A Proposed Pedagogical – Stylistic Approach to Literary Translation (A Model for Poetic Translation)

Lect. Dr. Ismail A. Ismail
Al-Ma'moon University College Translation Department
Ismayl2004@yahoo.com
+9647702077157

Lect. Anas Kh. Ibraheem
Al-Ma'moon University College Translation Department
muc.anas@yahoo.com
+9647904610710

ABSTRACT
There is a general census among translation theorists that translating poetry is the stumbling block in rendering from one language into another. This is attributed to the essential characteristics of rhyme and rhythm, which can hardly if ever, be translated without loss due to differences in metrical systems among languages. Thus, the general tendency is towards prosaic translation. However, recent findings in translation theory have revived hope for poetic translation in line with this trend. This study attempts to verify that a poetic translation is possible depending on a proposed stylistic approach. For this purpose, a number of 4th year students at Al-Ma'moon University College where asked to translate Shakespeare's Sonnet 29 based on a set of stylistic options given to them.

The study has shown that about 80% of the informant students were able to recreate a poetic translation (with rhyme and rhythm) as they exploited this proposed approach to translating poetry.

Accordingly, the study recommends that this approach is utilizable in teaching literary translation at the academic level.

Keywords: Poetic Translation, Stylistic Approach, Literary Translation.

INTRODUCTION
In literary translation the content interweaves with the form; while in non-literary translation the content may be described as non-attachable with the structure or form (Landers, 2001:7). Poetic devices in such sort of translation such as rhythm, rhyme, meter, onomatopoeia, assonance, alliteration and verse are sometimes employed to create musical effects (Abdulla, 2001).

Huang (2011) argues that non-literary texts are distinct from literary texts by having a real “added value”, where student translators and writers/poets use diction, syntax and implicature; this value is the text’s style. Students' appropriate literary translation should replicate something of ST style; otherwise the distinguishing literariness in the ST will not be transferred in the TL. Therefore, employing stylistics as
A pedagogical method participates in identifying important stylistic features in the SL, and contributes to teachers' evaluation of whether equivalent features are preserved or not in students' translations of a particular SL poem.

1. **Problems of Literary Texts**

   Literary texts are rhetorically and aesthetically featured by a specific value expected to be preserved and captured in student's literary translation. In other words, poetic / literary language has the characterized feature of foregrounding. Rewriting and conceptualizing in translation is a cognitive process by itself having an aesthetic flavor - created artistically by increasing the level of perception as being more difficult and prolonged, which causes "defamiliarization" (Pilkington, 2000:18). Once the defamiliarization is grasped by the translators or readers (students), a special sense is shaped (Ibid). Consequently, to recreate such aesthetic and rhetorical value is one of the main problematic tasks for literary student translators.

2. **Aims of the Study**

   This study aims to achieve the following:
   
   1- Employing stylistics in poetic translation as a pedagogical method.
   
   2- Finding out new methods of translating poetry according to a set of available stylistic options.

3. **Study Hypotheses**

   1- Translating rhythmic poem is possible
   
   2- Stylistic method is well-built method to teach translation student the way of translating poetry.
   
   3- In literary translation, a consideration of the TL audiences is an essential matter.

4. **Study Data**

   The study adopts the stylistic approach to teach poetic translations by providing students with a copy of an English poem with appended set of choices (stylistic options/ alternative possibilities). In turn, each student will choose one of the available options as a sort of formal correspondent. The choices will be different and varied from student to student but they will keep on the SL style and form, then the content will be integrated and maintained.

   The subjects of the study are 10 students at 4th year / academic year 2016-2017 - Translation Depart. /Al-Ma'moon University College. The study assesses students' translation competence of poetic texts according to this stylistic approach by analyzing and evaluating five distinguished and adequate translations which preserved the rhythm or the rhyme of the original poem.
5. Study Significance

Stylistic approaches will hopefully contribute to translation studies; supply a theoretical perspective which identifies style as the essence of literary translations and a method of evaluating student's competence.

PART ONE: THEORETICAL FRAMEWORK

Stylistics is a bridge between literary criticism and linguistics. It concentrates on the language in literature (and on non-literary texts as well), particularly at the technique, the linguistic features or specialty of literary texts; their concerned functions. To put it differently, stylisticians or students derive a better understanding of literary texts by means of such stylistic analysis. But first of all, it is very necessary to define stylistics with regard to literary translation pedagogy and as listed below:

Linguistically, stylistics is defined as the study of style ... literary stylistics is illuminating the relation between artistic function and language ... The goal of literary stylistics is to link the poet’s description of aesthetic structure with the student’s concern of linguistic concern in translation (Leech and Short, 1981: 13).

While Simpson (2006:2) argues that "Stylistics is a method of interpreting text where primacy is given to language", Carter and Simpson (1989: 2) state that: "Stylistics is the study of the language in literature, known as literary stylistics, linguistic stylistics or a method consternating at the linguistic features of the author’s/poet's style in the literary text".

To sum it up, stylistics doesn’t only try to conceptualize the linguistic bases of the style in poetic texts, in terms of craft of writing, the manner of expression or technique, but also sheds more lights on the function of the language within literary texts. Therefore, employing stylistics in the pedagogy of literary translation is very beneficial to translation trainees who have endeavors to translate a real and natural poetic text. The following concepts are issues related to the pedagogy of literary translation.

1- Stylistic Selections

Literary or Poetic Translation is a communication of art between the original poet, the translator, who is the mediator, and the TL receiver. As a communication, the core act in the process of translating is the selection of words by the translator (Bassnett, 2002: 83). Reading, comprehending, moulding and interpreting are the translator's required tasks in this communication process, then s/he represents the outcome product in a different language and medium.

Selection is a core act in the literary translation based on stylistics, i.e. the student translator chooses from a set of alternative possibilities a particular option, and every next choice should be
related to the previous ones, which can be explained within the framework of game theory:

“Translating can be compared with a game
with complete information, like chess, where every
next move takes account of all previous moves”
(Hermans, 1999:23).

In respect of selection, Hermans (Ibid) gives an example regarding the translation of the word **Bursche** in German. He states that a translator needs to choose an English equivalent word from a set of possible words such as **guy, youngster, lad, chap, boy** and **fellow**.

It then depends on the student translator to distinguish these possible words and select the most proper word corresponding to the SL style register, meaning, etc. What is interesting in these selections is that they lead to a general rule of selections, which lead to the individual student’s style. The student translator’s individual style; the student’s “fingerprints”, can clearly be seen in the literary texts (Ibid).

The argumentation that student translator must not have and cannot have his own style is refuted by Baker (2000):

“We may well want to question the feasibility of these assumptions, given that it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (Baker, 2000: 244).

Likewise, Hermans (1996:9) states that “That other voice; the student translator’s voice is in the text per se, in every word of it”. To put it simply, the student translator’s individual competence, experience and literary background might yield a different style of translation.

**2- Stylistic Compensation**

When it is recognized that optimal sameness cannot exist between the original texts and target ones, issues of loss and gain, and compensation require further discussion.

Hervey and Higgins (1992: 24) resemble loss and gain with an engineering concept of “energy loss”. It is that loss in the energy which is expected in the performance of machines; caused by the impossibility of continuous work of machine. In this energy loss, the engineer realizes the fact that such loss is expected, and the engineer’s goal is to reduce the amount of that loss. Similarly, the student translator who renders a poetic text aims to reduce that loss in translation.

Compensation is a technique used in translation to compensate for the loss and to convert such loss into a compensational translation gain. Harvey (1995: 66) defines it as:
“a technique for making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or the target text”

Baker (1992:78) states that compensation is a procedure to handle “the loss in emotional force, meaning, or stylistic effect - which cannot be recreated directly at a given point in TT”. In the field of compensation, a consideration needs to be taken. It requires accurate employing. The conveyance of meanings from language 1 into language 2 unavoidably and constantly involves loss. Translators and translation trainees must choose where and when compensation is required. (Ibid)

Newmark (1991: 144) argues that pregnant words; rhyme, metaphor alliteration, puns, – can be compensated”. In the same way, Hervey and Higgins (1992:40) affirm that compensation needs student translators’ great efforts, and the major stylistic features of the ST call for compensation.

Harvey’s (1995: 78) “stylistic compensation” implies that the student should understand when compensation is vital. To put it differently, “Stylistic compensation arises where effects done in the ST and TT which are mostly text-specific and exclusively add something to the tone and color of special text” (e.g. in poetry, sounds are used for accomplishing certain rhetorical values). Thus, the provided set of alternative possibilities which are available options for the student translator of poetic texts will help in compensating the loss after realizing the necessity.

3- Stylistic Equivalence

The optimum stylistic sameness is seldom attained, as Bassnett (2002:36) stresses: “In translation, equivalence should not aim to sameness, where sameness is not possible between two target languages versions of the same ST; being restricted to the ST and the TT version separately”.

According to Frawley (1984:164) “The worlds and possible worlds differ, and the question of referent is not even the question to pose”. Another reason comes from the idea of post-structuralism, which holds that meaning is now more likely to be construed as “fleeting and inherently unstable, highly subjective and context-bound, and thus not amenable to replication, whether in the same or another language” (Malmkjær, 2005: 15). In this sense, equivalence can be seen as “a fluid, relative concept” (Hermans,1999: 28).

From a practical perspective, some weaker definitions – with meaning similarity rather than synonymy like correspondence, congruence, or matching – are more apposite than equivalence. Holmes tends to use “matching”, which “in many and appropriate
ways are closely akin (though never truly equivalent) to those of the words etc. in the language and culture of the original and its reader” (1988: 12, 54) and finally of a “network of correspondence, or matchings, with a varying closeness of fit” (1988: 101; emphasis in original).

4- Stylistics: a systematic approach

Stylistics investigates language features on multi-levels of language, and what is more important, these levels are interconnected. Simpson (2004: 5) lists the major levels of language and their related technical terms in language study:

- The pronunciation of words. **Phonology & Phonetics**
- The order of language in the written form in addition to the shape of those words on the page. **Graphology**
- The way words are constructed; Words and their constituent structures. **Morphology**
- How do words associate with other words to make phrases then sentences? **Grammar & Syntax**
- The vocabulary used in the language. **Lexical Analysis; Lexicology**
- The explicit meaning of words and sentences. **Semantics**
- Context and the meaning of language. **Discourse Analysis & Pragmatics.**

Simpson (2004: 5) changes our conceptualizing about this by focusing more attention towards the interconnection of these levels: “They interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance”.

The stylistic analysis enormously concerns with ranging. They can be participants and processes, modality and attitude, the diction (choices of words); the figures of speech; recording speech and thought; cohesion; narrative structure and the patterns of rhythm. Moreover, stylistics inspects “receiver’s intention; delivers’ assessment; context (an inappropriate style or REGISTER); AESTHETIC; level of formality; social CLASS (an urbane style) etc.” (Hawthorn, 2000: 344). But even these terms and levels are integral, since practically any language pattern – stylistically speaking; the foregrounding device – can be subject of stylistic study.

4- Stylistic Devices

- **Foregrounding** is a significant literary stylistic device. It literally means to bring to the front. Foregrounding is borrowed from art criticism, which distinguishes the foreground of a painting from its background in that the foreground of a painting usually appears large in relation to the rest of the
objects in the picture according to the rules of perspective and so on (Short, 1996). Similarly, foregrounding in stylistic analysis is meant “a sort of patterning in a text which is driven particularly for aesthetic-literary purposes” (Simpson, 2004: 50), and the parallel notion background (or backgrounding) is the linguistic norm, or in other words, the normal set of rules of a language.

- **Deviation** is a linguistic phenomenon that has the “psychological effect of foregrounding” (Short, 1996: 11). Deviation involves the breaking of normal rules of linguistic structure (whether phonological, grammatical, lexical or semantic); “If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent” (Short, 1996:11).

- **Repetition** – the noticeable recurrent use of a particular linguistic feature – also has the effect of foregrounding. Both repetition and deviation can create a sort of psychological impact in the reader's mind.

### 5- **Stylistics and Translation**

Boase-Beier considers style in translation from at least four different viewpoints (2006: 5):

i) The style of the source text as an expression of its author’s choices

ii) The style of the source text in its effects on the reader (and on the translator as reader).

iii) In TT, the style is an expression of selections made by the translator

iv) The style of the target text in its effects on the reader.

To put it differently, Boase-Beier (ibid) argues that style of the source text affects the original reader (the translator is included) on the one hand, and on the other hand the style of the TT – which reflects the choices of the translator – impacts on the TT reader. At this point the translator has the role of both reader of the original style and the rewriter of the translated one, and the TT reader responds to the TT style. Furthermore, she (ibid) points out that the concept of style which is followed by the translator can impact the criticism of translation.

### PART TWO : PRACTICAL FRAMEWORK

#### 2.1 Approaches of Translation Pedagogy

Exploring methods to translation in teaching refers to a fact that not all theories of translation are proper to instruct translator training. This part will look at some representative approaches; namely, *Descriptive Translation Studies*.

The purpose of this consideration here is to examine the main
contributions, models, contents and assumptions to teaching – in addition to consider the limitations of these studies in translation pedagogy.

2.2 Descriptive Translation Studies: Norms

Descriptive Translation Studies (DTS) commonly work with cultural studies and literary translation ones as (Schäffner, 2004:37; Snell-Hornby 2006:42) argue. This descriptive approach is also implied in Jeremy Munday's (2001: 108-121) "Systems Theories" and it is related to literary translation which takes into account the stylistic issues.

Even-Zohar (2000); Hermans (1999); Toury (1995) have gradually argued that authentic translations are not true and equivalent copies of the ST as required by norms of translation theories. Scholars working within Descriptive Translation Studies describe translation as a context-bound, and the outcome TTs are seen as features of target systems (Toury, 1995; Hermans, 1999).

Toury (1995: 13, 36-39 and 102) believes that translation essentially has a situation in the social and literary systems of TT culture, which affects the choice of translation strategies that are taken into account. Toury (Ibid) creates his opinion about the multi-system work of Even-Zohar who views translated literature as part of the literary, cultural and socio-historical system of the (TL), and proposes his three-dimensional approach for (DTS), a description of the outcome with a broader part of the socio-cultural and historical system:

1) Significance or acceptability; it situates the text within the target culture system.
2) Compare (ST) and (TT) for shifts.
3) Deduct implications for decision-making within translation.

Toury (1995: 56-59) proposes different types of translation norms at different phases summarized as:

A) Initial norms (decision made by translators to adhere primarily to ST or TT),
B) Preliminary norms (the function and purpose of translation)

This model of norms offers a descriptive measure to assess translation accurately and gives systematic and verifiable judgments concerning kinds of translation behavior (Baker, 2009: 190).

Toury (1995) states, through his "norm theory", that teachers who guide translator trainees cannot ignore the linguistic peculiarities when they make decisions (selection of words) within their act of doing translation.

The norm theory is not adopted in the current translation pedagogy; it is included in textbooks and translation theoretical lessons. There are few details of how this theory assists translation trainees. But, it is obvious that "norm theory" is supportive in promoting and shaping translation trainees viewpoints on sociocultural and linguistic contexts of TT if it is employed in the practice of teaching translation.

2.3 Data Analysis

The data consists of Shakespearian Sonnet 29. It has been distributed among the students and annexed with a set of stylistic choices. The teacher of translation here intends to propose a stylistic method to help translation trainees reconstruct ST rhyme or rhythm into TT.

The purpose of this analysis, after adopting Toury's (1995) model of "norm theory", is to measure the validity of this method as a proposed method to poetic translation.

Source Text: SHAKESPEAR'S SONNET 29

1. When in disgrace with Fortune and men's eyes,
2. I all alone beweep my outcast state,
3. And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least,
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
( Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate,
For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings.

Stylistic Options:

- **Disgrace:** عَجَرَ ـ سَُّذَّ الله
- **Fortune:** أُزْشِصَ
- **Weep:** إِعْزَٙبَْ ثـِـ
- **Outcast:** مُشِرَدٌ ـ مُغَفَرٌ
- **possess:** مُتَسْخَنَّـتُهُ
- **Scope:** اِعْزَخَفّ ةِ
- **Possess:** اِهِتَٔحَوٖ عَلِيٖـ إِستَخْوِذٖ ـ إِسْتُوْلِيٖ ـ إِسْتِنْازٖ ـ حَازٖ ـ حَقَّقٖ ـ نَالٖ
- **Despise:** إِسْتَقْلَـلٖ ـ إِسْتَصَغْرٖ ـ إِسْتَخْوَثٖ ـ إِحْقَقٖ
- **Haply:** بـَـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُ~
- **Lark:** مَّـُُـُـُـُـُـُـُ~
- **Sullen:** نَكَّـ ـ أَنْعِيـ ـ مُتَسْخَنَّـتُهُ ـ وَجَهٖ ـ مُتَكَـفِّرُـ ـ كَبَـرُـ ـ حَرُونٖ ـ حَزِينٖ ـ إِنشُوَّـةٖ ـ تَرْنِيَّةٖ ـ تَرْتِبَتِهـ ـ نَشْـرٖ ـ زَنْثـ ـ سَبِّـخٖ بِـحَمـ"
Sonnet 29 reveals Shakespeare's unconfidence and concern. The poet thinks he is in shame, unlucky and very jealous of the surrounding people. The anguish of Shakespeare is a mystery; for this reason some think that this sonnet is an autobiography of the poet (Stephen, 1962).

Nevertheless, an investigation of the poet's autobiography during the time of writing Sonnet 29 shows the closing of the playhouses (theatre) which made it hard for him and his colleagues to manage their life. The time of plague and poverty led him feel "in disgrace with fortune" (Ibid).

The stylistic options facilitate for the students the way of understanding the above mentioned theme of this poem; where Shakespeare tries to depict a scene of despair and miserable state of being away from loyal friends.

Students' translations will, in turn, be accurate and very specific. To put it differently, teacher's providing of such stylistic choices might save their efforts in finding up the lexical meaning. In contrary, translation students will dedicate their time towards form of the translated poem with stylistic equivalent to the original poem.

Their efforts will be focused on the form; rhyme and rhythm in the TL.

**Stanza 1:**

1. When in disgrace with Fortune and men's eyes,
2. I all alone beweep my outcast state,
3. And trouble deaf heaven with my bootless cries,
4. And look upon myself and curse my fate,

This can be paraphrased as:

1. When I've fallen out of favor with fortune and men,
2. All alone I weep over my position as a social outcast,
3. And pray to heaven, but my cries go unheard,
4. And I look at myself, cursing my fate,

Students' Translations are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Students' Stylistic Equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ٍ١ٓ ِب ٠أر١ٕٟ ٚعُ اٌؼبس ٌخغبسح ثشٚحٍ عأسٜ الإصدساء فٟ ػ١ْٛ</td>
</tr>
<tr>
<td>2</td>
<td>ٔثذأ ثبٌٕؼ١ت ٚأٔبخٟ ٚعأصػح ثٕٛازٟ اٌزبفٗ ٘ذٚء ٚعى١ٕخ اٌغّبء</td>
</tr>
<tr>
<td>3</td>
<td>ٕٛازٟ اٌزبفٗ ٘ذٚء ٚعى١ٕخ اٌغّبء</td>
</tr>
<tr>
<td>4</td>
<td>ٕٛازٟ اٌزبفٗ ٘ذٚء ٚعى١ٕخ اٌغّبء</td>
</tr>
</tbody>
</table>
The translations of this stanza seem appropriate because they could understand the poem very well; they have an access to the intended meaning of the poem which talks about the betrayal of friends and bad luck.

The students have evidently used the provided stylistic options in their translations.

As for Translation No. 1, the translation lacks the rhyme and rhythm in addition to the overuse of literal translation. The strategy of addition is very clear particularly in the first line; the student within the operative norm focuses on addition, while in the initial norm the decision of SL orientation has been made. Some stylistic options are inappropriate such as 

الشهوة / والسكينة

which is an addition to "cry". The choices of 

ءاء / ءاء

are incorrect; because Shakespeare here wants to say that heaven is deaf and "my words go unheard".

Translation No. 2

Literal translation is very prominent; the student here believes that faithfulness is the feature of literal translation whenever it is possible. The initial norms are towards SL, the rhyme is achievable in the last two lines; a compatibility in /i:/.

It lacks any of metrical structure, it doesn’t sound poetic though it has kept on the original meaning. The operative norm here is not activated as the student doesn’t resort to any of the translation strategies.

Translation No. 3

This translation according to its form is very poetic; the student presented a well-built rhyme (a/b/c/b) (قدري ,عويل ,ايكى ,رجال). This
compatibility is ascribed to the annexed stylistic options. The initial norm in this rendering seems to be oriented towards TL. For instance, زاعجا السماء الصماء بالعويل is a communicative equivalent to line 3 of the original poem, but it is very rhythmic according to the Arabic iambic (فاعل، فاعل).

**Translation No. 4**

This translation seems very literal with semantic equivalent; it is very faithful and accurate. The student here is only able to keep on the content without the form. His/her translation seems purely prosaic; without poetic flavor. No rhyme and rhythm. To apply Toury's norms, it seems that the initial decision is made for the sake of the original text yet the operative norms have not been activated.

**Translation No. 5**

This rendering seems the most appropriate one, though it only kept on the content of the poem without Arabic form. The initial norms are SL oriented and TL as well. The operative norms are heavily used in this translation. The addition is very recurrent for the purpose of readership understanding. No rhyme no rhythm in this attempt.

Therefore, most of the translations above are unable to give equivalence for the rhythm in Arabic translation. This study proposes a rendering for this stanza adopting (Bahrul Rajaz – بحر الرجز) which has an iambic structure (مستفعل ، مستفعل ، فاعل) according to the stylistic options:

مذ ذلني التصيصب / واعين الرجال إذ تهينني
ندبي عزتي أنا وحالتى المتبولة
قد أصبح النواح غير مجد / ويزعج السماء رغم أنها سماء
وها أنا / أنظر نفسي دائما واله المصير

**Stanza 2:**

5. Wishing me like to one more rich in hope,
6. Featured like him, like him with friends possessed,
7. Desiring this man's art, and that man's scope,
8. With what I most enjoy contented least,

This can be paraphrased as:

5. Wishing I were like one who had more hope,
6. Wishing I looked like him; wishing I were surrounded by friends,
7. Wishing I had this man's skill and that man's freedom.
8. I am least contented with what I used to enjoy most.

Students' Translations are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Students' Stylistic Equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5- متمني أن أشاه ذلك المفعوم بالأمل</td>
</tr>
<tr>
<td></td>
<td>6- وأخذ منه ملامحة واقفتي الأصدقاء مثله</td>
</tr>
</tbody>
</table>
In this stanza, the poet wants to complete saying in addition to my disgrace, I wish I had friends and hope. Now I'm not happy with anything I used to be happy with before because I'm despaired.

**As for Translation No. 1**, it is not appropriate at all; it is literal but full of semantic deviations. In other words, using the stylistic options doesn't guarantee the semantic consistency in the translation.

Some inappropriate semantic equivalent is "توافقا إلى فن هذا الرجل ونطاق نظرته" which is inappropriate to stand for "Desiring this man's art and that man's scope". Similarly, the last line is inappropriate, the student didn’t conceptualize the original meaning "وأتمنى ان أكون كتلك الغني ملى بالرجال" which is semantically incompatible with "Wishing I were like one who had more hope".

This student tries to make his translated text coherent and cohesive. This is clear in "الغني ملى بالرجال" as he wants to link this sentence to the previous stanza "disgrace / fortune". The decision to be loyal towards the SL is not
correct (initial norm). In spite of the achievement of a translation full of Arabic form (a/a
منهج فن هذا الرجل ، وهدف ذلك المشاع
the misunderstanding here is clear because the student didn't choose the stylistic options, depended on his linguistic repertoire and translated words like "Art" into "فن" ; this is not true , because at the time of Shakespeare "Art" meant "Skill". Moreover, irrelevant rendering is used in this attempt to keep on the rhythm of the meter.

Translation No. 3
This translation is with rhyme (a/b/a/b) and rhythm. Though, it has a lot of inaccurate renderings of meaning, it sounds very poetical. The student could create a sort of compatibility in a number of words and lines associated with musicality.

Translation No. 4
This students tries to make compatibility between the SL and target language structures; namely, which is infinitive form of "Wishing". Some of his stylistic options are awkward like which seems strange and unacceptable because the collocation of hope is (full of hope) instead of wrongly saying -rich of hope). No rhyme or rhythm is associated here. The same mistake of Translation No.3 is in "Art" which translated into "فن" instead of "Skill". The word by word method has been employed frequently and particularly in "مجال ذلك" as an equivalent to "Scope". The last line is very accurate and pragmatically appropriate because of the proper functioning of stylistic options.

Translation No. 5
In contrary to translation no.4, this translation is TL oriented (initial norms), it seems purely Arabic due to its archaic words كشخیا کشخیا ومتلله لي صحبت كثير The word "Art" has inappropriately translated into "فن" while the word "scope" has been translated into which is very accurate according to its context of situation.

The operative norm of translation has activated the strategy of reordering as in which is a conversed expression having the same meaning of the SL poem.

The proposed rendering of this stanza will be:

9. Yet in these thoughts myself almost despising,
10. Haply I think on thee, and then my state,
11. (Like to the lark at break of day arising
This can be paraphrased as:

9. But, with these thoughts – almost despising myself,
10. by chance, think of you and then my melancholy
11. Like the lark at the break of day, rises
12. From the dark earth and (I) sing hymns to heaven;

Students' Translations are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Students' Stylistic Equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9. ومع هذه الأفكار أستخف بنفسي أكثر فأكثر 10. ففجأة تطبقي على بالي فتتغير أحوالي 11. تطري عند املاج الفجر كفيرة من المزار 12. كتربينة عابسة تعني للسماء</td>
</tr>
<tr>
<td>2</td>
<td>9. فاستقصىي بأفكاري وأمضى وأحتقر حالي 10. وصدفة أفكار فيك ، وحينها تتغير أحوالي 11. مثل الفجر عند يروع النهار على الأرض القنيبة 12. تحنم بالغناها وهي على بوابة السماء</td>
</tr>
<tr>
<td>3</td>
<td>9. - وسط أفكار جعلتني نفسي محترقا 10. أفكار فيك صدفة وبيدها بحالي 11. كسحب قرة ليوم جديد بزغا 12. - من أرض عابسة، نحو أبواب السماء بالأناشيد تغني</td>
</tr>
<tr>
<td>5</td>
<td>9. - لكن وفي خضم هذه الأفكار اكتبد أخرى نفسي 10. - ففجأة يمر نظري على بالي فذا بحالي 11. كفيرة عند انفلاج الصباح يبعث ( 12. - من على كبد الأرض) ليهتز بتراثي عند أبواب السماء</td>
</tr>
</tbody>
</table>

In this stanza, Shakespeare draws a turning point as a rebel against his melancholy saying these thoughts of self-underestimating make me "despising" but now I'm awake and I'm like a lark of day against this dark night; I want to live my life.

The language of this stanza is very archaic with very traditional grammar (old English). Words like "Haply" and "lark" are no more common nowadays. But due to the stylistic options, students could translate and understand this complicated and valued text in spite of their modest level and skill in translation.

As for Translation No. 1, this translation begins the first line 9 with the word "with" instead of "but - ولكن - ومع". This stylistic choice is not appropriate because what Shakespeare intended to say is that "But" i.e. I'm not with these thoughts which cause "self- despising", I want to put them aside and begin a new life.

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The initial norm refers to SL orientation in this translation, while the operative norms are heavily employed; namely, repetition (أكثر, أكثر). The student here thinks that repetition might create a sort of musicality in the TL poem.

The use of stylistic options resulted a rhythm in line 10 and it is not well constructed rhythm, but it includes implied rhyme (الأوالي / بالا) which has an Arabic form. This success of reproducing rhymes and rhythms is ascribed to the provided set of stylistic options.

Translation No. 2
The stylistic options provide the students in addition to the accurate content, the ability to create form for the poem; rhyme and rhythm. This translation has used colloquialism to reproduce the same SL effect "وصفية أفكار فيك" which is Baghdadi slang because the standard modern Arabic uses أفكار فيك. Line 9 sounds rhythmic in spite of some meter breaks. The stylistic options made the student able to create a rhyme with an Arabic form (الأوالي / بالا) فيك صدفة وضعتا فيك أوائلها وأمضى أفكاراً وأيضاً أفكاراً بالاً.

Translation No. 3
This translation seems inaccurate and incoherent because the translator here does not use the stylistic options... this translation lacks the true content because the operative norm is employed for the purpose of reordering. In line 10, أفكار فيك صدفة وبعدها بالاً, the translator tries to recreate rhyme, rhythm and meter with a perfect form.

The structure of rhyme adopted the English form (a/b/a/b) محترقاً (تغني / بارغا / بالاً / محترقاً). This attempt is very fruitful in imitating the English rhyme form. This compatibility in form is attributed to the teacher's providing of such set of words to be chosen by the students.

Translation No. 4
This student has exploited the stylistic options for the purpose of preserving the content of the SL poem with partial English rhyme form (أوالي / جلنتي لما) أكثر. Here the stylistic options are towards both SL and TL (initial norms).

Translation No. 5
In contrary, in this translation the decision during initial norms has been made towards TL orientation. It sounds an Arabic piece of work in spite of its prosaic structure; this sounds purely Arabic. Its content is very accurate. The rhyme is Arabic in its form (الأوالي / النسي) فيك صدفة وضعتا فيك أوائلها وأمضى أفكاراً وأيضاً أفكاراً بالاً. Lines 11 +12 are merged together – this is common in Arabic poetry. The operative norms are dedicated to paraphrasing.
This preserving of content with some accurate attempts to provide rhyme and rhythm (form) is one of the stylistic options features.

The proposed rendering of this stanza will be:

فٙزٖ اٌٛعبٚط اٌزٟ/ أزٍّٙب رؤٌّٕٟ
عأٌؼٓ إٌفظ ِٚب رش٠ذ ِٓ وث١ش /فىٍّب أروش زجٟ
ٌه ٠ب زج١جزٟ
اص١ش ِثً اٌمجشح / رط١ش فٟ اٌصجبذ رٕثش اٌفشذ

Stanza 4:

13. For thy sweet love remembered such wealth brings,
14. That then I scorn to change my state with kings.

This can be paraphrased as:

13. For thinking of your love brings such happiness
14. That then I would not change my position in life with kings.

Students' Translations are as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Students' Stylistic Equivalents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ٖٔ-ٚإْ ِش روشن ػٍٟ ٠ب زج١جٟ اف١ط ثسجه اٌشل١ك</td>
</tr>
<tr>
<td>2</td>
<td>ٖٔ-اٌٝ زذ اٌغخش٠خ ِٓ اٌزفى١ش إٟٔ اثبدي اٌٍّٛن ثسبٌزٟ</td>
</tr>
<tr>
<td>3</td>
<td>ٖٔ-٠غّشٟٔ زجه ثبٌغٕٝ ارا ِب رزوشره ٠ب زج١جٟ</td>
</tr>
<tr>
<td>4</td>
<td>ٖٔ-ٌٙزا ٠ب زج١جٟ فأْ اٌزفى١ش ثه ٠دٍت ٌٟ اٌزشف (اٌثشٚح)</td>
</tr>
<tr>
<td>5</td>
<td>ٖٔ-لاْ زُجَهِ ز١ٓ اروشُٖ ٠ُغٕ١ٕٟ</td>
</tr>
</tbody>
</table>

This stanza refers to Shakespeare's volition to feel self-pride and he will never be sad anymore; he is going to be satisfied with his love, because fortune without you (my beloved) is worth nothing. If I had been asked to change my position to be a king, I would have refused that because I don't like life without you and our love.

As for Translation No. 1 this translation is a paraphrasing version of the original poem; it has the same content, but expressed differently and this means that the student understood the message and re-expressed it by his own words. In other words, the operative norm activated the strategy of paraphrasing "وان مر ذكرك علي يا حبيبي افيض".

Line 14 is semantically and pragmatically accurate, but it doesn't have either rhyme or rhythm.

Translation No. 2

Line 13 is semantically inconsistent; the translator has used initial norms with TL orientation.
But all in all, this translation can be described as having accurate form with unvalued content. It has a rhyme of \((a/a)\) structure (حبيبي/قدري). This rhyme achievement has been recreated by help of the stylistic options.

**Translation No. 3**

This translation can be regarded the most appropriate one, it sounds a real Arabic poem with rhyme and rhythm. Its rhyme structure is \((a/a)\) (ثالثي/حالي), characterized by its true content which is very accurate. This type of attempts is a sign of the validity of the proposed method in this study (stylistic options). In spite of the absence of operative norms, the initial ones are oriented towards TL.

**Translation No. 4**

Line 13 is semantically unacceptable, but the student here tries to link this line to the beginning of this poem... لهذا يا حبيبي فإن التفكير بك يجلب لي الترف (الثروة).

This attempt is very awkward, non-cohesive and incoherent; it uses inappropriate translation like للدرجة التي اترفع بها. This translation is SL oriented (initial norms). No rhyme and rhythm are shown. The ignorance of the stylistic options causes such inappropriate rendering.

**Translation No. 5**

This translation has restricted itself to the content of the SL poem; the norm is initially taken towards the TL reader. It is accurate but without rhyme and rhythm. The use of the stylistic options makes the student able to recreate and keep on the principle of equivalent effect in the TL. The proposed rendering of this stanza will be:

أذكري حبي لك يغبني ولا أبدل الحال لاتي ملك

**FINDINGS**

Measuring the validity of the stylistic options, after Tour's (1995) model of norm theory, shows the following:

<table>
<thead>
<tr>
<th>Translations</th>
<th>Content</th>
<th>Form</th>
<th>Rhyme</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>T1</td>
<td>Appropriate</td>
<td>Acceptable</td>
<td>Partial</td>
<td>Partial</td>
</tr>
<tr>
<td>T2</td>
<td>Appropriate</td>
<td>Acceptable / Achievable</td>
<td>Good</td>
<td>Partial</td>
</tr>
<tr>
<td>T3</td>
<td>Appropriate</td>
<td>Acceptable / Poetic</td>
<td>Well-built</td>
<td>Good</td>
</tr>
<tr>
<td>T4</td>
<td>Inappropriate</td>
<td>Unacceptable</td>
<td>Weak</td>
<td>No</td>
</tr>
<tr>
<td>T5</td>
<td>Appropriate</td>
<td>Acceptable / Accurate</td>
<td>Partial</td>
<td>Partial</td>
</tr>
</tbody>
</table>

This table can be represented graphically into the following charts:
A – Content: This shows that the stylistic options could ensure the preservation of content of the SL poem. 80 % shows students' translations as appropriate, while only 20 % of the translations are inappropriate.

B – Form: This study aims to focus on the possibility of form achievement into TT by means of stylistic options. 80 % of the students' translations are acceptable with their produced form, whereas 20 % are marked as "inacceptable" translations.

C– Rhyme: Though rhymes in English and Arabic are not compatible, students could provide, due to the proposed method, translations with rhymes. 40% of the translations are good and well-built, 40% is the percentage of the partial rhyme, whereas 20 % is dedicated to the failed attempts.

D– Rhythm: In spite of the fact that rhythm is the most difficult requirements in translating poetry, students could recreate rhythmic poems with either partial rhythm (60%) or with real and well-built one (20%). The rest of the data (20%) shows that students were unable to keep on rhythm.
CONCLUSIONS
The study comes up with the following:
1. The stylistic options ensure the preservation of SL poem content which forms an exceptionally significant part of the Art of Translation. (This validates hypothesis no.1)
2. Translation experts unanimously agree that no adequate translation for a poem is workable. Yet in the presence of such proposed method, the study proves the contrary.
3. In this study, teachers have used stylistics as a pedagogical method to evaluate students' translations; an evidence of the possibility of translating form, rhyme and rhythm. (This verifies hypothesis no.2)
4. Owing to stylistic choice which is available to the students' access in this process, students are able to prove such possibility in preserving form in addition to the validity of the stylistic option.
5. The form of the poem is translatable. The study proves such probability due to some of the outcome rhythmic students' poems in addition to other translations with partial rhythm. On the other hand, most of the poems associated with Arabic structure form of rhymes (a/a/b/b). (This validates hypothesis no.3)

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REFERENCES
• Shakespeare, W. Sonnet 29

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طريقة أسلوبية تعليمية مقرحة للترجمة الأدبية: أنموذج ترجمة الشعر

م. إ. إسماعيل عبد الوهاب إسماعيل
كلية العلوم الجامعة
قسم الترجمة
muc.anas@yahoo.com
+9647904610710

Ismayl2004@yahoo.com
+9647702077157

المستخلص

هناك اجماع لدى منظوري الترجمة بأن ترجمة الشعر هو حجر العثرات أثناء الترجمة من اللغة إلى أخرى. هذا الأمر يعزى إلى الخصائص الإسلوبية لطبيعة الوزن والمقابلة في القصيدة الأصلية التي يصعب الحفاظ عليها وتوزيعها غالبًا بالقدان المنفي الذي لا يندرج ضمن اختلاف في بنية العرض الشعرية بين اللغات. لذا فإن التوجه العام في الترجمة كان باتجاه ترجمة اللحن. إلا أن التوجهات الحديثة في نظريات الترجمة فتحت الإباب أمام إمكانية ترجمة الشعر إلى شعر في اللغة الأخرى.

تحاول هذه الدراسة البناء على تلك المستخرجانات بأن ترجمة الشعر ممكنة. وللعدة أوقات قام الدارسة الجالبة بالطلب من عينة مختارة من طبقة المرحلة الرابعة: قسم الترجمة / كلية العلوم الجامعة بترجمة سونيتة 29 لنيكيسيتر ورافقة خيارات أسلوبية متعددة وقد أظهرت نتائج الدارسة بأن ما يقارب 80% من ترميم الطلبة كانت ترجمة موزونة ومفيدة بسبب اتباعهم لهذه الطرقية المقرحة لترجمة الشعر، لذا توصي الدارسة باتباع هذه الطرقية التعليمية المبينة على الأسلوبية في الترجمة الشعرية والأدبية.