Maintaining Aesthetic Aspects in Translation Literary Texts

المحافظة على الجماليات في ترجمة النصوص الأدبية

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Abstract :

This study aims at identifying the abilities of MA translation students at Yemeni Academy for Post- Graduated Studies to translate the different literary texts and maintain the aesthetic aspects. The main aim of the study was answering the question to what extent can MA translation students at Yemen Academy for Graduate Studies maintain the aesthetic aspects of the source text when translating from English into Arabic?

The researcher selects a purposive sample of MA students (males and females). The researcher designs a translation test that consists of group of English texts quoted from different resources and goes on through the process of validation done by specialists in the field and administers it to the students.

The results show the difficulties when translating literary texts and maintaining aesthetics aspects from the point of view of the MA students for different reasons.

At the end, the researcher provided some important recommendations: students should take account to literary texts as same as legal and commercial texts. Students should avoid literal strategies and know that their mother language has a lot of aesthetics. Students should practice translation and read more in their own language and that can help them to transfer the meaning in good way.

Key words: Aesthetics- Literary Translation- Maintain

المحافظة على الجماليات في ترجمة النصوص الأدبية

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الخلاصة :

هدفت الدراسة إلى معرفة مدى قدرة طلبة ماجستير الترجمة في الأكاديمية اليمنية على ترجمة النصوص الأدبية المختلفة مع المحافظة على جماليات النصوص المترجمة.

تم اختيار عينة من طلبة ماجستير تخصص الترجمة من كلا الجنسين بعد أن قام الباحث بتصميم اختبار مكون من مجموعة من النصوص الإنجليزية مقتبسة من مراجع مختلفة بعد تحكيمها من قبل مختصين وأعطاها للطلاب لترجمتها.

وأظهرت النتائج صعوبة المحافظة على الصور الجمالية من قبل طلبة الماجستير ويعود ذلك لأسباب مختلفة.

وخلص البحث لعدة توصيات أهمها: على الطلاب التركيز على الترجمة الأدبية مثل تركيزهم على الترجمة القانونية والتجارية، وتجنب الترجمات الحرفية قدر الإمكان ومعرفة أن لغتهم الأم تحوي الكثير من الصور الجمالية، وأيضاً عليهم ممارسة الترجمة أكثر والقراءة والاطلاع في لغتهم الأساسية حتى يتسنى لهم نقل المعنى بشكل أفضل.

الكلمات المفتاحية: جماليات- ترجمة أدبية – محافظة.

Introduction

Literary Translation plays an important role in increasing the connection and fail all the gaps among different cultures and nations. Literary translation helps these nations and cultures to be on one ground because the culture and literature are tools used to join the nations, but there is a point of view here that makes literary texts 'literary' is the fact that they are not direct, they always have hidden meanings beyond the lines. According to this, translating literary texts is not that easy task. In her book *Translation Studies*, Bassnett (2002) says that the translator who tries to know "(p.82). The rules of translation process are like the driver of a rolls who has no idea what makes the car moves. For Bassnett (2002)"what creates most problems for translators when working on literary texts is their failure to understand that a literary text is made up of a complex set of systems"(p.83). She claims that "most translators fail to consider the way in which every single sentence consists of a part of the total structure" (p.120).

2. Aesthetic Aspect Translation:

Maintaining aesthetic effect in literary translation represents a serious challenge to translators as well as students of translation. There are some challenges when someone tries to translate a stretch of information, which contains cultural, scientific, literary, or idiomatic expressions. The fundamental problem is not only in conveying the real meanings of the SL into the TL but also in maintaining the aesthetic aspects and creating similar effect to those in the original text. This does not happen unless translators consider a multiplicity of factors related to language, culture, environment, art, figures of speech, and different shades of meanings. According to As-Safi, (1994) "literary translation like making original text, not only by information which means by the lexical meaning is also by expressive or emotive. It performs a semantic and aesthetic binary function. In point of fact, information in literary texts is aesthetically framed, which distinguishes such texts from non-literary ones"(p.18). As-Safi also agreed with Adams (1973) who said: "for the original composition is the art of choosing the exactly right word or expression, and includes the option of changing and modification as deemed appropriate whereas the art of literary belletristic translation is the art of choosing among a set of possible compromises" (p.101).

Maintaining the aesthetic aspects during literary translation could be a challenge to MA students of translation, especially when translation occurs between languages that are linguistically and culturally different such as English and Arabic. These differences can be described in terms of figures of speech, structures, style and also the deep meaning. Each language has its own rules and features that need more focus while practicing translation. Therefore, it is not that easy to translate any literary text with maintaining aesthetic aspects to make the reader of the TL feels that the translated is written by its language. Therefore, the current study sheds light on the abilities of MA students at Yemen Academy for Graduate Studies to maintaining aesthetic aspects in literary translation when translating from English into Arabic.

3. The main Objective of the Study

The present study aims at investigating the ability of MA students at Yemen Academy for Graduate Studies to maintain the aesthetic aspects of literary tests when translating from English into Arabic. According to that the study tried to examine the students' abilities to maintain the aesthetic aspects of the literary texts translated from English into Arabic. This research aims to answer the following questions:

- To what extent can MA translation students at Yemen Academy for Graduate Studies maintain the aesthetic aspects of the source text when translating from English into Arabic?

4.Methodology

Investigating students' ability to maintain aesthetic aspects in literary texts translation can be better realized through a descriptive analytical method. This method helps in identifying the students' abilities to maintain aesthetics when they translate literary texts. In this respect, a test of English literary texts, which contains aesthetic expressions, has be given to MA students at Yemen Academy for Graduate Studies to be translated into Arabic. The data is collected and analyzed qualitatively. The researcher is provided a brief summary from the collected data based on the number of aesthetic aspects in the test. The researcher designed a translation test to collect data about the students' translation abilities to maintain the aesthetic aspects when translating literary texts from English into Arabic. The test is a kind of extract selected from some literary works translated by authorized translators. These texts have some sentences that are full of aesthetic images (poetic devices), like metaphor and simile. The test consists of ten sentences; each one has been taken from a different source in the field of literature or translation. These sentences were translated by some experts in the field of translation. The students are asked to translate only the bold part of sentence not the whole sentence. And two open questions were given to students to answer them.

4.1. **The participants of the Study**:

The participants of the study are the MA students of translation (male and female) at the Yemeni Academy for Graduated Studies during the academic year 2016/2017. The MA students have been chosen randomly (20 students) , the translation test has been distributed to them to translate the extract from English into Arabic, and they have taken their time to answer them.

4.2. Instrument of the Study:

The researcher designed a translation test to collect data about the students' translation abilities to maintain the aesthetic aspects when translating literary texts from English into Arabic. The test is a kind of extract selected from some literary works translated by authorized translators. These texts have some sentences that are full of aesthetic images (poetic devices), like metaphor and simile. The test consists of ten sentences; each one has been taken from a different source in the field of literature and translation. These sentences were translated by some experts in the

field of translation. The students are asked to translate only the bold part of sentence not the whole sentence. The test is prepared and introduced to a panel of experts who are requested to comment and suggest modifications needed for achieving the objectives of the study. The experts and professors responded and provided the researcher with valuable suggestions and recommendations.

5. Results and Discussion

The analysis of the obtained data from the participants' translations of the aesthetic images included some literary extracts has been proceeded in the three sections. Section one deals with translation of simile, section two discusses the translation of metaphor and section three presents the analysis of metaphor with omission and addition. The translations made by students are compared with those provided by the experts in literary translation such as Hasan Ghazala, Jabra Ibrahim Jabra, Moneer Balabki and others. This process helps choosing the students' abilities to maintaining the aesthetic images of the source texts in their translations and figuring out the nature of difficulties and challenges made by the students in this concern. Tables of frequencies and percentages of participants' translations; effective acceptable and/or inaccurate are provided for satisfactory access and presentation of collected data. In addition, samples of the students' translation will be given in the analysis for more sufficient illustration.

Table 2: Item, Frequency and percentage

Items No.	Effective Translation		Acceptable Translations		Inaccurate Translations		Total	
	Fig.	%	Fig.	%	Fig.	%	Fig.	%
One	3	15	2	10	15	75	**20**	**100**
Two	18	90	2	10	0	0	**20**	**100**
Three	10	50	2	10	8	40	**20**	**100**
Four	0	0	2	10	18	90	**20**	**100**
Five	6	30	10	50	4	20	**20**	**100**
Six	2	10	12	60	6	30	**20**	**100**
Total	**39**	**12**	**30**	**9**	**51**	**15.3**	**120**	**100**

The quantitative representations of the students' performance in their translation are presented in table (2) above. Each item is discussed separately to show the problems and obstacles encountered while translating aesthetic images in the

literary texts involved in this study. It is obvious that item number (1 and 4) whose scores are arranged in a descending order obtained the highest scores in giving inaccurate translation. Moreover, items number (5 and 6), whose score is arranged in a descending order, obtained the highest scores in giving acceptable translations. Items number (2 and 3), whose scores are arranged in a descending order, obtained the highest scores in giving effective translations.

5.1. Students' Translation of Simile

This section aims firstly at translating simile and then comparison is made between the translation of students and the translation of experts in the field of the translation. It also shows the degree to which students maintain aesthetics aspects in their translation into Arabic. All the examples used in this part of this study contain a specific simile.

Table 3: Students' Translation of Simile

Item	The Aesthetics aspect in the sentence	The pattern of the translation by the experts	Examples of Students' Translations
1	**like a plait of horsehair being unwound**	كضفيرة حصان تذروها الرياح	كضفيرة خيل تعبث بها الريح كضفيرة خيل متطايرة كضفيرة خيل منسدلة كضفيرة حصان منحلة كجديلة حصان مفكوكة
2	like **a fire in dry grass**	كالنار في الهشيم	مثل نار شبت على عشب جاف كالنار في الهشيم كما النار في الهشيم

Item 1: The funnel unravels, an enormous mass of black smoke **like a plait of horsehair being unwound.** (A Text book of Translation :2006).

As noticed from the table (2) above, the aesthetic image (simile) in this item is bolded. It is expected that students might find a difficulty in rendering this image from English into Arabic in case they do not implement a suitable translation

strategy. Looking at the same sentence, all the words are easy to find in the dictionary, so it is a matter of understanding the deep meaning of the sentences then the translator can make his own translation of these words. According to the results shown in table (2) above, there were only (15%) of participants who were able to produce an effective translation for this image. The percentage of the effective translation is therefore (15%). In contrast, the participants who produced acceptable translation for the item are two with a percentage value of (10%). This merely means that a high number of the participants used wrong strategies or techniques. That is why their translations are inaccurate. So, table (2) above shows that only (15%) of the participants provided an effective translation for the first statement *"like a plait of horsehair being unwound"*. In this statement, few students could maintain the aesthetic aspects (simile and equivalence) by choosing the suitable equivalence of the mentioned simile. The following translations are examples of the students' translations to this statement:

كضفيرة خيل تعبث بها الريح

Like a plaite of horse being trifled by the wound.

كضفيرة خيل متطايرة

Like **a plait** of horse being scattered.

The students here (Trans. a and b) understood the entire meaning of the item, then they tried to translate it by choosing the suitable equivalence and they did that successfully. On the other hand, (50 %) of the participants have provided an acceptable translation by understanding the deep meaning of the item and translated it literally and literal translation, is not always appropriate. In this item, literal translation brings a close but not exact equivalence. So, some students used the literal translation which is one of the weaknesses in their translation. The following translation is provided for more illustration:

كضفيرة خيل مفكوكة

Like a plait of horse being loosed

كضفيرة خيل منحلة

Like a plait of horse hang down.

the students translated this simile literally (literal translation as mentioned earlier is not always accurate). The participants always used the literal strategy while they translate to give appropriate meaning but they failed in choosing the accurate translation. On the other hand, (75 %) of the participants provided inaccurate

translations by using informal translation or distorting equivalences. The students try to translate by transferring the whole meaning. Perhaps the students are not familiar with such literary texts, so they failed in their translation. They might have misunderstood the whole context, so that the smoke, for example, is difficult not knotted. This shows that the students lack knowledge of literary texts as they have to understand any text before translating it. These are some samples of students' inaccurate translation below,

كضفيرة فرس معقودة

Like a plait of horse being knotted

كضفيرة حصان منجدلة

كضفيرة خيل منسدلة

Like a plait of horse being down

كجدلة من ذيل الخيل مسدلة

Like a braid of horse' tail being down

كخافية الغراب الأسحم

To sum up, many students failed to translate this item sufficiently. This might be attributed to the very sophisticated words they have been chosen. In this item, the word (unwound) scattered the simile, so what word the most suitable for the smoke. In this item, there is a simile having an aesthetic image, and the translators are supposed to choose the best equivalence in target language. The words (منسدل), (منجدلة) (being down) or (معقودة) (knotted) do not describe the smoke used as simile. The translator should understand the sentence, first and then try to choose the proper equivalence. The students used literal translation strategy, which is not suitable in translating such a text.

According to Ghazala (2006), this statement is translated as:

كضفيرة حصان تذروها الرياح

Item 2: Through the bloody September twilight, aftermath of sixty-two rainless days, it had gone like **a fire in dry grass**. (Dry September and Other Stories: 1987)

Sometimes in the daily life, people use some phrases they have acquired from practicing language. Maybe they get them from literature or any other sources. The above items indicate that the majority of the students translate this item correctly. Noticing that in translating this statement, Table (2) indicates that (90 %) of the participants have provided effective translations. This is considered to be the highest percentage in the whole test. For example:

كالنار ﰲ الهشيم

كما النار ﰲ الهشيم

Like the fire in straw.

Most of the participants translated this item maintaining its aesthetic aspect. They succeeded in translating the aesthetics image into the TL. This, in fact, could be attributed to the existence of the aesthetic equivalence in the participants' native language, and the participants are familiar with it through their practice of translation or in literature. Moreover, the item seems to be common for them in their daily life.

Unlikely, only (10%) of the participants gave a quite corresponding translations but it was not that precise equivalent in the TL. As this study focuses on the translation of aesthetic aspects, and the following literal translation, for example, does not reproduce the real aesthetics image into the TL:

مثل نار شبت على عشب جاف

like a fire in dry stalks

The model translation for this item was made by Jabra in his translation collections of English short stories (1987;199) as follows:

كالنار ﰲ الهشيم

5.2. Students' Translations of Metaphor

This section deals with the comparison of the translation of students' translation of the simile with experts' translation after analyzing the students' translations on the basis of aesthetics aspects. All the examples used in this part of this study contain a specific metaphor.

Table 4: Students' Translation of Metaphor

Item No.	The Aesthetics aspect in the sentence	The pattern of the translation by the experts	Examples of Students' Translations
3	**That punctual servant of all work, the sun, had just risen**	طلعت الشمس وهي الخادم المثابر في خدمة كل عمل	‒ وقد أشرقت الشمس لتوها كموظف حريص على تنفيذ كافة المهام الملقاة على عاتقة. ‒ والشمس كانت لتوها قد أشرقت كالموظف المنضبط في تأدية جميع مهامه. ‒ وأشرقت الشمس كعامل دقيق في كل مواعيد أعماله ‒ ذلك الخادم المنضبط في كل الأعمال كان يسابق الشمس في شروقها ‒ ذلك الخادم المتفاني في جميع الأعمال لقد أشرقت الشمس للتو
4	**The tomb breath Instead of fresh air, rose thick vapors of barbaric perfumes**	المقام يتنفس بدل الهواء أبخرة ثقيلة من عطور البرابرة	‒ أخذ يشم رائحة القبر بدلاً من أن يتنفس الهواء العليل ‒ وارتفعت أبخرة سميكة من الروائح النتنة ‒ وتتنفس القبر عبق العطور البربرية المعتقة بدلاً من الهواء النقي ‒ عوضاً عن الهواء الطلق، أبخرة كثيفة حاملة روائح العطور البربرية تملئ أركان الضريح

Item 3: "**That punctual servant of all work, the sun, had just risen,** and begun to strike a light on the morning of the thirteenth of May, one thousand eight hundred and twenty-seven, when Mr. Samuel burst like another sun from his slumbers, threw open his chamber window, and looked out upon the world beneath. Goswell Street was at his feet". (Pickwick Papers: 2009)

For the translation of a novel which is one type of literary texts, the students should carefully read the whole text to understand the deep meaning beyond the lines. The word "sun" in this item comes after the first part to give a short information of what the writer talks about in the first section of this sentence. Who is the punctual servant of all works, is it the sun? as it's so clear in this example. Then it has just risen. The student can change the words to be suitable in his own language in the way that he prefers. To translate this image into Arabic language without any reproduce to the original text. The majority of the students in the translation of this text could maintain the aesthetic image which is the metaphor; this is so clear from the percentage value obtained from the translation of such examples. It is obvious from table (2), that (50%) of the participants have provided an effective translation as follows:

وقد أشرقت الشمس لتوها كموظف حريص على تنفيذ كافة المهام الملقاة على عاتقه

والشمس كانت لتوها قد أشرقت كالموظف المنضبط في تأدية جميع مهامه

وأشرقت الشمس كعامل دقيق في كل مواعيد أعماله

From the translations above, it is noticed that the students were able to get the deep meaning and understood the sentence. Hence, they could translate the metaphor successfully as they realized that the sun is being personified in the sentence like a servant. There is no servant except the sun, some students understood that the servant is like the sun.

Meanwhile (10%) of the participants have provided an acceptable translation maintaining aesthetics a little bit:

تلك الشمس كالخادمة المخلصة أتت على المكان معلنة عند بدء يوم جديد

وهاهي الشمس الخادم المخلص في تأدية عمله اليومي قد بزغت

ذلك الخادم المتفاني في جميع الأعمال لقد أشرقت الشمس للتو

The students in the previous translations need to make some changes to make their translation more rhetorical for the Arabic reader. They perhaps have translated the previous item literarlly. Their translation suffers from certain weaknesses related to literally translation strategy.

However, (40%) of the participants have provided inaccurate translations, most probably because they have known the deep meaning of the sentence:

<div dir="rtl">

ذلك الخادم المنضبط في كل الأعمال كان يسابق الشمس في شروقها

بزغت الشمس وذلك العامل اليقظ لكل مهمة

لقد استيقظ الخادم المنضبط في عمله مع شروق الشمس

</div>

From the translations above, the students understood the sentence in a wrong way as if there is no servant in the sentence. This challenge might be attributed to the participants' lack of competence in the specific literary style of the TL. The students might have faced semantic challenges in translating the previous item, so they were not able to give the suitable equivalence for the same item.

This statement has been quoted from Pickwick Papers by Charles Dickens and translated by "Abass Hafath" (2013) as:

<div dir="rtl">

طلعت الشمس وهي الخادم المثابر في خدمة كل عمل

</div>

Item 4: **The tomb breath Instead of fresh air, rose thick vapors of barbaric perfumes**. There was the lamp hanging above, dust sticking to its glass and soot having turned the chain into a black line. (**English Texts in modern Arabic Literature for Study and Translation:1978).**

Table (2) shows that no one of the participants has provided the accurate translation for this statement, this statement is an Arabic and the participants have to retranslate it to its original source. It is quoted from Yahya Haqi story (The Lamb of Umm Hashim), and translated by Abdulqader Al-Qout.

However, only (10%) of the participants have provided an acceptable translation such as:

وتتنفس القبر عبق العطور البربرية المعتقة بدلاً من الهواء النقي

عوضاً عن الهواء الطلق، أبخرة كثيفة حاملة روائح العطور البربرية تملأ أركان الضريح

The word (tomb) here has a religious deep meaning which is (ضريح) (مقام). The tomb does not breath, but in this position the aesthetic (metaphor) convers that the place was filled with the barbaric perfumes instead of fresh air.

The table also shows that (90%) of the participants have provided inaccurate translations such as:

- أخذ يشم رائحة القبر بدلاً من أن يتنفس الهواء العليل وارتفعت أبخرة سميكة من الروائح النتنة

- رائحة الموت عوضا عن الهواء المنعش ورائحة الورد الكثيفة للعطور البربرية

- بدت نسمات الضريح جليه بدل عن عذوبة الهواء الطلق وكذلك سمك الوردة تبخر بروائح نتنة

تتنفس اللحد الهواء العليل عوضا عن بخار الورد الكثيف من الروائح الوحشية

- نسيم القبور بدلاً من الهواء العليل تجاوز الضباب الكثيف للعطور النفاذة الروائح

Using literal translation in translating some literary statements is sometimes a successful strategy to some extent because it renders the intended meaning of the statement but not its aesthetic aspect. The participants failed to translate the item because of they have the view that the tomb cannot breathe. They had to return to the context to elicit the deep meaning behind the lines before starting the translation.

According to the original text by Yahya Haqi (2002) The Lamb of Umm Hashim

المقام يتنفس بدل الهواء أبخرة ثقيلة من عطور البرابرة

5.3. Students' Translation of Metaphor with Omission and Addition

This section deals with the comparison of the translation of students' translation of the metaphor with omission and addition, with the experts' translation after analyzing the students' translations on the basis of aesthetics aspects.

Table 5: Students' Translation of Metaphor with Omission and Addition

Item No.	The Aesthetics Aspect in the Sentence	The Pattern of the Translation by the Experts	Students' Translations
5	**Only my deep sighs echo in the wood My idle couriers have forgotten my voice My Idle steeds no longer know my voice And only to my cries the woods resound**	وحدها آهاتي الدفينة يتردد صداها في الادغال قد نسيت رسلي الخمولة صوتي ما عادت أجيادي تعرف صوتي ولنداءاتي وحدها ترد الأدغال الصدى	- لم يتبق لي سوى صدى آهاتي العميقة تسري في الأدغال ولم يعد يتذكر رسلي الكسالى صوتي الجهبذ ، ولم يعد حتى جوادي الكسول يميز صوتي ولم يعد يتردد في الأدغال سوى صدى أناتي. - صدى آهاتي الحرى في الغابة، رسولي الخمول نسي صوتي وخيلي الكسول لم يميزه، بين أشجار الغابة لم يعد هناك صوت غير صدى آهاتي. -وحدها صدى تنهيداتي تردد في الغابة نسي أعز أصدقائي صوتي وفرسي العزيز لم يعد يعرف صوتي لا يوجد سوى الغابة تردد صدى صرخاتي
6	**With you and with myself. Vainly I strive, all summon to my eyes what I avoid, I seek myself and find myself no more**	معك ومع نفسي عبثاً أكابد كل شيء يدعو إلى ناظري ما أتجنبه أحاول ان أجد نفسي وما عدت أجد نفسي	- معك ومع نفسي أسعى جاهداً وكل شيء تتحاشاه عيني كان ماثلاً أمامها كنت أبحث عن نفسي فلم أجدها نهائياً - وبمعيتك أناضل عبثا وأستدعي قواي فيما أتحاشاه جاهداً لكنني أبحث عن نفسي دون جدوى - معك ومع نفسي عبثاً نأضلت وما أتجنبه مما تستدعيه عيناه بحثت عن نفسي ولم أعد أجدها - وبمعيتك أناضل عبثا وأستدعي قواي فيما أتحاشاه جاهداً لكنني أبحث عن نفسي دون جدوى -معك ومع نفسي عبثا نأضلت متجنباً ما تستدعيه عيناي بحثت عن نفسي ولم أعد أجدها

Item 4: During the whole of a dark and soundless day **near the end of the year, when the clouds were hanging low in the heavens, I had been passing on horseback through country with little life or beauty. Six Tales of Fear by Edger Allen Poe:1968)**

The table (2) above reveals that only (15%) of the participants have given a close translation to the original aesthetics image such as:

-عند نهاية اقتراب العام وعندما كانت الغيوم تتجمع في السماء كنت أنا أقطع طريق ريفي به قليل من الحياة والجمال.

- والسنة تطوي أيامها الأخيرة، وبينما كانت الغيوم تسير منخفضة في السماء، كنت قد مررت على صهوة جوادي.

- في ضيعةٍ تكاد تخلو من الحياة والجمال والعام قد أزف على الرحيل فالغيوم قد تجمعت في السماء وكأنها راغبه في النزول كنت قد امتطيت صهوة جوادي قاطعاً طريق الريف المهجور بلا جمال.

For the phrase (country with little life or beauty), some participants could, to some extent, maintain the intended aesthetics in their translations. However, no one used the suitable equivalence which is نائي or مهجور. Some of the participants omitted some words without any prejudice to the original text.

On the contrary, some participants added some words to the TL translation to make it more aesthetically by using words such as:

فالغيوم قد تجمعت في السماء وكأنها راغبه في النزول

While 11 (55%) of participants gave a little bit accurate translation such as:

والسنة تطوي آخر أيامها وبينما السحب معلقة على السماء كنت قد مررت على صهوة جوادي ببلدة تكاد تكون خالية.

مع اقتراب نهاية العام عندما كانت السحب متدلية من كبد السماء كنت عابراً البلاد على ظهر الجواد

ومع آخر أيام العام عندما كانت السحب معلقة في السماء كنت ماضياً الريف الخالي من الحياة والجمال على صهوة جوادي.

From the previous translations made by some participants, the words "متدلية" and "معلقة" are literal translations of the word "hanging". The participants were

supposed to use more comparable equivalences in Arabic language to reproduce the aesthetic image. It is always important to draw the attention of translation students to the importance of research and the skill of using their abilities to understand what is there behind the words (hidden meaning).

However, (30%) of the participants have provided inaccurate translations like:

مقربة من نهاية العام حيث الغيوم تفترش السماء أصبحت أقضي أيامي في الريف على ظهر الحصان دون أدنى للحياة والجمال.

بقرب نهاية العام عندما كانت الغيوم تتدلى في الجنان كنت أمر على متن حصان من بلدة ذات حظ قليل من الحياة والجمال.

وبقرب نهاية العام والسحب في السماء كنت أمر بجوادي بلا أي جمال أو حياة.

From the (h, i and j) translations provided by the participants, it is obvious that literal translation dominates their translation. For instance, the word "heavens" was literary translated into "الجنان", but it means 'sky' in the statement. Regarding the expression "أقضي أيامي", there is no such an expression that means to spend my days in the source text. There is a difference between 'spend' and 'pass'. And the Arabic expression "أمر بجوادي بلا أي جمال أو حياة" which means something different like 'the horse without beauty or life', or 'the speaker without life or beauty'. The retranslation of such a sentence makes a big difference between the original and translated texts. The participants faced a grammatical challenge in their mistranslation of some expressions.

According to the model which is taken from the story written by Edgar Allen Poe "The Fall of the House of Usher"., and translated by many translators, this translation quoted from the book of Dr. Rehab Akaway (2009) *The Masque of Red Death and other Stories*:

في يوم من أيام الخريف الكئيبة وأنا أمتطي صهوة جواد أجول عبر الريف النائي كانت السحب الداكنة المنخفضة متلبدة في السماء تضغط علي كياني وتنقضه.

From the previous translation "the end of the year" means fall season, even if the translators indicate December, a kind of image, an addition to create an aesthetic on the TL.

Item 6: **Only my deep sighs echo in the wood '.' My idle couriers have forgotten my voice My Idle steeds no longer know my voice And only to my cries the woods resound**.

Translation of poetry is the most difficult type of translation among all kinds of literary translations. To translate poetry, the translator needs to taste and grasp the deep meaning of the translated text. Translating poetry needs a specific talent of such a kind. And before translating any poetry text, the translator has to read much more poems in the TL so that he/she can be able to realize what the word poetry means. Most of times some translated poems seem to be better than they were in their original texts. English translator in the past two centuries, translated poetry literally that one of them said "*they keep the ashes   and neglect flame*". The translator has to understand at the beginning the emotions of the poet and the meaning, then he can try to imitate the style and the way of the poet, and then translate using his own way. He should also not avoid the aesthetic images of the original texts.

This was so clear in the previous stanza, where most of the students faced such difficulties while translating it, chosen from of the poems that translated by Gazala. Looking at table (2) it can be seen that only (30%) of the participants have provided an equivalent translation for the previous stanza:

- وصدى آهاتي العميقة فقط كانت تسري عبر الأدغال وهي الوحيدة التي رددت صدى أناتي وقد نسي رسولي الكسول صوتي وكذلك جوادي الكسول لم يعد يعرف صوتي.

- لم يتبقى لي سوى صدى آهاتي العميقة تسري في الأدغال ولم يعد يتذكر رسلي الكسالى صوتي الجهبذ، ولم يعد حتى جوادي الكسول يميز صوتي ولم يعد يتردد في الأدغال سوى صدى أناتي.

- صدى آهاتي الحرى في الغابة، رسولي الخمول نسي صوتي وخيلي الكسول لم يميزه، بين أشجار الغابة لم يعد هناك صوت غير صدى آهاتي.

As mentioned previously, the translation of poetry forms one of the biggest challenges to a student of translation. Translation students are supposed to know more about what the poet wants form his stanza or poem. In the previous translations, some participants could maintain the aesthetic image by choosing the comparable equivalent, and by using some other strategies like addition and omission to make the translation better. For example, the word (حرى) is better than (عميقة) which has a

literal meaning of (deep). The word (جهبذ) is a kind of addition to the text which created such aesthetics. On the other hand, there is some kind of omission the participants have to focus on like the word (Idle) which is repeated twice, so the participants should at least change it. One of the respondents did do when he translated one (كسول) and the other (خمول). The words "بين أشجار الغابة" are a kind of addition (between the trees of the wood).

On the other hand, (50%) of the participants, which is the highest ratio in this item, have provided acceptable translations:

وحده صدى تنهيداتي تردد في الغابة نسي أعز أصدقائي صوتي وفرسي العزيز لم يعد يعرف

- صوتي لا يوجد سوى الغابة تردد صدى صرخاتي

- لم يعد مرافقي ولا فرسي يميزا صوتي، لم يعد سوى صرخات آهاتي يتردد صداها في الغابة فقط آهاتي العميقة

كانت تجد صداها في الغابة فقد نسي مرافقي الكسالى صوتي ولم تعد خيولي الكسلة تميز صوتي ولم يبقى غير الغابة تردد صدى نداءاتي

The previous translations need a little adjustment to become more equivalent for the reader. There is a kind of addition like "أعز أصدقائي" which is an equivalence.

" ولم يبقى غير الغابة تردد صدى نداءاتي" and " فرسي العزيز "

Only (20%) of the participants were unsuccessful, and their translations were inaccurate and inconvenient translation due to the use a literal translation for some words as follows:

- فقط بتنهداتي العميقة وجداها على الوجدان حيث أن رفيقي الكسول لم يعد يتذكر ويميز صوتي وكذلك جوادي الأبله لم يعد يعرفني ولم يسمع صدى صوتي أحدا ولم يعد سوى ضجيج وصيحات يتردد صداها على امتداد الغابة.

- فقط صوت تنهيداتي لها صدى في الغابة ولم يعد ساعي البريد الكسول يعرف صوتي لقد نسيه تماماً وفقط صوت بكائي لا زال له صدى في الغابة فقط الغابات تردد على بكائي.

- لم يكن في الغابة سوى صدى تنهيداتي وكان سائسوا خيولي الكسالى قد نسوا صوتي أيضا ولم يكن هنالك من أحد يرد على صراخي سوى الغابة.

According to the translation model by Ghazala (2006), this was stanza translated as:

وحدها آهاتي الدفينة يتردد صداها في الأدغال

قد نسيت رسلي الخمولة صوتي

ما عادت أجيادي تعرف صوتي

ولنداءاتي وحدها ترد الأدغال الصدى

6. Conclusions

In the light of the findings of the current study, it shows that there are real problems in maintaining the aesthetics aspects in students' translations. After obtaining the analyzed data, it is obvious that not only MA students make errors or make mistranslation while they translate literary texts, but even professional translators. Maintaining aesthetic aspect is one of the difficulties that face translators while they translate literary text in general.

Lei (2016) says that the translator has to understand clearly the SL text which will be translated. and should focus on its meaning. He claims that mistakes in translation may be readily made if a translator has not read an entire text before understanding. He also mentioned that the translator has to know about writer's attention "Before we begin to translate, we have to know exactly not only about the meaning of each sentence and each word in a text but also about the writer's intention of it. So, at the early stage, we'd better consider a text not as details but as a whole, otherwise, we will possibly make terrible errors in translating". (p.2)

To measure the results of this question, the study investigated and extracted the general average of all the students. According to the table (3) below that reveals the results of the general average of the students about what extent the MA translation students' abilities to maintain the aesthetic aspects of the SL when translating from English into Arabic.

Table (6): General Average of Students Responses

Number of Participants	Effective Translation		Acceptable Translations		Inaccurate Translations	
	Figure	Average	Figure	Average	Figure	Average
20	**60**	**29 %**	**67**	**33%**	**77**	**38%**

What is noticed in the table above of students' percentage in translating aesthetic aspects is inaccurate translation with an average of (38%). These unfortunate results might be attributed is the unfamiliarity to the literary texts, the inability of finding the appropriate way, and the misunderstanding of the writer's intention. Otherwise, the lack of their own language to transfer the meaning and the soul of the texts. Also, most of the students use wrong techniques in every text. These wrong techniques include using literal translation or word-for-word translation. Moreover, the students have to read more both Arabic and English literature to increase their ability of translation literary texts.

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