

## A Translation Criticism of Three Arabic Equivalent Versions for William Wordsworth's "I Wandered Lonely as a Cloud": *Problematic Translation Strategies and Rhetorical Discrepancies*

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### **Abstract:**

William Wordsworth is a very famous English poet; he devoted his works to humanity and nature. His poems are full of humanitarian feelings towards wars and societal crises.

The chosen words are integrated with the music of the poetry (meters), beside the embedded emotions in the self of the reader.

The problem of Translation gives rise to:

- *How can a competent translator give access to the readers to conceptualize the feelings of the original poet?*
- *Do we need another Arab poet to do and complete such a task?*

The depiction of things by depending on rhetorical devices is one of the most influential styles which are heavily employed by Wordsworth.

This study tries to measure critically the works of three famous Arab translators during their endeavour to give an equivalent Arabic counterpart to an SL poem full of loneliness, astonishment and purification.

The study highlights some rhetorical discrepancies between the original and translation versions due to the cultural and linguistic gap between Arabic and English. The translations are insufficient as they lack the sense of imagination, and this is ascribed to the translator's inappropriate application of translation strategies and translation theories.

**Keywords:** *meters, rhetorical discrepancies, translation theories, William Wordsworth.*

## 1. Introduction

William Wordsworth's *Daffodils* depicts the charm of life and beauty of nature. He conceptualizes the beauty of the scene by describing *Daffodils*. His style in this poem has a various rhythmic structure having some stressed pattern and playing through words. To describe the beauty of nature, the poet depends heavily on rhetorical devices to create influential styles affecting the reader of the poem.

Wordsworth's choice of words has an integral role in meaning-making. The integration among rhyme, rhythm and the chosen rhetorical devices helps the reader of the poem to sense the intention of the poet.

A poem like "I wander lonely as a cloud" is basically lyric and subdivided into four stanzas. In each stanza, there are six lines having different themes and certain rhetorical descriptions that make the choosing of words complex and accurate .i.e. integrated with the theme of the poem.

The poet has used a pattern of iambic tetrameter rhythm which is built rhetorically by the poet and recognized by the reader of this poem in English. The problem is how can an Arab reader get the same rhetorical effect with an integrated musical equivalent - at least with the theme stated in the source stanza?

In English, the rules of generating rhythm are changeable and broken in order to make the poem dynamic and full of movements. "The poem is not monotonous or deadly" (Leech, 2000) [...] and to avoid the death of poem which is ascribed to exaggerative repetition of the rhythm in the stanza (ibid, p.56), but in Arabic the contrary is true; any poem to be written should be consistent in its meters from the beginning point to the last one (Badawī,1975).

The problem encountering most of the translators is the lack of translation theories competence in addition to cultural competence to deal with such poetic figures. The discrepancies that happened in rhetorical devices between English and Arabic are ascribed to the inappropriate application of translation theories.

This study gives a brief theoretical account of the rhyme and rhythm structure of the poem and its stylistic features. The practical part is a comparison between the source poem and the three Arabic equivalent versions to find out the rhetorical discrepancies, and to know how such discrepancies distort the original content. What is the main problematic reason from translation theories point of view?

## 2. Literature Review

"I Wandered Lonely as a Cloud" has a second name: the "Daffodils" which is a sort of lyric poetry written by Wordsworth. It is considered one of his most famous works. When the poet came across a "long belt" of daffodils with his sister he has been inspired by that event and wrote his poem. It is a classic English romantic poetry. Wordsworth describes this poem as it is simple with elementary feeling having a very simple impression <sup>(1)</sup>

### 2.1 Theme of the poem

It is clear from the title "Daffodils", which gives us a hint about the arrival of spring season during this time, lands and fields are covered and full of flowers (one of them is the daffodil). In the western culture, the daffodil is a symbol of life and happiness as its colour is yellow and its shape is beautiful (Abdulbari, et al, 2015, p. 491)

The subject tackled in this the poem "Daffodils" is a compilation of human emotion which is inspired by the beauty of nature surrounded him. The daffodils have a connotation in the conception of the people around the world that "the rebirth of human beings is being fulfilled by this graceful nature in the spring (Kincaid, 2007).

The associated feature for Wordsworth is his fond of nature, so the main idea of daffodils is the charm and beauty of nature. The poet – as a narrator - looks at a field full of yellow flowers (daffodils). These flowers were waving in the breeze with a wonderful sight to look at it. After his departure of the scene, the poet imagines the daffodils when he feels boring; they fill his imagination of their charming dance and cheer him up bringing joy to him (ibid).

In the first and second stanzas, the poet feels he is alone as a cloud with a sense of sadness. He suddenly sees a field full of daffodils stretching alongside the shore of the lake. Then, the breeze comes and makes the flowers dancing and waving. This sight is reflected in the surface of the water of the lake and greatly influenced Wordsworth's deep spirit (Abdulbari, et al, 2015, p. 493).

In the third and fourth stanzas, the poet wants to say that the dancing daffodils are not only pretty, but joyful and cheerful friends that make him out of his bad mood and loneliness. His memory becomes full of the sight of these lovely flowers even if the poet is in "vacant or in a pensive mood." (ibid, p.494).

## 2.2 Structure and Rhyme Scheme

### 1) Rhyme

"I wandered lonely as a cloud" is a poem consisting of four stanzas. In each stanza, there are six lines. These lines have compatible letters to form a musical rhyme. Whereas the first line resembles the third one, the second and fourth are the same. The poem then is closed with a couple of rhymes (a/b/a/b/c/c) (Robinson, 2010).

### 2) Meter

The poem has musically constructed according to "iambic tetrameter" (see Smith, 1980) as shown in the following analysis of stanzas one and three:

#### Stanza 1

.....1.....2.....3.....4  
I WAN| dered LONE. | ly AS. | a CLOUD  
.....1..... 2.....3.....4  
That FLOATS. |. on HIGH . | o'er VALES . | and HILLS,  
.....1..... 2.....3.....4  
When ALL. | at ONCE| I SAW | a CROWD,  
.....1..... 2.....3.....4  
A HOST |of GOLD| en DAFF | od ILS;  
.....1..... 2.....3.....4  
Be SIDE | the LAKE |, be NEATH | the TREES,

Line 6 swerves from the metrical structure. However, Wordsworth probably implies that "fluttering" to be cut into two syllables (flut' RING) rather than three syllables so that the line preserves the iambic tetrameter (Abdulbari, et al, 2015, p. 491).

.....1..... 2.....3.....4  
FlutteRING | and DANC |ing IN | the BREEZE

#### Stanza 3

.....1.....2.....3.....4  
The WAVES.|.be SIDE.|.them DANCED;|.but THEY  
.....1.....2.....3.....4  
Out-DID.|.the SPARK.|.ling WAVES.|.in GLEE:—  
.....1.....2.....3.....4  
A PO.|.et COULD.|.not BUT.|.be GAY  
.....1.....2.....3.....4  
In SUCH.|.a JOC.|.und COM.|.pa NY:  
.....1.....2.....3.....4  
I GAZED—|.and GAZED—|.but LIT.|.tle THOUGHT  
.....1.....2.....3.....4  
What WEALTH.|.the SHOW.|.to ME.|.had BROUGHT

### 2.3 Stylistics, Literary Criticism and Linguistics

Translation criticism mainly depends on these three disciplines; for this reason, translation theory is usually regarded as an interdisciplinary field of linguistic study (Bassnett,2013)

As for stylistics which is a branch of applied linguistics, it studies the style embedded in certain texts particularly (but not exclusively) literary texts. Nowadays, stylistics starts to study other types of texts like legal, sacred, vocative, journalistic etc. (Khattak et al, 2012)

According to Katie Wales (2014):

*“The goal of most stylistics is not simply to describe the formal features of texts for their own sake but in order to show their interpretation of the text, or in order to relate literary effects to linguistics causes where there are felt to be relevant”.*(p.400)

The stylistic analysis is used to show the distinctions between poetic and non-poetic translation as a method to define a literary text. It provides an objective explanation based on real data and applied in a systematic approach. While stylistic analysis is distinguished from literary criticism that the latter concentrates on the interpretation, linguistics is limited to the scope of sentence level (Khattak et al, 2012). Thus, translation criticism must tackle these three perspectives of linguistic and literature study with an emphatic dependency on the stylistic analysis in SL and TL.

### 2.4 Levels of Stylistic Analysis

According to Leech (2000), the following are the levels of stylistics; the poem has been analyzed stylistically according to these levels:

- a) **Phonetics level:** This study tackles the patterns of sounds in the rhymes in each stanza in the practical part.
- b) **Phonological level:** This study tackles the meaning constructed by the formulated sounds in the rhymes and rhythms for each stanza in both English and Arabic in the practical part.
- c) **Graphology:** It refers to the writing system used in this poem in English and Arabic: punctuation, spacing, paragraphing, foregrounding, hyphens, the dash, the comma, the semicolon, the full stop, the colon, the question mark, lower case letters, capitalization, small print, italics , etc. Thus, the poem may graphologically be analyzed as :
  - (i) The poem is lyrical.
  - (ii) Usual capitalization is used.
  - (iii) The poet has used punctuation in this poem.
- d) **Grammatical level:** This level studies and analyzes the internal structure of sentences in source and target languages according to the function they perform in sequences. Nouns, words, phrases, clauses, verbs, etc. must be highlighted and put through an analysis to find out the foregrounding and the deviation.
- e) **Lexico-Syntax:** This level includes the words and how they may have been built in the sentence. How words get grouped together to form phrases, sentences and text. This level highlights the parts of speech stylistically; then the researcher's role is to interpret the motivation behind such rhetorical structures either in source or target language. However, the lexicon-syntactic level shows the following:

Table 1. Stylistic analysis of lexico-syntax level for the poem

Nouns	Proper Noun	Collective Nouns	Common Nouns	Pronouns
Clouds, Hill, Crowd, Daffodils, Trees , Breeze, Eye, Stars, Heads, Heart, Waves,	Eye, Heart, God , Daffodils,	Company, Crowd	Hill Cloud , Breeze, Lake , Waves , Trees ,	I , Me
Verbs		Adjectives		Adverbs
Wandered, Saw, Floats, Shine,		Milky , Golden , Jocund		Lonely ,

Fluttering, Dancing, Thought, Twinkle, Tossing, Stretched, Brought, Gazed.	, Sparkling , Little , Inward , Vacant, Pensive	Sprightly
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f) **Rhetorical Devices:** They are figures of speech used to give an intended meaning with a particular style of writing; having meaning different from their literal meanings. They resemble the scheme in their way of dealing with word order, sounds, letters repetition, and syntax.

This study limits itself to the following rhetorical devices which are codified and classified according to their occurrences in the poem:

Table 2: The rhetorical devices and their codes

RHETORICAL DEVICES / FIGURES OF SPEECH		Code
1.	Simile	#F1
2.	Metaphor	#F2
3.	Metonymy	#F3
4.	Pragmatic Implicature	#F4
5.	Hyperbole	#F5
6.	Synecdoche	#F6
7.	Personification	#F7
8.	Foregrounding and Backgrounding	#F8

### 3. Practical Part : Translation Criticism

#### 3.1 Research Questions

This study tries to answer the following research questions:

- *How can a competent translator give access to the readers to conceptualize the feelings of the original poet?*
- *Do we need another Arab poet to do and complete such a task?*

The theme of this poem is descriptive for the beauty and charm of nature, so the poet uses rhetorical devices to enhance his effect on the readers. This should be applicable to the Arabic versions to keep on this effect. This task requires an appropriate application and competence of translation theories. This study highlights the mismatches in rhetorical structure between SL and TLs. The problem and the answers to these questions are tackled within the framework of translation procedures and strategies.

#### 3.2 Method

The method used in this study depends on the steps of translation criticism suggested by: Ernesto's (2012) "La crítica de la traducción"; Taqiyeh's (2013) "what is translation criticism?"; Hewson's (2013) an "approach to translation criticism"; Berman's (2009) "The project of a 'productive' criticism." etc.: They all suggest that a translation criticism task is done as follows:

##### A – Initial Step of Translation Criticism

1. Specifying the aims of translation criticism,
2. Specifying the problems encountering the translators or translation in general,
3. Setting up the criteria and the followed steps for criticizing translation in accordance with the defined aims.

##### B – Operative Step of Translation Criticism

1. **Concerning SL:** Translation criticism systematically evaluates , interprets and analyzes different aspects of the source works. It depends on the theories of translation to build a model of criticism.
2. **Concerning TL:** In the target versions, "Translation Criticism" means the following:

- i. Translation Quality Assessment (TQA) of the translated outcome,
- ii. Assessing the semantic and pragmatic equivalences of the SL, and
- iii. Assessment of the steps followed by the translator during the process of translation.

Therefore, the method is analytical and descriptive to the source and the target poems. The researcher analyzes the Arabic equivalent versions of this poem. The first step is to explain the meaning and highlight the rhetoric of the used figures of speech in the source language, to give a detailed explanation for the intention of the poet, and to clarify the role of the sound patterns (rhyme and rhythm) in constructing the imaginative and descriptive picture of the theme being described in the mind of the readers. The second step is the comparison between the source language and each of the three Arabic translations separately to highlight the mismatches between SL and TL. Eventually, a statistical table is attached to see tangibly the amount of the rhetorical discrepancies. Then a discussion is dedicated to interpreting the reason behind the awkward rendering within the framework of translation theories.

### 3.3 Participants

The participants in this study are:

- **The source language:** The English poet William Wordsworth.
- **The target language:** Translation No.1: An Iraqi famous translator (Kareem Alwassiti); Translation No. 2: A Jordanian famous Translator (Nazar Sartawi) and Translation No. 3: An Egyptian famous Translator (Hassan Hujazzi). (See Appendix)

### 3.4. Model of Analysis

Since Translation Criticism is the orientation of this study, translation theories and literary criticism are associated in this endeavour.

The model of analysis in this study is a compilation of the following translation theories:

- Nida, E. A. (1977) *The Nature of Dynamic Equivalence in Translating*: This model takes into consideration the formal compatibility and the effect on both SL and TL readers.
- Newmark, P. (1981). *Approaches to translation*. This model is very important as it draws a clear cult between literal and free translation depending on the role of context in addition to the seven parameters of translating metaphor suggested by the theorist.
- House, J. (2010). *Overt and covert translation*. A model which studies the contextual variables of both SL and TL and then states the quality of translation criticism as being a covert or overt translation ;
- Venuti, L. (1993). *Translation as cultural politics*, talks about the domestication or the naturalization of the text or to make the final outcome foreignized.
- Concerning the adopted practical procedures in translation, Vinay, J., & Darbelnet, J. (1995). *Comparative stylistics of French and English* is very essential here.
- Finally, Catford, J. (1965) *A Linguistic Theory of Translation, Ch. 12 (pp.73-82)* talks about an important issue in translation; Shift in translation.

This study tries to be comprehensive in tackling translation methods from different perspectival. Accordingly, more than one theory has been adopted.

### 3.5 Data Analysis

#### Stanza ONE

"I wandered lonely as a Cloud"

"That floats on high o'er vales and Hills"

The poet has used a descriptive word "wandered" as a kind of hyperbolic expression meaning that he is not only "alone" , but rather he is roaming around without a purpose. In addition to the simile of "as a cloud"; the poet depicts how he felt and walked around as an alone cloud. (Steen,1999) prefers to consider "wander" as a metaphor; this is no true . What's meant is the figurative nature of the word which can mean feeling purposeless and directionless, and asking a question about "What's the wisdom of my life?" (Jeffrey,1989).

1. The rhetorical use of "**wander**" implies the following meanings:

- Like a cloud (simile) ≠F1
- Purposeless (metaphor) ≠F2
- Directionless (metaphor) ≠F2
- Questioning the meaning of life (Pragmatic implicature) ≠F4
- Wander (hyperbole) ≠F5

2. The use of **cloud** is to mean :

- Loneliness. (Metonymy) #F3
- Lost (metonymy) #F3
- The scattered thoughts of the speaker (metonymy) #F3

*"When all at once I saw a crowd",*

*"A host, of golden Daffodils"*

In the third line, "Crowd" is another descriptive word used to refer to "daffodil flowers", it is a sign for gatherings and unity. Later on, the poet employs a hyperbolic expression "host" to intensify the image of the crowd to mean "a big group" (Budge, 2007)

3. Therefore, the **daffodil flowers** get these rhetorical descriptions :

- A crowd (metaphor) #F2
- Unity and gatherings (synecdoche) #F6
- "Host" (Synecdoche) #F6 a host is just a big group, or (overstating hyperbole) #F5.

Another use of rhetoric is in line 4, "**Gold**" comes as metonymy #F3 and hyperbole #F5 , giving us a more majestic-sounding picture for the yellow daffodils (ibid).

*"Beside the Lake, beneath the trees,"*

*"Fluttering and dancing in the breeze."*

The use of certain dynamic verbs like [(flutter) and (dance)] + ING is intended to describe the continual movement of the flowers. In other words, "Fluttering" gives a connotation of flight #F3, which could be related to a descriptive image of angels or even birds or butterflies.

4. i.e. the allegorical meaning of "**Fluttering**" is possible:

- flying birds/ butterflies (metaphor) #F2
- angels (metaphors) #F2

While (Personification) #F7 implies the use of "**Dancing**" which is an activity done by human beings only, the daffodils have been given the features of animate nouns (Cf. Patil,2014)

The musical structure of this stanza is employed by the repetition of the sound (θ) trice in the poem; to give a fricative sound with phonetic realization for the sound of the breeze. The rhyme "z/s" is fricative-built to describe the wave of the wind during the breeze (Boers & Stengers, 2008)

## Translation 1

This translation has lost the rhetorical effect and focused only on the literal method of translation. For instance, "wander" has been translated literally into "تجولت - I walked", the metaphorical use of the original language has been converted into simile (مثل سحابة – like a cloud) #F1. The Arabic translation of (تسبح – swims) #F7 is semantically inaccurate because the meaning of 'float' is rhetorically embedded to mean the height over the hills and mountains. Literariness is also shown in (جمع – a group) as an equivalent to "Crowd"; the Arabic equivalent lacks the intensity of gatherings and the sense of being gathered alone. A semantic shift has been activated because "at once" has been replaced by "في كل مرة - every time" which might be regarded as an example of synecdoche #F6 (Part to Whole). The shift is extended to be a tense shift of the verb "see" which is past in English "saw" and became present in Arabic "أرى - I see". In the third line of this translation, a preposition (من - from) is the end of this line which is unacceptable in Arabic. "Fluttering" has been assimilated with "delightfulness - بهجة" which is ascribed to the translator's application of Vinay & Darbelnet (1995). This translation has many semantic errors, namely is "الربيع - spring" which is inserted at the end of the last line in this stanza. Pragmatically, this error is justifiable that daffodil is so delightful at the time of spring #F4.

This translation for the first stanza lacks the integral music of the source poem; with no rhyme and rhythm. That's to mean the rhymes (d/s/d/s/z) which represent onomatopoeically the rhythm of the wind and the breeze coming out of the lake has unfortunately been omitted (Woodring, 1953)

## Translation 2

This translator has adopted the formal correspondence of translation theories, he uses "I was walking - كنت أتجول" as an equivalent to "wander". It is inappropriate one; it lacks the effect created on the source reader "the effect of being lost" (Nida, 1977).

The Newmark's (1981) second strategy of converting metaphor into simile has been applied here i.e. the metaphoric use of cloud became in Arabic a simile (مثل سحابة – like a cloud) #F1. This translator has shifted his method towards the dynamic effect and translated "floated" into (تقوم - flies) which gives a rhetorical equivalent; birds can fly above #F4. Synecdoche #F6 has also been created and inserted as is: (وقع بصري - my sight) instead of (I saw) (whole -part relation). "Crowd" has been changed literally into (حشد – mob). In the next line, the translator employs some translation procedures like: a synonymous equivalent "جمع – a group", and (singular/ plural) as in: "The breeze" which is singular in English has been changed into plural "نسمات - breezes".

The last letters in this Arabic translation do not create any musical harmony or they failed to integrate the chosen translated words with the words of description embedded in the source poem.

## Translation 3

This translator has changed the simple past from (ed-form) into the past progressive aspect (was+ verb-ing) to give a descriptive image in Arabic with a sense of movement and dynamicity. This description is not possible in Arabic as it lacks this grammatical aspect. The simile of "cloud" has also been kept in Arabic as simile (كسحابة – like a cloud) #F1. "Wandered" has been translated "أهيم - lost and alone" which seems very effective and sounds Arabic (literarily naturalized) #F2. "Crowd" has also been translated literally into (جماعة – a group), but this literalness is so powerful and intended to create a rhyme with previous lines (سحابة / Sahabtin ; أودية / Awdiyatin and جماعة / Jama'atin). The repetition of letter / ت - tin/ is extended to the fourth line (ذهبية - Thahabiyatin) to create a musical structure, to be a counterpart to English (d/s/d/s/z) and to conceptualize the audial picture for both the breeze and the wind in the lake.

The last two translated lines (تغني مع النسيم وتراقص الوتر / جوار البحيرة وتحت الشجر) has been metrically structured as (فاعل / فاعل) which may equal the English iambic tetrameter meter (X/X/X/) with a rhyme of (ر – r) sound which conceptualizes the sound of movement of the leaves over the earth in addition to the sound of



the waves in the lake. This translation seems very artistic and covert in a way that may give a second origin for the reader of the target poem (House, 2010).

Table 1: Rhetorical devices in stanza 1 and the rhetorical discrepancies

RHETORICAL DEVICES	Source Poem	Translation 1	Translation 2	Translation 3
Simile	1	1	1	1
Metaphor	5	0	0	1
Metonymy	5	0	0	0
Pragmatic Implicature	1	1	1	0
Hyperbole	3	0	0	0
Synecdoche	2	1	1	0
Personification	1	1	0	0
Foregrounding & Backgrounding	0	0	0	0
<b>Total Count</b>	<b>18</b>	<b>4</b>	<b>3</b>	<b>2</b>
<b>% Percent</b>	<b>100 %</b>	<b>24 %</b>	<b>17.75%</b>	<b>11.5 %</b>
<b>Rhetorical Discrepancies</b>		<b>- 76 % *</b>	<b>- 82.5 *</b>	<b>- 88.5**</b>
<b>Rhyme and Rhythm</b>		<b>-</b>	<b>-</b>	<b>*</b>

Table 1 shows that the source poem has an intensive usage of rhetorical devices; 18 occurrences of figures of speech have occurred in this stanza. The highest is "metaphor" (5) and metonymy (5) respectively. This use of these two figures of speech belongs to the need of the poet in this stanza to depict the image of daffodils and to resemble that with the golden and clouds in groups spreading in the sky like flying angles.

Though translation 3 is the artistic one and has the sense of poetic of the scene, it failed to make compatibility in rhetoric with a discrepancy that equals (-88.5%) , which means that the beauty of the poem has been transferred only 13.5 % of the origin. The application of theories of translation is target oriented (communicative/covert /dynamic), but the problematic strategy was the lack of fitfulness to the source poem.

The second translation is weak with a percentage of (- 82.7 %) deficiency of rhetorical transfer. Translation 1 which is literally oriented has reached the percentage of (24%). These two translations depend on literalness in translation disregarding the target language linguistic and poetic norms.

It is clear from this table that simile and pragmatic implicature are the highest compatible figures of speech, and the hyperbolic expressions and metonymy are on the contrary.

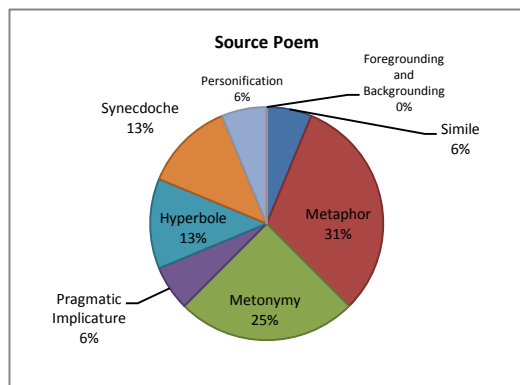


Figure 1: Figures of Speech in Source Language / stanza 1 Translations

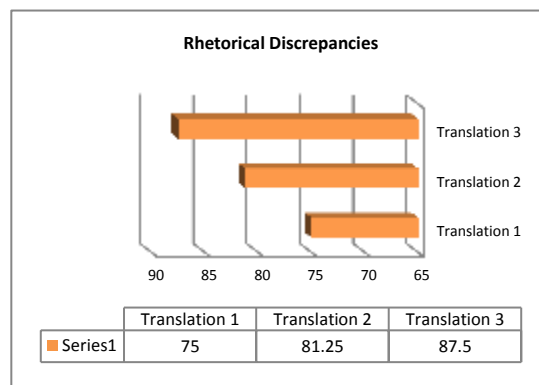


Figure 2: Rhetorical Discrepancies in

**Stanza TWO**

*"Continuous as the stars that shine"*

*"And twinkle on the milky way,"*

The descriptive word "Continuous" is an adjective for the scene: (the groups of the daffodil flowers stretched intensively as may have been seen by the poet). A simile has been employed to conceptualize these groups "as stars" being scattered, stretched and spread over the horizon. A word like "Milky Way" may signify: a) literally, it means a galaxy (the lake); daffodil is a part of the galaxy or b) used metaphorically (i.e. snow over roads); the daffodils are extended over milky and white way which is probably covered by snows. When the metaphorical usage is activated, other interpretation might be associated pragmatically; a daffodil flower is a symbol of life which is in a fight with the death represented by the "snow" of the winter (Ross & Pollio, 1991).

The role of such comparison between stars and the daffodils is motivated by the speaker's desire to connote the presence of "angels or other heavenly beings" (Budge, 2007).

*"They stretched in never-ending line"*

*"Along the margin of a bay:"*

These two lines seem somehow literal and informative rather than rhetorical; the poet tries to describe in an obvious way the intensity of the daffodil groups in a never-ending line" which is continuous as far as the eye can see in the Milky Way /galaxy. Though the margin of the bay is mostly bare and empty, the poet used it as hyperbole "even the margin" or "the line of the shore".

The poet heavily used the sense relations as he replaces "lake" by "bay" to give a denotation that the lake is getting narrower like a bay due to the existence of the daffodils (Cruse, 2011)

A conceptual blending of cognitive linguistics has also been shown clearly here, as the (Milky Way) has been blended with + (daffodils' appears) to be like = the galaxy; or it is a band of golden and twinkling flowers having a brighter appearance than the night sky (Coulson, 2001).

The rhyme in these lines repeats (in/ay) as an echo of the depth of the sky in the picture; like someone uttering a sound may hear (ay) or get a ringing like (inn).

*"Ten thousand saw I at a glance,"*

*"Tossing their heads in sprightly dance."*

The explicit statement of "Ten thousand" seems here necessary to emphasize the crowd of the daffodils. The focus in this line is given to "Ten thousand" which is originally an object of a backgrounded subject "I". This backgrounding is intended by the poet to make the image of the depicted scene more objective/natural, and away from personality and subjectivity (Talmy, 2008:39).

Synecdoche has been used to refer to the upper part of the flowers in "Tossing their *Head*". Moreover, personification is used here with words like "Head" and the possessive pronoun for the animate personal "*their*". This means that the poet has treated the daffodils like angels in the sky (Gaburri, 1992 :328). This idea of personification has been confirmed by stating "Sprightly" which means happily or cheerfully. Sprightly is derived from "sprite" which signals to the lively spirits that people have in heaven.

## Translation 1

A semantic error has occurred in changing "Continuous" into: "أستمر في التجول" in which the translator attributes the adjective of continuity to the poet himself instead of attributing it to the groups or crowd of the daffodils.

The translator has wrongly created a simile "مثل النجوم – like the stars" #F1 which is incompatible with the source poem; he has chosen the literal method of translating "Milky Way" without connecting that to winter.

A stylistic shift has been taken place as the agency of the process "Twinkle" in translation has been ascribed to the stars, but the oriental text associated it with "the milky way" as an (A) adverb; Arabic translation makes the "درب التبانة – Milky Way" a patient or a goal of the twinkling of the stars (Primus,2009:31)

The semantic approach of Newmark (1981) here is very appropriate to translate the intensity of daffodils "*They stretched in never-ending line*", the translator realized that and translated it into "يمتدون الى ما لا نهاية". This translation takes into account the personification of "they" into "ون" which proves that the semantic-based translation seems here too much necessary.

A semantic method has been employed also in the next line "*Along the margin of a bay:*" which is translated into "وعلى مدى حافة الخليج"

According to Newmark (1981): This approach has the power of maintaining the form of the source expression with its semantic associations and this is so clear in:

"عشرات الآلاف من ازهار النرجس رايتهم في سعادة،/ يُملن رؤوسهن رقصا"

It is clear that the source synecdoche #F6 and personification #F7 have been kept due to the employment of the semantic translation where "head" and "they/animate" have been translated into "رؤوسهن - their heads/female" which proves that semantic translation can give a version that goes with the norms of target language in addition to its role in keeping the original content (Ibid).

## Translation 2

On the contrary of translation 1, this translation has a communicative orientation (after Newmark,1981). The structure of the outcome poem sounds Arabic because the word "continuous" is not acceptable to begin with it. The translator here translated it into "كانت تمتد – they were stretching" which gives the same implicature #F4 of "Continuous". Arabic prefers to begin with a verb like "تمتد – to stretch" (McGann,1991:18).

While the word "shine" in English means #F4 the process of shedding lights or spreading the light out of the daffodil, the translator uses "تلمع - brightens" which is a synonymous expression but could not be an equivalent at all.

The translator has used "درب التبانة – a milky way" which is a literal meaning of the original word, without regarding the figurative meaning intended by the poet to refer to "snow".

This translation has merged the second and the third lines leading to the omission of the English clause "they stretched". The Arabic translation has begun with a prepositional phrase (in - في خط متصل الى ما لا نهاية) (*never-ending line*). This translator tries to avoid repetition which is not preferable at all in Arabic. It may be explained differently, this translation foregrounded "they stretched- تمتد" and omitted the verb in the second line. The English sentence did the contrary; it begins with an adjective and backgrounded the verb "they stretched" (Talmy, 2008).

This translation seems very domestic (see Venuti,1993) ; it rearranged the lines in a way the Arabic language prefers. The translator depends on the thematization (rearrangement); foregrounded #F8 "at a glance- بلمحة واحدة" that seems right in Arabic but the English focus has given to "the number of the daffodil" with a value given by the poet to this first element in the sentence. "Ten Thousand" has been underestimated by the Arabic translation and backgrounded to be the last element in the sentence (Paltridge & Burton, 2000)

### Translation 3

This translation has foregrounded "as the stars - مثل نجوم" and added the word "السماء – the sky" in order to make the sentence structure metrically appropriate with the meter (فاعل/ فاعل). The relative clause "that shine" has been changed into an adjective "اللامعات – brighten". "Continuous", which is another adjective, has been merged into the second line and changed into verb "يمتد". The translator has omitted the word "Milky Way" and added in the third line an adjective "فاتنات - beautiful" as in: على حافة البحيرة تبدو فاتنات. This seems pragmatically #F4 acceptable to explicate the meaning of the source poem and at the same time keeping on the metrical structure like adding a rhyme ending with (أت) which is compatible with the word "اللامعات" in the first line. The fourth line became line 5 in Arabic in order to make a sound harmony or rhyme (Tun – ة) in the translated poem (متناثرة – spread) and (ساحرة – charm).

The hyperbolic expression #F5 has been slightly reduced from "Ten Thousand" into "Thousands - آلاف". Synecdoche#F4 has been kept on by using "heads – رؤوسها" but personification has been totally omitted.

Table 2: Rhetorical devices in stanza 2 and the rhetorical discrepancies

RHETORICAL DEVICES	Source Poem	Translation 1	Translation 2	Translation 3
Simile	1	1	0	0
Metaphor	1	0	0	0
Metonymy	0	0	0	0
Pragmatic Implicature	2	0	2	2
Hyperbole	1	0	0	1
Synecdoche	1	1	0	0
Personification	1	1	0	0
Foregrounding & Backgrounding	1	0	1	0
<b>Total Count</b>	<b>8</b>	<b>3</b>	<b>3</b>	<b>3</b>
<b>% Percent</b>	100	37.5	37.5	37.5
<b>Rhetorical Discrepancies</b>		<b>-62.5</b>	<b>-62.5</b>	<b>-62.5</b>
<b>Rhyme and Rhythm</b>		-	-	c/b/c/b/d/d

Table 2 shows that the occurrences of the rhetorical devices have been decreased to the half if compared with table 1; from 18 to 8 figures of speech. This decrease in the intensity is ascribed to the theme of this stanza which is literal and descriptive rather than metaphorical and imaginative. In the source poem, the highest rhetorical type is the pragmatic implicature followed by an equal distribution to other figures of speech (1 occurrence for each type). This table also shows that there is a 48% rhetorical compatibility. In other words, the gap between SL rhetoric and TL one has been narrowed from -80% to -60%.

This is ascribed to the appropriate application of translation theories used by the three translators who mostly in (translation 1 and 2) used semantic translation while the third one is communicative. Owing to the narrowing of the gap in culture and linguistic, the three translators have used theories of translation faithfully. The theme is descriptive rather than rhetorical, which enhanced the success of these translations for the second stanza.

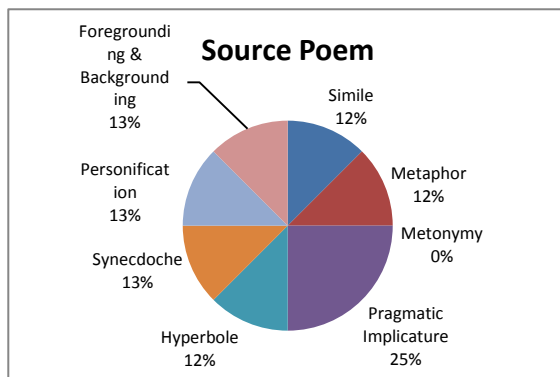


Figure 3: Figures of Speech in SL / stanza 2

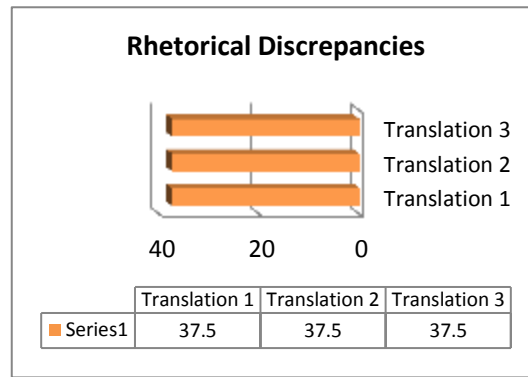


Figure 4: Rhetorical Discrepancies in Translations

### Stanza THREE

*"The waves beside them danced; but they"*

*"Out-did the sparkling waves in glee"*

The poet has employed a sort of comparison between the daffodils - which have been personified here by the use of the verb "dance" #F7 - and the waves in the lake. The poet states his conclusion that daffodils are happier than the waves, and they are in glee. The rhyme seems like a children's song (i:/i:) as in (they/ glee). "Sparkling" is another implicature #F4 which implies that daffodils are the stars which always spark.

*"A Poet could not but be gay,"*

*"In such a jocund company"*

This line includes a subjective reference to the poet himself "a poet". This is the second reference to the self after the pronoun "I" in the first stanza. He describes his astonishment of the scene by using the metaphorical word "gay" #F2; being happy or with different and unusual feelings inside the self. The fourth line depicts the emotional status of the poet in which he explicitly states that he is with such cheerful and joyful (jocund) "company" to hang out with. A company here is an audial compatible with "gay" creating a rhyme ends with (y) which represents the song of children who sing happily and in a joyful company. "Company" is a sort of metonymy #F3; the poet feels he is a companion to the daffodils. Or it is a metaphor of friendship #F2.

*"I gazed--and gazed--but little thought"*

*"What wealth the show to me had brought:"*

The repetition of "gaze" as a sort of hyperbolic expression #F5 means that the poet is looking at the daffodils for a long time. Pragmatically #F4, he enjoys gazing at the golden flowers at the time.

But the poet does not feel how a great gift is given to him due to looking at this scene. "Wealth" is metaphoric expression #F2 for "a gift of looking at daffodils" or it is a metonymy #F3 expressing a kind of happiness. "Me" in the last line is the third self-reference, but here it is in the objective case to refer to his status as being affected by the scene #F4.

The rhyme here is realized by the letter (t) which is a sound mostly associated with hitting and striking actions. i.e. the poet is being hit and astonished by the scene.

### Translation 1

This translation seems very awkward, it is very formal and with no regard to the content of the source poem which led to a rhetorical discrepancy. The first line, "danced – رقصت" has kept on the personification #F7 of daffodils, but the deletion of "they" may weaken this device. The second line seems inaccurate at all. The indefinite article in "a poet" has become definite in Arabic "الشاعر – the poet" which may be regarded as a form of synecdoche (part to whole relation) #F6. The metaphorical power of the word "gay" has been lost after the translator had converted it into an adjective "مبتهجاً – happy". Another source metaphor which is "Company" has been converted into simile #F1 (مثل هذا الجمع – like this gathering). Hyperbolic expressions have been confirmed

by the repetition of "ابصرت – I saw" and "ارجعت البصر – I saw again" #F5. The word "wealth" has been translated semantically into "ثروة – a wealth" which is an equivalent of the source metaphor #F2 or it is metonymy #F3 of money and happiness.

The rhythm is absent in this translation and the structure of the rhyme is with no harmony.

## Translation 2

Personification has been totally kept in the first line by translating "danced" and "they" into "رقصت" and the inseparable objective pronoun "ها" respectively #F7. This translator realizes the comparison embedded in the source poem and used "فاقت طرباً – happier than" that is a good equivalent to the metaphor "in glee", which is converted into a simile #F1.

The meaning of the metaphorical expression "gay" has been omitted by paraphrasing it into "حس الفرح – a sense of happiness". The translator keeps on the indefinite self-reference "a poet" with synecdoche expression #F6 by translating it into "شاعر – a poet".

"Company" which is a metaphor of friendship has been kept on and translated into "رفقة – friendship"

The repetition and its role in creating hyperbolic expression #F5 "gaze/ gaze" has been translated appropriately into "حدقت/ وحدقت". "But little thought" has been translated according to its implicature "لكنني لم أدرك – but I didn't realize" #F4.

The structure of the rhyme in this stanza is (a/b/c/c/b/d) with a repetition of the sound "an" in (حقا - haqan Definitely/ طرباً – Taraban Joyfully). This repetition is appropriate to the source poem image of dancing and happiness. So the sound of "nnnn" is so powerful musically to be integrated with the words chosen to describe the scene.

## Translation 3

The translator has foregrounded #F8 "beside them – جوارهم" and changed - like Newmark 1981 suggested- the plural "waves" into the singular "the wave – الموج". Personification #F6 has been kept on by choosing "تراقص – he danced" beside the inseparable masculine objective pronoun "هم". The word "glee" has been translated twice to create a concordant rhyme with the third line (فرح / مرح).

This repetition creates a sort of hyperopic expression #F5 which has not been found in the source poem.

The original comparison initiated by the poet has been retrieved in this translation by using "فاقت الموج سعادة – exceeded the wave in the happiness"

The indefinite synecdoche has been converted into definite one which led to the loss of the figurative power of this device "والشاعر – and the poet". The metaphor of "gay" has also been lost and shifted into a noun "الفرح- happiness"

This loss is ascribed to the long-standing debate about the inevitable loss of meaning in poetry due to the balance between form and content. The poet here seems to prefer the rhythm of meter "فاعل / فاعل" and the rhyme "tin – تين" as in (سعادة – Sa'adatin Happiness / ميادة - Maiyadatin joyful) (Robinson, 2010)

"Company" this metaphor has been kept on by choosing "الصحبة – companion" #F2. Hyperbole has been fulfilled by the repetition of "نظرت ونظرت – I saw and saw". "Wealth" has been metonymically translated into "سرور – delightful" #F3.

The structure of the rhyme of this translation is (a/b/a/b/c/c) which consists of letters (h/tin/h/tin/nn/nn) which have a musical integration of the source poem integrating with the original scene of dancing.

Table 3: Rhetorical devices in stanza 3 and the rhetorical discrepancies

RHETORICAL DEVICES	Source Poem	Trans. 1	Trans. 2	Trans. 3
Simile	0	1	1	0
Metaphor	3	1	0	1
Metonymy	2	1	0	1
Pragmatic Implicature	2	0	1	0
Hyperbole	1	0	1	1
Synecdoche	0	2	1	1
Personification	1	1	1	0
Foregrounding & Backgrounding	0	0	0	1
<b>Total Count</b>	9	6	5	5
<b>% Percent</b>	<b>100 %</b>	<b>66.6%</b>	<b>55.5 %</b>	<b>55.5 %</b>
Rhetorical Discrepancies		-33.3333	-44.4444	-44.4444
<b>Rhyme and Rhythm</b>	<b>a/b/a/a/c/c</b>	<b>-</b>	<b>a/b/c/c/b/d</b>	<b>a/b/a/b/c/c</b>

Table 3 shows that there is somehow rhetorical compatibility between the source poem and the three translations 1,2 and 3 approximately from 50-60% .The reason behind the absence of high discrepancies is ascribed to the theme of this stanza which includes a comparison and a literal description of the emotional status of the poet. Personification, synecdoche and hyperbole seem universal and compatible between the two languages if compared with metaphor and metonymy (as in the first stanza) which are cultural specific related (Dobrovolskij & Piirainen ,2005).

The use of figurative language in the source language puts the translator into a linguistic and cultural challenge. The distinction between source language orientation and target language orientation becomes clear and the vice versa. Therefore, translations 1, 2 and 3 are appropriate as they are not handling with cultural and stylistic issues; Whereas 1, 2 are overt/semantic, 3 is communicative/covert.

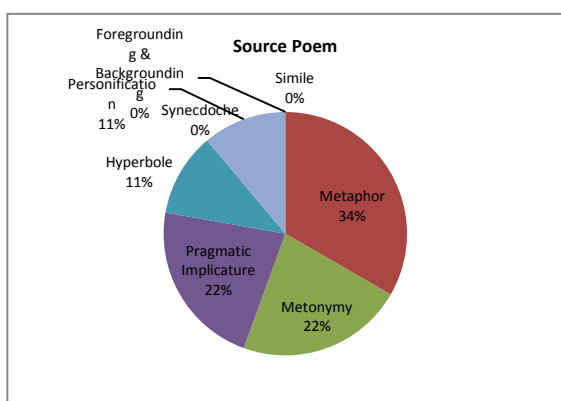


Figure 5: Figures of Speech in SL / stanza 3  
**Stanza FOUR**

"For oft, when on my couch I lie"  
"In vacant or in pensive mood,"

In this stanza, the poet makes a shift in time and place; he is talking about the future and lying on his couch imitating the previous scene. In other words, the scene is no longer visible to the poet; it is in his imagination only. The relative pronoun "when" is a reference to this time change. The poet begins his stanza with a very old world "oft" which is an equivalent to these days' "often" as a sign to the past.

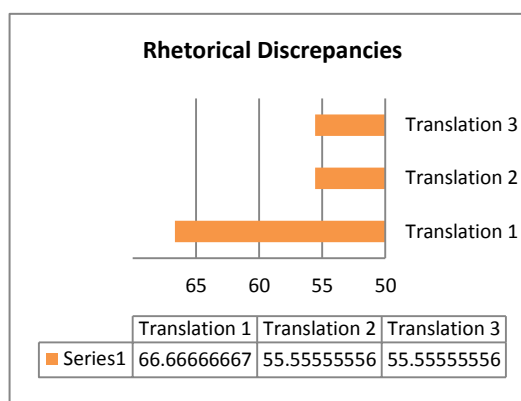


Figure 6: Rhetorical Discrepancies in Translations

The second line includes a contradiction of using two contradicted expressions: "vacant" which is the emptiness of thinking and "Pensive" which is the sadness of thinking. Someone has to be either "pensive" or "vacant" because the first means "thinking while feeling blue" and the second means "without thinking". It is impossible to merge the two experiences together; you either are with a thought "pensive" or without it "vacant" which are synonymous expressions of unpleasant and dissatisfying (Davies, 2019: 69).

*"They flash upon that inward eye"*

*"Which is the bliss of solitude;"*

But the second line is like a conditional sentence; the poet says when I have nothing or being frustrated in my life, I remember the daffodils to make me feel happy. I saw them before my eye. Eye here is synecdoche #F5 of the "vision" which is (an instrumental relationship) (Ismail, 2011).

"Flashes" is a metonymy #F3 of daffodils as stars; daffodils are being described like the stars in his imagination, and when he is in a sad mood "pensive mood" these stars flash and come to his eye to make him happy.

The synecdoche "inward eye" refers to Wordsworth's feelings; his vision has a spiritual, deeper and truer vision. In "solitude" or when he is alone he thinks of daffodils - with new metaphorical description- #F2 the bliss at the time of loneliness.

*"And then my heart with pleasure fills,"*

*"And dances with the Daffodils"*

"Then" which means after that thinking of daffodils that fills "my heart" with pleasure. "My heart" is a metonymy of emotion and human spirit (Francis, 2019). The pleasure is "the dancing with the daffodils". Daffodils here have been personified #F7 by using capitalization and the use of "dance" verb. A pragmatic implicature might be associated here #F4 which implies that daffodils are the poet's cheerful friends once again with whom he dances.

### Translation 1

This translation has lost the time value of the word "oft" that has been translated into "كثيراً – mostly". A shift in the aspect of the verb has happened from the simple present "I lie" into the progressive aspect "عندما أكون - when I'm lying". This change led to a loss of the habitual state in the source poem as the translator changed that into only a durational and temporal action.

A semantic error has occurred as "vacant" and "pensive" have been interpreted as "ناظراً - looking at" and "متأملًا – reflecting on" respectively. This is ascribed to the overconsumed adhering to the source text and being too much overt during translating.

Personification #F7 is kept by choosing the pronoun "هم" as an equivalent to "they". "على مرمى البصر" is an inaccurate translation for "inward eye" which means the deep spirit.

The "bliss" is a metaphor of daffodil in the source poem, but this translator has assigned it to the "loneliness- العزلة" which is semantically and pragmatically inappropriate. The last two lines (وعندها يتملك قلبي) (ويرقص مع ازهار النرجس / السرور) are incoherent.

This translation lacks any sort of musical harmony as there are with no rhyme and rhythm.

### Translation 2

This translation seems very artistic and accurate; it is so semantic oriented as it seems loyal to the source text or faithful taking into account the naturalness of target language like a word "حُبوراً - pleasure" which is archaic and poetic giving the same temporal effect of "oft" in the source poem.

"Pensive mood" which is a contracted expression of "vacant", the translator managed the poem and converted the contradiction into antonym (vacant vs imaginative) (Shunnaq, 1994: 110)

Personification has been kept on #F1 in "إنها - they". The addition of "فجأة - suddenly" seems accurate as it enhances the meaning of "flashes".



This translation also is without rhyme and rhythm , which means that half of the poetic picture and all senses have been lost.

### Translation 3

This translation seems very covert; it tries to create its Arabic version away from the original poem. A whole line has been added for the purpose of clarification " -تتازعني أفكارٌ عنيدة " I'm among conflicting ideas" which seems necessary to make the next contradiction (Vacant vs. Pensive) coherent and reasonable.

The second line "*In vacant or in pensive mood*" has been rendered into: " -فتكونَ سميري في الأوقاتِ الحزينة " They will be my friends at sad times" which seems very covert translation since it implies only the content of the source poem. My heart #F7 has been personified to refer to the soul and spirit of the poet.

This translation has followed the Arabic rules of generating rhymes with some rhythms (a/b/b/b/c/c). What's prominent here is the recursion of the letter (tin – ة) which harmonizes with the theme of this stanza; (tin/tin/tin) is appropriate music for the scene of dancing in the imagination of the poet.

Table 4: Rhetorical devices in stanza 4 and the rhetorical discrepancies

RHETORICAL DEVICES	Source Poem	Translation 1	Translation 2	Translation 3
Simile	0	0	1	0
Metaphor	1	0	0	0
Metonymy	1	0	0	0
Pragmatic Implicature	1	0	0	0
Hyperbole	1	0	0	0
Synecdoche	0	0	0	0
Personification	1	1	0	1
Foregrounding & Backgrounding	0	0	0	0
<b>Total Count</b>	5	1	1	1
<b>% Percent</b>	<b>100 %</b>	<b>20 %</b>	<b>20 %</b>	<b>20%</b>
<b>Rhetorical Discrepancies</b>		-80 %	-80%	-80%
<b>Rhyme and Rhythm</b>	<b>a/b/a/b/c/c</b>	-	-	<b>a/b/b/b/c/c</b>

Table 4 shows that the rhetorical discrepancy is high (-80%) in each of the three translations (1,2 and 3) for this totally imaginative and descriptive stanza. The theories employed in this stanza have been chosen randomly; Translation 1 is too much literal/overt which distorts the content of the source poem. The contrary is true for 2, 3 which are too much covert/communicative in a way the form of the source language has been ignored leading to this high percentage of discrepancies. The second half of the translator's task , which is assigned to the integral music, has been lost totally due to the absence of rhythms in the three translations. The only translation with rhyme is no. 3 but it is also inappropriate.

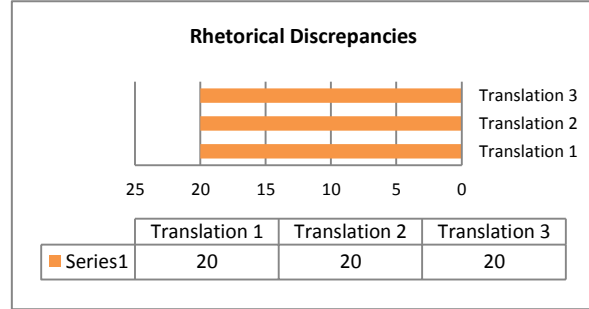
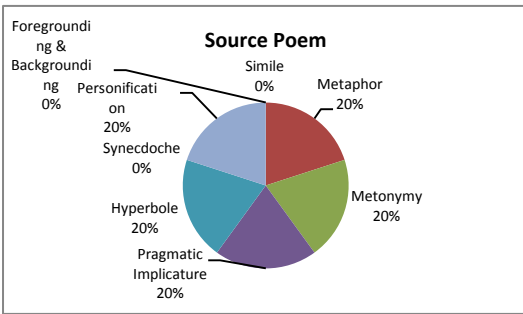


Figure 7: Figures of Speech in SL / stanza 4

Figure 8: Rhetorical Discrepancies in Translations

## 5. Conclusions

This study has come up with the following answers to the two research questions set for this study:

1. *How can a competent translator give access to the readers to conceptualize the feelings of the original poet?*
  - i. A translator, in order to give access to the reader, should find and construct an Arabic rhetorical equivalent version being faithful to the source poem.
  - ii. Transferring the descriptive picture depicted by the poet to the reader requires integration between the chosen words in the translation and the chosen Arabic rhythms like (فعل / فعل) or (فاعل/ فاعل), in addition to a certain construction of rhyme that corresponds to the theme of each stanza.
2. *Do we need another Arab poet to do and complete such a task?*

As shown in tables 1, 2, 3 and 4, the rhetorical discrepancies are attributed to the ill-application of translation theories in which the balance between the content and the form is absent. Therefore, if the translator masters the application of translation theories, s/he will be able to fulfil 50 % of the original content. The rest 50 % requires consultation of a real Arab poet who can recognize the original meaning and find out a compatible Arabic meter corresponding to the themes in the SL poem.

Therefore, the study recommends a second step for translating such type of emotional poetry; to be subject for the editing by a real and professional Arab poet- as this study does. The study consulted the famous poet - my father- Abdulwahhab Ismail to edit one of the translated versions (translation 3). The results are wonderful: the outcome poem sounds Arabic, and full integration is achieved between TL chosen words and TL chosen meter. The proposed and edited poem has been written according to the meter of Abaset (فعل/فعل) to be a metrical equivalent of the iambic tetrameter (X/X/X/) as shown below:

3	1
والموج يراقصه مرخ بزهور مياده لكن النرجس فاق الموج جمالا وسعاده والشاعر لايقدر إلا أن يغرق في فرح باسم مع هذي الصحبة وهي تמיד حنانا وتناغم ونظرت نظرت ولكني أدركت الآن أن سرورا ملأ القلب وبالنشوة فرحان *****	وأهيم وحيدا في التحليق كمثل سحابة فوق الوديان أحلق أو فوق تلال خلابه فتفاجئني الأزهار مساحات جمال عطرية من زهر النرجس فاتنة باسمه ذهبية بجوار بحيرة ماء هادئة وظلال الأشجار في الأنسام تغني زهوا وتراقص كل الأوتار ****
4	2
فمرراً إذ ارقد في دفء فراشي لأنام وتنازعي أفكارني بقساوتها وعناد الأوهام بفراغي المتعب في أوقات جد عصيبة تنداعي في ذاكرتي خاطرة الورد حبيبة فتكون سميري في الهم وفي الأحزان تجعل قلبي يرقص طرباً معها بجلال الألوان *****	مثل نجوم سماء لامعة بجميل رواية تمتد الأزهار على الأرض بدون نهاية تبدو فوق حفاف بخيرتها فاتنة وجميلة فالآلاف من الأوراد تفوح سروراً بجميلة تنتثر فوق الشاطئ أنسا وخبورا برؤوس ساحرة تتراقص سعداً وسرورا *****

## Appendixes

### Source Poem

I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze.	The waves beside them danced; but they Out-did the sparkling waves in glee: A poet could not but be gay, in such a jocund company: I gazed—and gazed—but little thought what wealth the show to me had brought:
Continuous as the stars that shine and twinkle on the Milky Way, They stretched in never-ending line along the margin of a bay: Ten thousand saw I at a glance, tossing their heads in sprightly dance.	For oft, when on my couch I lie In vacant or in pensive mood, They flash up on that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils

### Target Poem 1: by (Kareem Alwasitti - الواسطي - كريم) ; An Iraqi Translator

رقصت الموجات بجانبهم، ولكن بعيدا عن الموجات المتلألئة فرحا: الشاعر لا يملك الا ان يكون مبتهجا، في مثل هذا الجمع السعيد: ابصرت- ثم ارجعت البصر- ولكن بقليل من التفكير اي ثروة ستريني ما رايت كثيرا، عندما اكون متضجعا على الأريكة ناظرا أو متأملا، اراهم يضيئون السماء على مرمى البصر وهذا هو نعيم العزلة؛ وعندها يتملك قلبي السرور ، ويرقص مع ازهار النرجس	تجولت وحيدا مثل السحابة التي تسبح عاليا فوق الوديان والتلال ، في كل مرة ارى فيها جمع من أزهار النرجس الذهبية؛ بجانب البحيرة، تحت الأشجار ، والبهجة والرقص في الربيع استمر في التجول مثل النجوم التي تلمع وتضيئ درب التبانة، يمتدون الى ما لا نهاية وعلى مدى حافة الخليج: عشرات الآلاف من ازهار النرجس رايتهم في سعادة، يُملن رؤوسهن رقصا
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### Target Poem 2: by (Nazzar Sartawi - نزار سرطاوي - نزار) ; A Jordanian Translator

بلمحة واحدة رأيت عشرة آلاف منها، تميل برؤوسها في رقص مفعم بالبهجة. الأمواج بجانبها كانت ترقص، لكنها فاقت الأمواج المتلألئة طرباً . لا يملك شاعرٌ إلا أن يحسَّ بالفرح برفقة كهذه يغمرها المرح: حدقتُ وحدقتُ، لكنني لم أدرك حقاً مقدار الثروة التي ساقها إلي هذا الاستعراض:	أزهار النرجس البرية كنت أتجول وحيدا مثل سحابة تحوماً عالياً فوق الوديان والتلال، حين وقع بصري فجأةً على حشد، جمّع من أزهار النرجس البرية الذهبية؛ إلى جانب البحيرة، تحت الأشجار، تتمايل وتراقص مع النسومات. كانت تمتد، كما النجوم التي تلمع وتومض في درب التبانة، في خطٍ متصلٍ إلى ما لا نهاية على امتداد شاطئ خليج. بلمحة واحدة رأيت عشرة آلاف منها، تميل برؤوسها في رقص مفعم بالبهجة. الأمواج بجانبها كانت ترقص، لكنها فاقت الأمواج المتلألئة طرباً .
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لا يملك شاعرٌ إلّا أن يحسَّ بالفرح  
برفقةٍ كهذه يغمرها المرح:  
حدّقتُ وحدّقتُ، لكنني لم أدرك حقاً  
مقدار الثروة التي ساقها إلي هذا الاستعراض:

إذ أنني حين أستلقي على الأريكة،  
خالي البال أو متأملاً،  
فإنها كثيراً ما تومضُ فجأةً في تلك  
العين الداخلية  
التي هي نعمة الخلوة؛  
فتملأ قلبي حبوراً،

### Target Poem 3: by (حسن حجازي - Hasan Hujazi) ; An Egyptian Translator

جوارهم يتراقصُ الموجُ في مرح  
لكن زهورَ النرجسِ فاقت الموجُ سعادة  
والشاعرُ هنا لا يقدر إلا أن يغرقَ في الفرح  
مع هذه الصحبة الميادة  
نظرتُ ونظرتُ ولكنني أدركتُ الآن  
سرورٌ ملأ قلبي ومن النشوة فرحان  
\* \* \*  
مراراً عندما أرقُدُ في فراشي  
تناز عني أفكارٌ عنيدة  
في فراغٍ أو بأوقاتٍ عصبية  
تلوِّحُ في خاطري صحبةُ النرجسِ السعيدة  
فتكون سُميري في الأوقاتِ الحزينة  
وتملأ قلبي بالسعادة والسرور  
ويرقصُ قلبي طرباً مع تلك الزهور.

إلى زهور النرجس  
كنتُ أهيِّمُ وحيداً كسحابة  
تحلُقُ فوق التلال والأودية  
عندما فجأةً وجدتُ جماعة  
من زهور النرجس الذهبية  
جوار البحيرة وتحت الشجر  
تعني مع النسيم وتراقص الوتر .  
\*\*\*\*  
مثل نجوم السماء اللامعات  
تمتدُّ بلا نهاية تلك الزهور  
على حافة البحيرة تبدو فائنات  
في لمحّة رأيتُ آلاف في سرور  
على شاطئ النهر كانت متناثرة  
تهزُّ رؤوسها في رقصةٍ ساحرة  
\* \* \*

## المستخلص:

نقد ترجمي لثلاث نسخ عربية لقصيدة وليام وردسورث "شارد .. وحيداً كغيمة"  
إشكالات في استراتيجيات الترجمة وتباين بلاغي

إسماعيل عبدالوهاب إسماعيل

يعد وليام وردسورث من أشهر الشعراء الإنكليز ممن كرسوا أعمالهم للطبيعة والإنسانية البحتة . قصائده مليئة بالمشاعر الإنسانية الجياشة في خضم الحروب والأزمات الاجتماعية ، كلماته المختارة غالباً ما تتكامل من حيث الصوت والموسيقى مع بحور الشعر المتبعة في القصيدة ، إلى جانب المشاعر التي يحاول غرسها في نفس القارئ . لذا فإن مشكلة هذه الدراسة وحلها تكمن في الإجابة عن السؤالين الآتيين:

- هل بإمكان المترجم المحترف ان يوصل للقارئ ويصور له مشاعر الشاعر باللغة الأصلية ؟ .
- وهل نحتاج لشاعر آخر لأكمال وانجاز مهمة الترجمة الشعرية ؟

فقد أعتمد الشاعر في تصوير الاشياء على أدوات واشكال بلاغية ، وهي احدي اساليب وردسورث المؤثرة والمستخدمة لديه بكثرة .

تحاول هذه الدراسة ان تقيس نقدياً أعمال ثلاث ترجمات لمتترجمين عرب مشهورين من خلال مسعاهم لإعطاء ترجمة عربية مقابلة لهذه القصيدة المليئة بالوحدة والسحر والنقاء .

حيث تسلط الدراسة الضوء على بعض التباينات البلاغية بين النص الاصلي والترجمات العربية الثلاث، وغالباً ما يكون سبب هذا التباين هو الهوية الثقافية واللغوية بين اللغتين العربية والانكليزية .

بل أن الدراسة ايضا اثبتت ان التراجم لم تكن تراجم محترفة لانها افتقرت لحس الخيال وذلك لسوء تطبيق استراتيجيات ونظريات الترجمة بشكل سليم .

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