

INDIRECT POETRY TRANSLATION: ISSUES OF FIDELITY AND ADAPTATION

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ABSTRACT: Fidelity has always been a source of controversy for translators. This increases when dealing with indirect poetry translation, particularly between languages belonging to distant cultural communities. Style, aesthetic features, culture-bound words and figurative expressions may be lost when translated from a translated poem, which affects the goal of the original poet. The present paper uses a Translation Quality Assessment model to study a particular instance of indirect poetry translation and the issue of fidelity to the original. It assumes that indirect translation of poetry is feasible and that the question of fidelity depends on both the translator's competence and the quality of the mediating poem. Based on a comparative study of a translation of Goethe's poem '*Ein Gleichnis*' ('A Parable') from French into Arabic, the paper shows that indirect poetry translation is possible even between distant languages.

KEYWORDS: Poetry; Indirect Translation; Fidelity; Adaptation; Literature; Translation Quality Assessment

1. Introduction

Translation theorists have often discussed the difference between the original text and its translation in their assessment of indirect translation. Purists defend the position that original texts lose their meanings when they are translated through a mediating text. They believe that the original presupposed meaning and goal of the author are doomed to betrayal when the languages of the source and target texts are distant from each other (Arberry, 1957; Wills, 1982; Sapir, 2000). Metaphysicists from Plato to Leibniz and Hegel, on the other hand, argue that translations from the second and third degrees are possible since they rely on meaning which precedes language itself. They even think that texts flourish through these indirect translations and receive new interpretations that keep them alive in different cultures (Benabdelali, 2014, p. 29). Based on these two positions, the present research examines the challenges of indirect poetry translation, focusing on issues of fidelity and adaptation. This paper attempts to contribute to an area of research that is marked by a shortage of literature, namely the indirect translation of poetry. It aims to respond to the following research questions: To what extent is indirect poetry translation possible? What are the main problems facing translators in translating through a mediating poem? Can an indirect translation of a poem be close to both the mediating poem and the original one? To answer these questions, the study utilizes translation quality assessment adapted from Ma & Wang's (2020) use of systemic functional linguistics model. This model focuses on linguistic alterations at three main levels: (1) the phonetic level, (2) the morpho-syntactic level, and (3) the semantic-pragmatic level. The importance of this linguistic model is that it allows a descriptive study of both form and meaning of poetry translation.

The present paper starts with an overview of the conceptual framework; then, it discusses indirect translation and the reasons for its use. It also gives an insight into the role of fidelity in sharpening the debate about indirect translation. Last, the paper explores indirect poetry translation based on an assessment study of the rate of shift occurring in

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phonological, syntactic, semantic and pragmatic aspects in the translation of Goethe's poem from French into Arabic.

2. Conceptual framework

A review of the literature has shown that early practices of indirect translation date back to ancient Romans "when the Hebrew Bible was translated indirectly by means of mediating languages (i.e. Greek, Latin, etc.) into Latin, English, and German" (Xie, 2009 cited in Su, 2017, p. 34). Nevertheless, writings and research on the topic are still very sketchy. Many scholars mention indirect translation only in passing while discussing translation problems. The negative connotations marking its practice led translators to perceive it as "some kind of disease to be shunned" (Toury, 1995, p. 19).

The complexity of the process of indirect translation and the lack of consensus among translators on the metalanguage used to define it make it subject to a fluctuating terminology (Rosa et al., 2017, p. 114). Kittel and Armin (1991), Toury (1995), Bellos (2016) and Ringmar (2007) use the term 'indirect translation'; Dollerup (2002) and St Andre (2009) use 'relay translation'; Gambier (1994) uses 'second-hand translation'; while Berman (1990), Bauer (1999) and Shuttleworth & Cowie (1997) use 'retranslation' to refer to both indirect translation through a mediating text and the act of retranslating a text many times by different translators into the same language. This inconsistency in terminology provides a clear insight into the controversial nature of indirect translation. The following paper assumes that indirect translation refers to any sort of translation practice that relies on a mediating text, whose language is different from both the original and the target texts (i.e. a translation based on a translated text).

3. Reasons for indirect translation

The use of indirect translation has been justified by scholars (Gambier, 1994; Bellos, 2016; Ringmar, 2007; Washbourne, 2013; Su, 2017; Pięta et al., 2022) for a number of reasons. Firstly, a lack of competence in the source language text sometimes forces translators to rely on mediating translations to grasp the meaning of the original writer. This situation was common in the nineteenth century in China when translators relied on the language of its neighboring country, Japan, as a medium to translate Western culture, literature, science, law and technology, particularly after a long time of Chinese economic and cultural closure (Pięta et al., 2022, p. 10). Translators in this case favour the mediating language as their source to save time and effort, and to avoid mistakes. Ringmar (2007, p. 7), in this regard, points out that relying on a mediating language is "more convenient and less risky than to try a less experienced translator for the source language."

Scarcity of the source texts can also be a reason for indirect translation (Ringmar, 2007, p. 6). Translators resort to mediating languages when a text no longer exists in its original language. This was the case with the famous collection of stories of *The Arabian Nights*, which was translated from Arabic, French and English into many languages due to the lack of any stable source manuscript.

Another reason for indirect translation is the intention of translators to circumvent difficulties existing in the source text (Pięta et al., 2022, p. 10). Arab translators, for instance, relied on French and English to translate Greek philosophy during the Arab renaissance (Bouaraouri, 2024). Additionally, the complexity of Freud's and Nietzsche's books in German required a significant number of Arab translators to read them in French and then translate them into Arabic. Most Arab readers, therefore, know only the French

Freud. What is odd is that some German readers also resort to French translations to understand some of the more difficult ideas of their own philosophers (see Benabdelali, 2014). The mediating translator here plays a crucial role in adapting and simplifying the language of the original text, enabling other translators to easily communicate the main goal of its author to their target readers.

Indirect translation is also justified by the prestige of the mediating text. Ringmar (2007, pp. 3-4) argues that although German culture in the eighteenth century used English literature to liberate itself from “the French yoke” in the initial phase, such works had to be “diluted via French mediation in order to be acceptable to German audiences.” Similarly, Washbourne (2013) notes that ‘the high prestige of the pivot language often underlies the decision to use it as a new source,’ as when German mediating texts were used for translation into Hebrew during the Hebrew Enlightenment (1750-1850 [Toury 2002]) despite the ability of translators to translate directly from original languages. This, of course, “highlights the power relations between cultures/languages in so far that the mediating language is, as a rule, the dominant language whereas the target language is in the position of the dominated” (Ringmar, 2007, p. 1). North African translators, for instance, favour French as a mediating language due to the historical prestigious status it enjoys in their countries.

Additionally, the relative distance between languages can also be a reason for conducting indirect translation. European translators have traditionally preferred to render Chinese texts via European languages (Washbourne, 2013), as it is generally easier and more practical. Sometimes, even the high cost of the translation of texts from distant languages leads translators to rely on close mediating languages instead.

Last but not least, Washbourne (2013) mentions copyrights and authorial control as reasons for conducting indirect translation. This occurs when translators fail to find tangible copyrights of a particular work or information about its author. An example of this case is the absence of international copyrights of the Albanian source text of Ismail Kadare, which led translators to rely on a mediating text to guarantee the survival of the work and its authorial control (Bellos, 2011b cited in Washbourne, 2013, p. 612).

Yet, the choice of indirect translation still raises many issues of practicality and fidelity to both the original author and the target readers, particularly when the languages at stake belong to different language families or have no common cultural backgrounds.

4. Fidelity versus freedom

The term ‘fidelity’ is often perceived in its positive sense as any sort of similarity between the text and its translation. However, fidelity in indirect translation is still controversial due to the complexity of transferring meaning from one language to another. Some theorists, such as Bayar (2007), believe that fidelity is hard to achieve in rewriting texts from the same language, let alone a translation of another language. But fidelity to what?

This question is frequently raised in translation studies. Some theorists argue that translators should respect the goal of the author and minimize their intervention in the source text, producing a text similar to the one the original author would write if he had a chance to write it in the target language. For example, Benabdelali (2014, p. 9) claims that the translator should appear (in the target text) to disappear: “He should write it without signing it to offer the original author the opportunity to speak another language”. Within the same vein, in her advocacy of fidelity in translation, Bayar (2007, p. 226) states:

Not being faithful to the purpose the text has achieved can be harmful to the author and the text, their ideological tendencies, their cultural belonging. Being unfaithful to the text goal is also harmful to the reader or user in the sense that they get a distorted idea of the text and the world of discourse it represents.

This attitude is also advocated by literalists, who insist on using word-for-word translation to avoid any modification of the structure and ideas of the source text. For literalists even the structure of the source text conveys meaning and a perception of the world. They refuse any sort of interpretation in translation and limit the role of the translator to the mechanical rendition of the text as it is. They also believe that the translator should blur the boundaries between languages to ease the flow of meaning of the source text to the target text. Literalists consider indirect translation a double betrayal to the original. For them, the transition from an original text to another through a mediating language inevitably represents a decline and a distortion of meaning. For example, Zheng (1998) claims that translating a text indirectly risks the fidelity of translation because it “surely inherits the same mistakes of the medium translation” (p. 76). This view aligns with Ringmar (2007, p. 10) who argues that second-hand translations may engender the differences that increase the distance from the source text.

To elaborate more on this notion of distance in translation, Benabdelali (2014) invites readers to imagine a circle of individuals sitting side by side, where the first speaker transmits an expression to the one sitting next to him who, in turn, will translate it to his neighbor until the expression reaches the starting point of the circle. He states that advocates of this image think that the expression will turn to its starting point stigmatized and distorted. This pushes many translators to go back to originals in their attempt to grasp the real meaning of texts. Yet, is there an original text? “Every text involves, implicitly or explicitly, other different texts. Every text involves questions from other texts,” points out Benabdelali (2014, p. 29). Sometimes even the expressions we use are based on other ideas and expressions of people who may speak other languages. In this vein, Venuti (2004, p. 130) argues:

The source text is always already mediated, whether read in the source language or translated in the receiving language, and that rendition consists of an interpretation that is itself determined by a network of signification beyond the author’s control, whether in the source or in the receiving culture. The source text can never be viewed as strictly original.

So which text shall we consider as original? Every text is a translation. For translation is not a secondary task that comes after writing of the original text. Bassnett-McGuire (1980, p. 38) argues that any texts are “translations of translations of translations.” The translator, therefore, is a writer and the writer is a translator (Benabdelali, 2014, p. 37).

5. Translation quality assessment model

To analyze Benabdelali’s translation of ‘*Ein Gleichnis*’ from French into Arabic, the present work relies on translation quality assessment model, based on systemic functional linguistics (Halliday, 1956, 1962; Ma & Wang (2020). This model has been routinely used in studies of equivalence in translation and yielded good results (Halliday, 1956, 2009; Zhu, 1966). It provides “a holistic theory of language, which allows us to measure equivalence and shift along various dimensions” (Mattheissen, 2001; Halliday 2009 cited in Ma & Wang, 2020, p. 91). These dimensions comprise the hierarchy of stratification, the cline of instantiation, the spectrum of metafunction, the hierarchy of rank and the hierarchy of axis.

Based on the hierarchy of stratification, which permits a systemic study of both language and context, this paper focuses on four levels of analysis: Graphological analysis (layout), Phonological analysis (rhyme), lexicogrammatical analysis (mood, modality and theme) and contextual analysis (field, tenor and mode) (Ma & Wang, 2020, p. 94). We will give a linear analysis of each line of the Arabic translation to check its degree of equivalence and shift with the source and mediating poems and, then, provide systematic assessment of the translation based on systemic functional linguistics. The focus will be on the choices used by Benabdelali in his translation to adapt the poem to Arabic poetic styles and his attempts to preserve the qualities of the source poem. The original German poem will be used as a point of reference to locate any changes that occur in the French mediating version so as to see their effects on the Arabic translation.

Before proceeding with analysis, it is worthy of notice here that Benabdelali adopted a free poetic style in his translation, which reflects a new and more relaxed convention of free verse of modern Arabic poetry. Free-verse poetry (*al-shi'r al-hor*) was introduced to Arabic poetry through the effects of Western modern poetry in the twentieth century. It came up with radical changes to Classical Arabic poetry, which was notoriously famous by its complex, if not to say impossible, translation into other languages due to its challenging meters, rhythm, allusions and images. The language of modern free Arabic poetry is characterized by its simplicity, directness and lyrical tone. Below is a comparative study of the Benabdelali's translation with the source poem.

6. Analysis of Benabdelali's Arabic translation of 'Ein Gleichnis'

'*Ein Gleichnis*' is one of Goethe's most complex poems in which he makes reference to philosophy, theology and sciences. The concept of 'Gleichnis', for him, signifies:

the outcome of a cognitive process that begins with the (aesthetic) intuition of a thing as it appears in its natural environment or cultural context, continues with the selection of an object of inquiry that is surveyed in all its relations and transformations, and ends with the imagination's association of the now heightened virtual phenomenon with structurally or functionally similar phenomena that have been separated due to the scientific process (Weber, 2022, p. 2).

Reducing the term into its religious representation as 'A Parable' or رمز (*ramz* in Arabic) thus rather restricts its function as a medium that conveys relations between things and ideals.

The selection of words and structures is very telling in Goethe's poem '*Ein Gleichnis*', where he tends to preserve the characteristics of the German poetry, i.e., the coherence of style, rhythm and rhymes. This seems to cause Berman and Benabdelali some difficulties in their attempt to generate the same aesthetic features of the original poem in their translations. Benabdelali, for instance, seems to stick to the style and poetic features of Arabic poetry by taking some freedom in his Arabic rendition.

In the first line, Berman starts with a subject and verb '*je cueillis*' and then an adverb '*récemment*' while Benabdelali starts with a preposition من (from) plus a plural noun المروج (meadows) in his attempt to preserve the musicality of the verse and make it sound natural in Arabic. This however does not follow Goethe's verse structure that begins with an adverb 'recently' plus a subject 'I' to emphasize the closeness of the action. Goethe also uses the singular noun 'Wiesenstrauß' while Benabdelali opts for a plural noun المروج.

Benabdelali combines the third and fourth lines into one as *في يدي الدافئتين مالت تيجانها إلى الذبول* (in my warm hands tended its heads to wilt) while the French translator keeps Goethe's separation of the two lines '*la chaleur de ma main /avait fait tomber les corolles*'. This change in structure, of course, goes beyond Goethe's style where the line break creates a slow image of the act of flowers' heads drooping with warmth: '*Da hatten, von der warmen Hand /Die Kronen sich alle zur Erde gewandt*' (When, heated by my hand, I found /The heads all drooping toward the ground). It is also worthy of notice here that Benabdelali added the word *الذبول* (wilt) to depict the condition of flowers subdued by the heat of hands while Goethe and Berman used only the act of drooping toward the ground.

Additionally, reduction is blatantly clear in the fifth line as Benabdelali deletes the term 'Glas' (glass) and uses only 'fresh water' *وضعتها في ماء منعش* (I placed them in fresh water) following neither Berman's translation '*un verre d'eau fraiche*' nor the original '*frisches Glas*' (a cool glass): (I placed them in a well-cooled glass).

In the translation of the seventh line '*Die Köpfchen hoben sich empor*', Berman kept the immediacy of the cause for Goethe's wonder of the scene whereas Benabdelali mitigated it using the adverb of time *حين* (when), affecting the structure of the line by starting with a verb 'raised' plus a noun 'heads' instead of Berman's rendition '*les petites têtes redressèrent*.' Benabdelali's choice is justifiable here because Arabic commonly uses a verb-sentence structure,¹ but playing with words' order would better preserve Goethe's fine poetic style. The same choice was followed by Benabdelali in his translation of the eighth line: '*tiges et feuilles reverdirent*' *واستعادت البراعم والأوراق خضرتها* (The stalks were blooming as before), as he began with a coordinating conjunction plus a verb '*واستعادت*'.

In his translation of the ninth line, Benabdelali added a term '*معافى*' (healthy) which exists neither in the original nor in the French translation. The choice of this word might be acceptable for an Arab reader, who is familiar with its collocation with the term *سليم* (hale), but would be unworthy for the Western reader, particularly that the poet is talking about flowers, not humans.

Another example of vocabulary shift in Benabdelali's translation is his use of the word *رحم* (womb) of earth to render Berman's words 'the mother earth.' The last choice preserved Goethe's symbolic weight of the term '*Muttergrund*' to refer to the native place of the flowers.

Moreover, the translation of the eleventh line also reveals another example of reduction, as Benabdelali uses *تلك كانت حالي* (So felt I), shifting the rest of the line to the next line, which is not the case in the Goethe's poem and its French translation: '*Ainsi en fut pour moi lorsque j'entendis, merveilleux*' (So felt I when I wondering heard—My song to foreign tongues transferred).

In the last line, Benabdelali uses the expression 'in another language,' instead of 'a foreign' language as in the German and French versions: *وأنا أستغربُ سماع أنشودتي في لغة أخرى* (while I wondering heard—my song in another language) '*Ainsi en fut pour moi lorsque j'entendis, merveilleux—Mon chant dans la langue 'étrangère': Mein Lied in fremder Sprache vernahm*. These changes of words might seem like normal procedures in translation, but they affect the symbolic weight and value of Goethe's German words.

As far as the graphological level is concerned, we notice that the Arabic translation follows the layout of the French and German versions. There is one case where Benabdelali

¹ In Arabic structure, verbs are usually placed at the beginning of sentences in writing: Verb-Subject-Object (VSO). Subject-Verb-Object (SVO), however, is common in speaking.

decides to combine two lines in one (third and fourth lines), as mentioned above. There are also some cases of mismatch between the punctuation marks used in the Arabic version compared to the source and mediating texts, particularly the use of commas. The Arabic translation removes the comma existing at the end of the first line while using a full stop instead of a semicolon as in the fourth French line. In general, no big differences are recorded in other punctuation marks, given the similarity between Arabic and French punctuation rules.

Concerning phonological features, it seems that the French translator gives less importance to rhymes used in the original poem, making his translation unrhymed. Similarly, Benabdelali followed the French unrhymed lines, despite playing with words to recreate musicality of the poem.

The lexicogrammatical analysis of the translated poem is conducted at the clause level to examine the use of mood, theme and transitivity. The analysis of mood and modality as two main systems of interpersonal metafunction of language is used to examine the use of grammatical categories to exchange information in the poem. Basically, all the lines in the Arabic and French translations have indicative clauses, and there is no case of imperative mood in both versions. These indicative clauses show a declarative mood in all the poems. However, there is one example of exclamatory mood (line 6) in the Arabic, as in the French and German versions. This line *وكم كان عجيبي!* (And what a wonder came to pass!) conveys a strong feeling of surprise of the poet in Arabic.

The modality system reflects the speaker's attitude towards the content of the proposition used. We may distinguish between four main types of modality here: probability, obligation, usuality and readiness (Ma & Wang, 2020). As in the French and German poems, the Arabic translation has no instance of modality.

Theme refers to the point of departure of the message which shows what the speaker is going to say. Four types of theme can be distinguished: textual, interpersonal and topical. Arabic translation contains five instances of textual themes realised by the use of the conjunction *و* (and) in lines (6, 8, 9, 12) and *كما لو* (as if) (10) while the French poem has three in lines (6, 9, 10): '*et*' and '*que s'il*'. There are no examples of an interpersonal theme in the Arabic translation, nor in the French and German poems. Concerning topical theme, one might clearly see many instances of change in the Arabic translation. The first French line, for example, '*Je cueillis récemment*' is an unmarked topical theme while its translation into Arabic is a marked one *من المروج قطفت* (from meadows I picked). Similarly, lines (7, 8) in French translation represent other examples of an unmarked topical theme that is changed to a marked topical theme in Arabic translation: '*les petites têtes se redressèrent*' *حين استقامت الرؤوس الصغيرة* (when raised the heads themselves once more) and '*tiges et feuilles reverdirent*' *واستعادت البراعم والأوراق خضرتها* (and blooming the stalks as were before).

To examine choices that are made in the system of process type, the study uses experiential analysis which divides human experience into six types: material, mental, relational, behavioural, verbal and existential (Ma & Wang, 2020). Six cases of material processes are recorded in French, German and Arabic versions. Also, one instance of mental process is found in Arabic *تلك كانت حالي وأنا أستغربُ سماع أنشودتي* (So felt I, when I wondering heard) while no case exists in French and German. However, there is one case of behavioural process in French '*j'entendis*' and German '*vernahm*' which does not exist in Arabic version. Moreover, two instances of existential process are used in the Arabic translation: *واستعادت البراعم والأوراق خضرتها* (The stalks were blooming as before) and *وبدا الكل سليماً* (And all were in as good a case as), whereas only one is found in French '*et le tout*

sembla aussi sain'. No verbal or relational processes are recorded in the Arabic translation and its French and German source texts.

For the contextual analysis, we use the three semiotic systems of field, tenor and mode. Field analysis helped us study what is going on in the poem and its translation. We notice that the three versions belong to a reporting field of activity due to their description of a particular event. The poet is telling listeners/readers a story about his picking of a rustic nosegay from meadows and compares what happens to it after putting it in water to the case of his poem after being translated into a foreign language. We may say that the field here is equally recreated in Arabic and French translations. Concerning the tenor, we notice no type of role interaction or social relation between the Arabic translator, the French translator and the German poet. Benabdelali, Berman and Goethe are unknown to each other, and they belong to different eras. Although Benabdelali is a philosopher who works a lot on translation and German philosophy, his introduction to German literature and philosophy is always through French because he does not speak any German.

Mode refers to the function of the text in the event, and it includes both channel and genre (Ma & Wang, 2020, p. 104). The channel used in the German poem, Arabic and French translations is written words. Besides, the German poem is rhyming, and it is written to be read whereas the Arabic translation and the French one are written to be read but are not rhyming.

In short, '*Ein Gleichnis*' is a rhymed poem whose musicality adds to its poetic style, combining images and sounds in a homogeneous way. Its French translation contains various examples of adaptation to the characteristics of French poetry, similar to Arabic translation, in which Benabdelali changed words order, some phonetic and semantic features to keep meaning while, at the same time, adapting the form and structure to the characteristics of Arabic poetry. Yet, these alterations at the phonemic, syntactic and semantic levels have not affected the aesthetic beauty and harmony of the poem's form and meaning.

7. Discussion and concluding remarks

The analysis of the Arabic translation of Goethe's poem shows how complex indirect translation of poetry is. Benabdelali (2014) himself refers to this complexity by stating that the more translators move away from the original language, the more they distance themselves from the meaning and goal of the original author. Yet, this does not mean that indirect translation of poetry is always doomed to failure, for all depends on the competence of the translator to adapt textual features, prosodic, syntactic, semantic and pragmatic aspects of the mediating poem to the requirements of his language and poetry. Needless to say that the success of indirect translation is also dependent on the appropriateness of the mediating translation.

It is clear from the comparison of the three poems that Berman faced some difficulties in adapting his translation to the aesthetic features of Goethe's poem. His strategy seems to have been to sacrifice form for the sake of content, which affects the musical quality and the poetic essence of the poem in which Goethe combined rhymes and meaning in a fine symbolic shape. This is also evident in the Arabic translation where Benabdelali followed Berman's choice of words and freedom of rendition, either because of the complexity of the original German poem or his preference of the free style of the French translation. These modifications are not unusual in poetry translation. As Venuti (2011, p. 128) points out:

the poem that is the subject of translation inevitably vanishes during the translation process, replaced by a network of significations—intertextual, interdiscursive, intersemiotic—that is rooted mainly in the receiving situation.

However, the modifications recorded in the Arabic version have not affected the beauty or symbolism of the poem and its capacity to appeal to readers. Benabdelali succeeded in capturing both meaning and poetic musicality of the original and adapting them to the specificities of the Arabic poem. The modifications he used to adapt some French lines to the characteristics of Arabic poetry were inevitable to convey the symbolic meaning of the original.

This sample of Benabdelali's translation confirms the possibility of indirect translation in carrying poetry through languages regardless of their distance and cultural differences. It also confirms that the notions of ageing, historicity, fidelity and closeness remain relative in indirect translation. Languages as well as translations evolve over time and are far from being confined to such cultural paradigms (Peeters and Van Poucke, 2023). Indirect poetry translators should not strive to cancel space between languages and cultures. They should, instead of subduing the Other to the Self, look for ways to open the Self to the Other (as Benabdelali puts it). It is through this foreignization that many translations become famous. Besides, the debate on indirect translation should not be limited to the tiny blemishes, which may occur out of translators' lack of experience or the complexity of the original poem. The literature of indirect translation is rich with successful translations that played a significant role in saving dead or lost original masterpieces of literature and giving them a chance to reach new generations of readers and to enrich world literatures. Spanish readers, for instance, are indebted to Baudelaire for his translation of Poe into French, easing the task for Spanish translators to render his works into Spanish (Pym, 2011, p. 60 cited in Rosa et al., 2017, p. 119). Translation scholars should rather encourage indirect translation and enrich research on it to equip translators with all the necessary tools to surmount problems they face conducting it. It is only through a collaborative and a more positive perspective that research on indirect translation could develop in translation studies.

Finally yet importantly, translation scholars have to adopt an open approach in redefining the concepts of fidelity, closeness and adaptation to free indirect translation activity from all negative connotations that hamper its progress. Indirect translation of poetry is a complex task that requires some flexibility from the part of translators. The migration of the poem from one language to another sometimes cannot be without adaptation of words and structures to save both the meaning and goal of the original poet and the poetic style of the host language.

Appendix

Emblème (Berman, 1995)

رمز (Benabdelali, 2014)

1. Je cueillis récemment un bouquet de fleurs des près,
 2. les ramenai pensivement à la maison
 3. la chaleur de ma main
 4. avait fait retomber les corolles ;
 5. je les mis dans un verre d'eau fraîche,
 6. et quelle merveille ce fut pour moi !
 7. les petites têtes se redressèrent,
 8. tiges et feuilles reverdirent,
 9. et le tout sembla aussi sain
 10. que s'il poussait encore sur le sol maternel.
 11. Ainsi en fut pour moi lorsque j'entendis, merveilleux,
 12. Mon chant dans la langue étrangère.
1. من المروج قطفت باقة ورود
 2. حملتها منشغل الذهن إلى البيت،
 3. في يدي الدافئتين / 4. مالت تيجانها إلى الذبول.
 5. وضعتها في ماء منعش
 6. وكم كان عجيبي!
 7. حين استقامت الرؤوس الصغيرة،
 8. واستعادت البراعم والأوراق خضرتها،
 9. وبدا الكل سليماً معافى
 10. كما لو أنه ما زال ينبت على رحم الأرض،
 11. تلك كانت حالي
 12. وأنا أستغربُ سماع أنشودتي في لغة أخرى.

Ein Gleichnis (Goethe, 1828)

1. Jüngst pflückt' ich einen Wiesenstrauß,
2. Trug ihn gedankenvoll nach Haus;
3. Da hatten, von der warmen Hand,
4. Die Kronen sich alle zur Erde gewandt.
5. Ich setzte sie in frisches Glas,
6. Und welch ein Wunder war mir Das!
7. Die Köpfchen hoben sich empor,
8. Die Blätterstengel im grünen Flor;
9. Und allzusammen so gesund,
10. Als ständen sie noch auf Muttergrund.
11. So war mir's, als ich wundersam
12. Mein Lied in fremder Sprache vernahm.

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