem. This is due to the fact that the two languages are genetically related and their cultures are very close.

The Arabic translation is well-built metrically in the rhymes and rhythms whereas the French translation is compatible in content, yet it lacks the musicality (i.e. no rhymes and no rhythms) .

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Appendix

English Text:

That time of year thou mayst in me behold,
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang;



In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self that seals up all in rest;

In me thou seest the glowing of such fire
That on the ashes of his youth doth lie,
As the deathbed whereon it must expire,
Consum'd with that which it was nourish'd by;

This thou perceiv'st, which makes thy love more strong,
To love that well, which thou must leave ere long.

Arabic Translation:

لعلك تنظرُ في داخلي مثل هذا الأوانِ
فتلمح صفرة آخر أوراقِ الواهية
تدلت بوهن ارتعاد الغصون ببرد الزمان
وجفت على عُري أطلال ترنيمه حانية

وفي داخلي سوف تلمح حُمرة ذلك الشفق
يذوب بُعيد الغروب ويذوي سناه بدربه
رويدًا رويدًا سنسلبُ سود الليلي الأفق
تجل بذات الردى ثم تطوي الجميع بثوبه

وفي داخلي سوف تلمح جذوة ذلك المني
وفوق بقايا رماد شبابي تراه طريحا
وحتما عليها سيَلْفِظُ أنفاسه والسنا
وما كان مهذا له ذات يوم سيغدو ضريحا

وما كان يوماً يجيشُ ويُثري بقلبك ودًا
سيمضي قريباً، ويذوي شبابٌ وحلمٌ تردّي
ترجمة: ياسمين مسلم

French Translation :

Tu peux voir en moi ce moment de l'année
où les feuilles jaunes, ou aucune, ou quelques unes, pendent
à ces rameaux qui tremblent de froid,
choeurs vides en ruines, où naguère les doux oiseaux ont chanté.
En moi tu vois le crépuscule de ce jour
qui après le coucher du soleil disparaît à l'ouest;
que bientôt la nuit noire emportera au loin,
cet autre soi de la mort, qui enserre tout dans le repos éternel.

En moi tu vois le rougeoiement de ce feu,
qui sur les cendres de sa jeunesse s'allonge,
comme sur le lit de mort où il doit expirer
dévoré par ce qui l'a nourri.

Tu vois ceci, qui rend ton amour plus fort,
pour aimer bien ce que tu dois quitter sous peu.