

Appendix III

ترجمة قصيدة (قبلا خان) للشاعر س . ت . كوليريج باستخدام الشعر الحر

قبلا يتبخرُ في زندو
يأمرُ أن تُبنى قبة
ليس لها في الكون مثل .
أن تُرفع فوق ضفافِ النهر
ألفا نهرٌ قدسي يجري
يقطعُ بعض كهوفٍ لا تُسبر
للإنسان طلاس
في بحرٍ لحي يتدفق
بحرٌ ظلام لا يعرفُ شمساً .
عشرة أميالٍ من أرض خصبة
حفّتها أسوارٌ وقلاعٌ ،
تلك حدائقُ غناءً
يتفرقُ فيها بعضُ جداول
صفحاتُ الماء منيرة
عبقُ زهورِ الأشجارِ بخور
غاباتٌ وهضابٌ
حُبٌّ بينهما منذ دهور
منذُ خلقن لأول مرة
الشجر الملتف يحيطُ ببعض مساحاتٍ خضراء
شمسٌ تبهجها .

آه ! آه !

هذا وادٍ بجمالٍ أخاذٍ
عميقُ الغورٍ ومنحدرٌ نحو هضابٍ خضراء

تكسوها أشجاراً الأرز .
مكان لم تلمسه يدُ التدنيس
قدسي المنظر فتان
تحت ضياء القمر الخافت
امرأة تبكي
مفتونة
تجري خلف حبيب من أهل الجن .
من بطن الوادي يتدفق ينبوع لا يهدأ
ينبجس الماء بصوت فيه هياج
ويعلو الماء زبد .
الأرض تضخ الماء من ينبوع
يكثُر هذا الماء ويعلو
ثم يقل ويخبو
كأن الأرض بهارئة تنفس
تلهث في عمق وبسرعة
يندفع الماء من ينبوع بقوة
في لحظة ثورة
تصبح تلك العين عظمة
يندفع الماء إلى الأعلى كتلاً
على شكل قناطر
تضرب أرضاً
تخرج منها قطرات الماء
كالبرد النازل
أو كحبوب القمح المتساقط تحت المدرس .
من بين الصخر
ينبتق النهر الطاهر ، نهر قدسي
يدغدغ أحجاراً
يتلوى خمسة أميال

يقطعُ ودياناً
يقطعُ غابات
يصل النهرُ مغاراتٍ لا حدَّ لها
لا يُدركها إنسان
يغطس في بحرٍ لحيٍّ ليس به حيٌّ يُرزق
من وسط هياجِ الماءِ
يَسْمَعُ قبلاً صوتَ الأجداد
تنبؤُ أن الحربَ على الأبواب!
تلك القبةُ تبعثُ في النفسِ سروراً وحبوراً
ظلُّ القبةِ يتراقصُ فوقَ مياهِ النهرِ
يُسْمَعُ منها صوتُ النبعِ وصوتُ مصبِ النهرِ
تختلطُ الأصواتُ هناك
صوتُ الماءِ بجوفِ مغاراتٍ قرب البحرِ
وصوتُ الماءِ المتدفقِ من بطنِ الأرضِ برأسِ النهرِ .
عجباً تلك القبةُ ما أجملها!
معجزةٌ جمعت بين الأضداد
الشمس تراقبها من كل مكان
ومغارات الثلج بداخلها .

فتاةٌ تحملُ قيثارة
في رؤيا الأحلام رأيت
فتاةً حبشيّةً
تعزفُ ألحاناً
تُنشدُ للجبل الطاهر أبورا .
لو أحيي تلك الألحان بذاتي والكلمات
لجاءتني النشوة والأفراح
لبنيت بتلك الألحان الصداحة
تلك القبةُ في الأحلام

معلقة بفضاء رحب
تزهو بخيوط الشمس الذهبية
ومغارات الثلج بداخلها!
من يسمع تلك الحبشية
سيشاهد تلك القبة وعجائبها
ويصيح بدهشة:
الحذر، الحذر!
هذا إنسانٌ بعيون تلمع
ويشعر يسبح من نسمات
أعده من الشر ببعض تعاويز أو رقيات.
أغمض عينيك فأنوار الإلهام ستسطع
فهذا الإنسان تغذى من عسل الجنة
وشرب اللبن الصافي من جنة عدن.

Appendix II

ترجمة قصيدة (قبلا خان) للشاعر س. ت. كوليريج باستخدام عمود الشعر العربي التقليدي، وهي على بحر المتقارب

- ١- أتى الأمرُ منه ومنه أنجلي
 - ٢- فيرُفَعُ قصرٌ بجنبك ألفا
 - ٣- وألفا عظيم تقدس نهرٌ
 - ٤- حدائقُ غنّاء ریحُ الزهور
 - ٥- وواد عميق جميل السفوح
 - ٦- وتحت الضياء سرت فتنة
 - ٧- فتجري يمينا وتجري شمالا
 - ٨- وعينٌ تفجر منها المياه
 - ٨- تقل المياه كأن لم تكن
 - ٩- كأن هناك شهيقاً زفيراً
 - ١٠- تُرْشُ المياه وتضرب أرضاً
 - ١١- وألفاتلوى هنا وهناك
 - ١٢- ويغطس في البحر صوتٌ له
 - ١٣- جدودٌ تنبؤ أن الحروب
 - ١٤- تراقص فوق مياهاك ألفا
 - ١٥- فأسمع صوت انبثاق المياه
 - ١٦- وأشهد أن الجمال عظيم
 - ١٧- وأعجبُ أمر وجود الجليد
 - ١٨- فتاة تسر رأيت برؤيا
 - ١٩- سأجمع نفسي لأحيي بنفسي
 - ٢٠- ستشهد بعد سماع الفتاة
 - ٢١- ستشهد شخصاً غريب الصفات
 - ٢٢- تغذى على عسل من جنان
- فيأمرُ قبلا بأمر بيدا
له قبةٌ وجمالٌ يرى
فيعبرُ كهفاً وأرضاً روى
وريحُ البخور وعطرُ الندى
مكان طهورٌ كريح الصبا
فتاةٌ بقلبٍ لجن هوى
فهذا الحبيبُ سرابٌ الفنى
فيندفعُ الماءُ سيلٌ طمى
وتصبح غوراً فليست ترى
وماءٌ يُداعب صمّ الصفا
كقمح تساقط فوق الرحى
بغارٌ تردى عميق المدى
فيسمعُ قبلا برجع الصدى
ستقبل يوماً تحت الخطى
ظلال تسرُّ كعين المها
وصوت اختلاطٍ ببحر الردى
كساقبةً بخيوط الضحى
بجوف البناء كليل دجى
وتعزفُ لحناً يذيبُ الحصى
فذلك لحنٌ يزيلُ البكا
قصوراً وشمساً وثلج النوى
فأغمض عيونك واتل الرقى
حليبُ الجنانٍ ومنه ارتوى

*And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise.*

Appendix I

Kubla Khan

*So twice five miles of fertile ground
With walls and towers were girdled round:
And here were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
The shadow of the dome of pleasure*

*To such a deep delight 't would win me
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,*

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and little reformulation.

There are three appendices after the reference section: in the first, Coleridge's poem appears; in the second, I write my own translation of the poem using the traditional Arabic form; and the last one is my translation of the same poem using Arabic free verse form. In my translation of "Kubla Khan", I use the run on lines of Al-Mutaqarab بحر المتقارب (one of the traditional Arabic metered forms of poetry) to capture the sound and spirit of Coleridge's poem with its flowing Alf River and the quick pants of the fountain. From these two examples, the reader can decide whether my translation is successful by measuring it against the original. The reader can also decide which form better captures the essence of the poem.

this unique task. In such a state, he melts himself with the poet's vision and imagination embodied in the source poem, assimilates the spirit of the poem and then manipulates his own vision and imagination. The mystical bond that exists between the poet-translator and the poet of the source poem enables the former to uncover the mystery that lies at the heart of the translated poem. Thus, the poet-translator is the only translator who is able to live the poet's spiritual life of the source poem when translating, but the new, translated poem is not "finished" in the same way as" the source poem (Westerberg 1996) because it is inevitably colored by the poet-translator's self as an artist. Thus, creativity in translating poetry is inevitable, and the production is never an exact copy of the original. Kevin O'Rourke (1998, 196) expresses this idea when he writes: "The experience of translating poetry texts leads eventually...to the view that translation is creative after all and not just a mechanical procedure...", and that is why the translated text appears to be full of life and not just a lifeless reconstruction in the target language.

The Importance of Readers and My Way of Translating Poetry

The poet-translator should keep in mind that the translated poem is addressed to readers, and so the poet-translator bears a special responsibility toward them in producing a faithful and original poem for their apprehension and appreciation. Richard Jackson (2003) intelligently observed that translators should consider "the contemporary reader ... along with the meaning and rhythms" of the poem because the purpose of an author is to be read and understood. The translator must discard what destroys the power of creativity and the readers' pleasure in enjoying poetry. As an example of translating poetry into poetry, and as a demonstration of my respect for my readers and desire to engage their valuable opinions, I include my translation of Coleridge's poem "Kubla Khan." First, I would like to record my own approach to translating poetry: I choose a poem with which I am already familiar and love because, I feel, love gives me poetic inspiration and the ability to understand its deep message. Thus, I assimilate the spirit of the poem and have an unwritten translated version drafted in my mind, taking into consideration the literal meaning of the poem. When I start writing my translated version, usually the first draft is the final draft with few alterations

expressions and cannot convey the message of the poetry.

The Importance of Poetic Creativity

Despite the importance of faithfulness to the original text, poetic creativity is the force that gives life to the translated poem. Through poetic imagination, the source poem inspires the poet-translator at the true moment of translation, which is as creative as poetic inspiration. In this state of exultation, the poet-translator could turn the poem in the source language into an original, fresh poem in the target language. Without this, the translated poem will be lifeless. Middleton (1998, 132) says, "there is reason to think that translation is not a copy in another idiom but a creative transcription which has ensued upon a deep assimilation of the so called 'spirit' of the original text." The translated poem "is indeed, a new poem and an integral part of the contemporary, vivid, poetic sense of the new language..." (Zdanys 1982). Therefore,

the person who translates it [poetry] from one language to another has to be a good poet of both the languages... Moreover, understanding the tone of poetry written in one language and converting it into another require a tremendous amount of effort. And most important thing is, the conversion should end up with a good piece in the new language. (Hassan Al Abdullah 2001, 1-2)

Ways of Translating Poetry

I believe that each individual is a unique translator who has a unique way of dealing with different poems because each poem poses different problems for the translator. Consequently, each poem needs a different solution. This is why, in my opinion, we do not have records, for which I have searched , from the most famous translators describing how they go about the business of translating poetry. However, blending faithfulness to the original text with the poet-translator's imagination and creativity is the best general framework for translating poetry. Robert Wechsler (2004) says, "Every performing art has hundreds of books about the people who do it, about its history, its pains and its joys. Everyone, that is, except literary translation."

Even without written records, we can envision how a poet-translator could turn a poem into a poem through the magical moments that draw him to

full physical reality" (Saint-Andre 1994, 2). Samuel Hazo (1999) describes the ideal translator as

one who is fluent spiritually as well as linguistically in the language from which he is translating and equally fluent spiritually as well as linguistically in the language into which he is transposing the original. This is a high qualification, and most translators do not and cannot meet it...Translating a vision is more than translating words.

(Rodrigues 2001, 2)

Using Literal Translation Alone Is Insufficient to Translate Poetry

It is true that a literal translation, or word-for-word translation with little modifications to conform to the structure of the target language, allows the translator to follow very closely the source text, but at the same time it makes the translated text, particularly poetry, mechanical and far from being alive. This type of translation does not make a poem. Snell-Hornby describes word-for-word translation as "dancing on ropes with fettered legs" and asserts that literal translation is useless because "language is not merely a static inventory of items and rules but a multifaceted and structured complex" (Mikkelson 1998, 2). Jane Hirshfield says, "A literal word-for-word trot is not a translation...The simple conveyance of meaning is not translation" (Jackson 2003, 2) because translation is "not simply a matter of substituting words of one language with direct equivalents from another language" (Campbell 2000). Wayne Leman says, "Word-for-word translation does not necessarily increase accuracy. In fact, it often reduces accuracy." Stephen Mitchell believes that "the freest translation is sometimes the most faithful", and Raymond Fredman goes beyond that when he says, "a translation that respects the rules of grammar must be a false translation of the original" (Jackson 2003, 2).

Thus, it is unacceptable to adopt a literal translation and the so-called literal authenticity of the original text at the expense of poetic imagination because adopting a literal translation alone is an offence against the spirit of poetry. Thus, it destroys its core. Literal translation of poetry "is just what translations can never supply" (Halberg 1995). Therefore, translators should avoid this type of poetry translation because it ruins the beauty of poetic

words of one language into the words of another, more or less accurately. What the poets do is pour carefully the wine of a poem from the bottle of one language into the decanter of another. It is the soul of the wine that concerns them most, and no matter if there are a few splashes and overflows... The ideal translator of poetry is a poet himself. (Rodrigues 2001, 2)

A poet-translator, with his fertility of spirit, produces an overall effect of a piece of poetry, and, sometimes, he is even successful in reweaving the original spell. These qualities enable the poet-translator to give birth to a new poem in another language.

Faithfulness to the Original Poem Versus Originality

The poet-translator's imagination and the input of his own emotions and ideas are insufficient to translate poetry because he will necessarily be constrained by his faithfulness to the literal meaning of the poem, its historical horizon, and to what "was intended by the original author" (Ball 1995). That is, two opposite forces are working on every poet-translator: his freedom to create, which takes him away from the source text, and his faithfulness to the original text, which brings him closer to it as well as to its composer's legacy and tradition. However, it is part of the poet-translator's magic to strike such a delicate balance. This is another sign that the poet-translator's job "is a more complex matter, and a different one" than that of other translators, whether professional or amateur (Westerberg 1996).

It is clear that faithfulness to the original text compels the poet-translator to be controlled "by the need to give the best possible expression of the original message in the target language" (Asfour 2000, 15), while creativity, on the other hand, entices him to extreme deviation. Thus, creativity is checked by faithfulness, and the fetters of faithfulness are loosened by creativity. This balance proves that Robert Frost's well-known cliché "Poetry is what is lost in translation" is an exaggeration of a reality (TranslatorsCaf 2004, 3). However, this ability to strike a balance is crucial in differentiating between the poet-translator and a non-poet translator. The former is able to translate the spirit, which includes the rhythm and mood, and the body, that is, the literal meaning of the poem. The latter translates the body, rather than the spirit. Rand says the translator "has to embody the soul created by the author of the work; a special kind of creativeness is required to bring that soul into

Introduction

Translating poetry requires more than mastery of the source and the target languages (though linguistic proficiency is the first requisite). It also demands "a cognitive rapport with the text" (Farghal 2000) and "knowledge of both the source and the target cultures and ... literary history" (Ball 1995). Translating poetry is a far more demanding profession than many envision because of the nature of poetry itself, which, of course, creates many of this profession's problems and challenges. Not just any professional translator can "capture a poem" (Saint-Andre 1994) because this type of translation is not just an acquired skill, but a talent and an inborn capacity. Thus, high-quality literary translation is always the domain of the few. No one who has truly translated poetry "can deny the real element of art involved in the act of" this type of translation (Gross 1991), which is as delicate a task as "skating on thin ice" and "fishing through a hole in the ice" (Anthony 1996). Some, such as Dryden, even go to the extreme and say that "no man is capable of translating poetry" (Caldwell 2000, 1) and that poetry is "almost impossible to translate accurately because it depends as much on form as it does on meaning" (TranslatorsCaf 2004).

A Poet Can Translate Poetry

Poet-translators have the special skills that are necessary to translate poetry into poetry. This does not mean that non-poets cannot translate poetry, but they are incapable of translating poetry into poetry. Therefore, I start with an assumption accepted by some and rejected by others, which I try to prove, that only a poet can translate poetry into poetry because this type of translation is an act of creation, which is at the same level and degree of achievement as creating a poem, complete with its own system of sounds and rhythm. The special, skillful arrangement of words with their effect, combined with the organic elements of a poem demand a poet who can preserve these in the translated text. Thus, "making a translation a poem" needs "as much as the original" (Saint-Andre 1994). Therefore, the best person to translate poetry is "the actual poet" (Walker 1998). James Kirkup emphasizes the same idea when he says:

It takes a poet to translate a poet ... What the translators do is transfer the

ملخص

إن الذين خبروا الترجمة وجرّبوها، يعلمون علم اليقين أن ترجمة الأدب، وخاصة الشعر، هي عملية معقدة، ومن هنا جاءت كتابة هذه الورقة البحثية لسبر خصوصية ترجمة الشعر، لأن هذا النوع من الترجمة يحتاج، على ما أرى، إلى مترجم فريد، ألا وهو المترجم الشاعر أو الشاعر المترجم، لأن ترجمة الشعر إلى شعر هي عملية خلق وإبداع لا تقل عن إبداع الشعر وما يحتويه من إيقاع موسيقي واختيار للكلمات وصياغتها. إن المترجم هو فنان بكل ما تحمل هذه الكلمة من معان فهو يحاول أن يظهر بترجمته مشاعره وأفكاره، وفي الوقت نفسه، هو بحاجة إلى أن يوازن ما بين رغبته في جعل ترجمته قطعة شعرية، وما بين عدم ضياع المعنى للقطعة الشعرية المترجمة. تبعاً لذلك، فإن الشاعر المترجم يحصل على بترجمته الشعرية الإبداعية المحتوية على كسب الصور الشعرية الرائعة على الرغم من تمسكه بعدم ضياع المعنى الأصلي للقصيدة التي يترجمها. مثلي على ما أوردته، وضعت في نهاية هذه الورقة البحثية النص الإنجليزي الأصلي لقصيدة كوليرج، ثم ترجمتي الأدبية لهذه القصيدة في شكلين: فالترجمة الأولى تسير على النمط التقليدي باتباع بحور الشعر العمودي المعروفة، ثم أتبعتها بأخرى باستخدام الشعر الحر.

Abstract

Those who translate know well that translating literature, particularly poetry, is a complex process. Thus, this paper explores the specialty of translating poetry because this type of translation needs, in my opinion, a unique translator--a poet. Translating poetry into poetry is a skill that requires the same level and degree of creativity as writing a poem, complete with its new system of sounds and rhythm. A poet-translator is an artist who reveals his emotions and ideas and, at the same time, he needs to strike a balance between his desire to produce a translation that is poetry and his faithfulness to the original text in the source language. Consequently, despite his faithfulness, there are gains achieved by the poet-translator through his creation of fresh and striking images in the target language. As an example, the poem "Kubla Khan" by Samuel Taylor Coleridge is included at the end of the paper, followed by my two literary translations of this poem using the traditional form and the free verse form, respectively.

**The Specialty of Translating Poetry
with My Literary Translation of
S. T. Coleridge’s Poem “Kubla Khan”**

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