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## Blockage Image Schema in Translating George Herbert's

### " The Collar" into Arabic

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<b>Keywords:</b>  - Translation  - Poetic texts  - Blockage IS.	<b>Abstract</b>  The paper is intended to consider the possibility of translating poetic texts in the light of Image Schema (IS) theory. The paper argues for the applicability of this theory and its ability to deal with the problems of translating the texts understudy. To verify this argument, blockage IS is applied to the translation of Herbert's " The Collar " into Arabic. The results of the study have verified its argument. The paper ends up with a suggested translation of the poem as well as some conclusions based on the findings of the study.
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مخطط العقبة الذهني في ترجمة قصيدة الطوق للشاعر الانكليزي

جورج هاربرت الى العربية

المستخلص

يهدف البحث الى دراسة امكانية ترجمة النصوص الشعرية في ضوء نظرية المخطط الذهني. وتفترض الدراسة امكانية تطبيق النظرية وقدرتها على التعامل مع مشاكل ترجمة النصوص موضوع الدراسة. وإثبات صحة فرضية الدراسة، تم تطبيق مخطط العقبة الذهني في ترجمة قصيدة الطوق للشاعر الانكليزي جورج هاربرت الى العربية. وأظهرت النتائج صحة ما ذهب

اليه الدراسة. وتخلص الدراسة الى ترجمة مقترحة للقصيدة المنتقاة وعدد من الاستنتاجات في ضوء نتائج البحث.

الكلمات الافتتاحية: ترجمة، نصوص شعرية، مخطط العقبة الذهني.

## 1.Introduction

The translation of poetic texts has been approached variously. In his survey of the methods used by English translators of Catullus' poem 64, Andre Lefevere (cited in Basnett,2002:87) distinguishes seven methods: phonemic, literal, poetry to prose, rhymed, interpretation, blank verse, and metrical translation. The clear fact that emerges from lefevere's survey is that none of these types of translations approached poetic texts from a cognitive semantic perspective. Thus, there is an obvious need to fill in this gap in literature.

This paper attempts to find out whether or not it is possible to apply IS theory to the translation of poetry. To achieve this aim, blockage IS is applied to the translation of George Herbert's " The Collar" into Arabic.

The paper adopts the hypothesis that blockage IS can help translators to (1) deeply analyze the conceptual thematic structure of the poem, and accordingly (2) select suitable translation strategies.

The paper follows theoretical and practical procedural steps. Theatrically, it presents a brief account for IS theory in general, and then it deals with blockage IS as being a type of force IS. Practically, blockage IS is applied to the selected poem.

## 2.On Image Schema Theory

IS is one of the cognitive semantic theories. Its development is mainly traced to Mark Johnson who is famous for his book "The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason." In this book, Johnson (1987:xix-xx) argues that our embodied experience manifests itself, at the cognitive level, in certain ways among which are ISs that are elementary concepts like container, path, balance, etc.

To Johnson (ibid), ISs are embodied patterns of experience that occur regularly. They are acquired during childhood. They are not merely two-dimensional images. Instead, they are rich images which contain perceptual and procedural information about an object or a phenomenon as a whole. ISs are not limited to visual aspects. They can also be auditory, kinesthetic, etc. (ibid:25).

Mandler (1992:597-604 cited in Evans, Bergan, and Znilce, 2012: 11) states that at an early stage, children experience objects and spatial displays in their environment. By attending to such experience, children can abstract similar types of experiences and find meaningful patterns. For instance, container IS is meaningful in our everyday life experience.

As for their cognitive structural function, concepts based on IS can help to structure more complex concepts and ideas (Johnson, 1987:104-112). For instance, the container IS can help to structure and understand abstract concepts or states as in:

1. Jack is in love.
2. Bob is in trouble.

A summarized view of ISs is proposed by Hampe (2005: 1-2). To him, ISs are meaningful pre-conceptual structures which arise from or bodily movements, interactions and manipulation of objects in our integrate information from various modalities. They exist as continuous patterns beneath our consciousness.

### **3.Force Image Schema**

According to Johnson (1987:42), human beings encounter different sorts of force during their everyday interaction in the environment. In some cases, they are conscious of these forces as is the case when strong winds or heavy rains resist their walking. In other cases, humans can be unconscious of the forces they experience as in the case with the force of gravity which influences the movement of entities on earth.

Pena (1999:187-190) also indicates the concept of force IS stating that humans can face various obstacles in their attempt to do something. To Pena, force IS is interrelated to path schema where humans face obstacles in their attempt to reach their goal.



Here, Jack represents the agent that causes the car (entity) to move from source to goal (Jack's home). The holes represent the obstacles faced by Jack.

The above figure shows clearly that force IS is closely similar to path schema to the extent that some consider it as the subsidiary of the path schema.

#### **4.Blockage Image Schema**

Simply, blockage IS is based on our bodily experience that we may hit things when we walk. These things represent the obstacles that prevent us from reaching our goal. As a reaction, we may decide to (1) stop, (2) go around the obstacle, or (3) turn back. The structure of this schema can be visually illustrated in the following figure quoted from Johnson (1987:46).

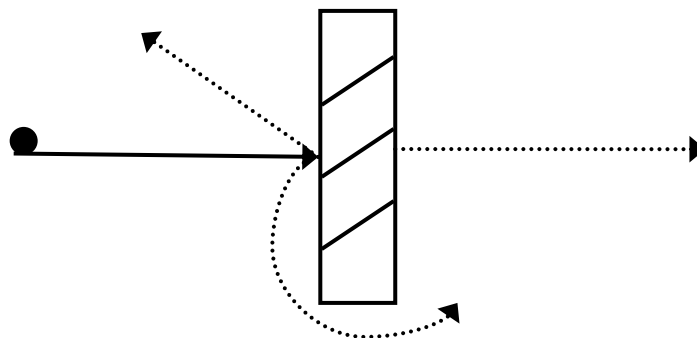


Figure (2)  
Structure of Blockage IS

The black circle represents the moving entity, while the rectangle represents the obstacle which blocks the movement of the entity. The block arrow represents the direction of the entity's movement, while the broken arrows represent potential trajectories.

#### **4.1. Behavior of Moving Entity in Blockage IS**

The three potential behaviors of the moving entity represent three subtypes of blockage IS. Below is a brief description of each.

##### **4.1.1 Stopping at the Obstacle or Turning Back**

Facing an obstacle, the moving entity either stops at the obstacle or turns back. For instance, when one drives, he may face some rocks blocking the only road he can drive along. In this case, he may decide to stop at these rocks or turn back. Consider the following example:

4.Negotiations reached a blocked road.

In this example, negotiators represent the entities that move to the destination of an agreement. The blocked road represents the obstacle that prevents negotiators from reaching their goal. So, they either stop or turn back.

#### **4.1.2. Going Through the Obstacle**

Facing an obstacle, the moving entity may not stop or turn back. Instead, it may go through the obstacle. For instance, when people face a mountain blocking their road, they may choose to construct a tunnel through the mountain and pass through it. Consider the example below:

5.The soldiers broke the enemy lines and freed the prisoners.

Here, the soldiers represent the entities that move in the destination of freeing the prisoners. Facing enemy lines, the soldiers decide to go through these lines to achieve their aim.

#### **4.1.3. Moving around the Obstacle**

A third possible behavior of the moving entity is to move around the obstacle. For instance, when we find that a certain road is blocked, we may choose to go along another road to reach our goal. The following example can be useful:

6.Finding it difficult to break through the enemy lines, the soldiers moved around the lines at night to free the prisoners.

Again, the soldiers represent the entities that move in the destination of freeing the prisoners. Encountering a blockage represented by enemy lines, the soldiers decide to go around the obstacle at night to achieve their aim.

## **5. Background to " The Collar"**

Lall (2010:14) describes this poem as a monologue in which the only speaker is the poet himself. Besides, there is a dramatic audience who is God. He is silent until the last four lines.

The poem addresses itself to the concept of religion. It reflects the poet's internal conflict. On one hand, the poet has the desire to enjoy the worldly pleasures from which he is deprived. On the other hand, the religious restrictions imposed on the poet's life as a priest prevent him from achieving his desire. This is why he protests against these restrictions (Brakett, 2008:72).

Thematically, the poem can be divided into three parts. The first part (lines 1-16) contains a number of rhetorical questions which indicate the poet's rebellion against his life in the church. He complains priest's life stating that he spent many years in the church service but with no reward (Lawrence, Seifter and Ratner, 1985:261).

The second part (lines 17-32) represents the poet's decision to stop his service in the church and start a new life where he can enjoy worldly pleasures.

The last part (lines 33-36) represents the end of the poet's conflict. Finally, he decides to go back to his church life due to God's call.

## **6. The Cognitive Semantic Structure of "The Collar"**

To illustrate the cognitive semantic structure of the selected poem in the light of blockage IS, it can be useful to consider the figure below:

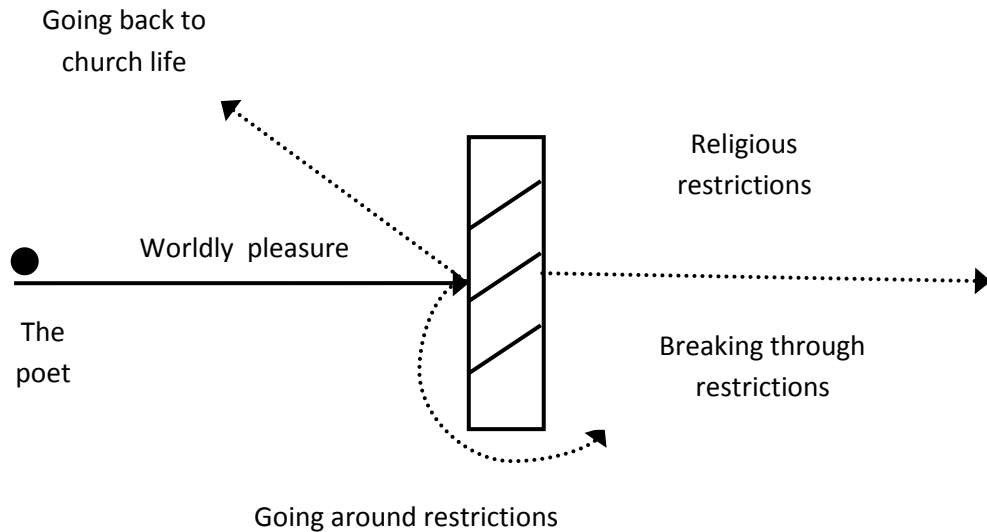


Figure (3)

### Cognitive Semantic Structure of " The collar"

As Figure (3) shows, the blockage circle represents the poet. The black arrow represents his destination of life. After years in the service of the church, he decides to stop his life as a priest and enjoy the world pleasures. His desire is blocked by the religious restrictions represented by the rectangle. Facing these restrictions, the poet has three choices. He may decide to break through restrictions and get worldly pleasures. This choice is represented by the broken horizontal arrow. The second choice is to go around these restrictions. This is represented by the curved broken arrow. The third choice is to return to church service and give up the worldly pleasures. This choice is represented by the broken arrow which moves backward.

Upon God's call, the poet decides to adopt the third choice. He decides to give up the life worldly pleasures for the sake of his religious duties as a priest. The poet's decision not to break through the restrictions imposed on him may not indicate his weakness. On the contrary, his decision to return to church life indicates his strong faith and belief in God's call.



## 7. Translating the Selected Poem

The first item to be considered in translating this poem is its title. In this concern, Lall (2010:154) refers to some potential meanings of the term "the collar" like neck-band which attaches clothes, or a leather or metal band put around the neck of a bird to indicate that it is not stray. Based on this, "the collar" has pragmatic implications which reflect the theme of the poem. It refers to the religious restrictions that block the poet's attempt to get worldly pleasures. Therefore it is better to translate it into الطوق since this word can better reflect the blocking nature of the restrictions imposed on the poet.

### Lines 1-2

I struck the board, and cry'd, No more  
I will broad.

What characterizes the first two lines is the two acts of "striking" and "crying" which indicate the strength of the restrictions that block the poet's attempt to gain worldly pleasures. To reflect this, it can be suggested to use an Arabic adverb like بقوة as in the translation suggested below:

على المائدة ضربت، وبقوة صرخت، يكفي  
سأمضي

Clearly, the suggested translation achieves internal rhyme though ضربت and صرخت , and ending rhyme through يكفي and سأمضي. This necessities thermatizing the prepositional phrase على المائدة to create poetic atmosphere.

### Lines 3-5

What? shall I ever sigh and pine? 3  
My lines and life are free; free as the road,  
Loose as the winde, as large as store 5

In the fifth line, the poet employs a rhetorical question to indicate his suffering from priesthood. The word "ever" indicates the length of suffering. To indicate the length of this suffering

which looks as if it is fatal, one can suggest to add a word like **كُتِبَ علي** as in:

3 ماذا؟ أكتبَ على النحول والحسرة؟  
 سطوري وحياتي كالطريق حرة،  
 5 ففضافة كالريح، واسعة كمستودع أذخره،

The suggested translation of these lines involves foregrounding **سطوري** and postgrounding **حياتي** and changing the order of **النحول** and **الحسرة** to create rhyme and add musical flavor to the TT.

### Lines 6-8

Shall I be still in suit? 6  
 Have I no harvest but a thorn  
 To let me bloud, and not restore 8

The word "suit" refers to the special clothes worn by priests. It symbolizes the religious restrictions on his life in the church. Once again, the poet uses a rhetorical question to indicate his suffering and protest. In the next two lines, he shows that he has not reap anything but thorn. So, he will no longer wear this suit. Again, it will be useful to add the word **كُتِبَ** to the sixth line to indicate the fatal length of the poet's suffering.

6 أكتبَ علي البقاء في هذا الرداء؟  
 بلا ثمار مجرد شوكة  
 8 نزيف بلا دواء

### Lines 9-12

What I have lost with cordiall fruit? 9  
 Sure there was wine  
 Before my sighs did drie it : there was corn  
 Before my tears did drown it. 12

Here, the poet describes the types of pleasures he lost. He mentions these things to justify his decision to leave the church. Below is a suggested translation of these lines:

9 ما الذي خسرتَه مع ثمار قد أينعت؟

حتما كان هناك شرابا  
 قيل ان تجففه الآهات: وكان هناك خبزا  
 قبل ان تغرقه الدمعات

12

### Lines 13-16

Is the yeare onely lost to me? 13  
 Have I no bayes to crown it?  
 No flowers, no garlands gay? All blasted?  
 All wasted? 16

In these lines, the poet continues to complain about his state in the church. Through his rhetorical question in line 13, he implies that he lost other things beside his years. In line 14, the poet uses the image of "garland gay" which is a circle of flowers or leaves which was used in the past as a symbol of victory. Through this image, the poet tries to imply that after long years of service at the church, he got no reward (Lall,2010: 154). He feels that he could have had such reward if he had worked outside the church. Below is a suggested translation of these lines:

13 أكل ما خسرتَه من عمري هي السنون؟  
 لا اكاليل اتوج بها تلك السنون؟  
 لا ازهار ولا تاج المنتصرون؟ كلهم ذابلون؟  
 16 كلهم ضائعون؟

It is worth noting that the "garland gay" is translated into "تاج" rather than into its literal equivalent "أكاليل الزهور" because the word المنتصرون can reflect the poet's inner conflict and desire to remove the restrictions blocking his way to gain worldly pleasures.

### Lines 17-28

Not so my heart, but there is fruit, 17  
 And thou hast hands  
 Recover all thy sign-blown age  
 On double pleasures: leave thy cold dispute 20  
 Of what is fit, and not. Forsake thy cage,  
 The rope of sands.  
 Which pettie thoughts have made, and made to thee  
 Good cable, to enforce and draw,  
 And be thy law 25  
 While thou didst wink and wouldst not see.

Away; take heed:  
I will abroad.

28

These lines contain the poet's decision to leave the church life. This is clear from the repetition of " I will abroad" in line 28. Below is the suggested translation of these lines:

17	ليس كذلك يقول قلبي، فهناك الثمرات، ولديك القدرات، فاستعد سني عمرك المعصوفة بالأهات.
20	ولتنتعم بالمسرات، دع تلك السجالات العقيمت وحطم القيود والزنانات فقيودك من رمال وذررات، حاكتها تلك الأفكار الباليات، فغدت حبالا و سلسلات،
25	واصبحت لك قانونا ومسلات، اما عينيك فقد رمقت، ما رأيت، فهلاً بعيدا هرعت،
28	فاني سأمضي

The translation of these lines requires some adaptation on the translator's part to make the TT look more poetic and musical. For instance, "hands" in line 18 is rendered into "قدرات" rather than "يديين" to make this line rhyme with the preceding one. In addition, "hands" here symbolize the poet's ability to change his life.

Another adaptation occurs in line 21 where "cage" is rendered into "قيود" rather than "قفص" because "قيود" is more collocative with the main theme of the poem and with the word "زنانات" which is added to create rhyme. In line 25, the word "مسلات" is added to "قانون" again to create rhyme. In addition, "مسلات" looks natural to the Arabic reader.

Lines 29-36

Call in thy deaths head: tie up thy fears.  
He that forbears,  
To suit and serve his need,  
Deserves his load.  
But as I rav'd and grew more fierce and wilde  
At every word,

29

Me thought I heard one calling, child!  
And I reply'd my Lord.

35

These lines represent the last stage of the poet's inner conflict. Here, he begins to think of death and forgiveness. While he is about to leave the church, he hears a caller calling him "child". So, he decides to return to his church life and obey God. In terms of blockage IS, the poet chooses the first probable behavior of an entity, i.e., returning back. Below is a suggested translation of these lines:

29 تذكر الموت واجمع مخاوفك،  
فهو من يغفر لك،  
هو الجدير بتفانيك وانصياعك،  
انه يستحق كل اعبائك  
لكن حين زدت جموحا وحماسات  
وفي كل كلمة من الكلمات،  
35 بني! مناديا ظننت أنى سمعت،  
فأجبت، ربي سمعت فأطعت.

Again, to create rhyme in the TT, word order is changed in lines 33 and 35. The words "كلمات" is added to line 34 to create rhyme and lexical cohesion at this line. The word "سمعت" is repeated again to achieve lexical cohesion, and create internal rhyme with "قاطعت" in line 36.

## 8. The Suggested Translation

Based on the above discussion, the following translation of the whole poem can be suggested:

1 على المائدة ضربت، وبقوة صرخت، يكفي  
سأمضي.  
ماذا؟ أكتب على النحول والحسرة؟  
سطوري وحياتي كالطريق حرة،  
5 فضفاضة كالريح، واسعة كمستودع أذخره،  
أكتب علي البقاء في هذا الرداء؟  
بلا ثمار، مجرد شوكاء  
نزيف بلا دواء

- ما الذي خسرتَه مع ثمارٍ قد أينعت؟  
10 حتما كان هناك شرابا  
قبل ان تجففه الآهات: وكان هناك خبزا  
قبل ان تغرقه الدمعات.  
أكل ما خسرتَه من عمري هي السنون؟  
لا اكاليل اتوج بها تلك السنون؟  
15 لا ازهار ولا تاج المنتصرون؟ كلهم ذابلون؟  
كلهم ضائعون؟  
ليس كذلك يقول قلبي، فهناك الثمرات،  
ولديك القدرات،  
فاستعد سني عمرك المعصوفة بالآهات.  
20 ولتتعم بالمسرات، دع تلك السجالات العقيمات  
وحطم القيود والزنانات  
فقيودك من رمال وذرات،  
حاكتها تلك الافكار الباليات،  
فغدت حبالا و سلسلات،  
25 واصبحت لك قانونا ومسلات،  
اما عينيك فقد رمقت، ما رأيت،  
فهلاً بعيدا هرعت،  
فاني سامضي  
تذكر الموت واجمع مخاوفك،  
30 فهو من يغفر لك،  
هو الجدير بتفانيك وانصياعك،  
انه يستحق كل اعبائك  
لكن حين زدت جموحا وحماسات  
وفي كل كلمة من الكلمات،  
35 بني! مناديا ظننت أني سمعت،  
فأجبت، ربي سمعت فأطعت.

## 9. Discussion of Results

The cognitive analysis of the semantic structure of the selected poem (see section 6) can clearly show how blockage IS can help the translator to deeply process the thematic structure of the poem under study. Applying the typical structure of blockage IS to the poem can provide the translator with a systematic diagrammatic view of the poem content. Through this diagrammatic representation of the poem, the translator can better realize how the religious restrictions represented by the rectangle, can form an obstacle on the poet's way to enjoy worldly pleasures. The three arrows of the diagram can show the translator the possible decisions that the poet can take in facing these restrictions.

The significance of blockage IS is not limited to the analysis of the poem. Such analysis can help the translator to make proper decisions about what to preserve or lose in the TT. The diagrammatic representation of the poem can guide the translator's choice of the suitable translation strategies. He can better realize when to add, delete, foreground or postground sentence elements to reflect the thematic structure of the poem. In addition, the cognitive analysis of the poem can help the translator even in the process of semantic translation at a word or phrase level as in the case of the poem title (see section 7).

Based on the above discussion, the adopted hypothesis which states that "blockage IS can help translators to (1) deeply analyze the conceptual thematic structure of the poem, and accordingly (2) select suitable translation strategies" is verified.

## **10. Conclusions**

The following conclusions can be drawn in the light of the findings arrived at:

- 1- The English-into-Arabic translation of poetic texts can be approached from the perspective of cognitive semantics represented by IS theory.
- 2- Blockage IS is largely applicable to the translation of poetic texts.
- 3- Blockage IS can provide translators with a useful tool to systematically analyze the conceptual thematic structure of the poem.
- 4- Blockage IS can function as a useful guide for the translator in the process of choosing the translation strategies that can suit the nature of ST and the purpose behind translation.
- 5- Blockage IS can be useful in the analysis of poetic texts in translation and literature classes.
- 6- Employing blockage IS can make the translation of poetic texts and its assessment more objective and systematic.

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Appendix (1)

*The Collar by George Herbert*

I struck the board, and cry'd, No more,	1
I will abroad.	
What? shall I ever sigh and pine ?	
My lines and life are free, free as the road ,	
Loose as the winde, as large as store .	5
Shall I be still in suit ?	
Have I no harvest but a thorn	
To let me blood, and not restore	
What I have lost with cordiall fruit ?	
Sure there was wine	10
Before my sighs did drie it: there was corn	
Before my tears did drown it .	
Is the yeare onely lost to me ?	
Have I no bayes to crown it ,	
No flowers, no garlands gay? All blasted ?	15
All wasted ?	



Not so, my heart; but there is fruit ‘  
And thou hast hands .  
Recover all thy sigh-blown age  
On double pleasures: leave thy cold dispute 20  
Of what is fit and not. Forsake thy cage ‘  
Thy rope of sands ‘  
Which petty thoughts have made, and made to thee  
Good cable, to enforce and draw ‘  
And be thy law ‘ 25  
While thou didst wink and wouldst not see .  
Away! take heed ‘  
I will abroad .  
Call in thy deaths head there: tie up thy fears ‘  
He that forbears 30  
To suit and serve his need  
Deserves his load ”.  
But as I rav'd and grew more fierce and wilde  
At every word ‘  
Methought I heard one calling, Child ! 35  
And I reply'd My Lord.

### مخطط العقبة الذهني في ترجمة قصيدة الطوق للشاعر الانكليزي

#### جورج هاربرت الى العربية

#### المستخلص

يهدف البحث الى دراسة امكانية ترجمة النصوص الشعرية في ضوء نظرية المخطط الذهني. وتفترض الدراسة امكانية تطبيق النظرية وقدرتها على التعامل مع مشاكل ترجمة النصوص موضوع الدراسة. ولإثبات صحة فرضية الدراسة، تم تطبيق مخطط العقبة الذهني في ترجمة قصيدة الطوق للشاعر الانكليزي جورج هاربرت الى العربية. وأظهرت النتائج صحة ما ذهب اليه الدراسة. وتخلص الدراسة الى ترجمة مقترحة للقصيدة المنتقاة وعدد من الاستنتاجات في ضوء نتائج البحث.

الكلمات الافتتاحية: ترجمة، نصوص شعرية، مخطط العقبة الذهني.

