



A comparative Analysis of Two Arabic Translations of William Wordsworth's I Wandered Lonely as a Cloud in the Light of Peter Newmark's Cultural Translation Theory

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Abstract

Poetry translation represents one of the most complex forms of translation because it requires the transfer of linguistic meaning together with cultural, aesthetic, and emotional dimensions to be balanced between the two cultures. Unlike ordinary texts, poetry contains symbolic images, metaphors, and culturally embedded expressions that challenge translators to achieve a balance between faithfulness to the source text and acceptability in the target language, therefore, this is a major challenge for the translator. This study comparatively examines two Arabic translations of William Wordsworth's Romantic poem *I Wandered Lonely as a Cloud*, focusing on the translations produced by Abdullah Waki'a and Hasssan Hijazi. The study adopts Peter Newmark's (1988) theory of cultural translation as its main analytical framework, particularly his classification of cultural elements into five categories: ecology, material culture, social culture, organizations, customs, activities and concepts, and gestures and habits that may be carried by the original text. A qualitative comparative methods employed to identify culture-specific expressions in the original poem and analyze the strategies used in conveying the poem into Arabic. The study also draws on major translation theories proposed by Jakobson (1959), Nida (1964), Bassnett (2014), Baker (2018), Venuti (1995) to explain the relationship between translation, culture, and equivalence in both languages. The findings reveal that both translators successfully convey many aspects of Wordsworth's poetic meaning; however, they adopt different approaches in their translations. Hijazi generally follows a semantic orientation by preserving the cultural imagery and symbolic meanings of the original poem, whereas Waki'a frequently employs adaptation, explanation, and modification to attract the Arab readers. The study concludes that Newmark's cultural categories provide an effective framework for evaluating literary translation and that successful poetry translation requires a balance between preserving the cultural identity of the ST and producing an acceptable translated text.

Keywords: poetry translation, cultural translation, Arabic translation, cultural categories, Romantic poetry.

المخلص

تعد ترجمة الشعر واحدة من أكثر مجالات دراسات الترجمة تحديا اليوم، لأنها لا تقتصر على النقل اللغوي فحسب أثناء الترجمة، بل تشمل أيضا الحفاظ على المعاني الثقافية و القيم الجمالية والتأثيرات العاطفية المتضمنة في النص الأصلي المستهدف من الترجمة. وتتميز النصوص الأدبية، ولاسيما الشعر الرومانسي، بتفاعل وثيق بين اللغة و الثقافة، مما يجعل المترجم مسؤولا عن إعادة إنتاج المحتوى الدلالي والتعبير الفني في لغة الهدف. تحلل هذه الدراسة تحليلًا مقارنا ترجمتين عربيتين لقصيدة ويليام ووردورث الشهيرة *I Wandered Lonely as a Cloud*، مع تركيز بصورة خاصة على الترجمة التي أنجزها عبدالله وكيع وكذلك حسن حجازي. ويجري التحليل في إطار نظرية بيتر نيومارك في الترجمة الثقافية، وتحديدًا تصنيفه للفئات الثقافية إلى: البيئة، والثقافة

المادية، والثقافة الاجتماعية، والمؤسسات والعادات، والإيماءات والسلوكيات. وتعتمد الدراسة منهجية مقارنة نوعية، يتم من خلالها تحديد التعبيرات المرتبطة بالثقافة وتصنيفها وتحليلها وفقا للاستراتيجيات الترجمة التي استخدمها كل مترجم وتشير النتائج إلى أنه على الرغم من سعي كلا المترجمين إلى الحفاظ على الجمال الشعري للقصيدة، فإنهما يختلفان اختلافا ملحوظا في طريقة تعاملهما مع العناصر الثقافية. إذ تظهر إحدى الترجمات ميلا أكبر إلى الترجمة الدلالية من خلال المحافظة على الصور الفنية وخصوصية العناصر الثقافية في النص المصدر، في حين تلجأ الترجمة الأخرى بصورة متكررة إلى التكيف والحذف وإعادة الصياغة، مما يؤدي إلى تحولات ملحوظة في المعنى وتراجع الأثر الشعري. وتلخص الدراسة إلى أن النموذج الثقافي الذي وضعه نيومارك يوفر إطارا تحليليا فعالا لتقييم الترجمات الأدبية، كما تؤكد أهمية تحقيق التوازن بين الأمانة الثقافية وسلاسة القراءة عند ترجمة الشعر الرومانسي الإنجليزي إلى اللغة العربية.

الكلمات المفتاحية: ترجمة الشعر، الترجمة الثقافية، بيتر نيومارك، ويليام وورزورث، الترجمة العربية، التحليل المقارن، الشعر الرومانسي.

1. Introduction

Translation has traditionally been viewed as the transfer of meaning from one language into another, however; modern translation studies have demonstrated that translation is not merely a linguistic activity but also a cultural and communicative process between languages. Jakobson (1959) distinguishes between different types of translation and defines interlingual translation as the interpretation of verbal signs through another language, especially in the translation of poetry. This perspective highlights that translation involves interpretation rather than mechanical replacement of words that we see in literary and religious texts. The relationship between languages and cultures has become a central concern in translation studies due to the cultural diversity between countries. Nida (1964) argues that translation should not only reproduce the linguistic form of the source text but should also attempt to achieve an equivalent effect on target readers. according to Nida, translators must consider both meaning and response because cultural differences may prevent direct equivalence between languages due to different cultural features. Similarly, Bassantt (2014) emphasizes that translation is a form of cultural exchange in which translators act as mediators between different literary and social systems among the peoples of the world. Literary translation, particularly poetry translation, represents a special challenge because poetic texts combine multiple layers of meaning and also contain environmental and social differences. A poem communicates not only through words but also through rhythm, imagery, symbolism, and cultural references that may vary from one culture to another. As Bassnett (2014) explains, literary translation requires sensitivity to the relationship between language and literary conventions because changing one element may affect the entire artistic structure of the text and this may not be fully accepted in the translation. William Wordsworth's I Wandered Lonely as a Cloud provides an excellent example of a literary work in which language and culture are deeply interconnected and allow the translator good area for creativity. Written during the Romantic period, the poem reflects the Romantic belief that nature possesses emotional and spiritual significance, which is the same in the Arabic environment, but the geographical and cultural nature of the two languages differs. The natural images presented in the poem including clouds, valleys, hills, daffodils, lakes, waves, and stars are not simply descriptions of physical objects; they represent ideas of beauty, memory, imagination, and emotional renewal, and these features require the translator to be mindful while translating. The translation of Wordsworth's poem into Arabic therefore involves several cultural challenges that may require understanding and consideration in rendering it into Arabic. The translator must decide how to deal with ecological references such as "daffodils and Milky Way, metaphorical expressions such as the inward eye, and abstract concepts such as solitude that may have an equivalent but differ culturally. As Baker (2018) explains,

culture-specific items often create difficulties because the meanings associated with them may not have identical equivalents in another cultural context or have completely different cultural connotations in the language to which they are being conveyed. Among the influential approaches to cultural translation, Newmark's (1988) model has received considerable attention ,therefore, he argues that cultural words require special consideration because they reflect the unique way of life of a particular community ,for instance, the word "owl" may symbolize intelligence in English, while in Arabic it is considered an unpopular bird. In this field, he identifies five major categories of cultural elements:

- Ecology, including geographical features, flora, fauna, winds, and natural.
- Material cultural including objects, food, clothing, houses, and other physical products.
- Social culture, including activities, occupations, and social relationships.
- Organization, customs, activities, procedures, and concepts, including political, religious, and artistic elements.
- Gestures and habits.

Newmark (1988) also distinguishes between semantic translation and communicative translation as methods in rendering the meaning. Semantic translation attempts to preserve the meaning and cultural features of the original text as closely as possible, whereas communicative translation focuses on producing an understandable and effective message for target readers, allowing the translator to combine both techniques in the translation process. This distinction is particularly relevant to poetry translation, where translators constantly negotiate between cultural preservation and readability in the process of producing the translated text. The present study applies Newmark's framework to compare two Arabic translations of Wordsworth's poem: Abdullah Waki'as translation and Hassan Hijazi's translation, which is concerned with the way in which the vocabulary was transferred, each according to his point of view. The purpose is not only to identify differences in lexical choices but also to examine how each translator represents the cultural world of the original poem and his style of conveying of the text into Arabic. The study is also informed by Venuti's (1995) concepts of domestication and foreignization from English into Arabic. Venuti argues that translators may either adapt foreign texts to the expectations of the target culture (domestication) or preserve elements of the foreign culture (foreignization), which may cause the translated text to deviate. This distinction helps explain why some translation choices maintain the original cultural atmosphere while others modify it for target readers in order to achieve equivalence between the two texts. Furthermore, Toury (1995) emphasizes the importance of studying translations as products of specific cultural systems that cannot be dispensed with in any way. According to descriptive translation studies, translation choices should be analyzed within their social and cultural contexts rather than judged only according to absolute equivalence, which is a major goal in text analysis.

2. Aims of the Study

- 1- How are cultural elements in Wordsworth's poem rendered by Waki'a and Hijazi?
- 2- Which of Newmark's cultural categories is most prominent in Wordsworth's poem?
- 3- What translation procedures are used by each translator in dealing with culture-specific expressions specific to the culture they encounter?
- 4- Which translation better preserves the cultural and aesthetic features of Wordsworth's original poem in both texts?

The significance of this study lies in its contribution to literary and cultural translation studies in translating this poem. While previous studies have examined poetry

translation from linguistic and stylistic perspectives, this paper focuses specifically on cultural representation, and this may be relevant to this study. By applying Newmark's framework, it provides insight into how Arabic translators negotiate cultural differences when translating English Romantic poetry, which requires great effort in translating it.

3. Methodology

This study adopts a qualitative comparative research design to examine the translation of cultural elements in William Wordsworth's *I Wandered Lonely as a Cloud* in both translations. Qualitative textual analysis is considered the most appropriate approach because the purpose of the study is to investigate how culture-bound expressions are rendered into Arabic and to evaluate the effectiveness of the translators' choices rather than to quantify translation phenomena within the translated text. Based on Creswell (2014), qualitative paper enables researchers to interpret meanings embedded in texts and to understand complex linguistic and cultural phenomena through detailed analysis, which makes the task a little easier for the translator. This approach is particularly suitable, where meaning often extends beyond the lexical level and into its cultural content. The corpus of the study consists of the original English version of *I Wandered Lonely as a Cloud* and two Arabic translations produced by Hassan Hijazi and Abdullah Waki'a, published on the Internet. These translations were selected because they represent two different approaches to translating English Romantic poetry into Arabic by two translators from two different cultural environments. Hijazi's translation is generally recognized for its close adherence to the poetic imagery and stylistic features of the original text, whereas Waki'a's translation reflects a greater tendency toward explanation and adaptation to facilitate comprehension for Arabic readers, which is why the researcher's preferences resonated with them. The analytical framework of this study is based primarily on Newmark's (1988) theory of cultural categories. Newmark argues that language is inseparable from culture and that translators must recognize the cultural significance of lexical items rather than treating them merely as linguistic units in order to succeed in conveying the true meaning of a literary work. He classifies cultural words into five categories: ecology, material culture, social culture, organizations, customs, activities and concepts, and gestures and habits, and this is what we usually find in literary works, especially poetry. These categories constitute the principal framework for organizing the analysis presented in this study by the researcher. In addition to Peter's cultural categories, the paper draws upon several translation procedures proposed by Newmark (1988), including literal translation, cultural equivalent, modulation, transposition, paraphrase, reduction, expansion, and recognized translation in this study. These procedures help explain the specific strategies adopted by each translator when dealing with culture-bound expressions in translating the original poem. The analysis also benefits from the theoretical contributions of Nida (1964), whose concept of dynamic equivalence emphasizes the importance of producing a similar response among target readers, and Baker (2018), who discusses the challenges associated with translating cultural-specific concepts that lack direct lexical equivalents and this applies to literary works frequently. Furthermore, Venuti's (1995) concepts of domestication and foreignization are employed to evaluate whether the translators preserve the foreign cultural identity of the source text or adapt it to the expectations of Arabic readers, and this is what the researcher will address. The analysis proceeds through several stages in this paper. First, all lexical items and expressions containing cultural significance are identified in English poem are carefully identified for comparison. Second these expressions are classified according

to Peter's cultural categories. Third, each cultural element is compared with its corresponding translation in Hijazi's and Waki'a's version in order to clarify the version. Fourth, the translation procedure employed by each translator is identified and discussed simultaneously in order to verify the procedures they use. In addition to the effectiveness of each translation is evaluated with respect to semantic accuracy, cultural preservation, and literary quality of the original text. Rather than attempting to identify a single "correct" translation, the study seeks to understand how different translation strategies influence the representation of culture in the poetic lines of the poem. Consequently, the evaluation focuses on the extent to which each translation preserves the cultural identity, symbolic meaning, and aesthetic value of Wordsworth's original poem in each translation in this study.

4. Discussion

the researcher is going to compare each translation of Wordsworth's poem *I Wandered Lonely as a Cloud* by applying Newmark's theory of the five categories as follows:

4.1 Ecology

Among Newmark's (1988) five cultural categories, ecology occupies the most prominent position in *I Wandered Lonely as a Cloud* because the poem contains several elements that refer to the environment. Ecology includes geographical features, flora, fauna, climate, natural phenomena, and environmental characteristics associated with a particular culture, and this is what Wordsworth's poem has. Newmark argues that ecological terms are often highly culture-specific because they reflect the physical environment of the source-language community and therefore require careful treatment in translation for several reasons, including the geographical nature of its components that differ from one place to another. Wordsworth's poem is fundamentally constructed upon ecological imagery, which is why it was chosen as a sample for the study. The poet transforms elements of the natural landscape into symbols of spiritual renewal and emotional fulfillment of feelings in the poet's soul. Consequently, the accurate translation of ecological expressions is essential for preserving the cultural identity of the poem and this achieves great success in conveying the poem.

4.1.1 Cloud

The poem begins with one of the most famous similes in English literature, a simile that all translators are required to convey as it is: *I wandered lonely as a cloud*. The word *cloud* immediately establishes the Romantic atmosphere of the poem. as it is what the poet used in the beginning of his poem. Rather than functioning simply as a meteorological object, the *cloud* symbolizes freedom, isolation, contemplation, and spiritual elevation, and looking down at everything. According to Abrams (1971), Romantic poets frequently employ natural imagery as symbolic representations of psychological states and to describe the mood, whether happy or sad, in the social circumstances he experiences in his life. The *cloud* therefore reflects both the poet's physical movement and his emotional condition. Hijazi translates the expression by preserving the simile directly in Arabic, which gives him balance in his translation. Thus, his translation maintains both the comparison and the symbolic function of the *cloud*, and this gives the Arab readers space in his mind to imagine what happened in the mind of the original reader of the poem. This strategy corresponds to what Newmark (1988) describes as semantic translation, where the translator attempts to preserve the contextual meaning and imagery of the original text clear, which roughly reflect the meaning of original text. By contrast, Waki'a translates the opening lines as follows: أتجول وحيدا كالسحابة. Although the Arabic noun السحابة accurately renders *cloud*,

the Arabic verb أتجول slightly alters the meaning of *wandered* by skewing the translation. According to the Oxford English Dictionary, the word *wander* implies movement without a fixed destination and often carries psychological associations of reflection or contemplation and this what the translator relied on when translating the original word. The Arabic verb أتجول, however, generally denotes ordinary the emotional depth associated with Wordsworth's wandering is reduced and here part of the poet's purpose is hidden. From Newmark's perspective, Hijazi's translation more successfully preserves both the ecological image and its symbolic significance, whereas Waki'a's translation favors lexical clarity over poetic implication, and this may weaken the text.

4.1.2 Vales and Hills

The next ecological expression appears in the line: *That floats on high o'er vales and hills*. The two words *vales* and *hills* describe characteristic features of the English Lake District landscape and are part of it. These geographical elements contribute significantly to the cultural identity of the poem because Wordsworth's Romantic imagination is inseparable from the nature scenery of northern England, requiring the translator to be close to the poet's mind. Hijazi translates these geographical features using Arabic equivalents that preserve the relationship between *valleys* and *hills* as well as a commitment to equivalence. His lexical choices remain faithful to the original landscape and therefore maintain the ecological identity of the source text so his translation is considered sufficiently acceptable. In contrast, Waki'a renders the expression as:

فوق الأنهار و المحيطات. This translation represents one of the most significant ecological shifts in the poem because it carries clear differences. Instead of translating *vales* and *hills*, Waki'a introduces rivers and oceans, geographical features that do not exist in the original text, and this misleads the process of translating the original text. Such substitution fundamentally changes the physical landscape imagined by the poet in the poem. According to Newmark (1988), ecological terms should normally be preserved because they constitute part of the source culture's geographical identity. Replacing *hills* with *oceans* not only modifies the visual image but also weakens the connection between the poem and the English countryside because there is no *ocean* in that area. This example illustrates what Baker (2018) describes as over-adaptation, where the translator modifies culturally specific elements to the extent that the identity of the source text is partially lost and the translation misleads the target reader.

4.1.3 Golden Daffodils

Perhaps the most culturally significant ecological phrase that appears in source text is *A host of golden daffodils*. The English word *daffodils* is much more than a botanical term mentioned by the poet in his poem. Within British culture it symbolizes the arrival of spring, hope, renewal and a long-awaited natural beauty after a harsh winter. Because of Wordsworth's poem, the flower has become an iconic symbol in English literature and become increasingly popular. Hijazi translates the expression into Arabic as النرجس الذهبي, preserving both botanical identity and the colour symbolism, which is what makes his translation distinctive. This choice corresponds to Newmark's (1988) concept of a recognized translation, since Arabic possesses an established lexical equivalent for *daffodils* and gives it more appeal. Waki'a also uses the same thing النرجس الذهبي, indicating that both translators recognize the importance of preserving the flower itself rather than replacing it with a more familiar Arabic plant due to its presence in the Arabic environment. This decision reflects an awareness of the flower's literary significance and how it contributes to many Arabic poems. However, differences emerge in translating the phrase *a host of* between both

translators. Hijazi emphasizes the overwhelming abundance of flowers, allowing readers to imagine an immense field stretching across the landscape, in addition, this type of flower is linked in the mind of the Arab reader, which carries beautiful meanings. Waki'a's wording, by contrast, reduces the impression of countless flowers and therefore slightly weakens the visual impact intended by Wordsworth in his poem. The finding supports Bassnett's (2014) observation that literary translation requires translators to preserve not only denotative meaning but also the artistic effect created by imagery mentioned in the original text.

4.2 Material Culture

Newmark (1988) defines material culture as tangible products created and used by a particular society, including food, clothing, houses, means of transport, and everyday objects that people circulate. Compared with the ecological category, material culture occupies only a limited place in *I Wandered Lonely as a Cloud*. This is expected because the poem is primarily concerned with nature and human emotion rather than social life or material possessions, which are not mentioned much in the poem. The most prominent material-culture item appears in the final stanza: *For oft, when on my couch I lie*. The word *couch* refers to a piece of household furniture on which the speaker rests while recalling the memory of the daffodils as an item that may represent the cultural material of Newmark. Although simple, this object performs an important symbolic function. It represents the private domestic space where memory and imagination operate and recall the beautiful situations that the poet experienced. According to Newmark (1988), household objects frequently require functional rather than literal equivalence because their cultural value lies in their function rather than their physical appearance and is therefore an important element that cannot be ignored. Hijazi translates *couch* into Arabic using a neutral equivalent that accurately conveys the function of the object that may be appropriate in the target text. His translation preserves the intimate atmosphere of the original while maintaining linguistic simplicity in the target text. Waki'a translates the expression into Arabic as أريكتي, which also represents an acceptable equivalent in Arabic and may also be appropriate. The use of possessive pronoun reinforces the personal relationship between the speaker and the place of contemplation in which he was present. From the perspective of Newmark's translation procedures, both translators employ functional equivalence, selecting an Arabic object that performs the same function as the English *couch* may be a valid choice. Neither translator attempts unnecessary cultural adaptation because the object is culturally universal and is clear in its vocabulary. The differences between the two translations in this category are minimal, indicating that material-cultural items in the poem present relatively few translation problems but that they represent part of Newmark's cultural categories.

4.3 Social Culture

Newmark (1988) defines social culture as the customs, activities, occupations, and social relationships that characterize a particular community and may not exist in another society. Although Wordsworth's poem focuses mainly on nature, several expressions reveal aspects of social and emotional interaction that the poet touches on in some of the lines. One of the most important examples occurs in the line: *In such a jocund company*. The noun *company* is metaphorical. The daffodils are personified as joyful companions accompanying the poet wherever he walks in nature. Rather than referring to human society, the expression reflects the Romantic belief that nature itself can become a social partner that accompanies man wherever he wishes. Hijazi successfully preserves this metaphor by selecting an Arabic equivalent that maintains

the sense of companionship between the poet and the flowers in nature. His translation allows readers to perceive the emotional relationship established between humanity and nature, which makes his translation close to the original text. By contrast, Waki'a emphasizes the pleasant atmosphere created by the flowers but weakens the interpersonal implication of the original expression and leaves its translation inappropriate. Consequently, the flowers become an attractive scene rather than active companions sharing the poet's emotional experience on his journey. The following example represents another important social-culture concept occurs in: *The bliss of solitude*. The concept of *solitude* occupies a central position in Romantic literature. Unlike loneliness, *solitude* represents voluntary isolation that encourages meditation, creativity, and emotional renewal, and this is what distinguishes the poet in the poem. Hijazi preserves this positive philosophical meaning by choosing an Arabic equivalent associated with peaceful contemplation that is considered close to the ST. Waki'a's rendering communicates the original meaning but shifts slightly toward the ordinary concept of being alone in the poem. According to Baker (2018), abstract cultural concepts frequently lose part of their connotative meaning when translated literally context due to the cultural distance between languages.

4.4 Organizations, Customs, Activities, Procedures, and Concepts

Although Wordsworth's poem contains no political, administrative, or religious institutions, it is rich in artistic concepts, which Newmark (1988) includes within this cultural category, and this is what the current study seeks. The poem reflects the philosophical principles of English Romanticism, particularly the relationship between imagination, memory, and nature that the poet had in mind.

ST: They flash upon that inward eye.

The expression *inward eye* symbolizes the imagination rather than physical vision. Romantic poets believed that memory possesses creative power capable of recreating past experiences through imagination and blending them with present. Hijazi preserves the metaphor by translating it literally while allowing readers to infer its symbolic meaning with their own judgment. His strategy corresponds to Newmark's semantic translation because it maintains both the imagery and literary ambiguity of the ST at the same time. Waki'a, on the other hand, tends to explain the metaphor explicitly as it is the most appropriate style. Although this facilitates comprehension, it reduces the symbolic openness that characterizes Romantic poetry as found in the poem. As Newmark (1988) notes, excessive explanation in literary translation may diminish the aesthetic value of figurative language and make the translation slightly distant from the original text.

ST: A poet could not but be gay.

The word poet functions not merely as an occupation but as a cultural symbol representing artistic sensitivity. Wordsworth suggests that every true poet naturally experiences joy when surrounded by the beauty of nature. Hijazi successfully preserves the relationship between poetry and emotional experience. Waki'a conveys the general meaning but weakens the connection between artistic identity and emotional transformation.

These examples demonstrate that artistic concepts constitute a significant component of the poem's cultural structure despite the absence of politic.

4.5 Gestures and Habits

Newmark includes gestures and habits as a cultural category because physical actions may have different meanings across cultures in the world. Wordsworth's poem

contains several example of movement and bodily expression that may be a point of study for this paper. For example; the opening verb:

Wandered "I wandered lonely as a cloud"

Hijazi preserves the idea of *wandered* as a reflective movement, whereas Waki'a's use of the Arabic word أتجول emphasizes ordinary movement, and this is what distinguishes Hijazi's translation from Waki'a's rendering. The latter loses part of the emotional and philosophical meaning associated with Romantic wandering that the poet intended in the poetic line.

Dancing: This verb appears repeatedly in the following line:

"Fluttering and dancing in the breeze and: "And dance with the daffodils"

the word "dancing" in the poem symbolizes harmony between nature and human emotion that a person experiences in his or her life. The flowers are personified as joyful beings participating in a natural celebration during their flowering period, which may take a season. Hijazi maintains this personification by using Arabic expressions associated with dancing and movement in a balance between the two cultures. Waki'a also preserves the image, but some of his choices focus more on physical motion than poetic symbolism, and this may weaken his translation in conveying the meaning. As a result, the emotional connection between the poet and nature becomes less powerful and this reduces the reader's attention.

Tossing their heads: The expression: "Tossing their heads in sprightly dance" is another example of personification. The daffodils are imaged as human-like creatures moving happily, which the poet likens to dancing. Translating this image requires maintain both the physical movement and the metaphorical quality of the original text. Hijazi successfully recreates the image of flowers moving playfully in a style almost identical to the original text. Waki'a's translation communicates movement but does not fully preserve the human-like quality of the flowers, which makes the target text less effective. According to Newmark, this represents a partial loss of cultural and stylistic meaning because the metaphorical association is weakened that may occur during the translation process.

4.6 General Comparative Discussion

The comparative analysis demonstrates that ecology is overwhelmingly the dominant cultural category in Wordsworth's poem, whereas the remaining four categories play supporting roles, meaning all of these constitute important aspects of the translation. Nevertheless, these categories remain valuable for understanding how each translator negotiates the transfer of cultural meaning between the symbolism of both cultures. In general, Hijazi consistently favors semantic translation and foreignization (Newmark, 1988, Venuti, 1995), preserving the poem's ecological imagery, Romantic symbolism, and cultural atmosphere in order to bring the true meaning closer to the reader's mind. Whereas, Waki'a relies more frequently on communicative translation, explanation, and adaptation, producing a text that is often easier to the cultural and aesthetic dimensions of the original and may be less true to the content of the source text. The comparison confirms that Newmark's cultural categories provide a systematic and effective framework for evaluating literary translations, particularly when the analysis is combined with his translation procedures and supported by the broader insights of Nida (1964), Baker (2018), Bassnett (2014), and Venuti (1995) giving the translated text a distinctive aesthetic character. This integrated approach allows for a balanced assessment of both translators' achievements and limitations and make their translations academically professional.

5. Findings

Bases on the analysis, the paper reaches the below findings:

1. Ecology is the most dominant cultural category in *I Wandered Lonely as a Cloud*, while material culture, social culture, organizations and concepts, and gestures and habits occur less frequently in both translations.
2. Natural imagery is central to the meaning of the poem, making the accurate translation of ecological terms essential for preserving both cultural and poetic significance of linking the mind of the reader to the poet.
3. Hassan Hijazi demonstrates greater adherence to Newmark's semantic translation approach by maintaining the original imagery, symbolism, and cultural references with minimal modification, which adds a positive character to the translation.
4. Abdullah Waki'a tends to employ communicative translation and adaptation, occasionally replacing or modifying ecological references to facilitate comprehension for Arabic readers so that they may also understand the content of the poem.
5. Some translation choices in Waki'a's version, such as substituting 'vales' and 'hills' with 'rivers' and 'oceans' represent semantic and cultural shifts that alter the geographical and symbolic landscape of the original poem, which causes weakness in the translation.
6. Both translators successfully translate several universal cultural items, particularly those related to material culture, such as a couch, because these objects have clear functional equivalents in Arabic that reflect in the mind of the target reader the same references found in the original text.
7. The translation of abstract cultural concepts such as 'solitude', 'company' and 'the inward eye' presents greater challenges than the translation of concrete objects because these expressions carry philosophical and literary meanings rooted in English Romanticism, making it a challenge for both translators.
8. Hijazi generally preserves personification, metaphor, and symbolic imagery more effectively than Waki'a, thereby maintaining the aesthetic qualities of Wordsworth's poetry that might make his translation successful.
9. The study confirms that Peter Newmark's (1988) cultural categories provide a practical and comprehensive framework for analyzing literary translations, especially when combined with his translation procedures and supported by the theories of Nida (1964), Bassnett (2014), Baker (2018), and Venuti (1995), and may also be appropriate for poetic translation.
10. The success of poetry translation depends not only on linguistic equivalence but also on the translator's ability to convey the cultural, emotional, and aesthetic values of the original text, in addition to the extent of his mastery of both cultures.

6. Conclusion

The study has comparatively analyzed the Arabic translations of William Wordsworth's *I Wandered Lonely as a Cloud* by Hijazi and Waki'a using Peter Newmark's (1988) theory of cultural translation in a similar way between the two translations. The analysis focused on Newmark's five cultural categories; ecology, material culture, social culture, organizations, customs, activities and concepts, and gestures and habits to investigate how each translator conveyed the cultural and poetic dimensions of the original text into Arabic in detail. The findings demonstrate that translating Romantic poetry requires much more than linguistic competence, and this depends on the translator's ability. It requires a comprehensive understanding of the cultural, historical, and literary background of the source text as well as the ability to recreate its aesthetic and emotional effects in the target language in a way that enables it to convey the text in an ideal way.

As Bassnett (2014) argues, literary translation is fundamentally an act of intercultural communication in which the translator functions as both a linguistic and cultural mediator. The analysis further confirms that ecological elements constitute the dominant cultural category in Wordsworth's poem. Images such as 'cloud, values, hills, daffodils, lake, breeze, bay, waves, and Milky Way' collectively construct the Romantic vision of nature as a source of inspiration and spiritual renewal that requires the translator to excel in its conveyance. Consequently, preserving these ecological references is essential for maintaining the poem's cultural identity in addition to achieving greater appeal among readers. The comparative analysis also demonstrates noticeable differences between the two translators using different methods in some places. Hijazi consistently adopts a semantic translation approach that seeks to preserve the original imagery, symbolism, and cultural atmosphere in the poem. His translation remains relatively close to the source text and successfully communicates the philosophical and emotional dimensions of Romantic poetry that the poet referred to in his poem. In contrast, Waki'a frequently employs communicative translation, explanation, and adaptation to make the poem more accessible to Arabic readers to enable them to understand the intended meaning. While this strategy improves readability in certain instances, it occasionally results in cultural shifts and the loss of some symbolic meanings embedded in the original poem and this may weaken the value of the poem. Therefore, Newmark's (1988) cultural model proved to be an effective analytical framework for evaluating literary translation because it enables researchers to identify culture-specific elements systematically and to assess the strategies employed by translators in conveying these elements across languages that may appear in text types such as literary texts of all kinds.

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