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Translating Connotations in Poetry from English into Arabic

With Reference to T.S. Eliot's *The Waste
Land*

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Dedication

I dedicate this work:

To my tender heart, to my parents who enlighten my life with their love, mercy, guidance, patience, prayers, help, and support during my career. I have no word to express my love,

To my unique sister Hiba for her support and ideas,

To my charming nephews Aya, Ikram, Salah, and Alaa,

To all my brothers and their wives for their help,

To my dearest friends and sisters Djamila, Souad, and Maroua for their encouragement and care,

To all the members of my family and my friends,

Thank you all.

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Abstract

This research is conducted in the area of interconnection between translation and poetry. It attempts to investigate the problems of translating connotations in poetry from English into Arabic. Most of them are related to linguistic or culture. The essential aim behind conducting this research is to highlight these difficulties as well as propose some solutions. Furthermore, to identify some strategies that may help the translator produce a target poem which seems natural and fluent to the target reader. In this vein, *The Waste Land* by T. S. Eliot, who is commonly considered as the father of modern poetry, along with two Arabic translations of it are used in this study. The analytical contrastive study reveals that poetry could hardly have a complete faithful translation. Dr Lu'lu'a's translations respected the form and chose word for word strategy, while Dr Ragheb preferred to convey the content as faithfully as possible by adding extra verses.

Keywords: poetry translation, connotations, strategies of translation, form, content.

المخلص

تهدف الدراسة الحالية ضمن مجالي الترجمة و الشعر إلى تقصي الصعوبات التي تواجه المترجم خلال ترجمة الإحياءات الموجودة في الشعر من اللغة الإنجليزية إلى اللغة العربية. غالباً ما تكون هذه الصعوبات ذات طبيعة لغوية أو تعود إلى الاختلاف الثقافي بين اللغتين. يسعى هذا البحث إلى تدليل هذه العوائق من خلال تقديم بعض الحلول. كما يقدم أيضاً بعض الإستراتيجيات لمساعدة المترجم بغية الحصول على نص شعري يجمع بين المعنى الأصلي و بلاغة اللغة ليتناسب مع القارئ العربي. في هذا السياق وقع الإختيار على قصيدة إنجليزية للكاتب ت. س. إليوت والذي يعد مؤسس الشعر المعاصر بالإجماع مع ترجمتين مختلفتين لها باللغة العربية. تم إجراء الدراسة التحليلية المقارنة والتي كشفت أن الشعر لا يمكن أن يكون مترجماً بشكل كامل متكامل فالأرض البياب للدكتور عبد الواحد لؤلؤة حافظت على شكل الأبيات الشعرية وعددها و اختار الدكتور أن تكون ترجمة حرفية للنص الأصلي. في حين أن أرض الضياع للدكتور نبيل راغب حاولت قدر المستطاع أن تنقل المعاني على حساب الشكل الذي غيرت فيه أحياناً وأحياناً أخرى أضافت عليه أبياتاً لا يحتويها النص الأصلي.

كلمات مفتاحية: ترجمة الشعر, الإحياءات, إستراتيجيات الترجمة, المعنى, الشكل.

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General Introduction

From their early existence, humans contact and interact with each other through language. However they do not belong to only one single society, but to so many societies. This led to the variation of backgrounds and cultures. To understand each other, people set up a new discipline which is widely known as translation, which covers almost every aspect of language. Translation is a means to connect cultures and nations to each other. It has many types, each of which has its own features, problems, techniques and strategies. Literary translation is a complex entity because it needs analysis and high imaginative and intellectual abilities. Poetry, as a genre of literature, is the most difficult and challenging type to be translated because it is complex and contains a variety of figures of speech. The problems which face poetry translation are mainly the form that must be respected, and the meaning hidden between those short lines.

The connotative meaning of words or the figurative language is very difficult to understand. The reason behind its difficulty is the use of figures of speech such as metaphors, similes, and allusions. People tend to use them in their speeches to make them more persuasive, effective and also to give the reader/the listener new insights. The ambiguity of the figurative language makes it very hard to be translated from language to language and culture to culture.

This research combines two different fields, literature and translation. During our master studies, we were taught that T.S. Eliot is regarded by critiques as the father of modern poetry in English. His poems when first published shook the world of letters. Thanks to him, poetry wears new apparel. With a contemporary language, free verse and unique style, T.S. Eliot succeeded to change the route of poetry, and possibly literature as a whole. *The Waste Land* (1922) is the landmark work of T.S. Eliot. This collection of

poems deals with facts related to religion, values of the society, morality, history and art. Although it seems to be a piece of writing that deals with the real life, but it remains difficult in terms of structure and the ideas presented. They are often delivered indirectly by using different figures of speech. The style of T.S. Eliot is really what pushed us to use *The Waste Land* as an axis to this study in the sake of investigating how this work could be translated in different versions.

Connotations in poetry are a problematic in translation since they are related to cultural and linguistic aspects of language. The current study is conducted to answer the following main question:

- Is T.S. Eliot's *The Waste Land* translated faithfully in terms of connotations in the two Arabic versions we have?

From this question there came to light other sub-questions:

- Since the language of poetry is highly connotative, is it possible to be translated?
- What are the strategies used to translate poetry as a genre of literature?

The coming hypotheses are done in the sake of answering the former questions:

- Since there are two different versions, we hypothesize that meaning will differ from one translation to the other. Faithfulness in translation is the ultimate goal of translators, so they have either to translate faithfully or not to translate at all.
- There are a lot of strategies to translate connotations in poetry and each translator has his own style and choice.
- Poetry as genre of literature has some special strategies concerning the form mainly.

The major concern of the study is to shed light on how the same text could be translated in different ways. It tries also to see how these versions could hold different meanings. In addition, it aims to figure out the main issues encountered by translators when dealing with poetry and trying to identify the strategies used to overcome these difficulties. This research wants to fill the gap in poetry concerning connotations' translation.

Recently, a number of researches are done in the area of translating literature and poetry in particular. Some of them are Andre Lefever, Mona Baker, Asim Ilyas, Sussan Bassnett, Roman Jakobson, and Laurence Venuti. This research deals with two essential fields translation and literature, and their interconnection. It used multiple references related directly or indirectly to the topic.

Translating connotations should be tackled from two points of view, linguistically and culturally. Some words in the source text may have plenty of synonyms in the target text. The role of the translator here is to understand the meaning of the source text and try his/her best to find the best equivalent to convey the same meaning properly. According to Asim Ilyas in *The Arab World English Journal* (2013), a connotation within its original context may have a positive meaning, but in the translated version it may convey a negative meaning. The linguistic choice of words must go hand in hand with the cultural background of the target language. Asim gave plenty of examples to support and defend his idea; one of them is when someone says to an English woman "You are as lovely as an owl" is not like when you say "انت جميلة كالبوم" to an Arabic woman. The English will understand it as a compliment, while the Arabic will take it as an insult.

Connotations in poems are more challenging because they contain a highly figurative language unlike prose. For that reason, some scholars like Peter Newmark saw this task

impossible, while others, like Eugene Nida, didn't agree. The complexity of translating poetry makes it a debateable point among translators. In his dissertation, Arantxa Chivite Fernández (2014) claimed that poetry is not impossible to be translated, and if we say so we are creating barriers between languages. He added that not each word from a given language has its equal from another one but the matter behind translation is a matter of conveying meanings.

The complexity of the task of translating poetry is explained by many reasons. One of them is that the translator may come across proverbs and idioms. Also the translator has to have a good baggage about the background (historical, social, economic, and political) of the source as well as the target culture. The form of poetry is another major problem. There are plenty of problems and issues in poetry translation. Andre Lefevere (1957) introduced to translators of poetry seven helpful strategies: the literal, material, rhymed interpretation, verse to prose, free verse, and phonemic translations. Sholeh Kolahi, in the *International Journal of Linguistics* (2012), classified them into two categories; the first three strategies are to deal only with the form of the poem rather than the content, while the rest four strategies are concerned with the content and meaning.

The style of writing of T. S. Eliot, who changed the route of poetry, was described as unique and exclusive. The shift from the personal approach, which was used by romanticists, to the impersonal poetry, according to Darlene Tennerstedt(1994), was the spark that made Eliot the leader of a new era in literature known as modernism.

This research is conducted to study different translations of *The Waste Land* (1922) by T.S. Eliot. It follows two methods and techniques to study the differences in the two translations, comparison and analysis. After choosing some connotative expressions, we are supposed to analyse them in terms of meaning and effectiveness on the readers of the

target text. Then, we will compare the lexical choice of words and the strategies used in translation.

This dissertation is made up of two parts. The first, the theoretical framework, consists of two platform chapters. The first chapter is devoted to study the nature of connotations. Meanwhile, the second deals with the problem of the possibility of poetry translation. The second part is practical. It contains one chapter which is devoted to the case study of the research.

In the first chapter of this work, we will study the nature of connotations. Since they are a type of meaning, we are going to present first what is meaning, linguistically and culturally. Then, we will see all the different types of meaning before moving to details about connotations.

The second chapter is designated to study the translatability of poetry. In this section, we will go through some key concepts in translation as well as some techniques, approaches, and types. Then, we will move to literary translation and its features. After that, we have to study to how extent poetry is translatable. In this field, we are supposed to bring some strategies to make the process of transforming poetry possible and easier, by overcoming frequently encountered problems.

In the third chapter, we will practice all what we have seen earlier. We choose *The Waste Land* as a scope of our work. We already have two Arabic translations of this poem. Thus to put the first chapter into practice, we will collect and select some connotations from the poem and analyse them in terms of their meaning. And to apply the second one, we will see how these expressions are delivered in Arabic, and compare between the two different ways chosen to convey the meaning.

Chapter One: The Nature of Connotations

CHAPTER ONE:

THE NATURE OF CONNOTATIONS

Introduction:

Language is a system established by human beings, as members of the same society and culture to communicate. In the written level, language is seen as signs, letters, words, and utterances, whereas in the verbal level, it is a means of communication through understanding the message. The scientific study of language is broadly known as linguistics. This latter studies language from two perspectives: its structure and its function. Structure includes phonetics and grammar (besides syntax and morphology). Regarding the other perspective, it studies the pragmatic and the semantic features of language. In other words, it studies the meanings expressed by language, denotative and connotative. Since connotations are a type of meaning, we will tackle first the definition of meaning as a whole and then study it from a linguistic and cultural perspective. After doing so, we are supposed to have a look at the different types of meaning. Then we are going to emphasize on connotations in reference to translation.

I. Meaning and language:

Communication, as the ultimate goal of language, appears among human beings: animals and humans. Animals usually use gestures, dances like bees, or voices either strange, like the gaggles of frogs, or beautiful, such as the pipes of birds. In the other hand, humans use an organized system to interact with each other. Language is the system used by humans to convey information and ideas or ask questions about something. Thus, everyone should understand the message received to give feedback: details about something, react to a situation, or answer a question.

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I. 1. Definition of meaning:

The comprehension of a certain delivered message is based on the meaningfulness of the components of the message itself i.e. the words used and their interconnection. In this vein, Fromkin, Rodman, and Hyams gave a brief and general definition to meaning in human communication. They declared:

For thousands of years philosophers have pondered the meaning of meaning, yet speakers of a language can easily understand what is said to them and can produce strings of words that are meaningful to other speakers. We use language to convey information to others (My new bike is pink), ask questions (Who left the party early?), give commands (Stop lying!), and express wishes (May there be peace on Earth). (2013: 139)

Therefore, meaning is the information and concepts conveyed by a speaker/writer in the sake of communication with the listener/reader. Noam Chomsky (2006:88) from his part suggested that the mastery of language is very important to understand new expressions that can cross any one. He added that these new expressions may not be analogous to other preceded experiences and they may not have a physical equivalent or an abstract representation.

Meaning has a strong relationship with language and society. We can deconstruct this relationship in the sake of recognizing from where meaning comes through employing the following example. If someone A shows another one B an image of a book, and asks “what is this?” Of course B will answer that it is book. It is supposed that when B was a child his/her parents tend to read for him and use the word “book” to mean the concept that

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a book is a collection of pages bound together. Thus, society (“parents” in this case) has provided the child with language (the word “book”) which is reflected in his/ her mind as a meaningful unit. Therefore, we have to focus on the effects of the study of language (linguistics) and society (culture) on meaning.

I. 2. The linguistic study of meaning:

Linguistics or the scientific study of language has many subfields: phonetics, phonology, morphology, syntax, semantics, and pragmatics. The first four are established to study the structure of language from the smallest unit, the sound, until the grammar of the whole sentence. The rest two are both considered to study meaning, but not from the same angle.

As we are concerned with meaning, we will tackle only the subfields that deal with meaning: semantics and pragmatics. When talking about meaning we are not talking about individual words only, but also the whole sentence that is constructed of at least two words. To have a meaningful sentence, one must follow the grammatical rules. The structure of the sentence is the main pillar that shapes its proper meaning. Fromkin, Rodman, and Hyams asserted that “*semantic rules compute sentence meaning compositionally based on the meanings of words and the syntactic structure that contains them*” (2013:147). According to them, the meaning of the whole sentence is based on two things. The first one is the meaning of the words used. The second thing is the grammatical arrangement of those words in the sentence. In order to have a clear vision about meaning, we should shed light on semantics and pragmatics as well.

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I. 2. A. Semantically:

Semantics is a branch of linguistics. It is also the scientific study of expression's meaning. George Yule (2010) defined semantics as follows:

Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker . . . might want them to mean on a particular occasion. This approach is concerned with objective or general meaning and avoids trying to account for subjective or local meaning. (112)

By this definition, Yule means that semantics looks after the subjective meaning of words and sentences far away from what the speaker want to express. Another definition by Kreidler said that: "*Semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings*" (1998:3). From Kreidler's definition, semantics is the study of the organization of sentences in languages.

It is clear from the above definitions that semantics emphasizes on only the explicit meaning. Just the speakers of a language, either natives or non-natives, have the capacity to pick out the objective meaning of a sentence. Thus, the good speaker of a language is the one who got the exact denotative meaning of it. As Stanislav M. Sajin and Cynthia M. Connine confirmed in their article¹: "*Semantic richness helps explain why some words are recognized faster than others*" (2014:15). Another important thing about semantics is its features. They are the criteria that make a sentence semantically true or false. For instance, one can say "the apple ate the girl". This sentence is true syntactically, but semantically it

¹ Semantic Richness: the Role of Semantic Features in Processing Spoken Words from the Journal of Memory and Language

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is totally odd. We can correct it perfectly by saying “the girl ate the apple”. The latter sentence is true syntactically as well as semantically. Linguistics should care more about sentence correctness in terms of syntax and information. The sentence has to be syntactically correct (SC), and real i.e. information true (IT). The following example will show more how we can detect sentence correctness:

- The capital of France is Paris. (SC+IT).
- The capital of France is Rome. (SC+IF).
- The capital of France are Paris. (SW+IT).
- The capital of France are Rome. (SW+IF).

In addition to all what preceded, semantic have more other features. They are like: animate+ animate-, human+ human-, male+ male-, and verb+ verb- and so on. We can take the above example² for more explanation:

	The girl	Ate	the apple
animate	+	-	-
human	+	-	-
male	-	-	-
food	-	-	+
verb	-	+	-

Some features are inclusive in others by force of logic such as: Human+ \supset animate+, singular+ \supset plural-, food+ \supset fruit+, and so on.

² The table is based on the lectures of linguistics of third year.

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Moreover, verbs - as the central element of the sentence - can find a problem in meaning such as the verb “to meet”. When we hear, for example, “Sarah met.” We will wait for the rest of the sentence, because meeting happens between at least two persons. The correct form of the last sentence will be “Sarah met her friend.”

I. 2. B. Pragmatically:

Previously we focused on semantics, which is the study of the abstract meaning of language. Now, we will spot light on pragmatics as the science that studies meaning, but not the conceptual one. Pragmatics, as a branch of functional linguistics, looks after the beyond meaning of language. George Yule (2010: 128) defined pragmatics as the analysis of the “invisible” meaning of spoken or written language. He added that the speaker or the writer must rely on common assumptions and knowledge when speaking or writing. Another definition that confirmed the previous one is: “. . . , *the chief focus of pragmatics is a person’s ability to derive meanings from specific kinds of speech situations—to recognize what the speaker is referring to . . .*” (Kreidler, 1998: 19). From the above definitions pragmatics seeks to decode the meaning of context to find out the meaning hidden between lines. One cannot talk about pragmatics without mentioning the speech act. It is about what the speaker or the composer wants to achieve through his/her message. It is impossible to deny the relationship between the speech act and the sentence type. For instance, when the speech act is a question, then the type of sentence will be interrogative.

In simple words, pragmatics is the study of language in use i.e. the analysis of language within its context. Also, we can come out that it is the personal interpretation of meaning depending on its background.

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I. 3. The cultural study of meaning:

Humans belonging to the same society share the same culture, which is an important component in shaping their tongue. Language from one hand is the main pillar of a culture. And from the other hand, it can be influenced by it. In order to confirm that, we need to have a look at some elements of culture that use language and influences it, like: society and religion.

Language is the first means of socialization³. It preserves the unity of the society, through maintaining traditions and customs from generation to another. The language shared by one society in a limited geographic place is called dialect. The latter could defer from class to class, race to race, gender to gender, and even individual to another. This variation is known in sociolinguistics as idiolect. The reason behind its change is the situation of speech and the interlocutor. In his presentation⁴, Asif Mushtaq Bandesha, claimed:

Society however controls our language by giving us preferences as what are acceptable and not, because each one of us has our own perception or point of view. A group of people may accept our language, but for others, it could be kind of offence or insult. We must know how, when and where to say it and for what purpose. (2016, 6)

³ According to Britannica socialization is “the process whereby an individual learns to adjust to a group (or society) and behave in a manner approved by the group (or society).”

⁴ Bandesha, Asif Mushtaq. *Slideshare*. N.p. n.d. web. 08 feb 2018.

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From the previous quotation, we come out that the spoken language of a group of people and its understanding is limited and controlled by them. But how can religion, as a source of cultural rules, - in many situations- control language?

The religious texts are a fundamental part of the beliefs of societies. They are usually the first source that provides people with costumes and traditions, as well as, language. The very formal and specific language of these kinds of texts needs a presumed baggage of vocabulary to be understood properly.

Culture and language are two faces for the same coin. Language determines culture, and culture influences language. In other words, it affects the meaning of languages. The same sentence could be understood in different ways when we present it to different persons from diverse backgrounds. Based on the idea of Asim Ilyas (2013:252), a sentence in a culture “A” could hold a positive meaning, while in culture “B” may convey a negative meaning. For example, we play with words and facts to persuade an Arabic child, grown up in an Islamic family, that the actor- in a western movie- is drinking juice instead of wine.

II. Types of meaning:

A word or a sentence could be seen from different perspectives. The multiple sights give it, surely, multiple meanings. After reviewing meaning, we are supposed to learn more about the different types of it. Scholars like C. K. Ogden, I. A. Richards, and Geoffrey Leech classified types of meaning. Ogden and Richards (1923), in their book “The Meaning of Meaning”, distinguished sixteen types of meaning categorised into three sections.

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Category A contains two different types of meaning. The first is the intrinsic⁵ property, which is in linguistics the words and expressions that belong to something or somebody. The other one is called, according to the writers, the unique non-analysable relation to other things. This one is about the names and words related to other things with no need to analyse this relation.

Category B contains nine types. The first one is about words annexed to a word in the dictionary. More simply, it is the denotation of words. The connotation is another kind. It is the unusual way of saying something usual. Next, we have the essence. Maybe this type refers to one of the meanings found in dictionary. Thus an essence is the meaning that fits the context. Then, we have different types of verbs. One is an activity projected into an object. The other one is divided into two. The first is an event intended. And the second is a volition, which means a chosen event. The sixth type is about the places of anything in a system. The other kind of meaning refers to the practical consequences of a thing in our future experience. While the eighth type involves the theoretical consequences involved in or implied by a statement. The last type in the second category refers to the emotion aroused by anything.

The final category referring to Ogden and Richards consists of other five types. The first of them is related to a sign by a chosen relation. The other one involves the mnemonic effects of a stimulus, which is according to oxford dictionary “*a system such as a pattern of letters, ideas, or associations which assists in remembering something.*” This system is based on a pattern or different patterns used to make remembering easier. The third type refers to the meaning the user of a symbol ought to be referring. In other words, it is the meaning intended for a symbol. The other type is almost similar to its preceded. It is about the meaning the user of a symbol believes himself/herself to be referring. In this case, the

⁵ According to oxford dictionary, intrinsic is an adjective which means “belonging naturally; essential.”

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symbol refers to someone's language; it is not a common symbol. The last type is about how to interpret a symbol. Some symbols used are not common or known. One can decode a symbol according to his/her understanding. Another one may refer to the user of the signal to decode it.

These types seem very detailed and complex. The others distinguished by Leech (1981) are clearer, simpler, and easier. He listed just seven types for meaning. We will try our best to define them briefly and then shed light on the connotative meaning as it is important in this study.

1. Conceptual meaning:

It is also known as the referential, denotative, logical, literal, descriptive, and cognitive meaning. It is the meaning that anyone can find in a dictionary for any word referring to something. For example, if someone looks for the word "cat" in Oxford dictionary, he will find the conceptual meaning that describes the cat, or find even the image referring of a cat. Conceptual meaning is also the semantic meaning of words and sentences. We can give a word its conceptual meaning by using the semantic features mentioned earlier (see page 11).

2. Connotative meaning:

It is the implicit meaning of words. It is the meaning that needs some analysis and references to culture, society, history and so on. Leech's connotative meaning is the communicative value of words referring to the over and above of its denotative meaning (1981: 12). If semantic features of the conceptual meaning refers only to physical features, connotations care more about psychology, emotions, social, cultural, and historical properties, in his perspective. Connotations vary from language to language, culture to culture, and generation to another. He took an example used by Europeans before hundred years. They used to say "non-trouser wearing" to name "woman".

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3. Social meaning:

It refers to the language used in different social circumstances and occasions. In addition to that, it looks to the relationship between the sender and the interlocutor. According to Leech the social meaning might vary regarding to: **dialect**, the language used in a special geographic area, **time**, from generation to another, **province**, language of science for instance, **status**, formal or colloquial, **modality**, like the language of lectures and jokes, **singularity**, the style of someone.

4. Affective meaning:

It is the meaning used to express feelings and emotions. This type includes the attitudes of the speaker toward something. The hearer may figure out the feelings of the speaker through his/her intonation and voice-timber. For example, if someone is talking in an upper intonation and his/her voice trembles, we can detect that he/she is excited.

5. Reflected meaning:

This one is connected to the lexical level of language. It arises when there are more than one conceptual meaning for the same expression, so the reader/listener has to decide which meaning to take regarding to the context.

6. Collocative meaning:

It is the combination of words. It refers to the words, always, matched together. It is unacceptable to say: he is seeing TV. It is preferably to say: he is watching TV. The verb (watch) is collocated with TV. Also words like handsome and beautiful. The first is collocated with male gender, while the second is collocated with female.

7. Thematic meaning:

The last but not the least category of meaning that emphasizes the information or the theme of the speech. The speaker can raise the intonation to focus on the message he/she wanted to send.

Note:

After classifying meaning into seven categories, Leech set a summary term for five of them: connotative, social, affective, reflected, and collocative meaning. He put them under the name of associative meaning.

III. Connotations:

Since this chapter is devoted to study the nature of connotations, and after studying the types of meaning – including connotative meaning-, we are supposed to tackle connotations alone. Our choice refers to the complexity and ambiguity of this category of language. Connotations deal with culture, history, society, emotions, and even the individual experiences. Leech, the founder of the former types of meaning, assumed:

. . . connotation is somehow incidental to language rather than an essential part of it, and we may notice, . . ., that connotative meaning is not specific to language, but is shared by other communicative systems, such as visual art and music. (1981:13)

Through analysis of the different types of meaning, we learned that language is infinite. We can express the same thing in various ways. These ways are either to say

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something directly or to move around it. The indirect expressions (connotations) allow the reader/the listener to analyse and use his/her mind in order to get it. This analysis makes them relative i.e. each one can comprehend them in a different way. Leech confirmed that they are used for communicative purposes mainly. Even simple words used daily can hide a connotative meaning between their letters, such as the word “home” symbolises family and security, or the word “angel” that connotes purity. Other words like names of colours and names of seasons also have to be seen from another angle like:

- Black: sadness, death, darkness.
- White: peace, purity, spirituality.
- Green: nature, calmness, innocence.
- Red: danger, passion, fire.
- Spring: hope, youth, growth, beginning.
- Summer: sun, warmth, joy, holidays.
- Autumn: the end, falling, sadness.
- Winter: death, loneliness, emptiness, colourless.

Also some expressions can be connotations, like “you have a baby face” connotes that this person is innocent and pure.

III.1. Types of connotations:

Connotations differ according to the situation they are used in. They could express a positive, negative, or neutral meaning. We can examine the type of connotations through this example: the nouns “club, group, and clique” have the same denotative meaning. Also, they could be seen as synonyms. But if we consider them as connotations, their meanings will differ⁶. The word club is considered as a positive connotation, because it refers to a collection of people sharing the same ideology and purpose. The word group, from another

⁶ These information are based on linguistics lectures of third year.

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perspective, is considered as a neutral connotation, because it simply describes a number of people. From another point of view, the word clique is considered as a negative connotation, due to its limited use. Clique is used to indicate a specific group that include specific members and exclude the others. For more examples consider the following table.

Positive connotation	Neutral connotation	Negative connotation
unique	Different	peculiar
employ	Use	exploit
vintage	Old	decrepit

III. 3. Connotations in literature:

Besides to the communicative use of connotations, they are most used in literature to add their special touch to this art. They are applied in literature as figures of speeches or literary devices, like: metaphor, hyperbole, allusion, personification, and others.

In the third chapter of this research, we are supposed to analyse connotations from the collection of poems of T. S. Eliot entitled *The Waste Land*. Thus, we need to know more and define some of the figures of speeches to simplify our work later. The coming definitions are based on the lectures of the past years and the free encyclopaedia Britannica.

▪ **Metaphor:** is almost the same like simile, the only difference is that simile uses connecting words like: as, like, so, than, or some verbs such as resemble. For instance, America is a melting pot. This example means that the American population are from different nations. This figure of speech is employed profusely in literature, and particularly in poetry. In this context Britannica asserted: “*Metaphor is the fundamental language of poetry, although it is common on all levels and in all kinds of language. Many words were originally vivid images . . .*” Therefore, the use of metaphors in poetry gives a vivid

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animated image. Also, it makes the reader able to find the link between the two compared elements. In addition, it allows him to imagine the whole picture. For example, the “horse of iron” is a metaphor for a train used by Emily Dickinson in her poem entitled *I like to see it lap the Miles (383)*.

▪ **Hyperbole:** is a connotation used in prose and poetry. It is a kind of exaggeration and over statement. It is usually used to make emphasize on something, or to create an effect in the reader. That is the reason why we find hyperbole more in expressing emotions. E.g.: this building touches the sky. Hyperbole can be humorous or serious.

▪ **Allusion:** is to make an implicit reference to a historical event, person, place, political significance, cultural movement, or to another text. It is used to give depth to the text. One literary text cannot cover different aspects and sides of a language. Thus, the solution that allows the writer to compose a text with different aspects of language is to use a reference. This reference is considered as a connotation, because it has a hidden meaning and connotes to an event, person, place, and so on. Allusion is a form of intertextuality. We use allusions in daily life. For instance, when we see a lovely sweet baby we usually call him/her “angel.”

▪ **Personification:** is to give characteristics and qualities of a person to an object. E.g.: the sun smiles to all people. Personification is generally used to vitalize objects, animals, and inanimate creatures.

▪ **Imagery:** is the collection of words that refer to objects and the qualities that describe feelings and emotions. The name of this connotation suggests that the words and expressions are used to create a vivid, dynamic, and vital picture. It can be also a technique of description. For instance to affect the sense of taste, we can easily describe a simple orange as follows: The juicy orange is fresh and sweet.

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▪ **Symbol:** is the representation of something complex or abstract. It is the sign, the code, and the icon that represents something or someone. For example, the Red Cross and the Red Crescent represent religions. The first indicates Christianity and the other represents Islam.

These figures of speech are established to enhance the style of writing through giving depth to the meaning and create more vital pictures. Also from another perspective, they add beauty to the text. The use of these connotations motivates readers/listeners to imagine, compare, and analyse to get full comprehension and live within the piece of writing.

Conclusion:

In short, the meaning of words and expressions is based on two pillars: linguistics and culture. Language and culture influence each other. While in linguistics, meaning could be, basically, denotative or connotative, clear or hidden. Connotations are a type of meaning that is complicated, deep, and difficult to figure out from the first reading/listening. They are the unusual way of expressing something usual. Thus, literature, as the art of speech, adopted them and used them highly. Also, connotations are used to give depth to texts. Their relativity gives literature another dimension, which is ambiguity and mystery. They could be speeches of daily use, because they are infinite as they can change from language to language, culture to culture, age to age, and from a historical period to another. So we studied their nature to make their translation a bit easier.

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Introduction:

The different languages used among people are the first and the most reason behind cultural and ideological diversity around the world. Thus, language is the humans' ID card. On the road toward globalisation, we have to communicate and understand each other. It seems impossible, but using the discipline known as translation, which is set in the sake of spreading languages and cultures as much as it is important, is the way to communicate and interact with each other. Simply, it is a means of connecting nations and cultures to each other. As a practice, translation is not new to humans; however it did not reach all aspects of the language in the past. Even today, we do have untranslatable things. Literature is one of the fields that translation just recently tackled as it is somehow difficult and complex, especially poetry. The latter is regarded as complex even by natives and critiques due to its highly connotative language and the excessive use of figures of speeches to express something huge in a short line. This chapter examines to how extent poetry is translatable, but we need first to know more about translation and literary translation.

I. Key Concepts about Translation:

I. 1. Definition of translation:

Translation is the process of conveying the same message using different languages. It is used in order to make people, belonging to multiple backgrounds and languages, understand each other easily. To fulfil this old craft, translators need a text written in its

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original language – the source text (ST) – and transfer it into a target text (TT). Their job is to read the ST, grasp the message, and then they start creating a parallel text or an equivalent in another language or languages (TT). Juliane House asserted that translation is the rendering of a source text into a target one (2009, 3). Meanwhile Britannica related the process to communicating meanings of different languages. From another part, Catford defined it as: “*the replacement of textual material in one language (SL), by equivalent textual material in another language (TL)*” (1965: 20). For Nida and Taber:

Translation consists in reproducing in the receptor language the closest natural equivalence of the source language (SL) message firstly, in terms of meaning and secondly ,in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements. (1982: 12)

It is true that this field is practiced a long time ago, but it developed as an academic discipline in the second half of the twentieth century (Munday, 2008: 7). Although technology created a new age of translation: machine translation, like Google Translate and other free websites, but human translation remains the best way. The cognitive aspects of humans in comprehending and analysing the source language and culture then reproducing it in the target language – regarding its culture – is what makes the difference. The following examples can make things clearer:

The sentence	Machine translation	Human translation
The cat fed her kitten.	تغذية القط لها القط.	القطعة ترضع صغيرها.
Charity begins at home.	تبدأ الخيرية في المنزل.	الأقربون أولى بالمعروف.

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However, the field of translation is not limited in the written form of language, but also the spoken level. The second is usually known as interpretation. Oral translation is characterized by immediacy and rapidity, unlike the written which may take time and effort in translating, checking, and correcting. In translation, the text is permanent counter to interpretation in which the text may be said only once, besides to other skills such as good listening, extensive vocabulary, and awareness about cultures. These small differences might make the written more faithful.

I. 2.Types of translation:

The process of translation is consisted of a set of different types, techniques, and strategies. They are used to achieve the ultimate aim of translation which is not to translate just words, grammar, or sounds alone, but meaning that is made of them all.

As Roman Jakobson, the Russian linguist, suggested in his seminal essay “On Linguistic Aspects of Translation” (1959):

These three kinds of translation are to be differently labeled:

- 1 Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
- 2 Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
- 3 Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems. (qtd. in Venuti, 200: 114)

Jeremy Munday, Susan Bassnett, Juliane House, and others explained and simplified Jakobson’s three types. We came out that the first category, **intralingual**, appears in

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paraphrasing, summarising, or rewriting a text in the same language. For example, the Bible¹ translated twice: King James Bible and Good News Bible. The first is antiquated and difficult to many people. In contrast, the second is written in modern English in order to make it easy to follow. While the other category, **interlingual**, is the traditional translation where a source text will be changed into a different language, which is our main focus in this part. The last one, **intersemiotic**, is the translation of a written form into a non-written form, for example transferring a novel into a film, or a story into a play, or a poem into a song and so on.

In addition to Jakobson's three types and the typical types like **free**, **literal**, and **word-for-word** translation, Catford added other types: **phonological**, **graphical**, **restricted**, **total**, **rank-bound**, and **unbound translation** (1965: 22-24). In the level of grammar, we have phonological and graphical translation. They both involve the replacement of the SL phonology and graphology by the TL ones. He also distinguished between total and restricted translation. The former is based on the replacement of the grammar of the original language by the target one. The other one focuses on the message and the meaning rather than the grammar of the text, which is the purpose of translation in his view. Rank-bound translation concerns the selection of equivalents from the TL from the same rank i.e. when translating a verb from SL; select an equivalent verb from TL and so on. The last category, unbound translation, involves replacing elements of SL by equivalents from TL but not necessarily belonging to the same rank. For instance, a translator may choose a phrase from TL while translating a verb. The verb "يوثر" for example, could be translated as "the preference of others."

¹ The Bible is assumed to be originally written in Hebrew, translated to Greek and Latin and then English.

I. 3. Approaches to translation:

There are multiple approaches to translation such as: **linguistics-based approaches**, **cultural-based approaches**, and **pragmatic approach**. The first one involves aspects like structural and functional aspects. The cultural-based approaches emphasise on the social, religious, ideological, and other aspects of culture. While the last one focuses on the meaning and content of the text translated (Hassan, 2011: 4-5).

Peter Newmark distinguished two approaches in this discipline. The first approach allows the translator to transfer a text partially, i.e. to translate sentence by sentence, paragraph by paragraph, or chapter by chapter. The second is about making the translator read all the material two or three times. Through this reading, he/she is supposed to get the meaning, message, tone, and register. Then he/she is supposed to translate the whole text referring to the original one (1988: 21).

I. 4. Techniques of translation:

Vinay and Darbelnet (1958) set seven procedures which are used by translators sometimes unconsciously: **borrowing**, **calque**, **literal translation**, **transposition**, **modulation**, **equivalence** and **adaptation**. They divided them into two groups: direct translation, which is also known as SL- oriented translation. It is composed of the first three techniques. Then, indirect translation, oblique translation, or the so called TL-oriented translation. It includes the rest four procedures (qtd. in Aissi, 1987: 134-159).

In his doctorate thesis, Layachi Aissi, defined and simplified the former seven techniques. We will have a brief look at them depending on the information founded in this thesis.

I. 4. A. Direct translation:

• **Borrowing:** is to borrow or adopt words and expressions from their original language and use them in another language as they are. E.g.: hamburger², burrito³, café⁴, week-end, software, Facebook, and so on.

• **Calque:** it is a technique where words and phrases are translated one per one following the lexis of the TL. E.g. “skyscraper” which is “ناطحة سحاب”.

• **Literal translation:** its name suggests that it is word-for-word translation. It is almost similar to calque. The only difference is that this technique does not follow grammar rules. E.g.: “a piece of cake” could be translated to “قطعة كعك” rather than “انه امر سهل”.

I. 4. B. Indirect translation:

• **Transposition:** it happens when parts of speech change their sequence, organization, or grammatical order – without touching the content. E.g.: “talking to you was my pleasure” turns to “سررت بالحديث معك” or “كان من دواعي سروري الحديث معك”.

• **Modulation:** it involves the shift in the point of view. It allows to sound better and more natural in the TL. E.g.: “you can have it” will be “سأتركها لك”.

• **Equivalence:** it is about conveying the same idea with some changes in the style, structure, words, and so on. It is mainly used in translating idioms, proverbs, and slogans. E.g.: “بعد الشدة يأتي الفرج” turns to “after black clouds, a clear weather”.

• **Adaptation:** it refers to a SL cultural element that is replaced by another one in the target culture. E.g.: “صاع” this term means a measuring unit for cereals that is 120

² The origin of the hamburger is German.

³ Burrito is a type of Spanish bread.

⁴ The word “café” comes from French language.

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kilograms, since this term has no equal in English we can express it in another way: kilograms, or pounds.

There are other more techniques for translation mentioned by Newmark (1988) such as: **transference, naturalization, descriptive equivalent, cultural equivalent, functional equivalent, compensation, expansion, paraphrase, and more others.** They are rarely used in translation studies.

II. Literary translation:

Literature is a special kind of written art. It cannot be that easy to be comprehended. One should have an analytical and imaginative mind besides to some intellectual abilities to get the full image about the literary text. Thus translating such kind of texts is complex and sometimes impossible.

II. 1. Definition of literary translation:

The translation of literary texts (novels, short stories, plays, poems, etc.) is not like translating any other type of texts. It is like giving a new life to an already written text in other languages. Some people may think that to translate literature is to translate different types of meaning only, but in fact it is to convey besides to its meaning, style, tone, flavour, the point of view of the author, and all things that make it exciting for readers (things that make it truly literature). The translator of literature is considered as a second author of the work. His/her work is considered as a pure pursuit of literature. In this context, Newmark describes literary translation as “the *most testing type of translation*” (1988: 162). The rewriting process allows the translator to be more creative in picturing the original images. In this vein, Landers confirmed:

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Of all forms that translation takes . . . only literary translation lets one consistently share the creative process. Here alone does the translator experience the aesthetic joys of working with great literature, of recreating in a new language a work that would be otherwise remain beyond reach, effectively “in code”, (2001: 4-5)

The creativity of the translator relies on his / her degree of understanding of the written and the unwritten, and to the style used to write.

Literary texts - contrary to scientific texts - do not consist of objective facts. Instead, they offer subjective points of views and concepts that can be read differently according to each one's perception and culture. Wechsler asserted that:

Translation gives us access to the literature of the world. It allows us to enter the minds of people from other times and places. It is a celebration of otherness, a truly multicultural event without all the balloons and noisemakers. And it enriches not only our personal knowledge and artistic sense, but also our culture's literature, language, and thought. (1998: 8)

Therefore, the translator should be aware of the author's culture and intention – it cannot be determined easily – before starting the process. On the light of what the translator come out, he / she can translate to reach faithfulness.

III.2. Characteristics of literary translation:

B. A. Hassan (2011), in his work, listed the characteristics of literary translation summarized by Belhaag (1997). Referring to Belhaag, literary translation featured by being:

- **Expressive:** the writer of literature uses different expressions and adjectives to make the piece of writing moving and expressive for the reader. The translator, as well, should convey the original image. He / she can add examples or explanations– if necessary.

- **Connotative:** the use of connotations by the original writer is not random, so the second writer – the translator – should be attended to them and their translation.

- **Symbolic:** symbols are like connotations. They are used to strengthen meaning and give it depth. Thus it is another thing that the translator should care about.

- **Focusing on both form and content:** respecting the content and the form (poems for example) is a very important point when translating literature.

- **Subjective:** faithfulness is the key of the discipline. The translator should transfer the composer's ideas and concepts faithfully.

- **Allowing multiple interpretation:** literature is flexible. Everyone understands it in their own way. And so should be its translation.

- **Timeless and universal:** literature is not limited by time and place. The translation of it should be vivid for anytime anywhere.

- **Using special devices to 'heighten' communicative effect:** the devices used to strengthen meaning and communication are important as salt in food. They must be used in the translated version.

- **Tendency to deviate from the language norms:** each language has its norms and ways of communication. The translated version of the literary work should follow the TL norms to be more effective.

III. Poetry translation:

There are some types of literature described as untranslatable. Poetry is on the top of the list. Translating poetry is a controversial issue among translators and readers as so. This challenge refers to the complexity of the poetic language that is the unusual and the indirect way to express a feeling, experience, imagination, or to describe a sight concretely. The mysterious language of poetry is the point of debate among translators.

III.1. Poetic language:

Even though poetic language is made up of ordinary language, but it is different from it. The reason behind this difference is not in the words used, but how they are used and how they are organized. Poetry is seen by Jakobson that it “*deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure*” (1987: 63). Jakobson treated poetry like painting because they both give vivid images. Sapir stated that:

Language is the medium of literature as marble, bronze or clay that are the materials of the sculptor. Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another. When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry. (qtd. in Tisgam, 2014:512)

According to Sapir, poetry is the art of expressing something usual – sometimes but not always – in an unusual way that affects the human senses: visual, tactile, auditory, gustatory, and olfactory. The poetic language is totally different from prosaic/ordinary language in many things. An example of these differences is the direct, precise, and

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concise language used in ordinary texts. From another part, poetry uses a language that generally goes directly to the heart and requires a great control of the use of connotations, images, alliteration, and so on.

Besides, the form of poetry plays an important role in giving it its specificity. The poem is a group of stanzas – or one **stanza** in some cases – that plays the role of the paragraph in the essay. The **rhyme** is another important element in poetry. We can call a poem rhymed when words sound alike. In addition to **rhythm** that appears at the end of the lines. It gives musicality to the poem. Other necessities in the poem are **figurative language, connotations, images, alliterations, tone**. The following figure is taken from Leila Niknasab and Elham Pishbin's article⁵. This edited figure will summarize the textual appearance of any poem.

⁵ On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler from SKASE Journal of Translation and Interpretation [online].

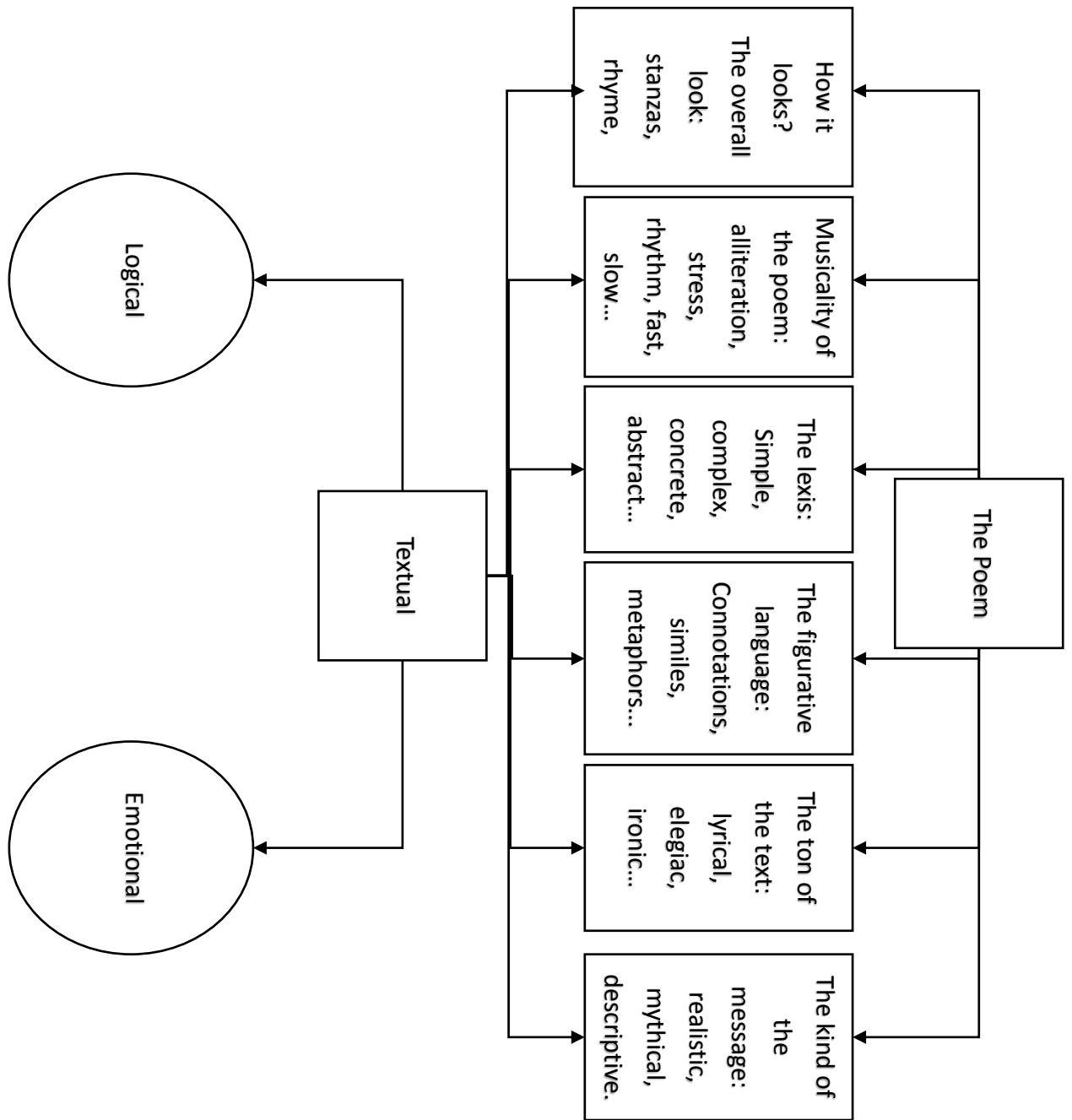


Figure1. The Important Elements of Poems (modified).

III.2. The translatability of poetry:

Translating poetry in a faithful way is a debatable issue among translators. The deep meanings, the highly connotative language, and the cultural element transferred through these organized short lines are the major points that raise the debate. Some scholars are against translating poetry like J. Mathews, A. Arberry, Sapir, S. Burnshaw who stated that “no one believes that the poetic effect of a certain arrangement of words in one language

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can be the same as the poetic effect of words in another language” (qtd. in Tisgam, 2014: 514), and also Peter Newmark who believed that *“the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned”* (1988: 70). Others did not agree that poetry is impossible to be translated like W. Benjamin, John Dryden, and E. Nida who asserted that *“anything that can be said in one language can be said in another, unless the form is an essential element of the message”* (qtd. in Tisgam, 2014: 515).

When translating, usually translators take into consideration the two pillars of any language: linguistics and culture. They must find an equivalent that fits the two when translating any text, especially literary texts (novels, poems, stories...) because they hold every aspect of the source language. Catford (1965) summarized the cases of untranslatability into two categories: **linguistic** and **cultural**.

The linguistic untranslatability is also proposed by Anton Popovič⁶ (according to Bassnett: 2002, 41). This category, Catford argues, is the result of the differences between the source and the target language. The second category is more complex and sometimes unidentifiable. In his view, in this case translation fails because of the absence of the cultural equivalent in the target culture. He suggested a solution for the cultural untranslatability, which to add a co-text i.e. to use the cultural term in its original language and use a footnote to explain it. He illustrated his solution by the Japanese word *“yukata”* which means: *“loose robe bound by a sash, worn by either men or women, supplied to guests in a Japanese inn or hotel, worn in the evening indoors or out of doors in streets or café⁷, . . .”* (1965: 100).

⁶ Anton Popovič (1933-1984) was an important Slovak translation scientist and linguistic theorist.

⁷ Catford used the technique of “borrowing” that we have recently seen.

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Sussan Bassnettt mentioned the situations of untranslatability set by Darbelnet and Vinay, in their book A Comparative French—English Stylistics⁸, in which they discussed the linguistic differences between French and English and analysed the cases of untranslatability. They encountered Anton Popovič's cases of untranslatability. Although Popovič preferred not to mention clearly that there are linguistic and cultural untranslatability, but his types look almost like Catford's categories. The first type is similar to the linguistic category of Catford. While the second type is about expressions that have no adequate equivalent in the target language such as *Bon appétit*, a French word used after eating, has no equivalent in the English language (qtd. in Bassnettt, 2002: 41-43). This type sounds like the second category of Catford. Another example is from the Italian culture. Italians used to say "*buon pomeriggio*" to salute each other in the time between morning and evening. This expression has no exact equivalent in English, because it is less common.

Thus, the problem of untranslatability can appear in any kind of texts not only poems. We can say that poetry is translatable as much as there is a suitable linguistic and cultural – in the same time – equivalent in the target language. Even though there are untranslatable words or expressions, but there are solutions like the one established by Catford (the use of footnotes to explain ambiguous linguistic or cultural items). Arantxa C. Fernández, in his thesis⁹, claimed that poetry is not impossible to be translated, and if we said so we are creating barriers between languages. He added that not each word from a given language has its equal from another one, but the matter behind translation is a matter of conveying meanings.

⁸ The book is originally written in French. It is entitled "Stylistique comparée du français et de l'anglais"

⁹ The thesis is entitled the challenge of translating poetry (2013 / 2014).

III.3. Strategies of translating poetry:

We just said earlier that poetry is translatable to some extent. Since it is a special kind of language that should be treated in a special way, the translation of it should follow some specific strategies. Kolahi, in his article¹⁰, mentioned the four levels of poetry translation of Jones (1989). They are as follows: literal translation, approximation, adaptation, and imitation. And he used Lefevere's seven strategies of translating poetry as a scope of his work. Lefevere (1975) set seven strategies to translate poems properly and faithfully. They are:

1. **Literal Translation:** it is the word for word translation.
2. **Metrical Translation:** this type requires from the translator to change the meter of the source poem.
3. **Rhymed Translation:** if the translator chooses to follow this strategy, he should keep the same rhyme of the original text and then transfer it into the target.
4. **Phonemic Translation:** in this type the translator changes the source language to fit the target language.
5. **Verse to Prose Translation:** The fourth category involves changing the poetic into a prosaic text, and then translates it.
6. **Blank / free verse translation:** this type requires finding the appropriate equivalence far from following a rhyme or a meter.
7. **Interpretation:** it is to follow either version or imitation technique. The first happens when the text is retained and the form changed. The second occurs when the translator produces a poem of his own based on the idea of the original poem.

¹⁰ The Application of Lefevere's Seven Strategies in English Translations of Sohrab Sepehri's Poems (2012).

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Kolahi classified the former seven strategies into two categories. The first is to care about the form of the poetic text, which affiliates the first three strategies. While the rest four are under the second category that cares about the content and meaning.

Holmes (1970) distinguished other four types to poetry translation (qtd. in Eesa, 2004: 4). Referring to Holmes and the explanation of Maha Tahir Eesa in her article¹¹, the strategies are:

- **Mimetic:** it looks after the form of the original poem.
- **Analogical:** the translator when chooses this strategy, he/she should take into consideration the correspondence of cultures, source and target.
- **Organic:** this one begins with semantic material and let it control the form of the poem.
- **Deviant / extraneous:** this one means that both the form and the content of the poem translated does not derive from the original one. The translator is supposed to get just the general idea of the source poem and write another poem in the target language in a more flexible way.

III.4. Problems and solutions in poetry translation:

The problems of translation are the difficulties that translators come across during the process of translation. They try their best to find solutions to convey the message properly. Main problems are summarized by Ghazala (2008) as follows: grammatical, stylistic, phonological, and lexical.

- ❖ The problems of grammar have many sides like:
 - Complicated SL grammar.
 - Different TL grammar.

¹¹ The Application of Holmes's Approach in Four Translation of Shakespeare's Sonnet 18 (2004).

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- Different word order.
- ❖ Stylistic problems appear when there is ambiguity, repetition, formality...
- ❖ The problems of phonology (sounds) usually appear in poetry because it is a rhythmical text that is based on the imitation of the same sound during the whole poem. The translator may find it impossible to follow one rhythm in some cases.
- ❖ Lexical problems are related to the cultural equivalent. They occur when words and expressions are hardly understandable like idioms, proverbs, collocations, metaphors, or connotations.

The **grammatical** problems can be solved by simplifying the complicated and using the grammar that fits the target reader. As for **stylistic** problems, the translator may choose to convey meaning and content in the proper way for the readers. The solution returns to the style of translator, the degree of understanding, and the audience. **Phonological** problems could be ignored, because what matters more is the message not the words. While the **lexical** issues need more analysis and deep comprehension to every simple words or expression. Here the translator should be aware about these expressions used in their original language and he / she should at least have a general overview about the famous ones and their equivalent in TL.

Those problems appear in almost all types of texts, not only poetry. We related them to poetry because it is challenging and debatable issue. Other problems in poetry could be: rhyme and meter. These issues could be solved easily by following the above mentioned strategies of Lefevere and Holmes.

Conclusion:

In fact, translation is more than just a process of transferring and conveying a message from a SL to a TL. It holds, besides to the language, the culture of the source text. Therefore, translating different types of texts, particularly literature, will help to

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transmit different cultures. Among types of literature, poetry is the most challenging to be translated due to its language. In this chapter, we came out that translating poetry is not impossible but it could be limited due to some problems we discussed them earlier. Also, we discussed some problems and solutions besides to some strategies to help reaching a faithful translation.

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Chapter Three:

**AN ANALYTICAL CONTRASTIVE STUDY OF
TRANSLATED CONNOTATIONS IN T.S. ELIOT'S *The*
*Waste Land***

Introduction:

Translation, as a technique, was used a long time ago. It appeared as a discipline just during the twentieth century. It covers almost all the aspects of language. Language does not express everything in an explicit way. It can also hold unspoken and unwritten meanings. Connotations are the type of meaning that is hidden and implicit. One must read between lines and listen to unheard voices to catch their real meaning. They are found in literature profusely. Literary texts are nowadays translatable. Poetry is the genre of literature that is the most challenging and debatable in terms of translatability since it contains a variety of connotations. In this chapter, the practical framework of the study, we have two different Arabic translations of *The Waste Land* to use them as a case study for this research. We are supposed to pick out some connotations from this collection of poems by T.S. Eliot and analyse them in their original and target language. But before the analysis, we need to have a look at the modern poetry and the life of the writer and the circumstances that led him to produce such a work that made noise among people in the last century.

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I. Modernist poetry:

Modernism is a movement originated approximately in the late nineteenth and early twentieth centuries. It is considered as an umbrella-term that encompasses a variety of movements including imagism¹, surrealism² and so forth. The series of movements appeared at that period made this century famous by its “isms”. Modernism is preceded by the enlightenment³ period (seventeenth and eighteenth centuries); the latter had paved the way to the rise of many ideas that saw light in the modern age. Before the Enlightenment, God was the centre of everything, but at the dawn of modern age, people start questioning everything and put man at the centre of universe as he is able to think and give reasons. Modernism assumes reason over religious intuition, rationality over irrationality, and science over religion. Some famous writers and scholars celebrated this assumption like Fredrick Nietzsche, who wrote a book entitled *The Birth of Tragedy*⁴.

Modernism is featured by experimentation, not only in science and technology, but also in art and literature. Modernist writers noticed confusion and chaos in life, then they tried to capture the changes happened at that time and write about them. For instance, the appearance of some inventions, like cars, trains, and telephones facilitated transportation, communication and shortened distances. Later, these inventions led to an accelerated process of urbanization⁵, and influenced even literature in terms of settings (multiple

¹ Imagism is a movement in Anglo-American poetry that aims to construct poetic vivid images. It is formulated by Ezra Pound in the early twentieth century (Britannica).

² Surrealism is a movement that is based on the integration of imagination and reality. It was first appeared in Paris during the 1920's (Britannica).

³ Enlightenment is a movement appeared in Europe during which ideas and mentality about God, reason, nature... changed.

⁴ In this book, Nietzsche used two mythical figures to describe what is rational and irrational. Also, he developed concepts like chaos, disorder, intuition, reason...

⁵ According to Britannica urbanization is “the process by which large numbers of people become permanently concentrated in relatively small areas, forming cities.”

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places and different times counter to those of Victorian literature⁶, where they were unchangeable). Also, the appearance of industrialization and the advance of science and social sciences have affected society. Science came with chemical weapons, machine guns, tanks, armed cars, airplanes, submarines, and other weapons which were used in the First World War. The latter was different from the other wars in terms of technology use and casualties. People lose their confidence in the traditional ways of ruling. As a consequence, they started revolution against them. Writers as well revolted against the traditional ways of writing and experimented new styles in literature and poetry approving the motto of Ezra Pound⁷ MAKE IT NEW.

The social changes brought totally a new lifestyle which is reflected in literature and poetry precisely. Modernist poets broke the traditional styles of their poems to elevate the level of their readers. They addressed their writings to highly educated people and not just mundane⁸ readers. The modern poem witnessed many changes like: free verse, open form, fragmentation, juxtaposition, intertextuality, allusion, disrupted syntax, paradox, alienation from the world, and many others. T.E. Hulme⁹, Ezra Pound, and T.S. Eliot are considered as the pioneers of Modernism. Despite his short lifetime, T. E. Hulme succeeded to ground for the imagist movement of Ezra Pound, which is considered by Eliot as the outbreak of modern poetry (Beasley, 2007: 1). Pound's *The Cantos*¹⁰ and Eliot's *The Waste Land* are two major works that changed the road of poetry with a totally new style far from the traditional one.

⁶ Victorian literature revealed just before Modernism. It is name after Queen Victoria. This era was known by its values and restrictions. That is why we can say that its literature is entirely traditional (Britannica).

⁷ Ezra Pound (1885- 1972) is an American poet and critic. He enhanced the work of different poets and novelists, like W. B. Yeats and T.S. Eliot (Britannica).

⁸ Mundane means ordinary readers or mass people.

⁹ T.E. Hulme (1883-1917). He died fighting in the First World War. Although he lived just 36 years, but he succeeded to left some poems, essays, manuscripts that were published after his death (Beasley, 2007: 2-3).

¹⁰The Cantos is collection of poems written in more or less philosophical reveries in 1915. The first were published in Poetry magazine in 1917. The complete edition of The Cantos (1970) consists of 117 sections (Britannica).

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II. T.S. Eliot's biography and literary career:

Thomas Stearns Eliot (1888-1965) is an American-English poet, playwright, literary critic, and editor. He is considered as the father of modern poetry in his chef d'oeuvre *The Waste Land* (1922) and the other work entitled *Four Quartets* (1943). With his critical essays, lectures, and his original style, he succeeded to break the traditional restrictions of writing poetry and brought about other new modern forms. In 1943, he was given the title of "the greatest living English poet and man of letters" according to Britannica. By 1948, he won the Order of Merit and the Nobel Prize for Literature.

T.S. Eliot was born in September¹¹ in St. Louis, Missouri, United States of America. He is the child of Henry Ware Eliot and Charlotte Champe Stearns. The origins of the Eliots refer to the immigrants to New England in the seventeenth century. He grew up in his birthplace where he got a very good education. Later in 1906, he attended Harvard University studying philosophy, Hindu philosophy, Sanskrit, and Indian philology. In 1910, he left the U.S. under graduated for a year to attend lectures in philosophy at the Sorbonne, France. His interest in Dante Alighieris¹² and Jules Laforgue's¹³ poems and philosophy studies shaped his style of thinking, and thus writing. In that year, he wrote his first collection of poems *The Love Song of J. Alfred Prufrock*. It was published later in 1917. In 1914 and after a series of travels, Eliot settled in London, the original land of his grandfathers. He became an English citizen just in 1928. When he came first to London, he started studying at Oxford University. In his twenty-seventh year, he married Vivienne Haigh-Wood and start working first as a teacher for two years, and then for Lloyd's Bank. In the same year, he met Ezra Pound and built a productive literary and personal friendship

¹¹ Eliot was born in September 26 according to Britannica and 23 according to Russell Elliot Murphy (2007).

¹² Dante Alighieri is a medieval Italian poet, prose writer, literary theorist, moral philosopher, and political thinker. He is famous by his epic poem *The Divine Comedy*.

¹³ Jules Laforgue is a nineteenth-century French poet. He is the inventor of the free verse in poetry.

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with him till the 1950's. His second collection of poems, *Ara Vos Prec*, was published in 1920 the same year of his first critical essays' collection named *The Sacred Wood*.

His marriage was not happy at all, and this affected his health. He suffered from a mental illness. Therefore, Eliot decided to take an outspread holiday in Margate on the Kent Coast and later in Lausanne, Switzerland where he visited a psychologist. During this holiday, he drafted *The Waste Land* which was published in 1922, the same year he got the job of an editor in *The Criterion* until 1939. In the second decade of the twentieth century, he produced his most effective critical essays about the literature of the seventeenth century. By 1925, he published his poem *The Hollow Men*. From that year to his death, Thomas associated with a publishing house, known as *Faber and Faber*, as a director. He composed *Ash – Wednesday* and *Ariel Poems* in 1930. A couple of years later, he went back to Harvard University to deliver lectures on poetry and criticism. And then, Eliot lectured in Cambridge University too.

His passion to drama developed in his later writing career when he composed some plays between 1935 and 1958 such as *Murder in the Cathedral* (1935), *The Family Reunion* (1939), *The Cocktail Party* (1949), *The Confidential Clerck* (1953), and *The Elder Statesman* (1958). Even though, he has a series of dramatic works that most of them had been turned into plays, he did not stop writing poems. Eliot finished the first poem of the *Four Quarters* collection in 1935 to be published, eventually, as a whole collection in 1942.

In 1947, his wife died of a heart attack. A year later, he won the Order of Merit and the Nobel Prize for Literature. Eliot remarried Valerie Fletcher in 1957. This was successful and happier marriage than his first one, due to his writing about love for the first time. Eliot wrote a poem entitled *A Dedication for My Wife*. During his last fifteen years, he travelled and delivered lectures. He fell paralyzed from his left side in October 1964. In

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January 4th, 1965, Thomas Stearns Eliot died at the age of 76 leaving behind him a great legacy of writings and works.

III. Overview about T.S. Eliot's *The Waste Land*:

This work by T.S. Eliot is the one that embarked the poet to fame. It was published in 1922, four years after the close of the First World War. This collection of poems had been longer twice in the manuscript. Ezra Pound had the virtue to modify it and remove almost the half of it. That is the reason why Eliot dedicated the work for Ezra, describing him in Italian as "il miglior fabbro" which means "the better craftsman." The poem when first published was not welcomed at all; it gained its success after years. The poem was ambiguous and hard to be understood. Therefore, Eliot attached some notes in the end to republish this work in a book format approving the request of the editor. The work describes the disillusionment of after the war and the new modern world, which is full of horror, emptiness, chaos, barrenness of life, and dogmatic desires. Basically, the poem used besides to English language, other languages like: German, Italian, Latin, and Sanskrit. It is divided into five sections, which seemed separated and have no relation to each other.

The poem starts with an epigraph¹⁴ about a Greek myth talking about a skilful prophetess, Sibyl, who tended to give advice and enigmatic answers. She was seeking an eternal life. So, she asked God Apollo to grant her years of life as much as she held grains of sand in her hand. He gave her what she desired. She became older, because she forgot to ask him to stay young. Her life became an agony and a misery. When she was asked about her desire, she answered "I want to die." The aim of Eliot from this epigraph is to prepare the reader that life has lost its charm in the waste land (the modern world), and death seems the only way out of this chaotic life.

¹⁴ Epigraph is a short quotation or fragmented employed as a preface for a work.

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The first part, **The Burial of the Dead**, comes to complete the desire of the Sibyl and the waste landers as well. This section is the one of paradoxes, contradictions, apprehension and incomprehension presented in different characters and situations. Even the place where they are living, London, seems as a prison, people have no way out, even death is not reachable. This poem tackled many situations of spiritual death.

A Game of Chess is the title of the second part. It shows the emptiness of people's lives through two essential scenes, one is done to hide the other. The game of chess was played to hide the rape of a young girl by a noble man.

In the next part, **The Fire Sermon**, Eliot travelled through time, from Buddha to St. Augustine, then to the modern world showing that man's morality is better than his lusts. He tried to display the virtues as a spiritual mode of living that makes life better, counter to material mode that relates life to only concrete things.

In the brief section, **Death by Water**, the poet pictured a dead body rotten in the water, which should be a symbol of life. The body refers to a merchant who achieves nothing but death.

The last section, **What the Thunder Said**, starts with describing the death of Jesus Christ. Then, the poet describes a journey of torture, chaos, and meaninglessness in the desert, which ends in an empty horrifying church. In the last scene, rain comes and brings revival with thunder voice, which gives three precious pieces of advice: give, sympathise, and control if you – waste landers – want to live in peace.

The five parts seem unrelated. But in fact, they have relation to each other, like characters mentioned or a story started in a section and then we find the rest about it in another part. To study this relationship, one must analyse the poem deeply, because it has a very deep meanings.

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IV. 1. Biography of Dr Nabil Ragheb:

Nabil Ragheb (1940-2017) is a contemporary Egyptian critic, thinker, writer, and translator. He got his PhD from Cairo and Lancaster Universities. He worked as an advisor for the Minister of culture in Egypt between 1969 and 1973 and also for Mohamed Anwar Sadat, the late president of Egypt, from 1975 to 1981. Also, he was a professor in Exeter University in England from 1982 to 1986.

Dr Nabil Ragheb left many works among them twenty-eight novel, some of them has become cinematic films, like *Spider-Warps*, *Snake Grapes*, and *Al-Akabir* series. In addition to some plays, essays, and translations, he produced more than one-hundred work in critical, political, philosophical, cultural, and civilizational studies.

IV. 2. Biography of Dr Abdel Wahid Lu'lu'a:

Abdel Wahid Lu'lu'a was born in 1931 in Mosul, Iraq. He is a contemporary critic, writer, and translator. He obtained his Master degree in 1957 at Harvard University, U.S.A, and a doctorate in English Literature in 1962 at Western Reserve University. Lu'lu'a was appointed as a teacher at Baghdad University between 1957 and 1977. Also, he travelled to Jordan to get the job of a professor in English Literature at Yarmouk University since 1983. Then, he moved to Philadelphia University in Amman.

Dr Abdel Wahid Lu'lu'a has forty-five books – and still producing – all of them in criticism, literature, and translation. Among his writings, we have *Searching for Meaning*, *Blowing in the Ash*, *Autumn Leaves*, and *The Role of Arabs in the development of European poetry*. Besides, he translated books for famous writers like T.S. Eliot and Shakespeare.

V. The translations of *The Waste Land*:

The emergence of translation as a discipline and a science based on theories during the twentieth century made the process of converting texts from one language to another easier. Translating different texts, precisely literary texts, will help spread and exchange multiple cultures besides to new languages. The Arabic literature, before this period, was famous by its poetry. However, this century witnessed a flourishing in terms of novel writing, short stories, and drama. Some readers still prefer poetry; maybe this was the reason that led some translators to work on western poetry, like *The Waste Land*, the masterwork of T.S. Eliot.

This poem was translated into Arabic from the fifties of the last century by Arab translators, like: Dr Luis Awad, Dr Ihsane Abbas, Dr Abdel Wahid Lu'lu'a, Dr Nabil Ragheb, and others. There are so many translations of it, differing from one another. The title itself is different from one translation to another. Sometimes, it is الأرض الخراب، الأرض الضياع، البياب، أرض القفر. The differences in the translations lead automatically to variation in meaning.

VI. The analytical comparative analysis:

Our methodology in this research is based on selecting some connotative expressions from the original work and their parallel from the two different translated versions, the first is entitled الأرض الضياع (2011) by Dr Nabil Ragheb, and the other one is under the title of البياب الأرض (1995) 3rd ed. by Dr Abdel Wahid lu'lu'a. We will study the choice of words of each expression, and how do they affect meaning? The table in the appendix (see page 68) contains the selected examples of translated connotations.

VI. 1. Discussion of the selected examples:

From the table above, we can see the differences in the lexical choice of words and how different cultures were conveyed. These differences refer to each translator's perception, understanding, and style of writing. We can notice easily that أرض الضياع by Dr Nabil Ragheb has some extra verses and words; maybe he needed to do that to simplify and clarify the meaning to his readers. Thus, this version is translated according to the meaning of the source poem, and employed extra information just to fit the target reader. For Dr Abdel Wahid lu'lu'a's translation is translated literally, i.e. word-for-word.

- **Example 01:** With a shower of rain; we stopped in the **colonnade**, (p 10, line 09).

أرض الضياع: بوابل من أمطاره، فلزمننا وقفنا أسفل رواق الأعمدة (ص51، سطر 09).
الأرض اليباب: بزخة مطر: توقفنا بذات العمد (ص36، سطر 09).

In this example, the colonnade is not a place where there are pillars like both translations confirm. In fact, the word "colonnade" gives the **image** of ancient civilisations and churches. As if the poet is saying that we, modern men, were in the past protected and saved by our civilisations and religion. The change of tense from the present to the past confirms this point of view. Maybe the translator of الأرض اليباب understood the real meaning of the image but he did not express it clearly - maybe due to his Islamic culture - , because he said "ذات العمد" which is similar to a part from the Quranic verse ¹⁵ "ارم ذات العماد".

- **Example 02:** A heap of broken images, where the sun beats, (p11, line 22).

أرض الضياع: كومة من الخيالات المشوشة، حيث ترسل الشمس ضرباتها، (ص52، سطر 22).
الأرض اليباب: كومة من مكسر الاصنام، حيث الشمس تضرب، (ص37، سطر 22).

The second example says: "A heap of broken images," which is translated into "كومة" and as "كومة من مكسر الاصنام". If we consider the first translation, we understand that there is an **image** of heap of buildings, which means the cumulus of

¹⁵ This verse is taken from sura |Al-Fadjer. It is about an ancient civilisation.

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civilisations. But if we consider the second, "الاصنام" means "idols", which is a **symbol** of religion. Thus, in this translation this line means the loss of spiritual values in the modern world. Culturally speaking, both versions conveyed culture, but each one in his perception of it. The second part of the line, "where the sun beats", the word "beats" is transformed in both translations as "تضرب" or "ترسل ضرباتها" which is the equal of "hits" in English. Both verbs to beat or to heat are human actions, but they are used to personify the sun, i.e. this connotation is a **personification**.

- **Example 03:** There is shadow under this **red rock**, / (come in under the shadow of this red rock), (p11, line 25-26).

أرض الضياع: أما الظل فلا يمتد سوى أسفل هذه الصخرة الحمراء، / (فلتسرع الى ظل هذه الصخرة الحمراء)، (ص52، سطر 25-26).

الأرض البيضاء: غير الظل تحت هذه الصخرة الحمراء، / (تعال الى ظل هذه الصخرة الحمراء)، (ص37، سطر 25-26).

The "red rock" in the third example, is not like both translations delivered as "الصخرة الحمراء". It is a **symbol** of the Christian church. In the next line, the poet invited wastelands to come under the red rock and to keep the religious values in this empty world. It is not transferred as "a church" maybe because of the Arabic Islamic culture of the translations.

There are plenty and multiple allusions and references in *The Waste Land*. There are some refers to different religions, others to plays and other literary works, and another category refers to other kinds of art, like music and painting. In lines 32- 34, which are written in German and translated almost the same, are an **allusion** to music. These lines are taken from the opera of Richards Wagner's Tristan and Isolde.

- **Example 04:** (Those are pearls that were his eyes. Look!) / Here is **Belladonna**, the Lady of Rocks, / The lady of situations. (p13, line 48-50).

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أرض الضياع: (تلك اللآلئ كانت عينيه. أنظر!) / هنا ست الحسن و الجمال، سيدة الصخور، / سيدة المواقف.
(ص53، سطر 48-50).

الأرض اليباب: (لؤلؤتين كانتا عيناه. انظر!) / هذه (بيلاذونا) سيدة الصخور / سيدة المواقف (ص38، سطر 48-50).

This example is another **allusion** to a play. "Those are pearls that were his eyes" is taken from The *Tempest* by Shakespeare. It is also a **metaphor**. While in the following line, "Belladonna" could be considered as an **allusion** and a **symbol** in the same time. It is an allusion to the paintings of Virgin Mary by Leonardo De Vinci. And it is a symbol of a beautiful woman. The symbol appears in أرض الضياع where it is translated according to its meaning in the way that fits the Arabic culture as "ست الحسن والجمال". But in the other version, الأرض اليباب is translated literally as "بيلاذونا".

• **Example 05:** And here is **the one-eyed merchant**, and this **card** (p14, line 52).

أرض الضياع: وهنا التاجر الأعور، وهذه الورقة (ص53، سطر52).

الأرض اليباب: و هنا التاجر وحيد العين، وهذه الورقة، (ص38، سطر 52).

The one-eyed merchant in example number five **symbolises** the modern man. His eye of commerce and materiality is opened and the eye of religion is blind. This symbol is more apparent in the version of أرض الضياع, because it is translated as "أعور" better than the other one which is "وحيد العين".

• **Example 06:** **With a dead sound on the final stroke of nine.** (p15, line 68).

أرض الضياع: و برنين مكتوم تعلن آخر دقائق الساعة التاسعة. (ص54، سطر68).

الأرض اليباب: بصوت قتييل على آخر الدقة التاسعة. (ص39، سطر68).

This one is a hyperbole, and a symbol. The expression "dead sound" is a **hyperbole** translated literally in Dr Lu'lu'a's translation as "صوت قتييل", while Dr Ragheb preferred to convey the meaning by translating this as "رنين مكتوم". The second part of the line, "final

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stroke of nine”, is a **symbolic** time of the death of Jesus Christ. It is translated approximately the same in both versions.

• **Example 07:** “You who were with me in the ships of Mylae!

“That corpse you planted last year in your garden,

“Has it begun to sprout? Will it bloom this year?

“Or has sudden frost disturbed its bed? (p15-16,line70- 73).

أرض الضياع: «يا من كنت معي على ظهر السفينة في مايلاي!

«ذلك الجثمان الذي غرسته في حديقتك العام الماضي،

«هل بدأ ينبت؟ هل سيزهر هذا العام؟

«أم أن الصقيع المفاجئ قلب حوضه رأساً على عقب؟ (ص54، سطر70-73).

الأرض اليباب: «يا من كنت معي على السفائن في مايلي!

«تلك تاجئة التي زرعتهما السنة الماضية في حديقتك،

«هل بدأت تورق؟ هل ستزهر هذه السنة؟

«أم أن الصقيع المباغت قد أقض مضجعها؟ (ص39، سطر70-73).

In this example, the poet started by mentioning “Mylae”, which is a name of a battle happened in 3 A.D. between Rome and Carthage. This very ancient horrifying war is a **symbol** of all terrible wars in the history. Because it is a proper noun, there were no differences in translation except for spelling. The next three lines talked about someone, who planted a dead body in his garden and the speaker asked him if this corpse was rebirthed or not. In this image the speaker was mocking at these wars that left nothing but deaths and destruction. This connotation could be considered as **imagery** as well as a **hyperbole**. These lines have just slight differences related only to the style of writing.

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- **Example 08:** “Jug Jug” to **dirty ears.** / **And other withered stumps of time** (p19, line 103-104).

أرض الضياع: « جاج جاج» لتصادف أذانا سدها العفن / و نفايات زمن جفت ذبولا (ص56، سطر 103-104).
الأرض اليباب: زق زق لأذان قذرة. / وغير ذلك من بقايا الزمن الداوية (ص40، سطر 103-104).

There are two connotations in this example. The first is found in the expression “dirty ears”. This expression is a **hyperbole** in which the writer needs to describe these ears as dirty, because they refused to hear the sound of the poor young girl, who was raped by a man from the nobles. This connotation is again translated by Dr lu'lua literally as "أذان" "التصادف أذانا سدها" "قذرة", while the other translator chose another way to convey it, which is "العفن". The other connotation is a **hyperbole** too, because time has no withered stumps. But the timing of the scene of the violation was portrayed by the writer as “withered stumps”. This description was once translated as "بقايا الزمن الداوية" in الأرض اليباب and in the other one is transformed as "نفايات زمن جفت ذبولا".

- **Example 09:** **I think we are in rats alley/ Where the dead men lost their bones.** (p20, line115-116).

أرض الضياع: أظن أننا في زقاق للجرذان / حيث فقد الرجال الموتى عظامهم. (ص57، سطر 115-116).
الأرض اليباب: أفكر بأننا في زقاق الجرذان / حيث أضع الموتى عظامهم. (ص41، سطر 115-116).

This one is a **metaphor**. The speaker said “I think we are in rats’ alley”. This street has no place in reality, but he used this to indicate that in this place many soldiers of the war were died or buried. We comprehend this comparison from the next line, in which the speaker said again “Where the dead men lost their bones”. Both translations seem nearly the same.

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- **Example 10:** The river bears no empty bottles, sandwich papers, /Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights. . . . (p27, line177-179).

أرض الضياع: صفحة النهر لا تحمل زجاجات فارغة. / أو أغلفة الساندوتش، / أو مناديل الحرير، / أو علب الورق المقوى، / أو أعقاب السجائر/ أو غير ذلك من بقايا ليالي الصيف. . . . (ص61، سطر180-185).
الأرض اليباب: النهر لا يحمل قناني فارغة، أوراق شطائر، / مناديل حرير، علب مقوى، أعقاب دخانن / أو شواهد أخرى من ليالي الصيف. . . . (ص44، سطر177-179).

This image of summer nights is portrayed by the poet in a vivid way. Through this **image**, we feel that there is nostalgia of past memories, of last summer, before the coming of this spring –modern world– that destroyed everything even memories. There is no big difference in the lexical choice of words in the two translations. The only difference is that الأرض اليباب followed the original form of the poem rather than أرض الضياع which chose not to do the same. So the translator added some lines, but the expressions and the meaning remain the same.

- **Example 11:** Burning burning burning burning (p38, line 308).

أرض الضياع: انها تحترق تحترق تحترق تحترق (ص68، سطر316).
الأرض اليباب: محترقاً محترقاً محترقاً محترقاً (ص51، سطر308).

Another connotation is a religious **allusion** to Buddha's fire sermon, in which he says that the world is burning of lust and hatred. The translation in this line is approximately the same. The Arabic readers of the two translations would have no idea about this connotation until they read the notes attached at the end of the poem. We can notice that the title of this is an allusion too taken from Buddhism.

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• **Example 12: Phlebas the Phonician, a fortnight dead,** (p39, line 312).

أرض الضياع: فليباس الفينيقي الذي مات منذ أسبوعين، (ص69، سطر320).

الأرض اليباب: (فليباس) الفينيقي، ميت منذ اسبوعين، (ص51، سطر312).

A new **image** in the fourth section of the poem is “Phelebas”, which represents the god of fertility in the Phoenician culture. But the Arabic readers have no idea about this image until they reach the notes. The death of Phelebas by water, which should be a source of life, gives the reader the image of sterility and barrenness. He entered the whirlpool to purify himself from his sins, but he was late that is why he died. In the last lines of this short poem, Eliot suggests to the readers to purify themselves before death comes. Both translated versions seem alike in terms of the linguistic choice of words.

• **Example 13: . . . thunder of spring** over distant mountains / **He who was living is now dead** (p40, line 327-328).

أرض الضياع: وقعقة الرعد في الربيع فوق الجبال النائية / هذا الذي كان حيا صار الآن ميتا (ص71، سطر335-336).

الأرض اليباب: رعد الربيع على الجبال القصية / الذي كان حيا هو الآن ميت (ص52، سطر327-328).

From the water that leads to death to the water of rebirth. The “thunder of spring” predicts that rain is coming, the rain of spring which represents rebirth and renewal. There is a difference between the two translated versions in this expression. This small difference makes a great effect and draws a vivid image with a full sound. In الأرض اليباب the writer chose a simple literal way by rendering it as "رعد الربيع", while the addition of the word "قعقة" by Dr Ragheb creates another depth which is audible. However, the next line, “He who was living is now dead”, makes a direct reference to the Fructification of Holy Christ which happened in the spring. Thus, line 327 is a **symbol** of rebirth and hope, and the next one is an **allusion** to Jesus Christ.

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- **Example 14:** Cracks and reforms and bursts in the violet air / **Falling towers** (p44, line373-374).

أرض الضياع: شقوق و ترميمات و تفجرات في الهواء البنفسجي / أبراج متهاوية (ص73، سطر178-179).
الأرض اليباب: تتصدع و تعمر و تنفجر في الهواء الشفقي / بروج متهاوية (ص54، سطر373-374).

Another image could be seen in the line number 374, "Falling towers". This **imagery** could be read from two perspectives. The first is that these towers represent ancient civilisations and the "Cracks and reforms and bursts" represent corruption and immorality. The second point of view is that towers represent churches and this image is about the loss of belief and spiritual values, because modern men did not believe in religion anymore. The translations have no remarkable dissimilarities in terms of word choice. But culturally, it is hard to understand the image from the first reading.

- **Example 15:** Only a cock stood on the rooftree / **Co co rico co co rico** (p46, line 392-393).

أرض الضياع: لم يعتل حافة السطح سوى الديك / لا يمكن للعظام اليابسة أن تؤذي أحدا. / كوكو ريكو كوكو ريكو (ص74، سطر396-398).

الأرض اليباب: ليس غير ديك انتصب على عارضة السقف / كو كو ريكو كو كو ريكو (ص55، سطر392-393).

Since the "cock" is a **symbol** of the dawn, the first two lines pictured an **image** of the dawn of the fresh sunlight and the end of the dark in the waste land, or in other words, the modern world. We notice in أرض الضياع that there is an extra verse, "لا يمكن للعظام اليابسة أن تؤذي أحدا." We do not know from where this comes, maybe from the manuscript of *The Waste Land*.

- **Example 16:** The jungle crouched, humped in silence. / **Then spoke the thunder** (p46, line399-400).

أرض الضياع: و ربضت الأدغال متكورة كسنام ابل في سكون. / عندئذ تكلم الرعد (ص74، سطر405-406).
الأرض اليباب: الغابة قرفصت، محدودبة في صمت. / ثم تكلم الرعد. (ص55، سطر399-400).

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Each one of these connotations is a **personification**. The first one is “The jungle crouched, humped in silence”. الأرض اليباب transform the expression word-by-word by saying "الغابة قرففت, محدودبة في صمت." While the other translation expresses this connotation by comparing the jungle, which was humped, to the bunch of a camel. This connotation gives a human action – “crouched” – to non-human – “the jungle”. The second **personification** is about the thunder. Usually, we say the thunder boomed not spoke, because speaking is a human action. This personification is employed for a purpose. Here, the poet wanted to give a piece of advice on the tongue of the thunder. About the translations, there is no difference to mention.

- **Example 17: Datta. Dayadham. Damyata. / Shantih shantih shantih** (p49, line 433-434).

أرض الضياع: امنح. ارحم. اكبح جماح نفسك. / سلام لا يدركه بشر سلام لا يدركه بشر. سلام (ص76، سطر441-442).

الأرض اليباب: أعطوا، تعاطفوا، سيطروا. / سلام سلام سلام (ص433-434).

Last but not least, the thunder speaks and gives three pieces of advice. These words are an **allusion** taken from an Indian mythology. The poet conveys through these five poems different images, situations, and scenes about the waste landers which represent the modern men. In the end, Eliot tried to give hope in a piece of advice of three words: give, sympathise, and control if you want to live in this waste land in peace. Dr Nbil Ragheb explains the third one in his translation by the control of the lusts. Also, he added some words in the last line, but they did not affect the general meaning. The Arabic culture deals rarely with myths, so it is impossible to know from where these words came without checking the notes.

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Conclusion:

After the study and the analysis of connotations and their translations in T.S. Eliot's *The Waste Land*, we can say that this type of meaning is hard to be understood from the first reading. It requires a deep analysis, and an intellectual mind to read between the lines. Also, there are things unrelated to the Arabic culture. The notes added by the original writer and translated by the two doctors helped in comprehending this work. Indeed, the type of translation affects meaning. We recognized the dissimilarities between the two translated versions, the word-for-word and the other one based on meaning. In our point of view, the meaning-based translation, the one of Dr Ragheb, conveyed connotations with more effectiveness and added other sensational elements. But the translation of Dr Lu'lu'a delivered the same original form with no additions. In terms of culture, both versions used the notes to simplify and clarify most of the cultural items. The rest depends on the analysis of the reader. In short, the two translations are faithful, one considering its content, and the other concerning its form.

General conclusion

Poetry is hard to be translated due its highly connotative language and restricted form. It is complicated for the translator to deliver the form and the content together faithfully. On the one hand, connotations are problematic in comprehension. On the other hand, poetry is one of the most challenging and debatable texts in terms of translation. This dissertation studied the former problems using *The Waste Land* as an axis.

When we studied the nature of connotations, we came out that they could be related to either linguistic or cultural aspects. This type of meaning is usually found in literature profusely. We came out, from the practical part, that connotations related to linguistic are almost translated faithfully. Whereas the cultural connotations are not translated according to their meaning, but the two translations are provided by a list of notes which facilitated their understanding.

Poetry translation created issues and debates among translators. We examined series of arguments and concluded that the factors leading to the untranslatability are generally summarized into linguistic or cultural issues. Therefore, if these issues are not found, poetry is translatable. During this research, we tried as much as possible to find solutions to these problems, like the one of Catford which is to use footnotes. Therefore, we provided our study with different lists concerning the strategies of poetry translation, like the seven of Lefevere and the other four by Holmes.

To practice the collected pieces of information and to clarify the problems and solutions, we chose T. S. Eliot's masterpiece, *The Waste Land* (1922), as a case study. This work was translated into Arabic more than once. We reached two of its translations and used them. In the practical framework, we detected two major problems in the translations. The first is assimilated in conveying meaning regardless the form like what happened in Dr

Ragheb's translation. And the second is about respecting the form and neglecting the content, the same as Dr Lu'lu'a's version. These problems could be fixed by employing the strategies set by Lefevere or Holmes.

In short, language and culture have a great influence on translation in general. Poetry translation, particularly, could not be completely faithful. Connotations can hold different meanings. Thus, their translation is sometimes far from the real meaning or it changes to fit the target reader.

During this research, we noticed the excessive use of different categories of allusions in *The Waste Land*. It is valuable to extract them and examine their significance in building the meaning of the whole poem. For further researches in the domain of connotations, we can suggest for researchers to analyse them in political speeches, for example, because politicians play a lot with words. Or one could collect some idiomatic expressions from the daily use and examine their real meaning. In the area of translation, researchers could develop several approaches to this discipline and apply them on different types of texts.

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Appendix

E.g.	<u>The Waste Land</u>	أرض الضياع	الأرض اليباب
01	With a shower of rain; we stopped in the colonnade , (p 10, line 09)	يوابل من أمطاره، فلزمننا وقفنا أسفل رواق الأعمدة (ص51، سطر 09)	برخة مطر؛ توقفنا بذات العمد (ص36، سطر 09)
02	A heap of broken images , where the sun beats , (p11, line 22)	كومة من الخيالات المشوشة، حيث ترسل الشمس ضرباتها، (ص52، سطر 22)	كومة من الخيالات المشوشة، حيث ترسل الشمس ضرباتها، (ص52، سطر 22)
03	There is shadow under this red rock , / (come in under the shadow of this red rock), (p11, line 25-26)	أما الظل فلا يمتد سوى أسفل هذه الصخرة الحمراء، / (فلتسرع الى ظل هذه الصخرة الحمراء)، (ص52، سطر 25-26)	غير الظل تحت هذه الصخرة الحمراء، / (تعال الى ظل هذه الصخرة الحمراء)، (ص37، سطر 25-26)
04	(Those are pearls that were his eyes. Look!) /Here is Belladonna, the Lady of Rocks , /The lady of situations. (p13, line48-50)	(تلك اللآلى كانت عينيه. أنظر!) / هنا ست الحسن و الجمال، سيدة الصخور، / سيدة المواقف. (ص53، سطر 48-50)	(لولوتين كانتا عيناه. انظر!) / هذه (بيلاذونا) سيدة الصخور / سيدة المواقف (ص38، سطر 48-50)
05	And here is the one-eyed merchant , and this card (p14, line 52)	وهنا التاجر الأعور، وهذه الورقة (ص53، سطر 52)	وهنا التاجر وحيد العين، وهذه الورقة، (ص38، سطر 52)
06	With a dead sound on the final stroke of nine . (p15, line 68)	و برنين مكتوم تعلن آخر دقائق الساعة التاسعة. (ص54، سطر 68)	بصوت قتيل على آخر الدقيقة التاسعة. (ص39، سطر 68)

07	<p>“You who were with me in the ships of Mylae!</p> <p>“That corpse you planted last year in your garden,</p> <p>“Has it begun to sprout? Will it bloom this year?</p> <p>“Or has sudden frost disturbed its bed? (p15-16, line70- 73)</p>	<p>«يا من كنت معي على ظهر السفينة في مايلاى!</p> <p>«ذلك الجثمان الذي غرسته في حديقتك العام الماضي،</p> <p>«هل بدأ ينبت؟ هل سيزهر هذا العام؟</p> <p>«أم أن الصقيع المفاجئ قلب حوضه رأساً على عقب؟ (ص54، سطر70-73)</p> <p>(73)</p>	<p>«يا من كنت معي على السفائن في مايلاى!</p> <p>«تلك الجثة التي زرعها السنة الماضية في حديقتك،</p> <p>«هل بدأت تورق؟ هل ستزهر هذه السنة؟</p> <p>«أم أن الصقيع المباغت قد أفض مضجعتها؟ (ص39، سطر70-73)</p> <p>(73)</p>
08	<p>“Jug Jug” to dirty ears. / And other withered stumps of time (p19, line 103-104)</p>	<p>«جاج جاج» لتصادف أذانا سدها العفن / و نفايات زمن جفت ذبولا (ص56، سطر115-116)</p>	<p>زق زق لأذان قذرة. / وغير ذلك من بقايا الزمن الذاوية (ص40، سطر103-104)</p>
09	<p>I think we are in rats alley /Where the dead men lost their bones. (p20, line115-116)</p>	<p>أظن أننا في زقاق للجرذان / حيث فقد الرجال الموتى عظامهم. (ص57، سطر115-116)</p>	<p>أفكر بأننا في زقاق الجرذان / حيث أضاع الموتى عظامهم. (ص41، سطر 115-116)</p>
10	<p>The river bears no empty bottles, sandwich papers, /Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights. . . . (p27, line177-179)</p>	<p>صفحة النهر لا تحمل زجاجات فارغة. / أو أغلفة الساندوتش، / أو مناديل الحرير، / أو علب الورق المقوى، / أو أعقاب السجائر/ أو غير ذلك من بقايا ليالي الصيف. . . . (ص61، سطر180-185)</p>	<p>النهر لا يحمل قناني فارغة، أوراق شطائر، / مناديل حرير، علب مقوى، أعقاب دخائن / أو شواهد أخرى من ليالي الصيف. . . (ص44، سطر177-179)</p>
11	<p>Burning burning burning burning (p38, line 308)</p>	<p>انها تحترق تحترق تحترق تحترق (ص68، سطر316)</p>	<p>محترقاً محترقاً محترقاً محترقاً (ص51، سطر308)</p>

12	Phlebas the Phonician, a fortnight dead, (p39, line 312)	فليباس الفينيقي الذي مات منذ أسبوعين، (ص69، سطر320)	(فليباس) الفينيقي، ميت منذ اسبوعين، (ص51، سطر312)
13	. . . thunder of spring over distant mountains / He who was living is now dead (p40, line 327-328)	و قعقة الرعد في الربيع فوق الجبال النائية / هذا الذي كان حيا صار الآن ميتا (ص71، سطر335)	رعد الربيع على الجبال القصية / الذي كان حيا هو الآن ميت (ص52، سطر327)
14	Cracks and reforms and bursts in the violet air / Falling towers (p44, line373-374)	شقوق و ترميمات و تفجرات في الهواء البنفسجي / أبراج متهاوية (ص73، سطر178-179)	تتصدع و تعمر و تنفجر في الهواء الشفقي / بروج متهاوية (ص54، سطر374-373)
15	Only a cock stood on the rooftree / Co co rico co co rico (p46, line 392-393)	لم يعتل حافة السطح سوى الديك / لا يمكن للعظام اليابسة أن تؤذي أحدا. / كوكو ريكو كوكو ريكو (ص74، سطر396-398)	ليس غير ديك انتصب على عارضة السقف / كو كو ريكو كو ريكو (ص55، سطر392-393)
16	The jungle crouched, humped in silence. / Then spoke the thunder (p46, line399-400)	و ربضت الأدغال متكورة كسنام ابل في سكون. / عندئذ تكلم الرعد (ص74، سطر405-406)	الغابة قرفصت، محدودبة في صمت. / ثم تكلم الرعد. (ص55، سطر 399-400)
17	Datta. Dayadham. Damyata. / Shantih shantih shantih (p49, line 433-434)	امنح. ارحم. اكبح جماح نفسك. / سلام لا يدركه بشر سلام لا يدركه بشر. سلام (ص76، سطر441-442).	أعطوا، تعاطفوا، سيطروا. / سلام سلام سلام (ص433-434)