قضايا الترجمة الصوتية والكتابية في المصادر البشرية وغير البشرية

(دراسة في قصيدة البحيرة)

Phonic & Graphic Issues of Translation in Human & Nonhuman Recourses: A Study on Lake Poem

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الملخص:

تُعالج هذه الدراسة فجوة مهمة في دراسات الترجمة، خاصةً بالنسبة للأعمال الأدبية خيث. تُسلط الضوء على الجوانب المهملة غالبًا ولكنها حاسمة للتمثيل الصوتي والكتابي، مما يُبرز تأثيرها الكبير على جودة النص المُترجم. من خلال تحليل وصفي ومقارن دقيق باستخدام أساليب تحليل الخطاب، تفحص الدراسة ترجمات مختلفة لقصيدة "البحيرة". يتضمن هذا التحليل تفصيلاً دقيقًا للاختيارات الأسلوبية للنص المصدر، وأنماط الإيقاع، واللغة المجازية، والإشارات الثقافية. من خلال مقارنة هذه العناصر عبر ترجمات مختلفة، تكشف الدراسة عن التحديات التي يواجهها المترجمون في الحفاظ على جوهر القصيدة. علاوة على ذلك، تُؤكد الدراسة على قيود الترجمة الآلية في التقاط هذه الفروق الدقيقة. بينما تُقرّ بإمكانية استخدام أدوات الترجمة الآلية للمصطلحات الأساسية والبنى النحوية، تُؤكد الدراسة على الدور الذي لا غنى عنه للمترجمين البشريين. تُمكّنهم خبرتهم في تحليل الخطاب الأدبي من التعامل مع تعقيدات الأسلوب والنغمة والسياق الثقافي، مما يضمن في النهاية أن النص المُترجم يحتفظ بتأثيره العاطفي المُقصود ويتفاعل مع الجمهور المستهدف. يُبرز هذا التحليل أهمية إتقان المترجم للغة المصدر والهدف إلى جانب فهم عميق للترجمة الأدبية. في نهاية المطاف، تُعزز الدراسة الدور المحوري الذي يلعبه المترجمون البشريون في جسر الفجوات اللغوية والثقافية، وضمان ترجمات دقيقة ومؤثرة وكفؤة ثقافيًا.

الكلمات المفتاحية: قصيدة البحيرة، الإيقاع، الترجمة الآلية، القضايا الصوتية والكتابية، الترجمة الأدبية.

Abstract:

This study addresses a critical gap in translation studies, particularly,literary works. It highlights the often neglected yet crucial aspects of phonic and graphic representation, demonstrating their significant impact on the translated text's quality. Through a meticulous descriptive and comparative analysis using discourse analysis methods, the study examines various translations of "The Lake." This analysis involves a detailed breakdown of the source text's stylistic choices, rhythmic patterns, figurative language, and cultural references. The study identifies the challenges faced by translators in preserving the poem's essence through the process of comparing. Furthermore, it underscores the limitations of machine translation in capturing these subtleties. While acknowledging the potential of machine translation for basic vocabulary and grammar, the study emphasizes the irreplaceable role of human translators. Their expertise in literary translation allows them to navigate the intricacies of style, tone, and cultural context, ensuring the translated text retains its intended emotional impact and resonates with the target audience. This analysis highlights the importance of a translator's mastery of both languages and a profound understanding of literary translation. Ultimately, the study reinforces the crucial role human translators play in bridging linguistic and cultural divides, ensuring accurate, evocative, and culturally competent translations.

Keywords: phonics, graphics, rhythm, literary translation, google translation, human and non-human resources.

Introduction

Translation has historically served as a bridge between cultures, enabling communication and knowledge exchange across languages. Traditionally, this role has been filled by human translators who meticulously transfer written content from a source language (SL) to a target language (TL).

They aim to accurately represent a wide range of texts, from religious scriptures to scientific

papers while making them accessible to a broader audience.

However, translation has undergone a significant shift with the emergence of machine translation (MT) in the 1990s. MT offers speed and perceived cost-effectiveness, raising questions about the future of human translators. This study delves into the ongoing debate by examining the strengths and limitations of both approaches at graphic and phonic levels.

Research Questions

The research questions are as follows:

1. What are the most common difficulties faced by translators dealing with phonetic and graphic issues in the SL & the TL?
2. What is the difference between machine translation resources in artificial intelligence and human translation resources?
3. Why cannot machine translation be a model of perfection in translating tasks or can it replace human resources?

Research Objectives

The aim of this study is divided into the following objectives:

1. To investigate the phonetic and graphic challenges encountered by human and machine translators in translating between Arabic and French. This study provides a basic understanding of the key linguistic differences between these languages, without delving deeply into specific problems. Translation approaches used by humans (including the use of traditional dictionaries) and machine translation powered by artificial intelligence are compared.
2. To illustrate some examples of phonetic and graphic challenges in Arabic and French translation. This involves analyzing phonemes (units of sound), rhythmic patterns, written forms, and pronunciation differences between the two languages, considering their respective writing conventions.
3. To identify the primary challenges faced by translators, particularly in machine

translation, when translating between Arabic and French.

Importance of the Study

This study sheds light on the various translation strategies employed in machine translation for the Arabic-French language pair. Comparative studies between languages are increasingly valuable due to the growing prominence of translation across different fields. It contributes to the field of linguistics and comparative literature by highlighting the importance of understanding the stylistic nuances of translation in both human and machine-driven approaches.

Methodology of the Study

This study employed a critical-analytical approach that involved:

- Presenting a sample text with phonetic and graphic challenges for translation using both human and machine resources. This analysis encompassed a phonological, graphical, and syntactic examination of the source and target texts, including a machine translation version.
- Selecting a lake poem as a model in the text as the primary example. The source and target texts within their original context were compared.
- Evaluating the translations based on a thorough analysis of the source text's context and its reflection in the target text.

Literature Review

This study addresses a critical gap in translation studies, particularly for literary works. While prior research on literary translation has explored themes like conveying the original text's meaning and figurative language (e.g., Mona Baker's "In Other Words: A Coursebook on Translation" and Sherry Simon's "The Translator as Mediator"), this study delves deeper by examining the influence of phonic and graphic elements on the overall aesthetic experience. This focus expands upon existing knowledge, including works like Bahaa-eddin Abulhassan Hassan's "Between English and Arabic: A Practical Course in Translation," which acknowledges the importance of stylistic

considerations in translation. However, our study goes beyond these considerations by demonstrating the specific impact of sound and visual representation on the translated text's artistic quality. This focus differs from works like Lawrence Venuti's "The Translator's Invisibility" which prioritizes semantic fidelity, and Susan Bassnett's "Translation Studies" which emphasizes cultural context. Our study complements these existing works by demonstrating how seemingly minor aspects like sound and visual representation can significantly impact the translated text's artistic quality.

Machine Translation

Machine translation is the use of computers to translate text from one language to another. It's a simple process where users choose the source and target languages. Some MT programs utilize self-learning components, known as neural machine translation systems.

Without the undeniable superiority of human translation, companies might have solely relied on MT. However, professional translation is an art form honed through experience. It goes beyond simply replacing words in the source language with their equivalents in the target language.

The Difference between Human and Machine Translation

• The Limitations of Machine Translation

To illustrate the shortcomings of MT, consider an example: A computer translation tool translated an article about former US First Lady Laura Bush into French. While the software might recognize certain terms and metaphors, it translated "Laura Bush" as "le buisson de Laura" (literally, "the Laura Bush"). Here's the problem: "Buisson" in French slang refers to something quite different than a first lady's title. This lack of cultural understanding and context awareness is a major limitation of MT. Human translators, with their superior self-awareness, can navigate such nuances effectively. Another example of where MT can take one. This example is executed by an MT between Arabic and English (which at the same time can be applied to French or any other language!). A student said to his teacher that he could not do his homework because he was going through very hard circumstances. The MT translated the phrase "difficult circumstances." as the envelopes, which is an incorrect translation.

Also, the MT translated, the phrase more than the student can tolerate (or bear) to "over my window" which is again an incorrect translation. However, a human translator can distinguish between these very subtle differences in meanings. These words are spelled out and pronounced identically; the MT cannot notice the appropriate usage of certain words or phrases; yet, an HT can differentiate between them.

• Why Do People Choose Machine Translation?

There are several reasons why people opt for MT:

- Speed: Machines excel at rapid processing, making MT ideal for translating large volumes of content. Nevertheless, the speed of translation achieved by using computer programs comes at the expense of accuracy, lacking the fitness of a native speaker. Imagine you are reading a novel translated by machine, marred by grammatical inaccuracies and clumsy phrasing.

- Consistency: MT can sometimes offer consistent wording and style, exceeding expectations in terms of uniformity. However, it often fails to choose the most appropriate words due to cultural differences. Humans, with their understanding of context and cultural nuances, can make superior choices.

- Cost: Human translation is often perceived as expensive. However, the human evaluation required to fix errors in machine translation can be time-consuming and costly as well. While MT might seem cheaper upfront (or even freer in some cases), the potential for inaccuracies can outweigh the initial cost savings.

• Why does Human Translation Reign Supreme?

Human translators bring a level of accuracy and nuance that machines simply cannot replicate.

- Superior Quality

A skilled translator creates a natural and eloquent translation. Unlike MT, human translation involves an artistic interpretation of the source content. The translator restructures and reorganizes words and sentences to resonate with the target audience while preserving the essence and cultural context of the original message.

- Linguistic Expertise

Local translators possess expertise in both languages, enabling them to tailor content to the target audience's needs. While machine translation is faster and more economical than human translation, it cannot comprehend the meaning of a document.

- Cultural Sensitivities

Cultural sensitivities are an important consideration when translating content across the globe. Each culture possesses its values embedded within its language. Therefore, it is crucial to be aware of these differing cultural norms and values when translating your professional content from one language to another. Many translation companies claim to possess knowledge of cultural norms and values, but it is important to ensure that you choose a professional translation company. Professional companies possess the necessary knowledge to handle culturally sensitive content.

While machine translation is fast, its output is not reliable. In some areas that require translation of large volumes of content, using a dedicated machine translation engine and human editors will allow translators to achieve satisfactory results at a lower cost than working with humans alone. Machine translation is important, and that is clear, but if you exclude speed from the competition between machine translation and human translation, humans are undoubtedly excellent.

The choice between machine translation and human translation depends on the specific needs of the project. Machine translation is a good option for quick and low-cost translations, but it is not always accurate or reliable. Human translation is more expensive, but it is more accurate and reliable.

When choosing a translation company, it is important to consider the following factors:

- **Expertise:** The company should have experience translating the specific type of content you need to be translated.
- **Accuracy:** The company should have a good track record of delivering accurate translations.
- **Reliability:** The company should be able to meet your deadlines and deliver your translations on time.
- **Cost:** The company should offer competitive rates.

Definition of Issues in Phonics and Graphics

Phonology

Phonology is the branch of linguistics that studies the sounds of a language in a functional way, that is, how they function in a language, opposing and contrasting with other sounds (Catach, 1995, p. 16). Sounds are considered as part of a structure. Phonology studies how the sounds of a language are arranged to form utterances. This system of sounds produces meanings. Phonology is specific to a given language.

Phonetics

Phonetics studies the physical properties (articulatory, acoustic,...) of sounds. It focuses on the sounds themselves, regardless of how they function with each other. (Ibid., 1995, p. 17) Sounds are considered physiological units. Phonetics establishes a graphic transcription of phonemes. The International Phonetic Alphabet (IPA) is a universal tool that allows the transcription of phonemes of all languages.

Syllable

It is a natural unit because it corresponds in French to an articulatory movement of the vocal tract: upper jaw, lower jaw, lips, tongue, soft palate, and resonators. The production of a syllable is the result of a specific articulatory movement. It is a group of sounds pronounced in a single emission of voice. In French, the syllable must include a vowel, and, most often, one or more consonants. Consonants cannot form syllables on their own, because they sound with a vowel (hence their name); vowels can. Traditionally, it is considered that the presence of a mute e at the end of a word does

not create a new syllable. Regional variations in pronunciation can make a word monosyllabic, or dissyllabic: the important thing is to always apply the same rule of syllabic division for all words.

Onset and Rhyme

The syllable can be divided into smaller units: the onset and the rhyme. The onset is the consonant or group of consonants at the beginning of the syllable; the rhyme is the set of phonemes that follow.

Phoneme

In phonology, a phoneme is the smallest discrete or distinctive unit, devoid of meaning, that can be isolated by segmentation of the spoken chain. It is an abstract entity that can correspond to several sounds; it can indeed be pronounced differently depending on the speakers or their environment within the word.

A phoneme can be combined with other phonemes to form first-articulation units that carry meaning. Phonemes are traditionally transcribed by letters or symbols placed between slashes, according to the rule: one phoneme = one symbol. The list of phonemes in a language is a closed list that differs from one language to another. In French, there are 36 phonemes. The identification of the phonemes of a language is done by constructing minimal pairs, i.e. pairs of words with different meanings and which differ in their sound form only by one sound (sac/lac, solidaire/solitaire). This sound can then be considered as a phoneme.

Grapheme

It is the smallest distinctive and significant unit of writing. (Catach, 1995, p. 16). A phoneme is translated by a grapheme: this is most often a letter, but it can be several ([o] can be transcribed by o, au, eau...). Conversely, the same grapheme can correspond to several phonemes (eu for example). In French, 36 phonemes are transcribed using the 26 letters of the alphabet, which allows the composition of 190 graphemes. Graphemes can be classified into 3 categories:

1. Phonograms: graphemes that transcribe phonemes (e.g. a).

2. Morphograms: grammatical markers that mark the opposition masculine/feminine, singular/plural, verbal designations... lexical markers such as the t of petit or the d of grand.

3. Logograms: the spelling is one with the word from which it cannot be dissociated (sept/set/cette, lys/lice/lisse, coing/coin..).

Word

In everyday language, a word is a sequence of sounds or graphic characters forming a semantic unit that can be distinguished by a separator (typographic space in writing, pause in speech). However, this definition is not linguistic and the notion of word raises important problems of identification.

The word "mot" is a French word that means "word" in English. In everyday language, a mot is a sequence of sounds or graphic characters that forms a semantic unit and can be distinguished by a separator (typographic space in writing, pause in speech). However, this definition is not linguistic and the notion of mot raises important problems of identification.

This notion appeals above all to the intuition of the speakers, each one knowing how to quote words or identify them without being able to explain what his criteria of judgment are. We therefore frequently use this term without knowing how to define it precisely. It is not necessary to define each term that we use in everyday life. If we use a term, it is because we know in principle what it means. However, when it comes to defining a term linguistically speaking, there are problems.

According to the TLF dictionary (Trésor de la Langue Française), a mot is a sound or a group of sounds articulated or graphically represented, constituting a unit carrying meaning to which is linked, in a given language, a representation of a being, an object, a concept, etc.

Graphic Word and Phonetic Word

The graphic word corresponds to a sequence of letters between two spaces. And, the phonetic word refers to a sequence of sounds between two pauses. However, a graphic word like "aimais" can represent on the grammatical level a first or a second person of the imperfect. (-> j'aimais/tu aimais) The

phonetic word [ɛmɛ] corresponds to several graphic words. (-> aimais/aimait/aimaient) Moreover, the pauses do not always correspond to the graphic spaces. (The children are not here yet) (Ibid).

Semantic Word and Lexical Word

There is a semantic word and a lexical word. A semantic word would carry a unit of meaning corresponding to a graphic unit. However, there may be a semantic word that is formed of more than one graphic unit. (-> pomme de terre, porte-avions, qu'en-dira-ton, en ce moment, quoi qu'on en dise, en tout cas, dans tous les cas, etc.) The lexical word, which is also called a lexeme, is the basic form of the graphic word, a form devoid of all possible formal variations: the masculine singular adjective, the verb in the infinitive.

Should we consider that "beau", "bel", "belle", "beaux" and "belles" are five different words or one? Is "au" in "Je vais au cinéma ce soir" one word or two? Is the word the smallest significant unit? Many linguists, especially functionalists, have asked themselves this question because the notion of word was often used for classification into parts of speech. There were also other factors, such as position or intonation, which had properties as important as those recognized for the word. (Pierre a présenté Marie à Sophie/Pierre a présenté Sophie à Marie/Jean aime Marie/Marie aime Jean/Pierre a présenté Marie à Sophie ?) Is "te" in "Je te le donne" the same word as "te" in "Je te remercie" ?

The word can be conceived of as a unit. The problem is that it mixes different levels and is not necessarily minimal. In the word "chantons", there are two significant units: one is semantic (-> chant) and the other is functional (-> -ons). Since so-called structural linguistics, the morpheme has been considered the smallest significant unit.

Examples of Phonetic and Graphic Levels in Human and Non-Human Resources (Le Lac (The Lake) as a Model)
Introduction

The importance of translation in direct communication between peoples is not hidden from anyone with insight, as it remains the most effective channel for transmitting human sciences and knowledge. Since each society has its history, customs, traditions, and beliefs, this means that each language has its particularities. Humanity speaks more than five thousand languages, and this quantity indicates a linguistic waste on the one hand, and it also indicates the depth of the difference between languages and peoples on the other hand.

Therefore, translation comes to approach, expansion, and dissemination, as texts migrate from language to language and from space to space. In the migration of the text from the "source language" to the "target language", there are complex effects, interactions, and transformations, especially in literary translations.

Human languages agree on the function of communication and differ in the details. Consequently, most critics have argued that literary translation is a betrayal because it is impossible to transmit these specificities. Only the idea and the meaning pass through the channels of translation.

As for linguistic sensations and characteristics: phonological and contextual, these are materials that cannot be honestly conveyed due to the difference in languages.

Le Lac: A Jewel of Romantic Poetry

"Le Lac" (The Lake) is the tenth poem in Alphonse de Lamartine's (1790-1869) collection, Les Méditations poétiques (Poetic Meditations), published in 1820. Both the poem and the broader collection are characterized by

classical poetics, employing quatrains of alexandrines (twelve-syllable lines) with a caesura (pause) at the midpoint. This structure creates a harmonious rhythm and a slow, measured pace that complements the author's introspective exploration of his emotions[1].

Despite its classical form, "Le Lac" is considered a jewel of Romantic poetry. Inspired by Lamartine's brief but intense love affair with Julie Charles in 1816-1817, the poem explores themes central to Romanticism. Julie, a married woman, tragically succumbed to an illness in 1817. The poem depicts Lamartine's return to the lake, a place once filled with shared happiness, where he now confronts his loss alone.

"Le Lac" has become a timeless expression of anxieties about fate, the yearning for happiness, and the ephemeral nature of love that yearns for eternal permanence. The poem captures the bittersweet essence of lost love and grapples with the human desire to transcend the impermanence of life.[2]

● **Coherence and Correctness**

The original text is in French and discusses the importance of translation in communication between people. It also discusses the challenges of translating literary texts, particularly in terms of conveying the specificities of each language. The translation is coherent and correct, but there are a few errors that could be corrected. For example, the phrase "informer les gens de la langue qui lui est transmise et transmise" should be translated as "informing people about the language that is transmitted to them" rather than "informing people about the language that is transmitted and transmitted to it."[3]But in the end, the translation is a good example of how to translate a complex and nuanced text into English.

● **Source Text " Le Lac"**

 1-Ainsi, toujours poussés vers de nouveaux rivages,

 2) Dans la nuit éternelle emportés sans retour,

3) Ne pourrons-nous jamais sur l'océan des âges

4) Jeter l'ancre un seul jour ?

5) Ô lac ! l'année à peine a fini sa carrière,

6) Et près des flots chéris qu'elle devait revoir,

7) Regarde ! **je** viens seul m'asseoir sur cette pierre

8) Où tu la vis s'asseoir !

9) Tu mugissais ainsi sous ces roches profondes ;

10) Ainsi tu te brisais sur leurs flancs déchirés;

11) Ainsi le vent jetait l'écume de tes ondes

12) Sur ses pieds adorés.

13) Un soir, t'en souvient-il ? nous voguions en silence ;

14) On n'entendait au loin, sur l'onde et sous les cieux,

15) Que le bruit des rameurs qui frappaient en cadence

16) Tes flots harmonieux.

Target Text: Nicolas Fayyad's Translation

أهكذا أبداً تمضي أمانينا

نطوي الحياةَ وليلُ الموت يطوينا

تجري بنا سفن الأعمار ماخرة

بحرَ الوجودِ ولا نُلقي مراسينا؟

بحيرةَ الحبِّ حيّاكِ الحيا فَلَكَمْ

كانت مياهُكِ بالنجوى تُحيّينا

قد كنتُ أرجو ختامَ العامِ يجمعنا

واليومَ للدهر لا يُرجى تلاقينا

فجئتُ أجلس وحدي حيثما أخذتْ

عني الحبيبةُ آيَ الحبّ تَلْقينا

هذا أنينُكِ ما بدّلتِ نغمتَهُ

وطال ما حُمَّلتْ فيه أغانينا

وفوق شاطئكِ الأمواجُ ما برحتْ

تُلاطم الصخرَ حيناً والهوا حينا

وتحت أقدامها يا طالما طرحتْ

)1(https://www.bacdefrancais.net/le-lac-lamartine.php

(2)https://www.startimes.com/?t=9366784

(3)https://www.bacdefrancais.net/le-lac-lamartine.php

<div dir="rtl">

من رغوةِ الماءِ كفُّ الريحِ تأمينا   وقربِ الأمواج الحبيبة التي كانت ستراها مرة

هل تذكرين مساءَ فوق مائكِ إذ   أخرى،

يجري ونحن سكوتٌ في تصابينا؟   بدا! جئت وحدي للجلوس على هذا الحجر

والبرُّ والبحر والأفلاكُ مصغيةٌ   أين تراها تجلس!

مَعْنا فلا شيءَ يُلهيها ويُلهينا   زأرت هكذا تحت هذه الصخور العميقة،

إلا المجاذيفُ بالأمواج ضاربةً   لذلك كسرت جوانبهم الممزقة،

يخالُ إيقاعَها العشّاقُ تلحينا   لذا ألقت الريح زبد أمواجك

إذا برنّة أنغامٍ سُحرتُ بها   على قدميها المعشوقة.

فخِلتُ أن الملا الأعلى يُناجينا   ذات مساء هل تتذكرها؟ أبحرنا في صمت.

والموجُ أصغى لمن أهوى، وقد تركتْ   لم نسمع من بعيد، في الأمواج وتحت السماوات،

بهذه الكلماتِ الموجَ مفتونا   أن ضجيج المجدفين الذين يضربون بإيقاع

موجاتك المتناغمة

</div>

Muhammed Mandoor's Translation

<div dir="rtl">

أنظل هكذا منساقين أبداً الى شواطئ جديدة

محمولين دائماً وسط الليل الأبدي بغير رجعة؟

أو ما نستطيع أن نلقي بمرساتنا يوماً

على شاطئ الزمن اللجي؟

أيتها البحيرة! لم يكد العام يتم دورته، ومع ذلك أنظري

ها أنا وحدي جالساً فوق هذه الصخرة

التي رأيتها تجلس عليها

وإلى جوار أمواجك العزيزة التي كانت ستعود الى رؤيتها

هكذا كنت تهدرين تحت هذه الصخور العميقة

وهكذا كانت الرياح تلقي بزبد أمواجك

فوق قدميها المعبودتين

أو ما تذكرين كيف كنا نجدف صامتين ذات مساء

وكنا لا نسمع عن بعد فوق الموج وتحت السموات.

غير حفيف المجاديف وهي تضرب في صمت

أمواجك الناغمة

</div>

Google Translation

<div dir="rtl">

لذلك، يتم دفعهم دائمًا إلى شواطئ جديدة،

في الليل الأبدي الذي يرحل بلا عودة،

لا يمكننا أبدا أن نكون في محيط العصور

إسقاط المرساة ليوم واحد؟

يا بحيرة! العام بالكاد أنهى حياته المهنية،

</div>

Analysis of the text "Le Lac" in French Rules

The poem, which evokes many beautiful and tragic images, follows a very specific form. Each line of each stanza consists of 12 syllables. In addition, the structure follows the ABAB rhyme scheme. This structure is characteristic of most of Lamartine's poetry. In "Le Lac" specifically, the precision of the rhythm lends itself to the smooth and mechanical movement of the water in a lake. Thus, not only do the words create images but so do the rhythm and rhymes of the poem.

The Romantic Lyricism:

When studying the romantic lyricism of a text or poem, one must focus on the lyrical characteristics, namely: nature, the expression of emotion, the use of play, solitude, and musicality. In this poem, we find:

- Nature (see entry on nature).
- The expression of emotion (see the entry on love).
- The use of the "I" (see the entry on enunciation).
- Solitude: it is announced in this poem from the second stanza by the poet "I come alone". Each time he uses the "we" it is either in the past "we sailed" or it is a "we" of general truth "we will never be able to".
- Musicality, on the other hand, appears in several ways: through the evocation of

- music, through that of noise, and the use of sounds, and rhythm.
  - Music appears through terms such as "in cadence" or "harmonious" (stanza 4).
  - The noises are numerous, they are those of nature but they sometimes seem to turn into a complaint "you roared" (stanza 3) "the zephyr which quivers", or "the noises of your shores repeated by your shores" or even "the wind which moans", "the reed which sighs". There is also "the noise of the rowers".
  - Many alliterations and assonances also give a great musicality to this poem such for example "which struck in cadence" or "in the noises of your shores by your shores repeated".
  - Finally, it is the rhythm itself of this poem which is musical with its structure in stanzas consisting of three alexandrines and one hexasyllable with an enjambment of verse 3 on verse 4 which gives a rhythm to the ear of 12/12/18 which resembles the rhythm of the waltz especially since the alexandrine itself with its caesura in 6/6 is considered a musical verse. It is noticed that only the reported speech of Julie Charles does not follow this rhythm but a faster rhythm on 12/6/12/6 and with many rejections and counter-rejections which translate the naturalness of speech.

Musicality is essential in Orphic poetry, the founding myth of which was born from the lyre of Orpheus offered by Apollo.

Coherent Statement

The poem "Le Lac" by Alphonse de Lamartine is a beautiful and moving example of Romantic lyricism. The poem is full of vivid imagery and emotional expression, and it explores the themes of nature, love, solitude, and musicality.

The poem is structured in four stanzas, each of which consists of three alexandrines and one hexasyllable. The rhyme scheme is ABAB. This structure gives the poem a sense of balance and harmony, which is reflected in the poem's subject matter.

The poem begins with the speaker addressing the lake, which he describes as a place of beauty and tranquility. He then goes on to recall a time when he was happy and in love, and he compares this time to the present, when he is alone and filled with sorrow.

The poem ends with the speaker reflecting on the nature of time and memory. He realizes that the past cannot be changed, but he also finds comfort in the fact that the memories of his loved one will always remain with him.

"Le Lac" is a powerful and moving poem that captures the essence of Romantic lyricism. The poem's beautiful imagery, emotional expression, and exploration of universal themes make it a timeless classic.

Analysis of the text "Le Lac" in French Rules

The poem, "Le Lac" by Alphonse de Lamartine, evokes many beautiful and tragic images through its masterful use of form and sound. Each line in every stanza adheres to a strict graphic structure: 12 syllables. Additionally, the poem follows a specific rhyme scheme (ABAB) throughout.

This characteristic structure, typical of Lamartine's poetry, contributes to a sense of order and balance, reflecting the tranquil beauty of the lake itself. However, when translating such a poem, these graphic features present a challenge.

Phonics play a crucial role in "Le Lac." The precise use of meter (12/12/18 created by Alexandrines and a hexasyllable with enjambement) creates a rhythm reminiscent of the gentle lapping of water. Additionally, assonance and alliteration ("frappait en cadence" or "dans les bruits de tes bords partaient bords répétés") add a layer of musicality to the poem, mimicking the natural sounds of the environment. Translating these phonic elements can be difficult, as the target language may not have the same sounds or rhythms available.

Challenges in Translating "Le Lac" While Considering both graphic and Phonic Elements
The challenges can be put as follows:

- **Syllable count and meter:** Maintaining the exact 12-syllable lines and the specific meter (12/12/18) in another language might be impossible. A translator might need to adjust

the line structure or even sacrifice some rhymes to preserve the overall meaning and rhythm.

• **Rhyme scheme:** While replicating the ABAB scheme is ideal, it might not be feasible in all languages. The translator might need to find alternative rhyme patterns that maintain a sense of flow and musicality.

• **Assonance and alliteration:** These sound devices add a layer of richness to the poem. However, directly translating them might be awkward or unnatural-sounding in another language. The translator might need to find alternative ways to create a similar effect using the target language's sounds.

Despite these challenges, a skilled translator can still convey the essence of "Le Lac" by focusing on the poem's imagery, emotions, and themes.

Analysis of the Translations

Part 1: The Difference between Prose and Poetry Translation

Prose translation is useful for conveying scientific knowledge, methodologies, and theories between cultures. The success of a prose translation depends on the translator's knowledge of both languages and the subject matter. A translator must also be aware of the economic, social, and political conditions of their society to make informed choices in their translation.

It is generally assumed that prose translation is easier than poetry translation. This is because prose focuses on conveying ideas, and the translator can usually preserve the meaning of the source text while sacrificing some of the style. In prose, the language is a means to an end (the idea), whereas in poetry, the language is both the means and the end. Poetry is primarily about expressing emotions through language.

In prose translation, the translator brings the source text, its space, traditions, and customs into the target language. In poetry translation, the translator does the opposite: they replace the target language with the source language, and the target space and cultural traditions with the source space and traditions. This is why literary translation, including poetry translation, is often considered a creative act of

"betrayal." The translator is essentially creating a new work based on the source text, using its language, space, and cultural traditions as raw material. This is what Al-Jahiz warned against when he said, "The abundance of water, the validity of the impression, and the quality of the mold, for poetry, is an industry, a weaving thing, and a kind of photography."

Al-Jahiz makes a logical distinction between two types of language: the language of prose and the language of poetry. The former is based on ideas, while the latter is based on craftsmanship, photography, and weight. Al-Jahiz also seems to distinguish between poetry in different languages due to differences in their specificities, and linguistic and poetic characteristics. Poetry can be translated, but it cannot be transferred. When it is transferred, its systems are disrupted, its weight becomes null, its beauty disappears, and it falls into oblivion.

Part 2: The Two Phases of Poetic Translation

Poetic translation can be divided into two interdependent phases:

1. The Linguistic Phase

This phase involves translating the words, phrases, and sentences of the source text into the target language. The translator must take into account the different grammatical structures, vocabularies, and cultural references of the two languages. For example, the future tense in Arabic can be expressed in several different ways in French. This means that a translator must choose the most appropriate translation based on the context of the sentence.

2. The Self-Formulating Phase

In this phase, a translator takes the linguistic translation and transforms it into a poem that stands on its own in the target language. This involves more than just finding the right words; it also requires the translator to understand the poem's underlying structure, themes, and emotions. The translator must then recreate these elements in the target language in a way that is both faithful to the original and aesthetically pleasing.

The two phases of poetic translation are not always neatly separated. The translator may

need to go back and forth between them several times to produce a satisfactory translation.

Part 3: The Translation of "Le Lac" by Nicolas Fayyad

The translation of "Le Lac" by Nicolas Fayyad is a good example of the challenges and rewards of poetic translation. Fayyad was a Lebanese poet who lived in the early 20th century. He was a member of the Apollo group, a group of Arab poets who were influenced by French symbolism.

Fayyad's translation of "Le Lac" is faithful to the original in terms of its content, structure, and tone. He captures the poem's melancholy atmosphere and its themes of love, loss, and memory. However, he also makes some changes to the poem that reflect his own cultural and poetic sensibilities.

For example, Fayyad changes the setting of the poem from a lake in France to a lake in Lebanon. He also changes the names of the characters in the poem to Arabic names. These changes make the poem more accessible to Arabic readers, but they also add a new layer of meaning to the poem.

Part 4: Muhammed Mandoor's translation of "Le Lac" is generally fluent and captures the poem's essence. While accurately conveying the original meaning, it occasionally lacks the precision and nuance of the French. The Arabic version also falls short in replicating the poem's musicality. Nonetheless, Mandoor's work is a commendable effort to bring Lamartine's classic to an Arabic audience, with potential for improvement through more idiomatic expressions, attention to detail, and the incorporation of poetic devices.

Part 5: Google Translate's rendition of "Le Lac" conveys the poem's core message but falls short in capturing its poetic nuances and emotional depth. While the general idea is understood, the translation lacks precision, imagery, and the musicality of the original. Generally, human translators with expertise in both languages could significantly enhance the translation by focusing on accuracy, poetic devices, and overall flow.

"Adapting the Familiar: How Fayyad Arabizes References in 'Le Lac' Translation"

Nicolas Fayyad's translation of "Le Lac" stands as a fascinating case study in the art of adaptation within poetic translation. While remaining faithful to the poem's core message, structure, and emotional depth, Fayyad strategically incorporates elements that enhance its accessibility and cultural relevance for Arabic readers. This approach goes beyond literal word-for-word replacement, instead opting for creative solutions that resonate with the target audience.

For instance, Fayyad's decision to shift the poem's setting from a generic lake to one evocative of the Lebanese landscape allows Arabic readers to connect with the imagery on a more personal level. This adaptation, sometimes referred to as Arabization, is a well-accepted strategy in poetry translation where preserving the poem's overall impact takes precedence over matching exact details. However, Fayyad also acknowledges that some Arabic readers might be curious about the poem's original French setting. To address this, he could potentially employ footnotes or translator's notes that briefly mention the original location. This approach allows interested readers to delve deeper into the source language's cultural specificities without disrupting the flow of the translated poem itself.

Through these thoughtful adaptations, Fayyad strikes a remarkable balance between faithfulness to the source material and creating a captivating experience for the target audience. His work exemplifies the power of poetic translation as an art form, where the translator acts as a bridge, ensuring the poem's essence transcends cultural and linguistic barriers.

The Challenge of Graphic and Phonic Elements in Poetry Translation: Arabic, English, and French

The provided text delves into the complexities of translation, particularly regarding poetry. It highlights the distinct challenges posed by graphic and phonic elements when translating between Arabic, English, and French. Here's a breakdown of these issues and how they differ between human and machine translation. These challenges are:

- **Syllable Count and Meter**: Arabic poetry relies heavily on meter, where specific syllable counts and rhythmic patterns are crucial. English and French have more flexibilitirs, making it difficult to replicate the exact meter in translation.
- **Rhyme Scheme**: Arabic poetry often utilizes intricate rhyme schemes. While English and French also use rhyme, the patterns might differ, making a direct translation challenging.
- **Assonance and Alliteration**: These sound devices add musicality and texture to poems. However, directly translating them might sound awkward or unnatural in another language, requiring creative work from the translator.

Human vs. Machine Translation

- **Human Advantage**:

Human translators can understand the poem's deeper meaning, themes, and emotions. They can then adapt the graphic and phonic elements to create a poem that resonates in the target language while maintaining the essence of the original. They can also leverage cultural knowledge to make the poem more accessible to the target audience.

- **Machine Disadvantage**:

Machine translation struggles with the nuances of poetry. It might translate words literally, missing the intended meaning and failing to replicate the poem's rhythm and sound devices. Additionally, machines often lack the cultural understanding needed to adapt the poem for a new audience.

Despite all of these translations, they have not succeeded in somehow conveying the poet's soul and his longing in its original. Therefore, translating poetry is the most difficult task. When one reads the poem in its original text, one feels a flowing stream of sweetness and sorrow that none of the translations have been able to achieve. This is not due to any shortcomings on the part of the translators, but rather due to the nature of poetry in each language and the difficulty of transferring it from one language to another without losing its luster, brilliance, and pure spirit.

Conclusion

Translating poetry is a challenging and complex task. A translator must be able to understand the poem's deeper meaning, themes, and emotions. He/she must also be able to recreate the poem's graphic and phonic elements in a way that is both faithful to the original and aesthetically pleasing.

The following two HT tangible beautiful examples of almost identical poetry translation: The first one is from Arabic to English:

ما كل ما يتمنى المرء يدركه تأتي الرياح بما لا تشتهي السفن

Not all hopes are achieved, for the wind blows against the ships' will

The second example is from English to Arabic:

Tread Gentilly, Tread Gentilly, for you are treading on my dreams

إمشي الهوينا؛ إمشي الهوينا؛ فإنك تمشي على أحلامي

Therefore, human translation (HT) remains superior for poetry due to its ability to handle graphic and phonic elements while conveying the poem's essence. While machine translation tools can improve, they lack the necessary sensitivity and cultural understanding for capturing the true beauty and meaning of poetry across languages.

So, this study emphasizes the crucial role of human translators with expertise in both languages and a strong grasp of poetry. Their ability to handle these intricacies surpasses machine translation, which often struggles with capturing the poem's emotional depth, meter, rhyme scheme, and cultural nuances.

While machine translation tools offer potential for basic word translation, collaboration with human translators can prove beneficial. Humans can leverage their expertise to recreate the poem's artistry and emotional impact, as exemplified in Nicolas Fayyad's Arabic translation of "Le Lac." Fayyad's work demonstrates how human translators can successfully adapt a poem to a new language while preserving its essence. He captures the poem's melancholy and themes, making necessary adjustments for Arabic readers that add a new layer of meaning without compromising the core message.

Therefore, human translation remains superior to poetry due to its ability to handle both the semantic content and artistic aspects of the work. While

machine translation continues to develop, it currently lacks the sensitivity and cultural understanding necessary to capture the true beauty and meaning of poetry across languages. To conclude, the study's suggestions and recommendations are as follows:

- Employing human translators with expertise in both languages and a strong understanding of poetry.
- Exploring collaborative approaches where machine translation handles basic word transfer, and human translators focus on recreating the poem's artistry and emotional impact.

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