

جامعة الموصل

كلية الآداب

القسم: الترجمة



عنوان المحاضرة: ترجمة قصيدة "انا ذاك الملاك"

المادة الدراسية: الترجمة الى الانكليزية

المرحلة الدراسية: الثانية

مدرس المادة: م. فارتين حنا شابا

العام الدراسي: ٢٠٢٥-٢٠٢٦

اَنَا ذَاكَ الْمَلَاكَ... أَمَا زِلْتَ تَذْكُرُ؟

وَهَلْ لِيَصْدَى حَنِينِي الْآنَ تُبْصِرُ؟

أَبُوحُ لِأَسْطُرِي بِالشَّقْوَى دَوْمًا

وَأَنْتَ هُنَاكَ... لَا تَدْرِي وَتَهْجُرُ!

أَتَذْكُرُ يَوْمَ انْتَمَنْتُ الرُّوحَ عِنْدَكَ؟

فَكَيْفَ بِسَيْفِ هَذَا الْبُعْدِ تَعْدُرُ؟

وَلَمْ أَعْلَمْ بِأَنَّ الْعِشْقَ آتٍ

وَلَا أَدْرِي بِمَا كُنَّا نُسْطَرُّ!

فَدَعِ شَكْوَى الْأَسَى تَأْتِيكَ طَوْعًا

وَشَاهِدْ كَيْفَ هَذَا الْحَالُ يُفْهَرُ

وَطَيْفُكَ لَمْ يَزَلْ يَسْكُنُ دِمَائِي

وَلَا اللَّسْيَانُ عَنْ عَيْنِي يَعْزُرُ

أَنَا مَنْ ضَمَّتِ الْقَلْبَ الْجَرِيحَا

وَجُرْحِي مِنْ غِيَابِكَ لَيْسَ يُجْبَرُ

وَكَيْفَ احْتَوَيْتُ الرُّوحَ فِي حُزْنِهَا

وَدَاوَيْتُ نَزْفًا كَانَ لَمْ يُظْهَرُ؟

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أَتَنْسَى كَيْفَ كُنْتُ تُنَادِي "عَشِيقَتِي"؟

وَأَنْيَّ "الأولى" .. وَهَلْ لِسِوَايَ تَشْعُرُ؟

تَذَكَّرُ بِأَنْيَّ نَفْسُ الْحَيَاةِ..

وَأُكْسِجِينُ.. فِي حَنَائِكَ يُرْهِزُ!

أَلَمْ تَعْلَمْ بِأَنْيَّ مَلَائِكُ طَهُورٍ

بِكُلِّ قَصَائِدِ الْأَشْوَاقِ يُسْطَرُ

I am that angel... do you still remember?

Do you even see the echo of my longing now?

I always confess my yearning to my lines,
While you are there... unaware, and you drift away.

Do you recall the day I entrusted you with my soul?
How then do you betray it with the sword of distance?

I never knew that love was coming,
Nor did I know what we were destined to write.

So let my sorrow reach you willingly,
And witness how this state is crushed.
Your shadow still dwells within my blood,
And forgetfulness never passes before my eyes.

I am the one who held the wounded heart close,
Yet my wound from your absence will not heal.

How did I contain the soul in its grief,
And tend a bleeding that never showed?

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Do you forget how you used to call me “*my beloved*”?
That I was *the first*—do you feel that for anyone else?
Remember that I am the breath of life,
An oxygen that blossoms within you.

Did you not know that I am a pure angel,
Inscribed in every poem of longing?

For second-year translation students, the focus shifts from basic bilingual vocabulary to textual analysis, cultural equivalence, and the mechanics of shifting poetic structures. At this stage, students are learning that translation is not a word-for-word substitution, but a negotiation between two distinct linguistic ecosystems. Here is how you can present this analysis as a formal lecture tailored specifically for your level.

As second-year students, you are already familiar with literal translation (*formal equivalence*). Today, we move into dynamic or functional equivalence, where our goal is to reproduce the emotional impact (*the affective value*) of the source text (ST) into the target text (TT).

Poetry is the ultimate test for a translator because it relies heavily on connotation (implied meaning) rather than denotation (literal meaning). Let us analyze the provided poem to see where the translator succeeded, and where compromises had to be made.

1. Macro-Level Strategy: Structural Mimicry

The first decision a translator makes is structural. Notice the visual layout of the Arabic poem. It uses a modern, fragmented lineation:

{أنا (I am)} \right arrow {ذَآكَ الْمَلَاكُ... (that angel...)}

- The Translator's Choice: The translator chose to maintain this exact fragmentation ("I am / that angel...").

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- Pedagogical Insight: In modern Arabic poetry, this structure creates a caesura (a rhetorical pause or breath). By mimicking this in English, the translator preserves the dramatic pace and the hesitant, sobbing breath of the speaker. This is an excellent macro-strategy for maintaining the source text's formal aesthetics.

2. Micro-Level Analysis: Translation Techniques

Let us look at specific linguistic challenges in the text and analyze the techniques used to solve them.

A. Handling Synesthesia (Sensory Blending)

- ST: وَهَلْ / لَصْدَى حَيْنِي الْآنَ تُبْصِرُ؟
- TT: Do you even see the echo of my longing now?

Analysis: The Arabic text uses synesthesia—asking the receiver to *see* (تُبْصِرُ) an *echo* (لَصْدَى).

- Vocabulary Choice: The translator chose "longing" for حَيْنٍ. While "nostalgia" or "yearning" were options, "longing" carries a deep, hollow sound in English that pairs beautifully with "echo." The figurative meaning is perfectly preserved.

B. Modulation and Explication (The Concept of Fate)

- ST: وَلَا / أَذْرِي بِمَا كُنَّا نُسْطِرُ
- TT: Nor did I know what we were destined to write.

Analysis: Literally, نُسْطِرُ means "we line/write down." However, translating it literally as "what we were writing" loses the tragic weight of the Arabic line. In Arabic cultural consciousness, writing (الكتابة) is intrinsically tied to Destiny/Fate (Maktub).

- The Technique: The translator used explication by adding the word "destined". This makes the implicit cultural meaning explicit for the target English reader.

C. Scientific Metaphors in Romance

- ST: وَأُكْسُجِينُ.. / فِي حَنَائِكَ يُزْهِرُ
- TT: An oxygen that blossoms within you.

Analysis: Merging a scientific term (أُكْسُجِين) with a botanical, romantic verb (يُزْهِرُ - to bloom/blossom) is a modern poetic device.

- The Challenge: A lazy translator might change "oxygen" to something more traditionally romantic like "air" or "breath." However, keeping "oxygen"

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preserves the sharp, modern, and desperate tone of the original writer. The contrast between science and nature works perfectly in both languages.

3. The Limits of Translation: What Was Lost?

As translation students, you must accept that translation is an art of compromise.

Something is always lost in the "de-coding and re-coding" process.

1. The Loss of Grammatical Gender Continuity

In Arabic, the verbs are explicitly inflected for the masculine second-person (تَذْكُرُ, تَعْدُو, تُبْصِرُ), making it clear the speaker is a female addressing a male. English verbs do not inherently show gender ("do you remember?" / "you drift away"). The English text loses this immediate gender clarity, turning the poem into a more gender-neutral universal lament.

2. Loss of the Cadence of *Sukun*

The Arabic poem relies heavily on the *Sukun* at the end of the lines (يُظْهِرُ, يَعْزُرُ, يُفْهِرُ), which creates a halting, weeping, rhythmic thud. English cannot replicate this specific Arabic rhyming cadence, so it compensates by focusing heavily on imagery.

Lecture Summary for Students

Source Text Feature	Translation Strategy Used	Evaluation
Line Fragmentation	Formal/Literal Mimicry	Successful: Retains emotional breathing and hesitation.
نُسْطِرْ (Implicit Fate)	Explication ("destined to write")	Successful: Bridges the cultural gap regarding destiny.
تَهْجُرْ ("drift away")	Under-translation / Softening	Weakness: هَجْر is an active, painful desertion; "drift away" sounds too accidental or passive.