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# Difficulties and Principles of Drama Translation: With Special Reference to Jabra and Niazi's Translation of Macbeth's Soliloquies

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# DIFFICULTIES AND PRINCIPLES OF DRAMA TRANSLATION: WITH SPECIAL REFERENCE TO JABRA AND NIAZI'S TRANSLATION OF MACBETH'S SOLILOQUIES

Wissal Ali Jafar Al Allaq

This dissertation is submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy
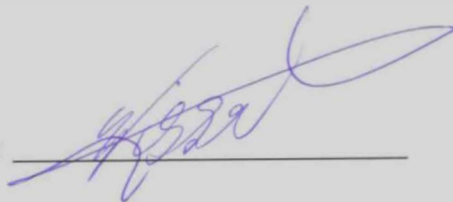
Under the Supervision of Dr. Ferhat Mameri

November 2016

## Declaration of Original Work

I, Wissal Ali Jafar Al Allaq, the undersigned, a graduate student at the United Arab Emirates University (UAEU), and the author of this dissertation entitled *"Difficulties and Principles of Drama Translation: with Special Reference to Jabra and Niazi's Translations of Macbeth's Soliloquies"*, hereby, solemnly declare that this dissertation is my own original research work that has been done and prepared by me under the supervision of Dr. Ferhat Mameri, in the College of Humanities and Social Sciences at UAEU. This work has not previously been presented or published, or formed the basis for the award of any academic degree, diploma or a similar title at this or any other university. Any materials borrowed from other sources (whether published or unpublished) and relied upon or included in my dissertation have been properly cited and acknowledged in accordance with appropriate academic conventions. I further declare that there is no potential conflict of interest with respect to the research, data collection, authorship, presentation and/or publication of this dissertation.

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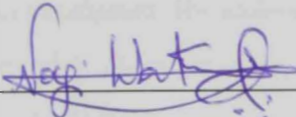
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# Abstract

Drama is one of the most significant literary genres. The primary characteristic that sets drama apart from any other literary form is 'performance on stage'. Other elements contribute to its impact such as speakability and performability and the extra linguistic features drama possesses. Translating drama and assessing the quality if its translation should therefore consider such elements. Al-Qinai's seven parameters of translation quality assessment (TQA) are employed in assessing two Arabic translations of Shakespeare's Macbeth produced by Jabra Ibrahim Jabra (1980) and Salah Niazi (2000). Mismatches between the source text (ST) and the target texts, (TT1 and TT2) are highlighted. Attempts are made to solve some of the pragmatic and semantic problems pertaining to translating dramatic texts by means of employing a cognitive approach to translation. By addressing elements of speakability and performability as well as nonverbal characteristics, it is believed that drama translation may overcome some of its obstacles in the TT. Consequently, TQAs should be modified in a manner that caters to drama as an exclusive literary form. Comparing contextual and pragmatic equivalences rather than focusing on the formal and linguistic aspects of drama is considered key in a successful TQA.

**Keywords**: Translation quality assessment (TQA), drama translation, cognitive approach, speakability and performability, nonverbal characteristics, source text (ST), target text (TT).

**Title and Abstract (in Arabic)**

## صعوبات الترجمة المسرحية ومبادئها:
## مع إشارة خاصة لمناجيات ماكبث ترجمة جبرا ونيازي

### الملخص

يعدَ المسرح من أهم الأشكال الأدبية وأكثرها تعقيداً. إذ إن ما يجعل من الأدب المسرحي شكلاً متميزا عن غيره من الأنماط الأدبية هو الأداء على خشبة المسرح. وإن للمسرح خصائص إضافية تسهم في قوة الأداء وتأثيره كقابلية الأداء والتحدث وعوامل أخرى تتخطى اللغة.

وعليه فيتوجب على ترجمة النص المسرحي وعملية تقييم جودتها أن تأخذا تلك العوامل في الاعتبار. وتتخذ هذه الأطروحة معايير القناعي السبعة منهجاً لتقييم ترجمتين عربيتين لمسرحية ماكبث الأولى لجبرا إبراهيم جبرا 1980، والثانية لصلاح نيازي 2000.

ومن خلال عملية التقييم، يتم تحديد الأخطاء الترجمية والاختلافات بين النص الأصلي والنصين المترجمين. علاوة على ذلك، ستحاول الباحثة تقديم حلول لبعض المشاكل الدلالية والوظيفية المتعلقة بترجمة المسرح عبر استخدام المنهج المعرفي في الترجمة. حيث يمكن للمترجم أن يتخطى عقبات الترجمة المسرحية في حال التركيز على عناصر الأداء والحديث والخصائص غير اللفظية. وبالتالي، فينبغي تعديل معايير تقييم الترجمة وجودتها للتعامل مع النص المسرحي ومواصفاته الفريدة. وترى الباحثة أن التركيز على المكافئ السياقي والوظيفي طريقة ناجحة لتقييم ترجمة المسرح بدل التركيز على المكافئ الشكلي واللغوي للنص المسرحي

.

**مفاهيم البحث الرئيسية:** تقييم جودة الترجمة، الترجمة المسرحية، المنهج المعرفي، عناصر الأداء والحديث، الخصائص غير اللفظية، النص الأصلي، النص المترجم.

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My thanks and appreciation also go to my husband, parents, and my three sons for their patience and understanding. Last, but certainly not least, I would like to express my gratitude and thanks to Professor Said Shiyab, my previous supervisor for his mentoring and support in the beginning of my academic journey.

# Dedication

*To my beloved father,*
*For believing in my strength and talent*
*when I thought I had none.*

# Table of Contents

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# List of Abbreviations

| ATA | American Translators Association |
|-----|--------------------------------|
| BT | Back Translation (from Arabic into English) |
| DTS | Descriptive Translation Studies |
| MWD | Merriam Webster Dictionary |
| OED | Oxford Electronic Dictionary |
| PS | Polysystem |
| QA | Quality Assessment |
| SFL | Systemic Functional Linguistics |
| SL | Source Language |
| ST | Source Text |
| TL | Target Language |
| TQA | Translation Quality Assessment |
| TT | Target Text |
| UM | Uncertainty Management |

## Chapter 1: Introduction

### 1.1 Overview

The objective of this dissertation is to conduct a comparative study of two translations of Shakespeare's Macbeth into Arabic to determine the problematic aspects of translating dramatic texts from English into Arabic and attempt to provide solutions to prevailing translation problems. The dissertation will focus on two translations of Shakespeare's Macbeth, into Arabic conducted by Jabra Ibrahim Jabra in 1980 and Salah Niazi in 2000.

Shakespeare has been the most celebrated literary figure throughout the past centuries. His literary work has been translated into many languages; however, this does not make the task of translating Shakespeare an easy mission by any means. His craftsmanship and creativity are evident in his intricate use of languages and his original metaphors (Crystal & Crystal, 2002). In addition, like many writers of his time, Shakespeare incorporated his knowledge of Greek and Roman classics in his work. His use of allusions is profound and fraught with various shades of meanings. What adds to the difficulty of translating his work into other languages is his employment of ambiguity which is deliberate and intentional in works such as Macbeth. The play 'Macbeth' is a work that is concerned with deceit, and treachery; therefore, Shakespeare's use of "puns, or occurrences of wordplay" is an intentional effort to create ambiguity. Such aspects are highly complicated in the process of translation. Since these ambiguities are an inseparable element of Shakespeare's style of writing, the translator must convey such ambiguities in the TL (Ravassat, 2007).

This Dissertation examines the semantic and pragmatic errors which are present in two translations of Shakespeare's Macbeth[1]. The dissertation comprises of seven chapters; the first chapter serves as an introduction and overview of the dissertation, its purpose, the tackled problems, and relevant literature. The second chapter is a brief encounter of the various translation theories which have been employed in literary translation, with special reference to the Skopos theory as a plausible theory of translating literature in general and drama in particular.

The third chapter introduces the origin of drama, up to Shakespeare's time, drama in the Arab world, and the difficulties of translating drama. The chapter will then explore the difficulties pertaining to Shakespearean plays. Chapter four provides a review of Macbeth and its significance. The chapter will then introduce the two Arab translators of Macbeth, Jabra and Niazi with a brief encounter of their backgrounds and achievements. Consequently, the choice of these particular translations is elucidated.

The fifth and sixth chapters are devoted to a detailed evaluation of the two respective translations of Macbeth. This evaluation adopts the seven parameters of Al-Qinai, providing a critical assessment of errors found in the two translations at hand. Finally, chapter seven provides a conclusion of the findings, highlighting the limitations of Al-Qinai's TQA, and suggesting certain modifications to the TQA parameters so as to cater for drama translation assessment.

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[1] Macbeth has been translated into Arabic by many well-known translators such as Mutran, Ifat, Abu Hadeed, Jabra, Niazi, Al Qitt among others.

## 1.2 Statement of the Problem

Translating drama is a very distinct mode of translation. It is not only concerned with translating the ST into the TL, it is also a process concerned with the nonverbal aspects of the ST in an attempt to render them into the TL. Therefore, it is crucial that such unique aspects are addressed adequately in translation.

Macbeth is selected as the subject of this discussion due to its literary importance. The play, as Knight (1972) asserts, is "fantastical and imaginative beyond other tragedies" (p. 159). Also, the ST is loaded with intentional ambiguity and rhetoric such as the prophecies of the weird sisters in scene I, III, and IV. These ambiguous prophecies, for instance, are crucial to the development of the dramatic plot. In other words, in order for the plot to proceed in its intended direction, these prophecies must deliberately reflect a double meaning (Tolman, 1896).

The researcher believes that Shakespeare's dramas, particularly Macbeth has great contemporary significance on the social, political and cultural levels. It is a play that resembles and addresses many current issues in human reality. Our status-quo is an actual reflection of the themes showcased in *Macbeth*.

On the other hand, there is the obvious factor of adequately understanding Shakespearean English which, in addition to being difficult to grasp, is charged with suggestive meanings and allusions which are derived from Shakespeare's classical knowledge of Greek, Roman and Historical backgrounds (Hill J. , 1997). All the above mentioned factors create additional problems for the translator who attempts to carry out a translation of Shakespeare's works. Accordingly, this dissertation aims to explore the following:

- To highlight the semantic and pragmatic errors in the translations of Macbeth conducted by Jabra and Niazi, and providing solutions to problems of translation.

- To highlight the manner with which each translator tackled the text, particularly the extra- linguistic elements such as body language, sarcasm, intonation, etc.

- To identify mismatches of translations based on Al-Qinai's parameters of TQA.

To present additional parameters exclusive to assessing drama translation by employing an amalgamation of cognitive and functional approaches.

## 1.3 Relevant Literature

Literary translation is highly problematic. Many translators consider it the most difficult types of translation; consequently, they tend to shy away from literary translation (Munday, 2000). There are a number of factors that can create obstacles in the process of translating such texts. These obstacles, however, differ according to the literary genre being translated, for example, novels and short stories may impose different challenges for the translator than those challenges posed by poetry; moreover, drama can be a more complex genre due to its distinctive characteristics. These will be addressed in the dissertation, and are briefly addressed below.

Translating literary works entails dealing "with feelings, emotions, melodies, senses and above all, the writer's own experience of the world" (Shiyab, 2006, p. 108).

For instance, translating poetry involves format characteristics which are untranslatable, such as the poetic structure, rhyme, meter, etc. Some scholars have argued that poetry is untranslatable since such aspects cannot be rendered in the TL. The poet Robert Frost, for example, states that "Poetry is what gets lost in translation"[2]. Frost's statement implies that language is not the only component of poetry; other elements such as imagery, rhetoric, formal structure as well as socio-cultural aspects also contribute to the poem's message and its emotional impact on its readers. Arab linguist and scholar, Amru bin Bahr Al Jahidh, states that poetry is untranslatable since it loses the element of wonder it possesses (Abbas, 1971, p. 100). The researcher asserts that Frost and Al Jahidh present a valid point; the poetic text's form and content work hand in hand to create the desired impact on its readers. However, she firmly does not approve of their claim that at poetry is untranslatable. Although the aesthetics and rhetoric differs from one language to another, a qualified translator can recreate such elements in the TT.

Drama is another intricate genre as far as translation is concerned; plays "open up windows to societies and cultures, helping us to make sense of complex realities... always tied to a particular socio-cultural context" (Aaltonen, 2011). Furthermore, dramatic texts are created in a manner that entails speakability and performability. Extralinguistic features such as body language, gestures, intonation, sarcasm, etc. are integral parts of dramatic production. Dramatists such as T. S. Eliot "strive for a heightening, not by connected discourse, but by ellipsis" (Preminger et al, 1975, p.199). Such extralingusitic and nonverbal elements of drama may create great obstacles in the process of rendering dramatic texts into the TL. The researcher argues that the most

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[2] Robert Frost, Goodreads.com

significant attribute setting drama apart from other literary genres that it is meant for the stage[3]. This issue also presents the translator with additional obstacles.

As previously mentioned, translating literature in general is considered the most complex process, poetry and drama being the most problematic of literary translations. The difficulties of rendering Shakespeare's work into Arabic are multifaceted. Not only is the style of language challenging to comprehend, but also the suggestiveness of Shakespearean language is quite complex[4]. When dealing with a Shakespearean play, the translator encounters both of the problems mentioned above. He is translating poetry and drama at the same time. Shakespeare "adapted his form to the very conversation" in that his verses are tailored to suit his various characters and their distinctive traits (Cattaui, 1969, p. 86).

David and Ben Crystal (2002) reiterate that Shakespeare's stories and their plots are mostly borrowed. His power lies in his words; for his characters are exactly what they say. The language is a manifestation of the character and its traits. From another view point, Shakespearean language is a demonstration of how language rules are defied and bent. His metaphors and idioms are still alive because of their peculiarity and uniqueness (Crystal, 2003).

With regards to literary translation, "the translator is first a poet even if outside the recreation he never writes poetry" (Barnstone, 1993, p. 270). In other words, he

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[3] Although some dramatic texts are meant to be read and studies in a classroom environment, the researcher maintains that drama is developed for stage performance.

[4] Contrary to the common misconception that Shakespeare wrote in Old or Middle English. In fact, Shakespeare wrote in Early Modern English which is the closest form to modern English. It is actually relatively easy compared to Old or Middle English (Mabillard, 2000)

must possess certain attributes and talents to enable him to reproduce the poem (text) in the TL. As in communicative translation which "attempts to produce on its reader an effect as close as possible to that obtained on the readers of the original" (Newmark, 1981, p. 39), the translator must take into account the target audience, target culture and norms. The translator must pay extra attention to the target readership taste; what is acceptable and comprehensible by this respective readership and what is rejected by the target culture and readership. The process of translating literature requires certain creative abilities that are exclusive to literary writers as Barnstone previously stated. Therefore, the choice of discussing the translations of Jabra and Niazi is partly based on this assumption[5]. Both translators have a vast experience in literary translation. Also, they are well-known writers themselves. Jabra and Niazi's translations are related in that Niazi's translation came as an attempt to remedy the errors committed by Jabra. Niazi's translation of Macbeth was accompanied by a preface pinpointing the errors made by Jabra. Niazi also rendered a number of Shakespearean tragedies which were previously translated by Jabra such as King Lear and Hamlet.

Translation has played a major role in enhancing the human knowledge in various fields of science, literature and other disciplines since the dawn of history. Evaluating translated texts is a process of great importance since it helps determine whether the translations have been carried out appropriately. From a translation ethical aspect, a translator must conduct his task "faithfully, accurately and impartiality"

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[5] Jabra Ibrahim Jabra was a famous Palestinian poet and Novelist. He was born in Bethlehem in 1919. Jabra did his M. A. in English Literature at Cambridge University. After 1948, he immigrated to Baghdad and remained there until he passed away in 1998 (Bennani, 2002). Salah Niazi is a renowned Iraqi poet and critic. He studied Arabic literature in the University of Baghdad and London University. Niazi is also the co-founder of the leading literary journal 'Al-Ighterab Al Adabi'.

(ATA, 2010). However, these terms have been a subject of much debate among translation scholars and theorists as well as translation practitioners. For instance, Barnstone (1993) and Duff (1981) believe that faithfulness of fidelity must be to the target audience, the ST and its author have already achieved glory and acclaim in their SL, and in order to achieve a similar recognition in the TL they must first be appreciated by the TL audience. From another perspective, Venuti (2008) and Berman (2012) firmly believe that making the ST available to the TL audience by means of clarification and transparency among other translation strategies employed by the translator only distort the ST and its aesthetic value as well as the ST message. In other words, the translator must be faithful to the ST and its author.

The researcher believes fidelity is highly contingent on the nature of the text and its function. While conducting a TQA, the translation critic must take this into account in order to determine the accuracy of the TT in relation to the ST. In translating drama, for example, it is crucial that the ST's intention and dynamic effect are conveyed to the TL audience. After all, the TT is meant to be performed on stage, not to be read. This implies that the use of clarification techniques such as footnotes, paraphrasing, and explanations are unfeasible. It is believed that retaining the allusions of the ST will render the TT as irrelevant, especially if the allusions are exclusively connected to the SL sociocultural background.

TQAs are specific guidelines with which a translation's quality is evaluated to ensure that the ST message and other ST properties are rendered adequately in the TL. In spite of the importance of TQAs, the possibility of conducting such an objective assessment is still a controversial matter. According to Al-Qinai, TQAs have been "marred by impressionistic and often paradoxical judgments based on elusive

aesthetics" (2000, p. 497). The assessment is carried out by different parties such as critics and professionals in the field of translation, and the readership of the TT. These parties will constantly judge a translation according to their own standards which are subjective by nature. "Quality is relative and absolutes of accuracy cease where the end user (i.e. client) imposes his own subjective preferences of style in target text" (p. 498). Juliane House claims that the procedures of an evaluation entail "recognizing the inevitable subjective part of any translation assessment by a human evaluator" (Newmark, 1981, p. 64). She asserts that "it seems unlikely that translation quality assessment can ever be objectified in the manner of natural science". Newmark states that "[t]he fourth area of translation, that of taste, has to be accepted as a subjective factor" (1981, p. 191). Nonetheless, it is possible to develop certain procedures and methods with which a satisfactory translation assessment may be achieved.

As stated earlier, models of TQA remain subjective. The researcher suggests that in order to achieve a relatively objective assessment, it is important to consider the various decision-making processes and techniques employed by the translator. Thinking about the steps taken by the translator in order to arrive at a given translation enables the translation critic to reach a sound justification for the translator's choice of a particular expression over another, or a certain rendition instead of another. At times this process of analyzing the TT reveals what Anthony Pym refers to as binary and nonbinary errors:

A binary error opposes a wrong answer to the right answer; nonbinarism requires that the TT actually selected be opposed to at least one further TT1 which could also have been selected, and then to possible wrong answers. For binarism, there is only right and wrong; for non-binarism there are at least two right answers and then the wrong ones…since binary errors were earning a simple line through them ("It's wrong!"), whereas non-binary errors were graced with wavy or straight

underlining and the need for further discussion ("It's correct, but..."). I suggest that, like prose and verse, most translators use binarism and non-binarism without knowing it (1992, p. 282).

The researcher agrees that most translation errors are non-binary, i.e., the translation is correct, but another translation may have been more adequate. Lawrence Venuti presents two concepts, initially brought forward by Antoine Berman in his article Translation and the Trials of the Foreign (1985); i.e., Domestication and Foreignization. The term domestication refers to the translator's attempt to render the source text (ST) into a target text (TT) that meets the expectations of the target readership. This attempt produces a TT that appears to be an original rather than a translation; thus bringing the ST closer to the target audience instead of bringing the target audience to the ST. Foreignization is the counterpart strategy of domestication; in foreignization, the translator attempts to reproduce the ST and its attributes in the TL. By doing so, the translator urges the target audience to exert an effort in order to comprehend the ST and its attributes rather than creating an accessible TT that is void of any relevance to the culture and language from which it has been rendered (Tulba, 2012, p. iv).

The two selected translators of *Macbeth* have adopted Venuti's above mentioned strategies in their translations. Jabra resorted to foreignization, while Niazi employed domestication. It is, therefore, imperative to determine the decision-making process employed by these two translators so as to highlight the degree of intervention applied and its effect on the translation produced. Inevitably, a TQA must be conducted

for the purpose of identifying the various strategies and techniques used to produce the TT as well as the justification of the decision making process.

Over the last decades, many TQA models have been devised by scholars such as Newmark, House, Nord, Reiss and others (Al-Qinai, 2000). In his approach to translation criticism, Newmark does not base his assessment on any parameter or theory of communication. He considers TQA as a combination between the theory and practice of translation leading to enhancing the translator's capability and his knowledge as well as providing him with options. Newmark proposes a five- step approach to translation criticism:

(1) Analyze source language Text

(2) Determine translator's purpose and interpretation of the source language text;

(3) Compare the translation to the original;

(4) Evaluate the translation;

(5) Assess the translation in the TL culture or discipline.

The model starts with analyzing the ST (text type, the author's purpose and his audience) and evaluating the language quality. Then it views the ST from the translator's perspective to determine if omissions/additions were made and to justify the translator's decisions and then suggesting alternatives. Next, the critic focuses on the translator's attempt to solve certain ST problems. The critic here addresses these problems by grouping them in general categories such as the title, structure, cultural expressions, proper names, etc. This step is followed by evaluating the translation according to referential and pragmatic accuracy of the translation according to the

translator's standards. Finally, comes evaluating the significance of the translated work in the target culture and how it would potentially influence the TL and culture.

Newmark's does not indicate systematic procedures for the translator's purpose. There is no explanation of how the critic reaches a conclusion about the translator's purpose. Also, comparing the translation to the original is problematic since errors and misinterpretations are grouped "under general heads without setting the global text criteria apart from the particular examples. These components are all given the same weighting. Additionally, the stages only present general guidelines. Translation is about fulfilling the purpose; "in an informative text, it conveys the facts ... its success is measurable, at least in theory" (Newmark, 1981, p. 192).

House's model, operates as a comparative/ analytic tool of both ST and TT at "language/ text, Register (Field, Mode and Tenor), and Genre" (2001, p. 247) levels. She assesses a translation by analyzing the ST and TT profiles, then comparing the profiles to highlight the errors and mismatches between the two texts. This step is followed by classifying the TT into overt translation or covert translation. Through the application of a "cultural filter", House aims at making certain that the TT does not violate the cultural norms and values in the TL. In other words, the cultural filter normalizes the translation in the TL to appeal culturally to the TL readership. House's model has been criticized for its complex taxonomies. Additionally, the categorization of overt and covert translations is not of significant contribution since the distinction between the two types of translations is reduced once the cultural filter is applied. On the other hand, the manner with which genre is used and its relation to register is extremely intricate (2001, p. 248).

Nord, on the other hand, has divided the translation into two types (documentary and instrumental). Documentary translation deals with the communication of the author and his audience in the source culture. Examples of documentary translation are literary, word for word, literal and exoticizing translations. Instrumental translation functions as an independent message which is meant to fulfil a communicative purpose in the TL. The target audience needs not be aware that it is a translation, for example translating manuals. Nord's Text analysis translation model is based on many characteristics which are existent in the Skopos theory of Vermeer, Reiss and Mantarri's functional approaches to translation (Munday, 2000). The model is intended to provide a ST analysis which can be applied to all text types and is used in any given translation task (Nord, 2005). It aims to facilitate the translator's understanding of the ST characteristics as far as structure and content are concerned. Nord claims that her model may function as a framework for translation theory, training and translation practice. In other words, the model is beneficial to the translation student and the professional translator.

The researcher argues that there are certain vague aspects in Nord's model. Nord (2005) claims that compatibility between the intention of the ST and the function of the TT is imperative. However, this point seems to be quite confusing since the intentions of the initiator (the party or individual that commissions the translator to conduct a particular translation) and intention of the ST or its function are not always compatible. Nord's notion of 'loyalty' is somewhat perplexing, or hard to apply at the least. She states that the translator's loyalty should be to both sender and receiver. However, if (according to Skopos theory) the initiator assumes all the power in determining what aspects should be relayed in the TL text, how can the translator be

faithful or loyal to anyone other than the initiator/commissioner? In other words, the translator lacks freedom in making translation- related decisions and must abide by the guidelines and instructions given by the initiator. Moreover, Nord's model is quite difficult and extremely detailed. The checklist she provides for the process of analysis is too extensive and time consuming.

According to Antoine Berman (2012), there is a "system of textual deformation that operates in every translation and prevents it from being a 'trail of the foreign'" (p. 242). Berman illustrates twelve deforming tendencies that prevent the TT from fully reflecting the ST and its attributes. These tendencies are:

1- Rationalization

2- Clarification

3- Expansion

4- Ennoblement and popularization

5- Qualitative impoverishment

6- Quantitative impoverishment

7- The destruction of rhythms

8- The destruction of underlying networks of signification

9- The destruction of linguistic patterns

10- The destruction of vernacular networks or their exoticization

11- The destruction of expressions and idioms

12- The effacement of the superimposition of languages

The researcher asserts that conducting a TQA by means of highlighting these twelve tendencies is not attainable. Berman asserts that this examination to which he

refers as the 'analytic of translation' is provisional and are based on Berman's own experience as a translator of Latin American literature into French. Moreover, this analytic focuses mainly on literary prose (Berman, 2012, p. 241). Although these tendencies are evident in any translation, the dichotomies are too exhausting and confusing at times dues to their interrelatedness.

Other models may be utilized to some extent in TQAs, such as those devised by Halliday and Hassan (1976) and that of De Beaugrande and Dressler (1981). However, the mentioned models are not designed for TQAs per se. Rather, these models are tailored to analyze texts per se rather than assessing the quality of a translated text.

## 1.4 Method of Research

The methodology used for the analysis will be based on Al-Qinai's approach (2000). Such an approach will be used to examine two translations of *Macbeth* due to its effective and organized method of evaluation; however, Al-Qinai's model is not without limitations as this dissertation will demonstrate. To tackle this problematic aspect, additional parameters will be introduced to provide a comprehensive assessment of literary text: an approach that traces the overall correspondence and differences between the ST and the TT.

Qinai's translation assessment consists of seven parameters. His method "seeks to develop an empirical model for QA based on objective parametres of textual typology, formal correspondence, thematic coherence, reference cohesion, pragmatic equivalence and lexico-syntactic properties" (2000, p. 497). The parameters are

selected from various approaches employed by Newmark, Mason and Hatim, Steiner, and House according to the following:

- Textual Typology (province) and Tenor

- Formal Correspondence

- Coherence of Thematic Structure

- Cohesion

- Text-Pragmatic (Dynamic) Equivalence

- Lexical Properties (register)

- Grammatical/ Syntactic Equivalence

The researcher views Al-Qinai's model as an efficient TQA to adopt. The writer also maintains that the emphasis on linguistic parameters may contradict with the purpose of drama (to be performed on stage). However, it is inevitable to recognize that drama is initially language. The visual and extra linguistic elements are of extreme importance; nevertheless, there is no interaction and plot development without language. Drama is not a mute endeavor mimed on stage. More importantly, the drama at hand is not any drama; it is a Shakespearean drama. It is a work created by a literary figure whose genius derives from his use of language, not from the stories it relays (Crystal & Crystal, 2002). Al-Qinai's model is comprehensive, easy to follow through, and may be applied to literary texts translations as well. The model additionally keeps the assessor impartially focused on the elements explored (Al-Qinai, 2000).

According to Al-Qinai, this model attempts to tackle many problematic issues hindering what he refers to as an 'objective evaluation' of a translated text. In spite of Al-Qinai's statement, the researcher acknowledges that an objective evaluation is

unattainable. There will always be a subjective element to any translation assessment which is based on the assessor's personal taste and preference. In addition, there are certain gaps which must be addressed in order to preserve the aesthetic value of translated multifarious figures of speech and aspects of rhetoric and eloquence.

In light of the mentioned above, the researcher will attempt to provide some solutions to the limitations which may be perceived in Al-Qinai's model by exploring cognitive synonymy and contextual equivalence as a plausible strategy in rendering culture-bound metaphors to preserve the dynamic effect of the ST in the TL. The translator's use of his/ her cognitive skills and abilities as part of the translation strategy is the most plausible means to translate literary and expressive texts (cultural, idiomatic, metaphoric, etc.).

The researcher argues that cognitive skills and abilities such as memory, intuition, problems solving, decision making, and thought processing are the key elements for reaching a feasible strategy to reproduce the ST message in the TL. In other words, to conduct a meaningful literary translation, the translator must utilize "cognitive, social, and textual skills and access to appropriate stores of linguistic, cultural, and real-world knowledge" (Ulrych, 2005, p. 44).

## 1.5 References

The references which have been utilized in conducting this study are of two types: the source references and the assisting references. The source or the primary references are those seminal books including the translation of Shakespeare's Macbeth carried out by Jabra Ibrahim Jabra and Salah Niazi as well as the original text. The secondary sources or the assisting references will be those related to the review of literature such

as references addressing the problems of translating dramatic texts, literary translation, figurative language, translation of metaphors, literary theory of translation, literary language and eloquence, books on semantics and pragmatics, the cognitive approach to translation etc.

## 1.6 Potential Contributions and Limitations of the Study

The study will shed light on the mismatches found in the two translations as far as semantics and pragmatics are concerned. Other cultural aspects and the author's intended meaning will also be addressed. It is hoped that this dissertation would provide solutions to some of the problematic issues of drama translation. These solutions may eventually serve as initial steps of further research in the field of contextual and cognitive approaches to literary translation. However, some problem(s) which may be encountered may be summarized in the following:

- Maintaining the dynamic and functional equivalence of the source text due to cultural, linguistic and pragmatic dissimilarities.

- The feasibility of employing the cognitive approach in cases related to extra-linguistic elements of dramatic texts such as gestures, facial expressions, sarcasm and voice intonations.

- Finding adequate rendering to untranslatable expressions.

- Problems of translating ambiguity, culture- bound metaphors and archaic expressions.

# Chapter 2: Translation Theory and Literature

This chapter provides a theoretical background on translation in general. The literary theory of translation with special reference to the Skopos theory is presented. The researcher introduces the Skopos theory as a plausible method to render literary texts. The skopos theory enables the translator to pinpoint his/ her translation procedures and decision- making processes depending on the elements which are meant to be reflected in the TT. Initially, an overview of the various translation theories which emerged since the 1950s and the 1960s is provided. This overview will pave the way for exploring the literary theory of translation with special emphasis on the Skopos theory. This chapter will additionally discuss the notion of intervention in translation, highlighting the translator's role and the ethical implications of such intervention. Intervention in translation is showcased as a dominant factor in the translator's decision-making process.

## 2.1 Introduction

Jeremy Munday (2000) points out that writings on translation date back to the time of Cicero. Translation theory, however, emerged during the second half of the twentieth century. The descriptive theory, linguistic theory, equivalence based theory, and polysystems theory among other theories have been advocated by some of the most renowned scholars in the field of translation studies[6]. These theories and approaches to translation initially started out with the purpose of determining whether the source text ST should be rendered into the target language TL by preserving its

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[6] Nida (1969), Newmark (1988), Even-Zohar (1990), Toury (1995) and others.

words 'word for word'[7], or its meaning 'sense for sense'. The researcher refers to 'word for word' in this particular context as a generic term describing any method of translation concerned with the linguistic rendition of the ST into the TL without accounting for sociocultural and contextual elements. Such methods assume faithfulness to the ST language with no regards to the TL audience. Consequently, the resulting product of a word for word translation has been considered unacceptable due to its awkward structure. In addition, the constant emphasis on rendering the ST 'word' into a target text TT 'word' forces the translator to coin words or transliterate other expressions for specific ST words which do not have equivalents in the TT.

Willis Barnstone states that form and content are what constitutes language; ideally both should be preserved in translation. Nevertheless, it is more important to preserve the content over the form if conveying both aspects of the translated text is unattainable:

> "Language consists of two parts, namely words and meanings, which are like body and soul. If both of them can be rendered I do not object to word translation. If they cannot, it would be preposterous to keep the words and deviate from meaning" (Barnstone, 1993, p. 52).

It is imperative that the meaning is preserved; therefore, the upper hand has been given to the 'sense for sense' method of translation since the TT produced is more acceptable to the target readership (Munday, 2000, p. 20).

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[7] Newmark describes a 'word for word' method "as interlinear translation, with the TL immediately below the SL words" (1988, p. 45).

Bahrouz Karoubi (2003) states that the development of translation studies during the last few decades has resulted in a transformation in the role of the translator. According to Juliane House, with the emergence of new ideological and cultural approaches to translation, the translator has been perceived as an intercultural agent that mediates between cultures (House, 2009). This implies that the role assumed by the translator is not merely to relay the ST message in the TL.

According to Eugene Nida (2002) there are three main types of translation theory, mainly, 'Philosophical, linguistic and sociosemiotic based theories. However, in spite of the various translation theories which have been employed in the translation process, the majority of these translation theories have taken the notion of equivalence into account in their rendering of any ST into the TT.

In his paper, A New Theory of Translation, Newmark (2007) provided a detailed explanation of the various trends of translation theories in general. Instead of stating each theory individually, Newmark categorized various translation theories in a comprehensive manner according to their common features as follows:

## 2.1.1 Equivalence-Based Theory

Equivalence-based theory is one of the most influential among translation theories in that the notion of equivalence is at the heart of translation theory. Christiane Nord further asserts that "[e]quivalence between source text and target language units was the quality yardstick which was never questioned" (Nord, Functionalist Approaches, 2010, p. 2). Nonetheless, equivalence has been introduced in various ways in that there is no consensus with regards to the definition of equivalence in

translation. Equivalence has been addressed by a number of linguists and scholars such as Vinay and Darbelnet, Jakobson, Nida, House, Koller, and Baker.

Although equivalence is considered to be a central issue in the majority of translation theories; it is also one of the most problematic aspects in the field of translation. Vinay and Darbelnet (1995), for instance, define equivalence in translation as a process of replicating the "same situation as in the original, whilst using completely different wording" (1995), whereas Koller introduces five kinds of equivalences present in the translation process (cited in Munday, 2000, p. 47):

1- Denotative equivalence is related to "the extralinguistic content of a text".

2- Connotative equivalence or stylistic equivalence is concerned with the "lexical choices... between near synonyms".

3- Text normative equivalence is concerned with various types of texts "behaving in different ways".

4- Pragmatic equivalence or 'communicative equivalence' considers the target reader.

5- Formal equivalence or 'expressive equivalence', is concerned with the formal aspects of the text and its aesthetics (Munday, 2000 P. 47).

This study argues that the fundamental differences across languages on the grammatical, structural and lexical as well as the cultural and contextual levels render

the task of establishing adequate translation equivalence impossible. In addition, equivalence is closely related to the contextual meaning of the text under translation; therefore, equivalence is always attainable at a linguistic level.

### 2.1.2 Context Based Theory

Context based theory definition. Allan Melby and Christopher Foster (2010) point out that a contextual translation theory deals with the rendering of the ST into the TL using a 'sense for sense' approach (Melby & Foster, 2010, p. 1). It is not an easy task to reach an adequate definition of context; however, it is a concept that is widely addressed by translation studies since it is considered a crucial part of the translation process which cannot be overlooked. Analyzing the context and its components is an extremely significant tool to assist the translators in carrying out their translation tasks. Mona Baker (2006) and Juliane House (2006) have attempted to provide a thorough overview of the study of context. For instance, Baker identifies three types of contextual contrasts where context can be:

- an abstract cognitive construct within the mind vs. a concrete
  set of real-world entities that guide social interaction

- static vs. dynamic

- neutral vs. power-sensitive (Baker M. , 2006, pp. 322-325)

House, alternatively, provides a review of the various traditions which address the notion of context such as philosophy, psychology, pragmatics, sociolinguistics, and functional linguistics (House, 2006, p. 339). She also introduces an additional component which is 'purpose' (House, 2006, p. 346).

Context has been viewed as a major restriction in relation to translation; nevertheless, Baker asserts that the notion of context has been ignored by translation scholars; she further proposes that context should be regarded as a resource instead of being considered as an obstacle of a constraint (Baker M. , 2006, p. 332)

This study tends to agree with Baker when it comes to the significance of contextual meaning and its value in rendering a ST into the TL. Words are void of value when taken out of context.

### 2.1.3 Polysystems Theory

Peter Hodges states that the polysystems theory was developed by Even-Zohar in the 1970s as a means to address the intricate aspects of culture[8]. This theory was based on the Russian Formalists' notion of literature as part of various systems that interact with one another in a social, cultural, literary and historical context (Hodges, 2010). Literature is a system within various systems that interact with each other. Zohar claims that the translation strategy adopted in translating literature depends on the position the translated literature occupies in the polysystem (Even-Zohar, 1990).

Although the polysystems theory has a number of advantages such as integrating the study of literature with other social, historical and cultural elements, and allowing for a different definition of equivalence depending on the historical and cultural stance of the text. This theory, however, has been criticized for lack of evidence which support overgeneralization, the over reliance on the outdated Formalist

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[8] Hodges 2010 http://www.translationdirectory.com/articles/article2085.php

model, and the emphasis on abstract models instead of actual constraints imposed on the translator and text (Even-Zohar, 1990).

## 2.1.4 Descriptive Translation Studies and Functional Theories

The descriptive approach was established by Gideon Toury during the 1970s. The main focus of this approach is to develop "a properly systematic descriptive branch of the discipline" (Munday, 2000, p. 111).

Toury (1995) points out that translation as a product as well as translation as a process can hold a different status in the target culture "in terms of, e.g., centrality vs. peripherality, prevalence vs. rarity, or high vs. low prestige (p. 13). Examples of what has been brought forward by Toury is found in postcolonial translations where the focus is more on the TL rather than the SL.

Toury's approach has its advantages such as discarding the one to one' correspondence and involving the "literary tendencies within the target cultural system" (Munday, 2000, p. 117) while producing translated texts. Nevertheless, descriptive translation theory has been criticized for its lack of consideration to other important aspects such as ideological and political factors.

Theo Hermans (2009) states that it was during the 1970s and 1980s that functionalist approaches to translation came to being. The main concern of the functionalist approach was not the quality of the translation, but who commissioned the translation and why, while the descriptive approach focused on "the historic poetics and the role of... translation" (p. 94).

The task of the translation scholar in the descriptive theory is to "analyze objectively the translations that are published, and not to relate them to any standards

of quality or moral value" (Newmark, 2007, p. 4). The questions of "who translated what, for whom, when where, how and why" are the main concern of the functional and descriptive theories (Hermans, 2009, p. 95); these questions have been the translator's primary concerns which lead him to constantly make choices about accepting a translation task as well as deciding on the style and syntactic structure of the TT.

### 2.1.5 Cognitive Translation

The earliest attempts to establish translation as a cognitive activity dates back to the 1960s. According to Fabio Alves and Amparo Hurtado Albir (2010), the interpretive theory of translation set the groundwork for the "cognitive study of translation" (p. 28). Initially, interpreting has been the main focus of cognitive research; however, during the 1980s, experimental studies focusing on written translation came into being.

The experimental studies related to written translation had some shortcomings. First and foremost, was the lack of sufficient empirical studies and data; cognitive "[e]xperimental designs lacked systemization and clear objectives" (Alves & Albir, 2010, p. 29). Moreover, only small samples and case studies were used. These samples varied conceptually and methodologically among researchers; therefore the results of the studies cannot be generalized.

During the 1990s, many theoretical models of the translation process were developed, presenting various mental processes which were implemented by translators and interpreters. Roger Bell's model which was developed in 1991, focused on linguistic and psycholinguistic aspects, where artificial intelligence was utilized to

develop a "framework of systemic- functional linguistics". This model made use of both short-term and long-term memories in order to decode the SL input and then to encode the TL output (Alves & Albir, 2010, p. 29). This model was followed by other models derived from cognitive psychology and were highly beneficial in consecutive and simultaneous translations such as Gile's effort model (1995) and Kiraly's social psycholinguistic model (1995) (Alves & Albir, 2010, pp. 30-32).

Employing cognitive processes contribute to producing successful TTs. The integration of internal and external resources and maximizing on the role of memory and information storage are highly effective (Alves & Albir, 2010, p. 33). Wolfram Wilss (1996) argued that decision making and problem solving processes are closely linked in supporting acquisition of knowledge. In other words, problem solving is based upon the declarative and procedural knowledge of the individual, i.e. knowing what (the problem is) and how to solve it.

The researcher believes that the cognitive approach to translation is a promising strategy which allows the translator more viable solutions to dilemmas linguistic theories are incapable of addressing. Employing tools from other disciplines may prove to be a strength on the long run.

## 2.1.6 Ideological Theory

According to translation scholars, "the exercise of ideology in translation is as old as the history of translation itself"[9]. Ideology has constantly been associated with politics (Munday, 2012, p. 195); it is "a system of ideas, especially one which forms

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[9] Karoubi, http://www.translationdirectory.com/article233.htm

the basis of economic and political theory and policy"[10]. However, ideology is sometimes defined in a negative political light; Van Dijn, for instance, defines ideology as "a system of wrong, false distorted or otherwise misguided beliefs"[11]

In many ways, translation is perceived as a political activity since it entails an act of "negotiation among different agents"[12]. These agents are mainly the various parties involved in the translation process throughout its different stages such as the translator, the author, the reviewer, the publisher, the editor and readers. André Lefevere states that language is not the crucial aspect of translation; he claims that primary aspect that determines translation is "firstly ideology and then poetics, with language coming in third place only" (Hermans, 2009, p. 95). He considers the translator's ideology or the ideology imposed by patronage as the most important aspect in translation.

The ideological theory of translation is best seen in works of the Manipulation School, the feminist and postcolonial approaches, and foreignization. Each of the mentioned approaches intends to fulfil a certain agenda; the feminist approach, for instance, exploits language to speak on behalf of women (Hermans, 2009, p. 101). In this sense, the feminist translator considers translation as an ideological activity.

This study asserts that the translator exercises a certain amount of intervention when it comes to rendering a ST into a TL; however, extreme intervention that may lead to the distortion of the ST message is not permissible. The ideological approaches

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[10] Oxford English Dictionary, 1971

[11] cited in Karoubi, 2003http://www.translationdirectory.com/article233.htm

[12] Karoubi, http://www.translationdirectory.com/article233.htm

tend to manipulate the texts to suite their own purpose which is a violation of the ethics of translation such as accuracy and impartiality.

## 2.2 Literary Theory and Translation

For the purpose of this dissertation, a brief encounter of literary translation with special reference to poetic and dramatic translation will be provided. This is due to the fact that the play under investigation is a poetic drama. This section addresses literary translation from a linguistic and functional perspective.

P. Abbasi and H. Dastjerdi (2005) consider translating literary works a subject of continuous debate due to the unique nature of literary language (p. 29). The two authors maintain that literary texts are not only full of idioms suggestive meanings that are related to the cultural setting of the source language, but also affected by the dominant ideology of the source culture as well. According to Barnstone (1993), Abbasi and Dastjerdi (2005) and Landers (2001) among other translations scholars, there is not one specific theory that is adopted in the process of translating literary texts. Barnstone claims that all methods are plausible as long as they lead to the good text (1993). In their 2005 article, Obstacles to Literary Translation: Challenges and Choices, Abbasi and Dastjerdi assert that "many translators espouse the idea that an eclectic approach works much better than sticking to one specific theory" (p. 32) when it comes to literary translation.

Newmark considers 'semantic translation' which is defined as "an attempt to render as closely as the semantic and syntactic structures of the target language allow, the exact contextual meaning of the original" (198, p. 63) as the optimal method of translating literary texts. This method takes into account the ST characteristics in the

process of translation. Not only the content of the ST is conveyed, but also its formal attributes. However, rendering of form and content is very difficult and almost impossible to achieve in most cases. The researcher suggests that a variety of methods may be applicable and can work together to recreate the ST poem in the TL.

Hodges[13] (2010) opts for the (PS) and (DTS) theories when rendering a literary text into the TL. Hodges claims that the PS theory "is a universal system, applicable to other systems other than the literary system such as, television programming and politics"[14]. However, Toury's DTS had great influence on translation studies for taking into account the literary tendencies of the target culture. In addition, it considers both ST and TT in their own cultural systems.

The emphasis on the TL culture and its significance in literary translation led translation theorists to focus on the functional, rather than the linguistic theories, the most important of which is the Skopos theory.

## 2.2.1 The Skopos Theory: A General Theory of Translation

During 1976, the debate regarding Translation Studies was still at its highest; "the point of resistance was the paradigm of (applied) linguistics, which was then producing its own "science of translation", drawing on a background of contrastive linguistics, curricular management and machine translation" (Snell-Hornby, 2006, p. 51). Nevertheless, the subject that caused a significant change of Translation Studies paradigm was Hans J. Vermeer's 'Framework for a General Theory'.

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[13] http://www.translationdirectory.com/articles/article2085.php

[14] http://www.translationdirectory.com/articles/article2085.php

Vermeer, in an attempt to produce a versatile theory that suited all types of texts, introduced his 'General Theory of Translation' in a lecture during the academic year of 1976- 1977. The lecture led to the production of Vermeer's influential essay 'A Framework for a General Theory' in 1978; and this essay "laid the foundation for the skopos theory" (Snell-Hornby, 2006, p. 51). Vermeer expanded his work over the following years and co-authored a book with Katharina Reiss entitled 'Foundations for a General Theory of Translation' which was published in 1984 (Palumbo, 2009, p. 196). The work was initially published in German throughout the 1980s then translated into other languages.

'Foundations for a General Theory of Translation' was divided into two parts. The first part provided detailed description of the Skopos theory, its name and characteristics; the second part presented an outline of "theories that adapt Reiss' text typology" (Palumbo, 2009, p. 196) which Reiss had already presented in 1971. Vermeer states that the word 'skopos' "is a technical term for the aim or purpose of a translation" (1999, p. 221) and according to his model, "language is not an autonomous 'system', but a part of culture" (Snell-Hornby, 2006, p. 52). This means that the translator should be bicultural as well as bilingual. Moreover, language depends on the manner with which the readers receive it. As far as Skopos theory is concerned, translation is categorized into five types: interlinear version, grammar translation, documentary or 'scholarly' translation, communicative or 'instrumental' translation, adapting or 'modifying' translation. According to Nord, the Skopos theory "is based on action theory and regards translation as a purposeful activity intended to mediate between members of different cultures or communities" (2010, p. 3). The Skopos theory focuses on translation as an activity with a specific purpose; it also focuses on the intended addressees or audience of the translation.

The Skopos theory, as Anne Schjoldager et al (2008) stated, can be summed up in the following points:

- The Skopos theory makes it clear that the most important party the translator must take into account is the client.

- It views translation in extra- linguistic terms; translation is not a mere linguistic representation.

- It asserts that a translation must be carried out by professional and "responsible experts, rather than by anybody who speaks and writes two languages (p. 153).

The Skopos theory places the ST in a secondary position to that of the target audience. Instead, the ST is perceived as a source of information that assists the translator in carrying out his/ her task, i.e. providing the target readers with specific information about the ST and culture. The translator's tasks are negotiated in advance with the client or commissioner in the 'translation brief' along with other details including the fee, the timeframe, the style, the intended audience, etc.[15]

## 2.2.2 The Influence of the Skopos Theory

Anthony Pym (2010) points out that the Skopos theory brought about a sense of defiance to the norms related to the linguistic-oriented equivalence (p. 3). The Skopos theory was very liberating to the translators who suffered of the constraints

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[15] C. Nord. Functionalist Approaches http://www.benjamins.nl/cgi-bin/bbr_hts.cgi?cmd=show_article&file=articles/eth1.html&hist=3&printview=1

which had been imposed by the linguistic-oriented theory (Snell-Hornby, 2006, p. 52). Moreover, the fact that translators enjoyed a more proactive role in the process of translation seemed exciting and promising. Consequently, a new perspective of translation came to exist during the early 1980s; "translations are never produced in a vacuum, regardless of time and culture, and the desire to explain the time- and culture-bound criteria which are at play" (Naude, 2004, p. 48). This he use of words that have the same or very similar vowel sounds near one another.

Vermeer's Skopos theory had a great impact on his younger colleagues Kussmaul and Honig who found the new theory quite exciting and innovative. Both young scholars, later collaborated in producing their book 'Strategy of Translation: A Coursebook' in 1982 which targeted students of translation (Snell-Hornby, 2006, p. 52). Skopos theory in general, has "been interpreted as being prescriptive and pedagogically valuable, showing that good translations are guided by their purpose" (Pym et al, 2008, p. 371).

Justa Holtz Manttari established her theory of 'translational action' where she included forms of "intercultural mediation that do not involve the processing of a particular (source) text" (Nord, 2010, p. 2). Manttari's theory is based on the notion that translation is an action; the respective theory also presented the translator as the expert who assumed control in the action of translation. Her views have been also incorporated in Vermeer's later expansions to the Skopos theory; Vermeer asserts that the Skopos theory "is part of a theory of translational action. ... Translation is seen as the particular variety of translational action which is based on a source text" (Vermeer, 1999, p. 221). This means that the different aspects of the ST are projected in a variety of ways depending on the aspects which are meant to be presented in the TT.

The world events at the time played a significant role in altering the views of the public. In his article 'The End of the Transition Paradigm', Thomas Carothers states that during the last few decades of the twentieth century, various world events contributed to changes on the political front. The first signs of such changes came into being with the fall of the authoritarian regimes in Europe during the 1970 as well as the "replacement of military dictatorships by elected civilian governments across Latin America from the late 1970s through the late 1980s". These events influenced East and South Asia as well as Eastern Europe during the 1980s leading to the collapse of authoritarian and communist regimes. Eventually, by the 1990s, the Soviet Union broke up into several post-Soviet republics. On the Middle Eastern terrain, the One-Party regimes began to deteriorate and a few liberation movements started to emerge in the 1990s (Carothers, 2002, p. 5).

Such events had major influence on cultures and disciplines, and Translation Studies is no exception. Translation Studies has constantly been considered an interdisciplinary field influenced by cultural, linguistic and ideological domains (Snell-Hornby, 2006, p. 150). According to this study, any influence on these domains would have influenced the Translation Studies as well. Moreover, the above mentioned liberation movements in the world may have triggered progressive approaches to Translation Studies in an attempt to liberate the field from the constraints which have been imposed by other disciplines.

### 2.2.3 The End of an Era

The Skopos theory brought about a great amount of enthusiasm during the 1980s, mainly due to the theory's opposition to the traditional equivalence based theories. The Skopos theory has freed the translator from the chains of ST. However,

the fascination with the Skopos theory began to fade away during the 1990s. The Skopos "paradigm nevertheless stagnated in the 1990s; the number of German-language contributions to research and debate on translation would seem to have declined remarkably in recent years...." (Pym, 2010, p. 5).

The researcher postulates that many factors contributed to the decline of the Skopos theory. Initially, the fact that Skopos neglects 'equivalence' which is considered a central aspect of any translation is not acceptable. "Equivalence is reduced to functional constancy" between the ST and the TT (Munday, 2000, p. 80). Due to the rejection of equivalence, translation is measured in terms of how well the translator achieves the expectations of the client[16]. Consequently, the translation mistakes in the TT are overlooked since the client's requirements have been fulfilled.

It is suggested that disregarding translation mistakes has serious implications since it violates the translation ethics of fidelity and accuracy among other considerations[17]. In this light, the Skopos theory is unacceptable because it relieves the translator from taking responsibility for the errors made during the translation process. This study views contextual equivalence as a seminal factor in measuring the quality and accuracy of any translated literary text.

The Skopos theory was criticized for its tendency to neglect the ST for the purpose of meeting the expectations of the target audience and culture. The theory overlooks the ST linguistic aspects and does not make any effort to reproduce the ST's

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[16] C. Nord. Functionalist Approaches. 2010 http://www.benjamins.nl/cgi-bin/bbr_hts.cgi?cmd=show_article&file=articles/eth1.html&hist=3&printview=1

[17] American Translators Association. 2010
http://www.atanet.org/aboutus/code_of_professional_conduct.php

micro level features. The general theory of translation is considered unsuccessful in rendering literary texts since sometimes such text may not have a purpose or an aim. Moreover, literary texts are stylistically more intricate than other types of texts.

In addition, combining the Skopos theory and Reiss's text type approach into one general theory seems unfeasible since these two approaches cannot be categorized as a similar functional theory. Nord (2010) states that the 'text type approach' introduced by Reiss takes into account diverse functional aspects than those tackled by Vermeer's Skopos theory.

It is argued that one of the reasons that caused the Skopos theory to lose its leverage is that the application of the respective theory is problematic; there is no clear methodology to help determine the purpose of a given translation since the Skopos differs according to the ST type and function. This indeterminacy also characterizes the guidelines the commissioner states in the 'translation brief'. In addition, there is a certain amount of confusion concerning the use of 'skopos' as a term; Vermeer himself has used the word 'skopos' while referring to "the act of translating as well as to the translation result and also to the translation mode. He also uses the term Skopos synonymously with 'function'" (Sunwoo, 2007, p. 2).

Alternatively, globalization may have been a key factor in the fading of many translation theories. Globalization has created various situations "in which translation now responds to the movements of people, not texts" (Pym, 2010, p. 9). Nowadays, translation is more and more in demand within a single society not only between different societies. Furthermore, globalization gave rise to machine translation since there was an increasing demand for translations into various languages at the same time. It is argued that the rise of machine translation made translating more focused on

producing the same message of the ST into countless TT$_S$ which makes the idea of having a different skopos for each text out of the question. This is because machine translation tends to possess a uniform quality to its rendering of the ST.

According to this study, the most dangerous aspect of the Skopos theory is its ability to be exploited in favor of the client's personal agenda. This is because this particular theory takes into consideration the client's demands rather than being concerned with the ST. For instance, Denise Merkle (2011) argues that in spite of the fact that the Skopos theory stagnated in the 1990s, it is still prominent in authoritative countries such as China. The Skopos theory has been used as a tool of censorship; it is used to filter the information that is disseminated among the people of authoritarian countries to prevent external influences over the people, or to control the knowledge those people might gain. Censorship "is an instrument used to mold, if not enforce, worldview and discourse production... the broader the intended audience is, the more rigorous the censorship" (p.1).

According to Samia Bazzi, the media has been exploiting the Skopos theory for their ideological purposes for many decades, especially in the Middle East political conflict; "the notions of skopos theory (aim, purpose, commission, instruction, accountability, and type of audience) contribute to the final shape of the text and its representations of political facts". There are "shifts in producing another knowledge about the event and a different regime of truth according to a given skopos" (Bazzi, 2009, p. 204).

In spite of the previously mentioned criticism, the reasearcher maintains that provided that translation ethics are preserved[18], the researcher considers the Skopos theory as a viable literary translation theory. When accompanied by a cognitive approach to the literary text, the skopos theory allows the translator to prioritize and make decisions in relation to which is the most significant aspect relayed in the TT in addition to the ST content. By addressing the ST in such a manner, the translator maintains focus instead of being distracted by other untranslatable characteristics. In this sense, this theory enables the translator to think critically in addition to activating other cognitive tools such as employing problem solving techniques and sociocultural experience recollection.

The researcher maintains that the skopos theory is plausible provided that translation ethics are taken into account. Moreover, the client (commissioner) is no longer the authority who decides what is to be highlighted and what is to be overlooked. The translator himself is the maker of such decisions; and in other cases, the poet or the author of the ST can make suggestions on how to prioritize the ST characterstics.

## 2.3 Translation and Intervention

The process of translation inevitably entails an act of intervention on the translator's part. This intervention depends highly on the translator's decision making in that he can choose to paraphrase, make additions, omissions, and add footnotes

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[18] Translation ethics emtail conveying the ST content faithfully, accurately, and impartially in the TL.

among other actions (Pym, 2010, p. 75). However, intervention, if not exercised with caution can lead to serious distortion.

Translation studies has evolved over the last few decades from addressing the rather simplistic question of translating the source text (ST) freely or literally into a more complex debate related to other disciplines such as discourse analysis, linguistic, cultural and philosophical theories. The main focus of translation is no longer the ST and the message it conveys; it takes into account other paralinguistic aspects that affect the translator's decision in relation to the method s/he employs in rendering a ST into the target language (TT). The various approaches to translation studies have been useful tools assisting the translator in determining the manner with which translations are carried out. Intervention has been employed by translators and interpreters as one of the various strategies used in their practices to different degrees (Munday, 2000).

According to Cronin (2006) translators … dwell between cultures. As a result, the differences between two cultures pose significant problems. Translators are intercultural agents who attempt to bridge the gap between two distinctive cultures (p. 78). Consequently, the translator must make certain decisions about how to render a ST into the TL. Inevitably, this fact entails a certain amount of intervention on the translator's part so as to bridge the gap between the two cultures at hand (p. 101). The following discussion will address the translator's decision-making and his/ her intervention in the process of translation.

### 2.3.1 Foreignization

Foreignization as a translation strategy dates back to Schleiermacher. Due to the close connection "between language and culture" (Hermans, 2009, p. 97),

translation should reflect the linguistic as well as the cultural attributes of the ST. Schleiermacher advocated the preservation of the foreignness of the source text. He saw that the translator should "take the reader to the foreign author rather than vice versa" (Hermans, 2009, p. 97). This act is achieved by the translator through adopting "an alienating method of translation, orienting himself or herself by the language and content of the ST" (Munday, 2000, p. 28).

Schleiermacher's work had great influence on many scholars in modern times such as Berman and Venuti. Berman considered resisting the influence of the target culture and value on the translated texts 'violence of ethnocentrism' an ethical obligation (Hermans, 2009, p. 98). For him, translators constantly encounter "ethnocentric forces, which determine the 'desire to translate' as well as the form of the TT" (Munday, 2000, p. 149); therefore, translators must be aware of such forces through psychoanalytic examination of their work.

Berman's term 'negative analytic' described the textual distortion of the ST in the TT which prevented the foreign from manifesting itself in the TL (2012). He rejected the 'naturalization' strategy of translation since he regarded the ethical approach to translation is to receive the foreign as foreign. Berman has attempted to challenge the target readers to experience the foreignness of the ST; alternatively, he challenged the ST to be alienated from its original language and culture. As far as Berman sees that the only solution to such violation is "a word-for-word translation that would respect the original in its radical alterity" (Hermans, 2009, p. 98).

Berman's views were shared by Lawrence Venuti (1998). Venuti's approach to the matter of ethnic difference, however, was supplemented by political and ideological aspects. He sees 'domestication' as a way to eliminate the identity of the

ST. Domestication implies complacency and imposed taming which would probably lead to negative outcomes.

Venuti claims that the transparency and fluency with which translations are read "prevent interaction with cultural diversity; consequently, the translations become invisible and undistinguishable from other works. Translators are also made invisible due to this fluency as well as other factors that are at play such as the publishing industry and the parties that commission the translations, the readers, and the reviewers. Laurence Venuti, as Pym ascertains, allows "us to talk about translators as real people in political situations... about ethical criteria that might relate translators to the societies of the future" (2010, p. 167).

Although Venuti seems to oppose the domestication strategy, he admits to its inevitability in the translation process. He states that "domestication occurs with any translating and indeed is necessary if the foreign text is to become intelligible and interesting to the domestic reader" (Venuti L. , 1998, p. 114).

In order to avoid the invisibility of the translators and the TTs, Venuti suggests that translators should resort to 'foreignizing' translations. However, Venuti is well aware of the contradiction it bears; foreignization "is a subjective and relative term that still involves some domestication because it translates an ST for a target culture" (Munday, 2000, p. 148). Once the ST leaves its original culture, it is subjected to the target culture's values and norms.

The researcher is not in favor of domestication or foreignization. The intention is not to make the TT so familiar to the TL audience that it no longer considered a translation. The aim of the translator should be to reproduce as much ST attributes as

the TL linguistically, culturally, and aesthetically permits. The objective here is not to take sides; the objective is to bring both texts close to one another without any ideological agendas. The "dialectic of original and derivative through translation leads to the language of truth, the language of silence, the pure language which knows no tension" (Baker & Malmkjær, 1998, p. 195).Entertainment is one of the significant purposes of drama. It is highly unlikely that the TL spectators would be entertained if they are unable to make sense of the drama performed before them. For instance, the researcher's intention is not to change the Names of the characters, culture, metaphors and imagery, nor the play's settings. In fact, her aim is to present a Shakespearean work as eloquently as possible in order to be equally appreciated by the TL audience as it was by its original audience. Therefore, the equivalent effect is vital to fulfill such an objective. This also applies to the clarification of some allusions, since their significance lies in the audience's ability to relate to and make sense of them. The researcher does not believe that Shakespeare mentioned Hecate, Tarquin, Cesar and Mark Anthony to baffle the audience[19].The translator must strike a balance between the TL audience's cultural expectations and the ST's culture-bound rhetoric and aesthetics. In short, attempting to find a common ground between the ST and the TT is paramount for a work that is relevant and meaningful.

Norms have a great impact on the translator's decisions. These norms have social and psychological dimensions in that they are related the values of communities and their expectations about the manner according to which people should behave. Toury perceived such norms as "constraints on the translator's behaviour" since norm-

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[19] The prenent writer previously refered to the chronological order of Shakepear's tragedies so as to illustrate that the SL audience is familier with the allusions mentioned in Macbeth and is aware of their significance.

governed choices determine the form of the final text (Hermans, 2009). Hermans and Nord, alternatively, explore the relationship between the translator and his/ her audience. The interaction between the two parties has a significant role in determining what is acceptable to the target readers. Ultimately, this influence causes the translator to make the choices that would be more relevant to and considered valid for the target readers "not just as translations, but as cultural contexts" (Hermans, 2009, p. 96).

### 2.3.2 Feminist Translation

The feminist approach to translation has caused controversy for its exploitation of language to speak on behalf of women. The feminist translator considers translation as an ideological act; the role of the practicing translator is to create uncertainty. Levine states that "[a] translation should be a critical act... creating doubt, posing questions to the reader, recontextualising the ideology of the original text" (1991, p. 3). The feminist translator focuses on the similarity between the status of translation compared to other forms of original writing and the status of women who are often suppressed in both social and literary contexts.

Feminists consider the manipulation of translation as a means to stress their ideological stance through the translation project. Sherry Simons describes her translation as "a political activity aimed at making language speak for women... this translation has used every translation strategy to make the feminine visible in language" (1996, p. 1)

This issue of manipulating the text to serve the feminist agenda has been criticized for double standards. It is permissible for feminist translators to intervene and manipulate the translation, but they do not permit the same action from others

(Hermans, 2009, p. 101).As far as the researcher is concerned, serving any agenda other than that of conveying the ST message (and form if possible) into the TL (in a manner that conforms to the TL cultural norms and expectations) is an act of distortion that should not be condoned.

### 2.3.3 Postcolonial Translation

Similar to the feminist translation approach, the postcolonial approach to translation in terms of the power imbalance between the ex-colonizer and the ex-colonized; both approaches address the issue of social inclusion and exclusion. The connection between translation and colonization is based on the claim that translation has played a significant part in "the colonization process and in disseminating an ideologically motivated image of the colonized people" (Hermans, p. 134).

Also, postcolonial translations from the ex-colonized into English (the ex-colonizer language) tend to be assimilated to the ex-colonizer culture in order for the ST to be available to the target readers. Consequently, the translation fails to represent the different aspects of the ex-colonized culture. Niranjana, for instance, recommends that the translator adopt a translation approach that is "speculative, provisional, and interventionist" (Munday, 2000, p. 135).

The postcolonial approach to translation explores 'hybridity' which refers to the state of displacement that accompanies "migration, transformation, re-inscription and in-betweenness" (Hermans, 2009, p. 102). In this sense, the translator is in the middle of a struggle between various local languages and English as the mouthpiece of the postcolonial world. Postcolonials are situated 'between' different countries as emigrants (as in Salman Rushdi's case) "as the 'locational disruptor' that describes the

situation of those that remain in the melting pot of their native 'site'" (Munday, 2009, p. 36). Accordingly, translation is no longer viewed as a linguistic exchange, but as a method of transferring territory to others, and altering a system of thought with another. In this sense, the postcolonial translation constantly entails intervention.

### 2.3.4 The Translator as a re-enunciator

Folkart among others considers translation as an act of providing the text with a new voice; the translator, here is viewed as a "re-enunciator" who cannot avoid intervening in the text at hand and eventually imposing his/ her own subjectivity on the translation. As far as Baker is concerned, Folkart's view has been proven right by means of exploring translations of the same text by two different translators; "each left their linguistically idiosyncratic signature on their translations, regardless of the nature of the original text" (cited in Hermans, 2009, p. 97). The view of the translator as a re-enunciator, however, raised issues regarding 'responsibility and accountability' in addition to ethics.

### 2.3.5 Views on Intervention in Translation

Juliane House defines intervention in translation as "a manipulation of the source text beyond what is linguistically necessary" (2008, p. 16). As far as House is concerned, intervention in translation is inevitable, but to a certain extent where ethics are not violated. For her, a 'cultural filter' is a way to capture "socio-cultural differences in shared conventions of behavior and communication, preferred rhetorical styles and expectation norms in the two speech communities" (House, 2001, p. 251). The translator could manipulate the TT with such tools; however, the outcome is not

considered a translation, but a version. The process of manipulating a TT also entails risks because it is uncertain that the intervention is acceptable by the target audience. It is not necessarily that the readers would want to read a text that does not convey the ST message. House (2008) denotes that

> [m]anipulation or "intervention" for ideological, socio-political or ethical reasons... are generally risky undertakings. Who is to judge that the interventions are really desirable and that addressees of a translation would not rather be confronted with an equivalent source text? How can we justify well-meant changes to a text made under the auspices of say feminist or post-colonialist thinking from chauvinistic imperialist interventions? We cannot (p. 16).

She sees intervention as a method that should be applied with caution and responsibility towards the original text; "[i]n many – if not most – cases it might be wiser to not intervene at all" (House, 2008, p. 16).

The researcher considers intervention unavoidable due to the differences between any two languages and cultures. The translator's techniques to make the ST available to the TL audience entail intervention of some sort. It is important that the translator remains faithful to the ST, but the TL readership must also be taken into account. Intervention is plausible if it leads to a clearer understanding of the message of the ST. For example, omissions and additions, explanations, paraphrasing, and footnote have been utilized in translations to help the target readership understand the ST by many translators. However, if intervention is meant to manipulate and distort the meaning conveyed in the ST for ideological purposes, then it is a violation of ethics which should not be permissible by any means.

Furthermore, the translator's code of ethics entails conveying the message of the SL to the TL "faithfully, accurately and impartiality"[20]. This implies that intervention is not permissible since this intervention can range from omissions and additions to distortion for ideological purposes. As a result, this study views the entire notion of intervention as problematic when it comes to ethics of translation. This issue prevails in literary translation as well, since conveying all the characteristics of the ST into the TT will not be possible due to the linguistic and cultural difference between any language pair.

According to this study, equivalence is a key element to assess the quality and accuracy of any translation. Accordingly, the ST should always be the reference when a translation is evaluated. The translator may have the discretion of changing linguistic or stylistic characteristics as he feels fit; however, his main consult should be the ST. For instance, when rendering a poetic text, the Skopos theory allows the translator to prioritize so as to decide which aspects are more worthy of being conveyed in the TL. If the purpose of translating the ST is to shed light on its formal characteristics then, the form will take precedence over content in the TT. If the purpose of the translation is to convey the beauty of the metaphors and its meaning, the focus in this case will be the content rather than the form.

Translation theories can by generally divided into functional and non-functional approaches to translation. Intervention is persistent in the translation process in the majority of the translation theories as it contradicts the main translation ethics of accuracy and faithfulness. Intervention becomes more problematic in

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[20] American Translators Association, 2010
http://www.atanet.org/aboutus/code_of_professional_conduct.php

ideological theories and the Skopos theory. As far as Ben Van Wyke is concerned, the Skopos theory is one of the functional theories of translation; it attempts to address certain obstacles found in the "language-oriented and equivalence-based theories of translation"[21]. Established by Vermeer in the 1970s, the 'Skopos theory' is concerned with conveying ST information to the TL audience in a manner that conforms to the TL cultural norms.

The researcher considers the Skopos theory a plausible approach to translating literature. The downside of the Skopos theory is that it relieves the translator from any responsibility regarding the errors made in the process of translation[22].

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[21] B. V. Wyke. Ethics and Translation. http://www.benjamins.nl/cgi-bin/bbr_hts.cgi?cmd=show_article&file=articles/eth1.html&hist=3&printview=1

[22] C. Nord. Functionalist Approaches http://www.benjamins.nl/cgi-bin/bbr_hts.cgi?cmd=show_article&file=articles/eth1.html&hist=3&printview=1

## Chapter 3: Translating Drama- Characteristics and Difficulties

The following section deals with drama as a literary form. The most significant of the characteristics related to dramatic texts will be explored, i.e., the non-verbal elements of the dramatic text. Addressing this particular characteristic will provide a better understanding of the difficulties in rendering dramatic texts into the target language TL (Snell-Hornby, 1997). A brief historical background of drama and poetic drama will be presented, since the text under investigation in this study belongs to this particular genre. This will be followed by exploring the difficulties of translating drama in general and Shakespearean drama in particular. The last section of this chapter is committed to discussing drama translation in the Arab world and the influence of translating drama on Arabic literature.

### 3.1 Origins of Drama

Drama is one of the earliest literary genres which appeared in western cultures; the word itself is of Greek origins meaning to action. The earliest Greek drama performances date back to the 4th century BC. According to Lary Opitz (1998), the difference between drama and theatre is that drama refers to the printed text, while theatre refers to the actual production of the play. However, for the purpose of this study, both terms will be used interchangeably. The influence of Greek Drama disseminated to reach the Mediterranean region in spite of its decline in the year 300 BC. It prevailed in different renditions and translations since the Renaissance[23]. Around 240 BC, drama emerged in Rome; beginning with commissioning Livius

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[23] Dictionary Central http://www.dictionarycentral.com/definition/greek-drama.html

Andronicus to translate a Greek tragedy and another comedy to be performed during the festival of the Ludi Romani. The Odyssey was the first work to be presented in Latin, followed by other Greek tragedies from the 5th Century BC and plays from the New Comedy (Szemerényi, 1975, p. 300).

It is evident that these translations have influenced the manner with which Roman drama was written and performed. Roman plays were performed during festivities, and actors were highly paid. Initially, the stage where plays were acted was influenced by the Greek theatre, mostly made of wood. Eventually the staging became more elaborate and complex; it was later built of stone with curtains and scenery. "Performances were sometimes given in private; players could be hired to entertain dinner guests, while members of the literary elite would hold prestigious private readings of their works"[24] The Roman theatre declines during the 6th century AD when Emperor Justinian banned dramatic performances and closed down the theatres. The Christian opposition to acting is considered to be the primary reason behind the emperor's decision.

With the decline of the Roman Empire and the rise of the Byzantine Empire, drama no longer held an influential status as an art form (Brockett, 2003, p. 70). The most significant achievement during the Byzantine Empire was the preservation of the Greek classical works and the compilation of the Suda Encyclopedia[25].

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[24] Dictionary Central http://www.dictionarycentral.com/definition/greek-drama.html

[25] Suda is a massive 10th century Byzantine encyclopedia of the ancient Mediterranean world, formerly attributed to an author called Suidas. It is an encyclopedic lexicon, written in Greek, with 30,000 entries, many drawing from ancient sources that have since been lost, and often derived from medieval Christian compilers https://www.princeton.edu/~achaney/tmve/wiki100k/docs/Suda.html.

During the middle ages, theatre was mostly confined to the church as drama was performed to commemorate certain biblical events (Brockett, 2003, p. 76). The drama scene flourished in England during the Renaissance period, and it became the undisputed genre, the inception of this revival, however, took place in Spain before spreading to other parts of Europe (Banham, 1998).

Poetic drama or verse drama is a play written completely or mostly in verse. This tradition was the dominant practice in writing early drama, particularly the works of Shakespeare, whose blank verse dominated the Elizabethan and Jacobean sages. It is evident that the Elizabethan and Jacobean drama are in essence the embodiment of English poetic drama. According to Preminger, et al (1975),

> Elizabethan and Jacobean drama are expansive and energetic.
> They are spacious and profuse in metaphor and imagery, fluid,
> swift, and various in movement, by classical standards loose in
> structure, and extravagant in event. In energy and variety they
> are predominantly "romantic", and in their romanticism they are
> for good or ill the norms of the poetic drama in Eng (p. 229).

The term itself dates back to the works written since the Restoration in (1660). During this period, tragedies were written in verse, while prose was used to compose comedies[26]. Tragedies such as those of Shakespeare's and Marlowe's often differed in their register depending on the status of the character performing the lines. Verse was often performed by the protagonist and characters of noble decent while prose was performed by peasants and characters of low status.

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[26] Dictionary Central http://www.dictionarycentral.com/definition/poetic-drama.html

### 3.2 Drama in the Arab World

According to Amel Zaki, drama as a literary genre is relatively new to the Arab world; "drama as we know it in the West has never been part of the Arabic tradition". Early attempts of dramatic works are found in works such as the *Passion Plays* of the Shi'ah tradition. These particular plays have political and religious connotations. They came to being in Iraq in the fourth Century of Hijrah with the aim of portraying the Martyrdom of Al Hussain Bin Ali, the grandson of the prophet Mohammed (Fernea, 2005, pp. 130-39). The Passion Plays have been written in local dialects and thus have not been considered as literature; rather they are considered representations of folklore and tradition related to the Arab history. As far as the orientalist is concerned, the closest genre to drama in Arabic literature was Al Maqamah since dramatic adaptation is plausible in this particular literary genre (Nicholson, 1969). In short, the Arabic literary tradition in its various genres may have certain similarities or attributes pertaining to drama. However, drama as an established genre and art form did not exist until the beginning of the twentieth century.

Drama in the Arab world started out poetic in nature, with Ahmed Shawqi 1868-1932 as the pioneer of this genre. Prior to Shawqi, the Arab audience was unfamiliar with theatre in general nor drama in its poetic form. There were speculations as to why Greek drama had not been translated into Arabic. Some claim that the nature of the Bedouin life and its harshness in addition to the reservations of the Muslim culture to Art and acting have prevented the existence of theatre. Others claim that

Arabs did not translate the Greek poetic drama since Arabs take great pride in their own poetic heritage, which according to them, is the richest of all world poetry[27].

Ahmed Shawqi wrote several poetic dramas such as Masraá Cleopatra (1927), Majnoon Laila (1932), and Qimbeez (1932). Most of these dramas were based on the Arabic and Islamic history as well as Arabic poetry. As for the themes Shawqi had addressed in these works, they were mainly descriptive, addressing national identity and sentiments.

In spite of Shawqi's pioneering efforts in poetic drama, he seemed to have lacked the awareness of what poetic drama actually is. He did not acknowledge that a poetic drama comprises of a comprehensive work expressing movement, action, and conflict, brought to life through a sublime poetic language. In other words, Shawqi's plays were mostly beautiful poems recited by the actors and characters on stage. These recited poems were expressive and imaginative; however, they did not contribute to the creation of action, or heighten the dramatic conflict. This brings to mind Sir Robert Howard's sarcastic remark on Dryden's verse plays. Howard asserts that if all your characters improvise great poetry at the right moment, with such great eloquence, then we can assume that they were born poets. With regards to rhyme, Howard argues that since people cannot, without prior preparation, utter rhymed speech, then no one should do so on stage (Wahba & Enani, 1994).

The case of Shawqi is similar to that of Aziz Abaza 1898-1973, who was immensely influenced by Shawqi; however, Abaza did not take his own literary form to a more progressive stage. His poetic plays are merely uttered by one character or

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another without having any bearing or consequence on the dramatic conflict of the sequence of events.

Another example of early dramatists is Abdul Rahman Al Sharqawi 1920-1986, who had more literary impact than that of Shawqi and Abaza. Nevertheless, his work was less poetic in spite of his use of modern poetry or 'free verse'. Most of Al Sharqawi's plays were of a political nature, deriving their symbols and themes from the current Arabic reality as well as ancient Arabic history, such as the character Jamila Buhraid, the Algerian political figure, Al Hussain bin Ali bin Abi Taleb, and one of his most prominent plays *Al Fata Mahran*[28].

Poetic drama was not exclusive to Egypt, for the Iraqi poet Khaled Al Shawwaf 1924-2012, has played a crucial part in the development of poetic drama. Al Shawwaf, like his predecessors, utilized and derived his themes and characters from the past. Al Shawwaf wrote a number of poetic dramas such as *Shamsu* (1952), *Al Aswar* (1952), *Al Zaitoona* (1968), and *Qurrat Al Ain* (1991). However, he adopted the classical form of poetry while writing these poetic dramas, in the sense that it employed the classical Arabic rhyme and meter similar to Shawqi and Abaza. Consequently, Al Shawwaf's work lacked the desired flow and eloquence since classical poetry tends to be governed by a monotonic verse structure.

The intensity of the dramatic conflict, the escalation of the events, to the dynamic discourse among the characters reflect and guide the human experience toward an emotional, intellectual and dramatic climax. These collective factors subsequently led the Arab poets to acknowledge the urgency to emancipate themselves

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[28] Masrah Salah Abdul Sabbour: Qira'a Semia'ya (Mujahid, 2001).

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from the poetic constraints imposed by classical Arabic poetry. By doing so, the poet is able to explore wider poetic dimensions that can accommodate the dramatic action. For instance, in Shawqi and Abaza's plays, the dialogue lacked the dramatic effect in its real sense. The poems, in spite of their aesthetics and eloquence, were detached from the dramatic event. In other words, the poems do not function as a medium to guide the dramatic action to its closure; rather, their function was mostly emotional expressions and intimate moments. The dramatic event on the other hand, was a thin thread that may or may not appear amidst these emotional expressions by maximizing on the rhythmic effect and poetic meters. Consequently, cultivating a second generation of poetic drama became a necessity.

Salah Abdul Sabbour 1931-1981 along with other men of letters such as Mohammed Afifi Matar and Ahmed Abdul Mou'ti Hijazi led the movement of modern poetry in Egypt subsequent to its commencement in Iraq by Bader Shaker AsSayyab, Nazik Al Malaéka and Abdul Wahab Al Bayati thereafter. It was Salah Abdul Sabbour who left a significant mark on the Arab dramatic scene with dramatic works such as *The Tragedy of Al Hallaj* (1964), *The Night Traveller* (1969), *Laila & the Madman* (1969), *The Princess Awaits* (1970), and *After the King Dies* (1973). His dominant themes were related to man's predicaments and the struggle of talented individuals with suppression, government censorship and the lack of freedom[29]. Although poetic drama did not radically evolve after Abdul Sabbour's contribution, the following generation of dramatists have left their own mark on the dramatic scene.

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[29] Masrah Salah Abdul Sabbour: Qira'a Semia'ya (Mujahid, 2001)

The Iraqi poet Mohammed Ali Al Khafaji 1943-2012 stands out among these dramatists; as he was immersed in composing poetic drama prolifically. Some of his dramas are *Al Hussain Comes Again* (1972), *When Dancers are Tired, the Ballroom Starts to Dance* (1973), *Morning Overtook Shahrazad* (1973), *Abu Therr Climbs the Stairs of Rejection* (1980), *He Went to Lead Muslim Bin Aqeel's Dream* (2000), *Someone Surrenders Jerusalem Tonight* (2002) and *Noah Does Not Board the Arc* (2003). Similar to his predecessors, Al Khafaji utilizes culture and tradition in his writings, as evident in his allusions to the characters of the prophet Noah, Al Hussain bin Ali, Abu Therr Al Ghifari, Saharazad, and Muslim Bin Aqeel.

Poetic drama continued to evolve from Classical verse to free verse, and eventually to poetic prose. This development in the dramatic scene took place during the second half of the twentieth century; one of the pioneers of this dramatic genre is Mohamed Al Maghoot 1934-2006. His works have had great impact on the Arabic literary movement with dramas such as *The Clown* (1974), *A Toast to the Homeland* (performed 1979), and *Tishreen's Village* (performed 1974). Although these plays were written in colloquial Syrian dialect, their significance as a reflection of the Arabic reality and in mobilizing the people was undisputed (Mohammed Al Maghout, 2010).

## 3.3 Drama and Translation

The dramatic genre is considered one of the most difficult art forms when it comes to translation. The challenges of translating drama are derived from its distinctive characteristics which mainly depend on several elements such as the stage

setting, the actors' dialogue, lighting, audience, costumes among other elements[30]. Annie Brisset (1996) maintains that the complexity of translation does not exist in its lack of a "specific translation language. It arises, rather, from the absence in the target language of a subcode equivalent to the one used by the source text in its reproduction of the source language" (p. 344), in her statement, Brisset advocates the use of vernacular language, in order to transform that language into a national and cultural mouthpiece for the target culture. However, the researcher believes that the vernacular is not a plausible solution to this particular problem, especially in Arabic, as it will be made clear later on in this chapter. Arabic speaking countries cover vast geographical areas, which are distinguished not only by the dialects they speak, but also by the socio-cultural variations. In effect, drama translation involves various aspects that must be accounted for on the verbal and nonverbal levels, i.e. the linguistic and paralinguistic elements. The translator addresses additional elements other than language in the process of translation. On a different level, using the vernacular would be a violation of the text type to begin with. The ST was not produced in the vernacular.

The translation of literary works in general and dramatic texts in particular entail a double perspective on the part of the translator. He is translating words and expressions into another language as well as transforming "meanings into a new form of expression (stage play to film noir)...that goes beyond the simple transfer of semantic meanings" (Huang, 2011, p. 84). The translator of literature is first and foremost an interpreter of the ST & its cultural contexts.

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[30] Optiz, 1998.

The researcher posits that drama entail more interpretive and hermeneutic[31] effort in the translation process due to the dramatic texts' linguistic and paralinguistic elements. Furthermore, words have a synaesthetic quality to them; some words may trigger more than one of the listener or reader's senses at once. For example, metaphors such as *sweet smell* (taste and smell) and *loud color* (sound and sight). In order to relay such metaphors in the TL, cognitive efforts on the translator's part are required. The translator's job "is not to translate language into language, but more importantly, to translate sense, spirit, style, and manner of the original into equivalent sense, spirit, style, and manner of the target language" (El-Shiyab, 1997, p. 205).

In addition, drama, as a literary form, is the most capable of reflecting "greater variation and of expressing more varied types of society" (T.S. Eliot, 1920, p. 55) compared to other literary genres. Dramatic speech is not confined to a specific function; more often than not, several functions operate within the dramatic text, "one specific function being dominant" (Weber, 1990, p. 102).

This dissertation considers the aspect of 'multifunction' along with other extra linguistic characteristics a great challenge for the translator of dramatic texts. Drama translation is a significant part of literary translation, particularly in the western culture. Tragedies and comedies are often translated for the purpose of performance on stage or film due to their ability to be isolated from the settings of their original

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[31] Hermeneutics is the study of interpretation, thought of both as reading and as dialogue: the conversation that occurs between readers and texts. It has been of crucial importance not just in literary study, but also in theology (where it originated) and in law. The discipline began around 1819 with the writings of Schleiemacher and was further developed by Dilthey (Mikics, 2007, p. 141).

culture, while history plays can by more challenging as they are usually directed towards promoting or questioning national history (Huang, 2011).

Lary Opitz (1998) firmly believes that any attempt of theatre production must be a conscious decision to address several questions; this dissertation argues that a similar set of questions should be addressed by the drama translator as pre-tanslational steps. These questions are related to:

1- **Characters**: Who are the characters and what does each character want, feel, and know? What are their backgrounds? What kind of values do these characters possess? What are their personal traits, relationships, and conflicts? Who has power over whom?

2- **Setting:** What is the world of the play, and its events? The time and place in which the play takes place, and the social, political, economic, and cultural circumstances influencing the events.

3- **Language, Style and Structure:** How is language used in the play? What is the nature of dialogue? How does the playwright use literary imagery and allusions and other techniques such as tempos and rhythms? How is the play from a stylistic and structural point of view?

4- **Events and Actions:** What happens? What are the ideas introduced in the play? "What is the difference between physical action and psychological action"[32]?

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[32] Opitz, The Play's the Thing: Drama Versus Theatre, 1998.

The researcher asserts that another important set of questions must be considered in the case of drama translation. This particular set is seen as the stirring factor that brings all the previous questions together:

Who is the TT audience? How relevant are the previously mentioned questions to that audience? Which aspects may elicit a negative audience response? How can the translator exploit nonverbal techniques to make up for what is lost in the process of translation? Susan Bassnett asserts that

> the dramatic text cannot be translated in the same way as the prose text. To begin with a theatre text is read differently. It is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized (2002, p. 124).

Dramatic texts are written to be performed. This dissertation maintains that this particular distinction that separates drama from all other literary genres i.e. 'performance' is the same factor that governs or drives the translation process of the dramatic text. When translating for the theatre, the translator must bear in mind that it is not the verbal or linguistic aspects that he or she is dealing with, rather, the translator is engaged in decoding the nonverbal elements of the text which contribute to the text's performability on stage. More importantly, performability is what connects the dramatic actions and the audience. Although the audience is not an active party in the play, it is a reactive one. "The kind of meaning we obtain from the performance can be more significant than the meaning obtained from a mundane event. Once we see a stage character drinking from a full cup (imagined), and we know that it is poisoned but he does not, our believing is pregnant with meaning" (Courtney, 1990, p. 23). The

viewers identify with the character on stage, and subconsciously relate their own life experience to the one observed on stage.

While drama and performing plays on stage have come to exist in West for centuries before the novel came into being, theoretical work on drama translation has not been as extensive as that devoted to prose and verse translation (Malmkjær & Windle, 2013, p. 2). The stance toward drama started to change during the 1980s. The first major step in this direction is to pinpoint the aspects that make drama so unique and different from other literary works such as poetry and prose. Mary Snell-Hornby states that "the stage text as such consists of two clearly separate components: the stage directions on the one hand and the spoken dialogue on the other" (1997, p. 107).

The researcher argues that there are other elements that dwell in between these two components such as rhythm and versification which enforce the speakability and performability of the dramatic text. Although rhythm and verse are not considered nonverbal elements in the traditional sense, "rhyme and metre are responsible for certain effects which are definitely extralinguistic such as play duration, dramatic tension, or the response rhyme provokes on the hearer" (Riera, 2007, p. 125).

El-Shiyab (1997), in turn, suggests the possibility of differentiating between the written text and the way it is performed on stage in front of an audience since both purposes require different strategies in the manner with which they must be addressed. Kirsten Malmkjær and Kevin Windle (2013) stress the fact that translating drama is considerably different than other literary genres such as poetry, fiction and prose due to its distinctive characteristics which go beyond the linguistic elements of the text. Accordingly, Reiss (2014)describe dramatic texts as a combination of various text types such as expressive, operative and informative; for this reason, this study argues

that the process of translating dramatic texts should vary according to the text type and function.

Weber (1990) presents many attributes which belong to dramatic texts such as the style, the timing, the setting and the stage lighting among other aspects; however, the emphasis on the element of performability or speakability when addressing the issues of translating drama has been essential. "Inherent to dramatic speech is thus a performative quality that is also particular to everyday verbal action. Dramatic speech will then have to be viewed as speech acts" (p. 104). The element of performability has been also highlighted by many other scholars such as Snell-Hornby (1997), Landers (2001), and Malmkjær & Windle (2013). Snell-Hornby, for instance, claims that

> [t]he verbal text of drama is... comparable to a musical score, which
> can only fulfil its real potential within an ensemble of instruments
> and performers, and its success depends, not on the written word, but
> on the quality of the performance as a whole (1997, p. 187).

Clifford E. Landers states that the element of performability is extremely important that other elements such as style may be compromised in order to create a performable translation; "[e]ven style, which is by no means unimportant in dramatic translation, sometimes must yield to the reality that actors have to be able to deliver the lines in a convincing and natural manner" (2001, p. 104).

In spite of the emphasis on speakability and performability, many translation scholars such as Poyatos (1995), El-Shiyab (1997), and Snell-Hornby (1997) among others stress the importance of nonverbal communication which must be taken into consideration by the translators in the process of translating drama. Nonverbal

communication comprises of different elements such as "variations of tone, breath, creaky voice, giggling, lip rounding, etc.; it also incorporates facial expressions, body gestures, etc." (El-Shiyab, 1997, p. 204). In addition to the mentioned aspects, nonverbal communication is utilized by different forms of art such as music and drama to convey the intended emotions.

According to Snell-Hornby, performability cannot be achieved without considering nonverbal elements; the "performability of the verbal text depends on its capacity for generating nonverbal action and effects within its scope of interpretation as a system of theatrical signs. Sometimes the methods used by the dramatist are amazingly simple" (1997, p. 191). Thus, verbal translations of dramatic texts must be modified for performance since nonverbal elements were overlooked in the TT.

The researcher agrees with Snell-Hornby that there are various nonverbal elements which are much more vital to a dramatic texts; these elements can be visual or acoustic, placing the verbal at the end of the spectrum in terms of importance:

> The basic theatrical sign is visual and/or acoustic, but not verbal. The verbal sign is secondary and indirect, valid not in isolation or in its own right, but only by virtue of its position within a constellation of non-verbal factors, commonly called the dramatic situation (1997, p. 189).

Thomas Herbst (1997), maintains that translating film or drama is problematic due to the extra linguistic aspects such as pauses, hesitation, and recurrent overlapping in speech during conversations. El-Shiyab argues that the significance of the nonverbal communication of drama lies in its semiotic attributes which must be taken into account by the translator in order to produce an adequate rendition of the ST. Such

elements of crucial importance in translating a dramatic text since "it is impossible to separate text from the way in which it can be presented on stage before an audience" (El-Shiyab, p. 205).

Snell-Hornby (1997) views the semiotic aspects of drama as only some of the characteristics that come into play in the process of translating dramatic texts. Although semiotics has been increasingly utilized in theoretical discussion of drama and stage translation, semiotics as the study of signs does not cover all the aspects of non-verbal communication of drama.

The researcher posits that drama is meant for the stage; therefore, the timeframe during which the play is performed must be taken into consideration in producing the TT. Drama is a distinct literary genre that cannot be treated like any other form of literature (Bassnett, 2002). A novel is intended to be read; its readers have the luxury of pausing their reading process and picking up from where they stopped earlier. In drama, however, the situation is different in that it is a continuous performance that engages the audience from beginning to end. Another factor that makes drama translation different from the translation of other literary genres is that the translations of these genres may come with introductions, footnotes, explanations, and paraphrasing in order to clarify cultural, linguistic, referential and connotative ambiguities for the target readers. In translating drama for the purpose of performance, such auxiliary tools are not made available to the audience.

From this perspective, time is a crucial element that must be accounted for. The duration of the TT play should correspond to the duration of SL play. Prolonging the TT and expanding it with paraphrasing and elaborate explanations will certainly lead to a longer performance that may inconvenience the target audience.

It is obvious that what makes translating drama unique are the nonverbal elements that come into play during performance. It is believed that approaching the dramatic ST cognitively and taking into account the socio-cultural characteristics of the TL will provide the translator more opportunities to preserve the Dynamic effect the TT intends to have on its TL audience.

## 3.4 Translating Shakespearean Drama

Translating Shakespearean drama dates back to the late sixteenth and early seventeenth centuries. Initially, the efforts exerted in translating Shakespeare in other languages focused mainly on establishing equivalence between the ST and the TT, a tradition that was kept alive for a long time. The problem is that "every language represents a complex reality of its own and belongs to a separate socio-cultural system with its own specificities, absolute equivalence is really a fiction" (Hoenselaars, 2004, p. 9). This realization has become quite evident in current translation productions of Shakespearean work in different languages. Adaptation became the trend of translating Shakespeare during the late 1960s (Brisset, 1996).

This following section is devoted to the problems which may be encountered when translating Shakespearean drama. Zaki maintains that, especially in translating literature, the translator "must try to capture, not only the meaning, but also the beauty of the original" (1978, p. 27). This is due to the aesthetic value literary language possesses. Metaphors are essential to depicting the characters and events. This aspect of translating literary texts from English into Arabic can be intricate due to the linguistic differences, particularly in Shakespearean texts. Cultural knowledge is quite an important factor when it comes to translating Shakespeare; the translator must

possess adequate knowledge in Elizabethan literature and culture in order to convey the ST message appropriately into the TT. Zaki also asserts that it is crucial that a translator obtains certain tools to help in translating such as glossaries and annotated copies. Among other elements, a translator must "acquire at least two different very well annotated copies of the work he is dealing with" (1978, p. 28).

Shakespearean works are also works belonging to the poetic genre. Consequently, their dramatic effect lies, not only in the dramatic events, but also in the poetic language used to portray these events and situations. In a manner of speaking, failing to convey the poetic attributes of the ST will cause the translation to suffer. Moreover, translating the character without their poetic context leads to depicting "only one facet of the charter" (Zaki, 1978, p. 28).

As far as the researcher is concerned, translating Shakespearean drama may be challenging due to the unique manner with which Shakespeare uses his language. Crystal (2003) refers to this aspect as 'Shakespearean linguistic legacy'.

It is imperative that the poetic text is rendered into the TL cultural norms in order to be appreciated (Brisset, 1996). However, this issue opens the door to additional complexities related to translation such as translating pun, word play, humor and ambiguity into Arabic.

The characteristics of Shakespearean drama, in general, may create significant obstacles in translation. These characteristic are as follows:

1- Elizabethan Oaths

2- Pun and Witty Expressions

3- Flora and Fauna and Related Activities

4- Precious gems and textiles

5- Allusions and References

6- Dialects and Language Varity ions and References

### 3.4.1 Elizabethan Oaths

Shakespeare uses oaths and swearing in his works similar to any other culture and language. Although oath taking and using God's name in vain is considered disrespectful, swearing is a common feature pertaining to all cultures. Shakespeare's use of oaths is not necessarily to disrespect; it is sometimes meant to appeal to the entity he (or his character) is swearing by. In some instances, pagan gods are mentioned instead of the Christian saints and deities. The use of oaths can be viewed as blasphemy in Islamic culture at times. In other occasions, the connotations or the significance of the oath can be totally misunderstood (Zaki, 1978, p. 29). The translator faces a dilemma when rendering such expressions; he must take a decision of either omitting, or domesticating them in order to be comprehended by the target audience.

### 3.4.2 Pun and Witty Expressions

Shakespearean texts are often full of sexual implications and profanities which are highly dependent on word play and pun. This aspect is also problematic when rendered into Arabic. From a cultural perspective, such topics are very sensitive and cannot be taken lightly in the process of translation. Again the translator is encountered with two options of deleting them or diluting them, so to speak, in order to render them acceptable to the target audience.

In addition, vague and ambiguous expressions are also a dominant feature of Shakespearean drama, particularly in *Macbeth*. The language is used in such a way that it deliberately reflects or bears two, if not more possible meanings or interpretations. The play, its plot and its progression depend on this misconception (Mahood, 1968). For instance, the apparitions present Macbeth with misinformation which ultimately lead to his downfall due to the possibility of interpreting their meaning in a number of ways. Naturally, this linguistic aspect creates another obstacle for the translator since it is virtually impossible to reflect all the intended vagueness due to the vast difference between English and Arabic.

### 3.4.3 Flora and Fauna

Although not much of Shakespeare's life in Stratford is documented, his literary works demonstrated that he had a solid formal education. It is assumed that he attended the King's New School in Stratford, a "grammar school, which provided its scholars with much more than basics of reading, writing and arithmetic" (Hyland, 1996, p. 7). In other words, Shakespeare's education may have included various subjects such as logic, rhetoric, history, Latin and Greek (Tolman, 1896). He may have also acquired "Catholic learnings, but his religious education would have been orthodox Protestant" (Hyland, 1996, p. 8). Wyndham (1999) states that Shakespeare's education in the Grammar School came to an end at the age of fourteen due to his father's financial difficulties. There had also been various stories of the many hardships Shakespeare was forced to encounter thereafter; some legends say that he worked as a lawyer, physician, headmaster, among other professions (Hyland, 1996).

It is well known that Shakespeare made use of his vast knowledge in various fields while writing his dramatic and poetic texts[33]. This knowledge is best manifested in Shakespeare's employment of various animals and plants in his literary work. Throughout his plays, Shakespeare showcases a great deal of "folk-lore connected with animals. Not only does he allude with the accuracy of a naturalist to the peculiarities and habits of certain animals, but so true to nature is he in his graphic descriptions of them that it is evident his knowledge was in a great measure acquired from his own observation" (Dyer, 1883, p. 152).

The countless types of flora and fauna are used in such a skillful way that their mentioning appears natural and spontaneous. The problem that emerges in the case of translating a Shakespearean text into Arabic is that, in most cases, there is no equivalent for the types of plants or animals mentioned in the text. Moreover, certain plants have cultural significance such as *fern*, a plant whose seeds are used for invisibility, and *fennel*, seeds signifying lust and flattery. It is also suggested that the use of plants and flowers often had a sexual connotation (Shakespeare W. , 1999). On the other hand, some animals may have very different connotations in the Arabic language. For instance, the goat usually resembles the devil in England and Scotland, while this notion is entirely absent from the Arabic culture. Similarly, mythical creatures such as unicorns and cockatrices, as well as birds like wren, robin, snipe, martin and nightingale are associated with folklore and culture-bound connotations that are irrelevant to the Arabic audience (Dyer, 1883). Again, the translator is faced with a challenge that is not easily overcome. At times "expressions are rendered inaccurately because the translator himself is not familiar with Elizabethan literature

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[33] M. Mahood, Shakespeare's Wordplay, 1968.

and background nor is he equipped to deal with the idiomatic expressions that are used in the Shakespearean text" (Zaki, 1978, p. 76).

### 3.4.4 Precious Gems and Textiles

Gemstones are of great significance in Shakespearean works for their suggestive and symbolic meanings (Berry, 2004). Some Arab translators seem to neglect the importance of the mentioned precious stones and gems. At times, generic terms are used to refer to those gemstones mentioned instead of providing its actual TL equivalent (Zaki, 1978). The current study tends to agree with Zaki as it is necessary for these names to be rendered into their accurate equivalent in the TT, especially if the name in the TL is familiar to the target audience. However, Shakespeare's reference to these gemstones have a specific reason, if he had intended for them to be generic, he would have chosen generic words to begin with. This aspect demands a great deal of knowledge on the part of the translator. It is important to have glossaries and references to aid the translator in translating Shakespearean works. For example, the 'agate stone' should be rendered into its existing equivalent 'aqiq' rather than translating the expression into what means 'small jewel' or 'ringstone' (p. 74).

The researcher asserts that complexities can emerge from translating these gemstones' connotations if the TL audience is unfamiliar with their significance. The task of the translator is to acknowledge the reason for choosing a specific gem in the ST. Did Shakespeare use the gem for a special significance? Did he use it due to rhetorical reasons? Does the gem's significance vary according to the context in which it is mentioned? For instance, diamonds are presented to a lady for the purpose of engagement because they resemble purity and durability rather than merely being

beautiful and precious. However, King Duncan's presenting Lady Macbeth with diamonds is a sign of gratitude for her hospitality. In this context, a diamond is not interpreted as a symbol of purity and durability; rather it is a reflection of Duncan's status as king. Diamond is king of all gemstones; it is the most precious and rare; therefore, it is only fit for a king to present diamonds as a gift to his hostess (Berry, 2004).

As far as this study is concerned, Shakespeare's language, particularly in *Macbeth*, and choice of words are difficult to translate into the TT due to the deliberate ambiguity and word play that pave the way for the plot to unfold. In addition, there is an underlying suggestive meaning in the expressions Shakespeare employs in his writing that can be extremely difficult to depict due to the cultural differences between the SL and the TL. It is very crucial that the translator who attempts to render this play is cautious of the decisions and choices to be made.

Zaki (1978) suggested the use of specialized dictionaries to tackle Shakespeare in translation. The researcher believes this to be true; however, it is not enough. For instance, to tackle *Macbeth*, the translator should possess all the tools which facilitate translating (Gee, 1989). Critical approaches and scholarly works on Shakespearean drama may be of great benefit. Such studies of Shakespeare's work may provide the translator with more insight and understanding of the work's nature and the way its different literary components interact with one another. However, it is equally important to keep in mind that the knowledge acquired from these critical studies must not overshadow the TT. In other words, critical approaches reflect the author's intentions, themes and rhetoric's. From the onset, the translator must be clear on what

is reflected in the TT. The translator's duty is to translate the ST, not to convey what has been said about that ST, nor what critics think the author intended to relay.

The researcher views the task of translating Shakespeare as an intricate equation. Ambiguity, for instance, can be a powerful rhetorical device, but a decision must be made with regard to how much ambiguity is too much. Loss in translation is bound to happen; nevertheless, it is imperative that the translator is aware of what can and what cannot be compromised.

### 3.4.5 Allusions and References

This dissertation claims that there are other difficulties that are exclusive to Shakespearean drama in general, and *Macbeth* in particular. These difficulties are related to Shakespeare's use of allusions and references to other historical and literary works. For example, Macbeth's reference to his other works such as *Tarquin, Cesar,* and *Mark Antony* can lead to ambiguity or a sense of discord between the TT and its audience. Reference to the Greek Goddess of Witchcraft Hecate and the Roman God of the Sea Neptune can also lead to similar detachment, resulting in the destruction of the TT's dynamic effect. Hanna (2015) objects to deleting such reference, criticizing Matran for omitting (Tarquin) in his translation of *Macbeth*.

Shakespeare makes use of other cultural and folkloric knowledge in formulating his allusions. For instance, some of the verses found in The Rape of Lucrece are based on daily proverbs commonly used in his time (Dyer, 1883). The researcher feels that omitting such a reference, irrelevant or alien to the target audience is inevitable in translating for the stage. The translator can opt for reflecting the reference's significance implicitly instead of transliterating that term or reference with

no clear indication of what it symbolizes. For instance, (With Tarquin's ravishing strides, towards his design) may be translated into 'كمغتصب يمضي صوب ضحيته': (BT: like a rapist hurrying towards his victim).

This dissertation does not claim that this is an ideal translation of this line; however, the translator must take into account the ability to convey the function of the ST to the target audience who are, in this particular case, spectators. They have no access to a glossary to aid them in understanding the historical or literary relevance of (Tarquin). Moreover, this is not a novel strategy in translation; Marie Cardinal adopted a similar approach to her adaptation of Greek classical works by appropriating references to the gods. She asserts that "it is essential for the presence of the gods to be felt, but they should hold the attention no more than they did in the original work. I tried to avoid the well of mystery we always fall into when we hear unfamiliar names" (Qtd in Brisset,, 1996, p. 24).

### 3.4.6 Dialects and Language Variations

In addition, there is the issue of the language and dialect variety that are indicatives of the characters' social status and importance. For instance, verse lines are usually assigned to the lead characters and those of noble stature, while lines performed by the porter or the witches can sometimes seem nonsensical and of no impact, to the extent of doubting that the author of these lines is in fact Shakespeare.

Brisset (1996) asserts that by translating classical text into dialects, these texts become part of the local culture of the TT and this in itself "elevates a dialect to the status of a national and cultural language" (p. 165). Brisset's argument might be valid in the case of Quebec where establishing a national identity drives the translation

process. However, this dissertation does not agree with this statement in relation to Arabic language. It is crucial for the translator to maintain a standard Arabic structure that is void of archaisms so as to be comprehensible to the all Arab audiences. Arabic dialects are very distinct from one region to another in the Arabic speaking countries. For instance, the Egyptian dialect is very distinct from all other dialects found in the Arab world. Dialects in the Arab countries located in North Africa are extremely different from those spoken in the Gulf region. Also, the Levant countries have similar dialects which are different from other Arab regions[34].

Colloquial variations make it virtually impossible to adhere to a specific dialect when attempting to translate the language variety found in drama. Also, the colloquial dialects of the Arab countries have many loan words from neighboring countries which do not speak Arabic such as Turkey and Persia, and other influences that date back to the colonization of the Arab countries such as England, France and Italy among others.

The researcher believes that the Standard Arabic language is what all Arab countries have in common. It is the ultimate means of communication and to undermine its structure and grammatical integrity is an act of distortion against the Arabic language and to the ST it attempts to reproduce in translation.

All the above-mentioned aspects can be problematic and would require a great deal of attention from the translator. In this respect, this dissertation argues that a cognitive approach to translating dramatic text can be a viable solution to such problems. It is crucial that translators employ their cognitive skills while performing

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[34] From personal experience, dialects can cause more harm than good. The researcher is originally from Iraq, married to an Egyptian. Most of the misunderstanding that takes place is caused by misinterpreting what is said in the course of a conversation. In many cases, a word that is completely harmless can have insulting connotations in the other party's dialect.

the translation process such as decision-making, problem solving, memory, visualization, and cultural sensitivity among other things in order to arrive at the most appropriate rendition of the ST. For example, lines performed by lower ranked actors such as the porter and the servants can be rendered into a more simplistic form of Standard Arabic, with less intricate lexis. In other words, the language of such characters can be made plain and straightforward in as opposed to the highly eloquent lines performed by the major characters: for example (I am sick) can be translated into mundane Everyday Arabic language as: أنا مريض. Alternatively, it can be rendered into a more eloquent structure such as: أشعر بتوعك- لست على ما يرام.

# Chapter 4: Shakespeare, "Not of an Age, but for All Time"

This chapter provides a brief encounter of Shakespeare's tragedies in general with special attention to *The Tragedy of Macbeth* since the translation of this respective play is the focal point of this dissertation. The chapter will also address William Shakespeare's influence on Arabic literature, paving the way to the emergence of poetic drama as a literary genre in the Arabic language. The two translations of *Macbeth* will be introduced, providing justification as to why Jabra Ibrahim Jabra and Salah Niazi's translations have been specifically selected for the purpose of discussion in this dissertation.

## 4.1 Introduction

According to Harold Bloom (1985) "Shakespearean originality is the consequence of diction or a will over language changing his characters, and not of language itself. More than any other writer, Shakespeare is able to exemplify how meaning gets started rather than just renewed" (p. 10). Shakespeare's brilliance has earned him the words of Jonson who stated that Shakespeare "was not of an age, but for all time" (1910, p. 278).

Shakespeare influence is quite evident in the ongoing success of his plays on the modern stage as well as in film[35]. However, this study argues that Shakespeare's genius lies in his ability to portray his characters intensely and eloquently. This is what

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[35] R. S. White. 2012. "False Friends": Affective Semantics in Shakespeare

makes Shakespeare immortal more than anything else. His distinguished status remains till this day and his work is still the focus of critics and scholars[36].

Throughout the past centuries, Shakespeare's literary work has been the focus of numerous studies due to its complexity and profundity[37]. His Tragedies, however, have been the works that captured the attention of many critics and literary scholars such as T. S. Eliot (1920), Harold Bloom (1998), Allan Rodway (1982), among others. According to T. S. Eliot (1920), drama is the most permanent form of literary writings which "is capable of greater variation and of expressing more varied types of society, than any other" (p. 55). In this sense, drama may accommodate the various forms of literary.

Peter Hyland (1996) asserts that Shakespeare's historical context can be divided into two areas: times and background of ideas. On the other hand, the "[c]ultural events cannot be detached from their originating history of the period, and for Shakespeare the 'times' and the 'background of ideas' were equally informed by crisis and controversy" (p. 19). Shakespeare, like his other contemporaries, utilized his art to portray the cultural and political aspects of the Elizabethan age.

Shakespeare was different in a different sense; according to David Lucking, Shakespeare was a "thinker of immense scope and profundity, but he was not a systematic thinker in any respect an academic philosopher would recognize, and not one who arrived at any definitive set of conclusions whether of a religious, moral, political or psychological character" (2011, p. 13). Jan Kott (1983) argues that

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[36] Jan Kott.1983.Shakespeare Our Contemporary

[37] Edward Arnold.1984. Shakespearian Tragedy

Shakespeare's ability to project humanity and its themes has made him immortal in the sense that Shakespeare's works portray life as if he was living in our time.

Throughout his life, Shakespeare had written around thirty-seven plays, three long narrative poems as well as one hundred and fifty four sonnets. Shakespeare, like other writers of this time such as Christopher Marlowe, incorporated his knowledge of Greek and Roman classics in his work. Prior to the Renaissance, such classical texts were suppressed by the Catholic Church. Shakespeare also employs a number of aspects related to his most dominant themes i.e., the changing of time and eternal love (Hill J. , 1997).

His first narrative poem *Venus and Adonis* was published in 1593, the second *The Rape of Lucrece* in 1594, while his last, A Lover's Complaint was "founded on the facsimile by Charles Praetorius, from the museum copy of the First Quarto" in 1609, similar to Shakespeare's sonnets (Wyndham, 1999, p. 336). Sonnets in General belong to lyric poetry, when the separate sonnets are put together, they interact to form "a narrative which tells a kind of story" (Preminger et al, 1975, p. 200). Shakespearean sonnets are poems most of which are formed of fourteen lines written in iambic pentameter. Each line consists of 10 syllables formed by the five 'two- syllable' foot. The poetic lines are divided into four parts: three stanzas and a concluding couplet; therefore, the poem follows the rhyme scheme A-B-A-B/ C-D-C-D/ E-F-E-F/ GG (McGuire, 1978). However, only three of Shakespeare's sonnets, sonnets 99, 126, and 145, possess a different structure than the mentioned rhyme scheme (McGuire).

Shakespeare's plays were of three major categories: comedies, tragedies and histories (Craig, 2003). Elizabeth Sacks (1980) tends to categorize Shakespearian plays in a manner, depending on their prominent features. Sacks, thus divides the plays

into lyrical plays, problem plays, tragedies, and the last plays. This specific categorization is based on the theme of pregnancy and fertility which is one of the most recurrent themes in Shakespearian plays.

The majority of Shakespeare's plays are poetic dramas or 'verse dramas' (Preminger et al, 1975). Poetic dramas are plays composed primarily in blank verse with certain variations such as the use of prose, particularly when the character is of a low social status. Strictly speaking, the more prominent the character, the more likely his part on stage is produced and performed in poetic form. The tradition of poetic drama has been dominant during the Elizabethan age with major writers such as Shakespeare, Marlowe, and Johnson; however, poetic drama as a tradition started to decline. Eventually, drama in its poetic form became exclusive to tragedies rather than any other types of drama (Raffel, 2005).

In Shakespearean tragedies, the conflict is internal as well as external. Furthermore, there is a perpetual struggle between good and evil. Clifford Leech (1950) asserts that Shakespearean tragic heroes "have a quality of mind that somehow atones for the nature of the world in which they and we live" (p. 15). Sen Gupta, on the other hand, believes that Shakespearean tragedies mostly suggest that "men are in the hands of unseen forces that affect both their actions and the consequences of these actions" (1977, p. 8).

Laura Annawyn Shamas (2006) asserts that Shakespearean Tragedies have principles of Greek tragedies embedded in them, such as the tragic flow of the protagonist leading to the dramatic downfall. In this sense, the tragic ending in such plays are not resultant of coincidental circumstances; rather, they are an inevitable outcome of a particular characteristic that the character possesses.

Shakespearean Tragedies in chronological order[38] are as follows:

1. Titus Andronicus 1592-3

2. Romeo and Juliet 1595-6

3. Julius Caesar 1599

4. Hamlet 1600-Troilus and Cressida 1602-3

5. Timon of Athens 1604-5

6. King Lear 1604-5

7. Othello 1604-5

8. Antony and Cleopatra 1606-7

9. Macbeth 1606-7

10. Coriolanus 1608

11. Cymbeline 1609-10

Throughout the past centuries, Shakespeare's literary work has been the focus of numerous studies due to its complexity and profundity (Arnold, 1984). His Tragedies, however, have been the works that captured the attention of many critics and literary scholars such as T. S. Eliot (1920), Harold Bloom (1998), Allan Rodway (1982), among others. According to Eliot, drama is the most permanent form of literary writings since it is the most accommodating to variation and is capable of reflecting diverse aspects of society (1920). It is argued that the complexity of drama

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[38] The researcher refers to the chronological order of Shakespearean tragedies as some are alluded to in Macbeth. This supports the argument that allusions should have significance to the recipients. Allusions such as Tarquin, Cesar and Mark Antony are part of the SL audience's culture; therefore, mentioning them would create the intended impact.

and its translation is attributed to the fact this particular literary form may accommodate various genres under one roof.

## 4.2 The Tragedy of Macbeth

The following section provides a rationale behind the selecting *Macbeth* to be the main focus of this dissertation. *Macbeth* is considered Shakespeare's shortest play and the darkest among his tragedies. It was first published in the Folio of 1623. Although the exact date of *Macbeth*'s production is debatable, most scholars assert that *Macbeth* was the first play written during the reign of King James I, who was the patron of Shakespeare's acting company[39]. Therefore, it is safe to assume that *Macbeth* was written in the year 1606 (Hawkes, 1996). From this perspective, *Macbeth* was a clear reflection of Shakespeare's and King James' relationship.

Sen Gupta refers to *Macbeth* as the "Tragedy of Imagination" (1977, p. 60) due to the abundance of imagery and repetition of certain words such as blood and fear. From another perspective, Harold Bloom describes *Macbeth* as an unlucky theatrical tradition attributing this to the imaginative nature of Macbeth:

> Macbeth himself can be termed the unluckiest of all Shakespearean protagonists, precisely because he is the most imaginative. A great killing machine, Macbeth is endowed by Shakespeare with something less than ordinary intelligence, but with a power of fantasy so enormous that pragmatically it seems to be Shakespeare's own. No other drama by Shakespeare— not even King Lear, A Midsummer Night's Dream, or The Tempest— so engulfs us in a phantasmagoria (2005, p. 169).

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[39] Jabra Ibrahim Jabra.2000.Willian Shakespeare: The Great Tragedies

Bloom views *Macbeth* as the emblem of Shakespeare's faculty that brings horror to the readers of the play, since it is a play that relies highly on the horror of its own imagery (2005, p. 170). The play coerces the reader to identify with Macbeth and his imagination. We all have a "problematic imagination" in that the "proleptic element in Macbeth's imagination reaches out to our own apprehensiveness, our universal sense that the dreadful is about to happen, and that we have no choice but to participate in it" (p. 192).

In addition, *Macbeth* is different from other Shakespearian tragedies. Its uniqueness lies in its unconventional technique which is distinct from the one used in Hamlet, Othello or King Lear. The latter have central problems that construct their interpretation. Macbeth, on the other hand, "is universally interpreted in that of orthodox Christian tragedy... It typically presents the fall of a man who may be basically or originally good but is always corruptible through the temptations of the world and his own pride or ambition" (Felperin, 1985, p. 158).

*Macbeth*, like many of Shakespeare's histories, was based on Holinshed's Chronicles of England, Scotland and Ireland, first printed in 1577[40]. However, Shakespeare presented the history of Macbeth, the king of Scotland, with numerous alterations. Such as the inaccurate representation of Banquo who, according to the Holinshed Chronicles, assisted Macbeth in Murdering King Duncan[41]. In addition, Shakespeare portrays Lady Macbeth as a dominant figure in the play, which is an additional deviation from the historic facts presented in the Holinshed Chronicles. In

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[40] Albert H. Tolman.1896.Notes on Macbeth

[41] William Shakespeare. 1991. Macbeth

addition, the actual period during which Macbeth ruled is far longer than what is presented in the play[42]. Gupta states that

> Macbeth is one of the shortest of Shakespeare's plays; it has no sub-plot and no episodes that might throw light on various aspects of a historical period. The severe unity of action observed here is characteristic of a tragedy rather than of a history (1977, p. 61).

Although *Macbeth* was criticized for its shortness, Irving Ribner (1953) attributes this shortness to the fact that it was written to be performed at court before King James I. A. C. Bradley states:

> *Macbeth* is very much shorter than the other three tragedies, but our experience in traversing it is so crowded and intense that it leaves an impression not of brevity but of speed. It is the most vehement, the most concentrated, perhaps we may say the most tremendous, of the tragedies (Bradley, 1905, p. 333).

The researcher agrees with Coursen Jr. that the play's source of power which relates the human situation lies in the myth "vibrating beneath the surface of Macbeth... the original myths-that of the fall from a state of grace" (Coursen Jr., 1967, p. 375). The notion of the fall from grace brings to mind two religious references related to the fall of Lucifer and the fall of Adam.

Gupta maintains that *Macbeth* is:

> a story of men and events and also a symbol of the inscrutable forces lying beyond and behind them. It may be conceded, however, that this play is particularly amenable to symbolic interpretation, because everywhere we feel that there are more

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[42] Jabra Ibrahim Jabra.2000. Willian Shakespeare: The Great Tragedies

thing$^s$ in hea$^v$en and earth- and the human soul- than are dreamt
of by our calculating reason (1977, p. 63).

According to Hawkes (1977) and Ribner (1953) among other critics, Macbeth

has influenced the Twentieth Century critics due to its representation of moral and

political dimen$^s$ion$^s$ of contemporary issues. White (2000), conversely, views the play

as "centrally concerned with the psychology and consequences of political ambition

and power (p. 60). Political ambition and power are reflected in the imagery used in

*Macbeth* such as the repetition of words such as blood and fear throughout the play

(Gupta, 1977). Kott, on the other hand, views the significance of blood in *Macbeth*

differently; "[b]lood in Macbeth is not just a metaphor; it is real blood flowing out of

murdered bodies. It leaves its stains on hands and faces, on daggers and swords" (1983,

p. 69).

As the researcher mentioned earlier, Macbeth is very relevant to our current

political and social situations. The dominant themes of Macbeth speak to diverse

societies on different levels. For example, the portrayal of Lady Macbeth as a powerful

female figure relates to the modern issues of gender equality (Samuel, 2016). As a

matter of fact, her personality is so appealing to younger generations that the play is

taught to twelve graders in many countries such as the United States of America and

the United Arab Emirates[43]. Moreover, the play was performed on stage in Abu Dhabi

and Dubai in 2011 by the Globe Education. The performance was attended by a large

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[43] Private Schools such as American International School in Abu Dhabi and Liwa International Private School in Al Ain teach Macbeth to twelve graders as part of their GCSE curriculum (Durant & Green, 2010).

crowed, mostly teenagers. "This isn't a cavernous concert venue. This is Macbeth...
And it's proof that the Bard's work continues to enthrall and engage" (West, 2011).

The characters of the play as subject to multiple interpretations and dramatic
irony "where a detail is effective in several ways at once" is often present in the lines
uttered by these characters (Empson, 1977, p. 44). According to Empson, the
interesting element about dramatic irony is that "it gives an intelligible way in which
the reader can be reminded of the rest of the play while he is still reading a single part
of it" (Empson, 1977, p. 44). In addition, there are the obvious ambiguities reflected
throughout the play such as "'Fair is foul, and foul is fair' which resound so ominously
through the early portions of the play" (Coursen Jr., 1967, p. 377).

Additionally, Shakespeare's employment of witchcraft is one of the most
significant features of Elizabethan drama. The sixteenth and seventeenth centuries
were "pre-eminently the centuries of the great documentary war over the dogma; of
eager discussion in pulpit, in council, and on the street; of fevered outbreaks of
prosecution; of the great trials" (Herrington, 1919, p. 447). It was only natural that this
phenomenon is portrayed and reflected in the literature of that time. Furthermore, in
Shakespeare's work in general, and in Macbeth in particular, witchcraft plays an
imperative role in setting the scene and direction in which the play is heading.

Felix E. Schelling (1903) argues that "the witches of Macbeth rise so far above
the wretched hags and obscene succubae of popular demonology, to ally themselves
on the one hand with the cosmic forces of nature and to vividly represent the visible
symbolical form of subjective human depravity on the other" (p. 43).The prophecies
of the three witches which are presented in *Macbeth* are crucial to the development of
the plot. These prophecies are charged with pun double meanings, the witches are

perceived as a 'supernatural soliciting' that act like a catalyst. Richard F. Whalen asserts that

> [t]he three witches in Macbeth play a significant, double role that has not been recognized or fully appreciated by critics. They are not only Scottish witches, who are comical; they are also, and primarily, the three "Weird Sisters," that is, exemplars of the Roman Parcae, the three supernatural Fates of classical mythology and drama (2013, p. 59).

The witches do not instill the desire for power in Macbeth, since the thought has already preoccupied him (Bernad, 1962). Rather, they are a projection of what was going on in Macbeth's mind in that they "personify Macbeth's unexamined interior promptings with their ambiguous prophecies" (p. 69). Raffel (2005) maintinas that Macbeth is attracted to the witches and "they appear to him because the evil aspects of his nature far outweigh the good ones" (p. xix).

This brings us to another feature which is present in *Macbeth* i.e., the significance of the number 'three'. In the play, there are three witches, talking about three different timeframes 'past, present, and future', three prophecies, three apparitions, and three murderers as well as the three repetitions of phrases such as "Double, double, toil and trouble"[44].

As clearly stated, *Macbeth* is abundant with double meanings and ambiguities; a fact that adds to its complexity when being rendered into any TL. Moreover, the multiple interpretations of the play have been a controversial issue which also plays a significant role in how a translator chooses to render it. In addition, *Macbeth* has been

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[44] L.A. Shames.1950. We Three: The Mythology of Shakespeare's Weird Sisters

one of the most popular plays in the Arab world along with Hamlet, Othello, and King Lear[45] as we will notice in the following section.

## 4.3 Shakespeare in Arabic

The first attempts to translate Shakespeare's works into Arabic began towards the end of the nineteenth century with the emergence of Al Nahda Movement in Egypt (Baker & Malmkjær, 1998). This movement has played a major role in cultivating intellectual and cultural activities, especially in language, literature and media. The growing interest in world art and literature motivated the translation movement, signifying a new era in Arabic literature. At this time, Shakespeare occupied a revered position in Europe's literary heritage, thus it was natural that his works would be the first to be rendered into Arabic (Mahmoud Al-Shetawi, 1989, pp. 112-124). The translation of Shakespeare into Arabic has had a great impact on the Arabic language, literature, and culture, for he was "the first English dramatist to be presented on the Arab stage" and the "only English playwright to be widely translated in the late nineteenth century" (Al-Shetawi, 1989, p. 119).

According to Zaki, most of Shakespeare's works were translated from German into Arabic since the German translations were both accurate and clear (Zaki, 1978, p. 301). However some translators such as Mohamed Iffat (1911) have translated Shakespeare's work from the English language (Hanna & Habashi, 2010, p. 13).

Shakespeare's impact on Modern Arabic literature has been immense in that many great Arab men of letters mirrored a great deal of his imagery and alluded to

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[45] Mohamed Enani.2006.On translating Shakespeare into Arabic

Shakespeare's work in their own literary production. Some of the first authors who were influenced by Shakespeare were Hafiz Ibrahim, Ahmed Shawqi and Khalil Mutran. These poets have occupied a highly esteemed position in the Arabic literary world, to the point that each one of them is dubbed with an honoring title to signify their status in the Arab literary scene. Ibrahim is known as (Shaéru N-Neal-شاعر النيل) 'poet of the Nile', Shawqi was given the epithet (Ameeru Š-Shuáraa- أمير الشعراء ) 'the prince of poets' and Mutran is known as (Shaérul Qutrain- شاعر القطرين ) 'the poet of the two countries' (Zaki, 1978, p. 295). These poets have a number of works where Shakespeare's influence in evident such as Mutran's poem *Khanjar Macbeth*, and Shawqi's play *Masra' Cleopatra* which consist of scenes from Shakespeare's plays (p. 296). Other more contemporary authors have also provided works, alluding to Shakespeare's works such as Yosuf Al Sayegh who wrote *Desdemona* (1989), an interesting adaptation of Shakespeare's *Othello* with a twist.[46]

Sameh F. Hanna and Amanie Habashi (2010) ascertain that the significance of *Macbeth* had caused many renowned Arab translators to render it into the Arabic language since 1911. The first translation of Macbeth was carried out by Ahmed Mohamed Saleh 1911, while another attempt to render Macbeth was made during the same year by Mohamed Iffat. Nevertheless Iffat's translation was criticized for being translated "too freely" (Enani, 2006). This attempt was followed by various translations the most significant of which were Ahmed Mahmoud Al Aqqad in 1924, Khalil Mutran in 2001 and Jabra Ibrahim Jabra in 1980. The play was also rendered

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[46] http://www.albabtainprize.org/Encyclopedia/poet/1930.htm

by Farid Abu-Hadid, Hussein Ameen Mohamed Mustafa Badawi[47], and Salah Niazi 2000 among others.

The first attempts in translating Shakespeare into the Arabic language were mostly adaptations meant for the stage (Twaij, 1973, p. 52). The translations were incomplete and modified to meet the expectations of the Arab audience. These translations have undergone several changes as far as plot, settings and characterization is concerned. At times, the translator left out entire scenes of the play or made extreme alterations to the plot and the play's ending. On other occasions, vernacular was used in translation instead of standard Arabic language. As a matter of fact, translation of Shakespeare's work into Arabic in the period between 1911 till the 1950s can hardly qualify as translations (Al-Shetawi, 1989, p. 124).

On a creative level, the play has inspired many Arab men of letters to incorporate some of its imagery in their works such as Ahmed Shawqi's poem Khanjar Macbeth, an Ode portraying Macbeth's inner struggle and his deep sense of guilt attributed to his persistence to commit murder. This ode is a reenactment of the Dagger scene[48].

Two Arabic translations of *Macbeth* conducted by Jabra Ibrahim Jabra and Salah Niazi are discussed in this study. The choice is based on four criteria:

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[47] Hannah and Habashi (2010).

[48] Amel Zaki. 1978. Shakespeare in Arabic

1- The two translators produced TTs that are translation proper of the play into Arabic. They did not resort to adaptation 'اقتباس بتصرّف' or Arabization 'تعريب' of the ST.

2- Jabra's legacy as a translator derives from his emphasis on Shakespearean works. Not only did he translate Shakespeare's Great Tragedies, but also his sonnets and various critical books devoted to Shakespeare's literary achievements (Boullata, 2002).

3- Both translations are closely connected in that Niazi's translation came as an attempt to overcome the errors committed by Jabra while producing his rendition of Macbeth.

4- Each translator seems to have adopted a distinct approach to translating the ST into Arabic; Jabra tried to produce a TT that is faithful to Shakespeare's language and aesthetics, while Niazi produced a TT that is faithful to the target readers and their taste.

5- Both translators are well known poets. This attribute can be vital to the translation of literary texts. This is a crucial and highly relevant point in this work. In accordance with Barnstone (1993), this study argues that the translator of poetry should be a poet or a literary person himself.

6- To the researcher's knowledge, no literature concerning on TQA of Jabra's translation of Macbeth was conducted, with the exception of Ishrateh's Master's thesis on cognitive synonymy (2006). Niazi's translation, however, was not examined.

The researcher believes that the poet/ translator, is capable of producing a TT that reflects aesthetic attributes in a manner agreeable to the target audience and their cultural expectations. This marriage of translator and poet has resulted in the production of great translations of literary masterpieces such as the translations of R. Fitzgerald, Ezra Pound, John Dryden, C. Day Lewis and many more.

As illustrated in the previous chapters, the process of translating a ST into a TL entails a decision on the part of the TT producer to implement a certain translation strategy resulting in a source-oriented or target-oriented TT. The objective in this dissertation is to assess the selected translations accordingly in order to determine the most relevant strategies to address translating drama.

The following section is devoted to presenting the two translators whose works have been selected for the purpose of this dissertation. Jabra Ibrahim Jabra and Salah Niazi are well known men of letters. Their works have been critically acclaimed in the Arab world; therefore, it is fit to provide a brief introduction of the two translators and their achievements. What these literary figures represent is an integral part of why their translations of Macbeth have been chosen in this dissertation.

### 4.3.1 Jabra Ibrahim Jabra

Jabra Ibrahim Jabra is a famous Arab poet, novelist, translator, artist and literary critic. According to Felicity Arbuthnot (2010), Jabra was "an astonishingly prolific wordsmith and scholar. Author and translator of perhaps seventy books. His own work has been translated in to over twelve languages"[49].

Jabra was born in Bethlehem in Palestine in the year 1920 into a poor Syriac Orthodox family (Jabra, 2001). He had lived there until the age of 12. His fascination with reading started at an early age as he came across a pile of books his older brother had left behind when he moved out of their house[50].

Jabra moved with his family to Jerusalem where he pursued his studies and graduated from The Arab College in 1937. He was later granted a scholarship to study English literature in England. After preliminary studies at the University of Exeter, Jabra went to Cambridge where he obtained his Bachelor's Degree in 1943, and in 1948, he received his Master's Degree from Fitzwilliam College, University of Cambridge (Boullata, 2002, p. 83).

After his return to Jerusalem, Jabra taught English literature at Al Rashediya College and at LaSalle College (Frères). He remained in Jerusalem until 1948 when the British mandate of Palestine ended and Arab Palestinians had lost the greatest part of their land. Consequently, he travelled to Iraq and settled in Baghdad where he taught at the College of Arts and Science, the Teachers College and Queen Alia College.

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[49] Felicity Arbuthnot. 2010. http://www.globalresearch.ca/mesopotamia-s-paradise-lost-the-destruction-of-an-oasis-of-beauty-music-art-and-culture/19355

[50] Jabra. 2001. The First Well

Later on, Jabra received a two-year scholarship from the Rockefeller Foundation to conduct research and study literary criticism at Harvard University.

Jabra's interest in arts and literature ushered the way to the foundation of 'the Group of Baghdad for Modern Art' in 1951 in collaboration with the famous painter and sculptor Jawad Salim. This group embodied a vigorous movement that fostered and motivated a number of Iraqi sculptors, painters and artists (Al-Allaq, 2007). As a painter, Jabra showcased his artistic creations in many exhibitions between 1951 and 1971. He was member of the International Art Critics Association, and was also the chair of the Iraqi Art Critics Association (1982-1990). In 1988, he organized the International Arts Festivalheld in Baghdad and chaired the International Judging Committee (Boullata, 2002).

In 1957, Jabra published the translation of verses about the deities Adonis and Tammuz from James Frazer's classic work The Golden Bough. Jabra had completed this translation in Jerusalem in 1945 and 1946. His translation made quite an impression on Arab poets during that period of time. They related to the imagery like Jabra did as it portrayed and reflected the status quo of the Arab world in its pursuit of a new life: the images of sterility, fertility, death and resurrection (Al-Hajj, 2005). This myth along with other pagan, Christian and Muslim myths bearing similar themes became part of the modern Arab poetry structure. It was Jabra's vision that led to the formation of the 'Tammuzian School of Poetry' through his literary works. These works were later compiled in Freedom and the Flood, his book on literary criticism which was published in Beirut in 1960 (Al-Allaq, 2007).

Jabra was the "Arab intellectual pioneer"[51]. His translations and criticism aimed to inspire and educate the Arab audience. His work enabled Arab readers to access to the greatest literary works produced. Although Jabra's works of translation were limited, his translations influenced Modern Arabic literature. His translation of Beckett's *Waiting for Godot* had a significant influence on the theatre; his rendition of Faulkner's *The Sound and the Fury* inspired the works of Arab writers like Kanafani's *What is left for You*[52]. In addition, Jabra translated a number of American and English novels which were compiled in his work *July without Rain*, and Oscar Wilde's *The Happy Prince and Other Tales* and 'La Fontaine's story collection' (Al-Hajj, 2005).

Jabra's greatest contribution to the Arabic literary scene was his translation of Shakespeare's plays and sonnets. He rendered *Hamlet, King Lear, Macbeth, Coriolanus, the Tempest, Twelfth Night* and the Sonnets. He also translated critical studies on Shakespeare such as Jan Kott's *Shakespeare Our Contemporary*, John Dover Wilson's *What's happening in Hamlet*[53].

Jabra's first collection of poems *Tammuz in the City* was published in Beirut in 1959, followed by a second collection *The Closed Orbit* 1964 and a third collection of poems entitled *Anguish of the Sun*-1979. In 1977, Jabra was appointed Cultural Advisor to the Ministry of Information and Culture in Iraq. He retired in 1985. In 1994, two years after the passing of his wife, Jabra passed away in Baghdad. He was survived by his two sons, Sadeer and Yasser, and their families (Boullata, 2002).

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[51]Felicity Arbuthnot. 2010. http://www.globalresearch.ca/mesopotamia-s-paradise-lost-the-destruction-of-an-oasis-of-beauty-music-art-and-culture/19355

[52]Ahmed Dahbour.Translated Works Of Jabra Ibrahim Jabra. 2010
http://wikis.la.utexas.edu/theory/page/translated-works-jabra-ibrahim-jabra

[53]Jabra Ibrahim Jabra. 1999. Sharea' Al Amirat.

### 4.3.2 Salah Niazi

Salah Niazi is a famous Iraqi poet, critic and novelist. He was born in 1935 in Al Nasiriyah in the southern part of Iraq where he received his primary education. He then moved to Baghdad with his family where he continued his secondary education and graduated from the Higher Institute of Teachers. Niazi worked as an author and presenter of cultural programs in Baghdad radio station. In 1954, he worked as a presenter on the Iraqi television till the year 1956. Two years later, after the 14th of July revolution in 1958, Niazi went back to work at the radio station. His work was relatively volatile, mainly towing to the political fluctuations until he was incarcerated in 1963 after the February 1963 coup d'état. Consequently, Niazi decided to leave Iraq for good. He travelled to Aleppo then Turkey and from there to London, where he currently lives[54].

While in exile, he had no other choice than to adapt and see his country through the eyes of a creative artist. Niazi worked in the British media and became well known as poet and radio presenter. He worked at the Arabic London Radio as a program presenter and author until his retirement. He also demonstrated great interest in publishing highly influential works for the Arab Diaspora. Thanks to his personal efforts and the support of his Iraqi novelist wife Samira Al Manei, he continued to issue Alightirab Al-Adabi Magazine[55], literature for immigrants, in London 1985-2002, some issues of which can still be found on the Internet.

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[54]Salah Niazi.2002. Ghosnun Mutaámun Bishajaratın Ghareebah

[55] Biographies.2003. http://www.masthead.net.au/issue9/biogs9.html#niazi

In 1962, he published his first collection of poems: A Nightmare in the Silver of the Sun, a long elegy, mourning the passing of his brother. This poem was described as one of the greatest works of poetry, along with AsSayyab's poem 'The Blind Prostitute'[56].

Niazi's publications include poetry, critical studies and translations. In addition to the mentioned publications, Niazi also published a critically acclaimed biography entitled *A Grafted Twig in a Foreign Tree* in Beirut in 2002. This biography reveals the emotions, dreams and psychic inner feelings of a poet who prefers exile over his homeland[57].

Niazi is a holder of a Bachelor Degree in Arabic Literature from the University of Baghdad and a PhD from SOAS, University of London. In addition, his published studies and works of literary criticism include *Interpretation of a critical study*, his doctoral thesis which was submitted to the University of London 1975, *National Hero and Expatriation*, Beirut 1999, *Selected Works of Literature by Iraqi Immigrants, Volume I*, and *Nizar Qabbani, The Painter of Poets*[58].

Niazi has a number of poetry collections which include *A Nightmare in the Silver of the Sun*, Baghdad 1962, *The Thinker*, Baghdad 1976, *Migration Within*, Baghdad 1977, *We*, Baghdad 1979, *The Canned Neigh*, London 1988, *The Illusion of*

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[56] Jumana Al-Qarawi.2006. http://www.diwanalarab.com/spip.php?article4133
[57] Iraqi Cultural Center.2013. http://www.iraqiculturalcentre.co.uk/archives/1725
[58] Al-Qarawi

*Names*, London 1996, *The Wind and the Dagger* 1998 (translated into Spanish), *Four poems*, London 2003, and *Ibn Zuraiq and the like*, Beirut 2004[59].

Salah Niazi settled in London since 1963, and has enhanced his proficiency in the English language as soon as he arrived in London. In his biography, Niazi speaks of his struggle to understand or make sense of the idioms used in the English language, which enabled him to acknowledge the cultural gap between Arabic and English. As a result, such aspects are taken into consideration in his translations[60].

As a translator, Niazi has produced remarkable works of literature in the Arabic language such as The Old Capital, by Yasunari Kawabata, Damascus 1999, Shakespeare's *Macbeth*, Beirut 2000, *Ulysses,* Volume I by James Joyce, Damascus 2001, *The Winslow Boy* by Terence Rattigan, Beirut 2002[61].

Niazi participated in many Arabic and International literary conferences, including the Shadow Theater Conference, London and the International Biennale in Belgium. In addition, his poetry has been translated into different languages such as English, French, Persian, Spanish and German[62].

In conclusion, it is evident that the importance of Shakespeare surpasses languages and cultures. His life remains mysterious in many ways, for most of what has been written about Shakespeare is based on speculations rather than facts.

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[59] Al Babtain Dictionary of Contemporary Arab Poets.http://www.albabtainprize.org/Encyclopedia/poet/0778.htm

[60] Salah Niazi.2002. Ghosnun Mutaámun Bishajaratin Ghareebah

[61] Iraqi Cultural Center.2013. http://www.iraqiculturalcentre.co.uk/archives/1725

[62] Al Babtain Dictionary of Contemporary Arab Poets.http://www.albabtainprize.org/Encyclopedia/poet/0778.htm

Moreover, his works have been a subject of debate among literary critics and scholars for many centuries.

Shakespeare's works in their various genres, narrative poems, sonnets and dramas have been translated into numerous live languages including Arabic. The Arabic translations of Shakespeare, particularly the ones carried out by renowned men of letters, have had a great impact on the literary terrain in the Arab world.

*Macbeth* was one of Shakespeare's shortest tragedies; however, it is one of the most significant ones in terms of plot and imagery. This play has been rendered into Arabic by many translators such as Khalil Mutran, Jabra Ibrahim Jabra and Salah Niazi. Jabra and Niazi's translations of *Macbeth* have been selected for this study since each one of the translators has adopted a distinctive approach in their rendering. Jabra's translation is more faithful to Shakespeare's style, whereas Niazi's translation takes the target audience into consideration. In addition, both translators are poets which, according to this study, is an added value in literary translation.

# Chapter 5: Analysis and Discussion- Part 1

Chapter 5 and 6 aim at conducting a TQA of the two selected translations of Macbeth by adopting Al-Qinai's seven parameters. Chapter 5 addresses four of Al-Qinai's parameters:

1- Text Typology

2- Formal Correspondence

3- Coherenece of Thematic Structure

4- Cohesion

Chapter 6 will tacle the remining parameters:

5- Text Pragmatics (Dynamic Equivanccce)

6- Lexical Properties

7- Grammatical Equivalence

This analysis will pave the way to establishing TQA criteria for Drama. This chapter introduces Jamal Al-Qinai's seven parameters of TQA, highlighting the elements that can be utilized in assessing a drama translation. Subsequently, the reasearcher conducts a TQA.

## 5.1 Al-Qinai's TQA

Al-Qinai's seven parameters of TQA are adopted to conduct the analysis of Jabra and Niazi's translations. Al-Qinai's method of TQA "seeks to develop an empirical model for QA based on objective parametres of textual typology, formal correspondence, thematic coherence, reference cohesion, pragmatic equivalence and lexico-syntactic properties" (2000, p.497). The parameters are selected from various

approaches employed by Newmark, Mason and Hatim, Steiner, and House according to the following:

1- Textual Typology (province) and Tenor: i.e. the linguistic and narrative structure of ST and TT, textual function (e.g. didactic, informative, instructional, persuasive, evocative...etc.).

2- Formal Correspondence: Overall textual volume and arrangement, paragraph division, punctuation, reproduction of headings, quotation, motos, logos... etc.

3- Coherence of Thematic Structure: Degree of referential compatibility and thematic symmetry.

4- Cohesion: Reference (co-reference, proforms, anaphora, cataphora), substitution, ellipsis, deixis and conjunctions.

5- Text-Pragmatic (Dynamic) Equivalence: degree of proximity of TT to the intended effect of ST (i.e. fulfillment or violation of reader expectations) and the illocutionary function of ST and TT.

6- Lexical Properties (register): jargon, idioms, loanwords, catch phrases, collocations, paraphrases, connotations and emotive aspects of lexical meaning.

7- Grammatical/ Syntactic Equivalence: word order, sentence structure, cleaving, number, gender and person (agreement), modality, tense and aspect (2000, p. 497).

According to Katharina Reiss (2014) it is crucial that the translation assessor determines the text typology of the ST prior to conducting an assessment of a given

translation. In this sense, the assessment will avoid adopting inappropriate standards in its process. Moreover, the text typology determines the kind of discourse used in translation (Gee, 1989).

Similarly, it is important that the nature of the text determines the elements which must be reflected in the translation. The translator's decision-making plays a significant role at this stage. It is suggested that text typology is the initial phase on which all other decisions related to the other parameters are based.

To begin with, a dramatic text is to be translated for the purpose of being performed on stage. This requires a certain amount of attention to the performability and speakability of the text. It also implies that the text is not over-translated and expanded as this will impact the duration of performance.

Obviously, the formal correspondence parameter is related to the formal characteristics of the written texts. Since dramatic texts are written with the objective of being performed on stage, paying attention to formal correspondence serves a different purpose, i.e. the duration of the performance on stage. The lines and paragraphs should not be expanded as this elaboration may cause the performance to take more time than it should to perform the play.

Halliday (1979) defines 'theme' as the first element(s) of a sentence or clause. However, this definition is quite problematic when it comes to Arabic language. Arabic sentence structure is different than English in that "Arabic most of the time displays a sentence order of Verb – Subject – Object rather than Subject – Verb – Object. Moreover, Arabic also has a freer word order than English" (Williams, 1984, p. 121). This implies that foregrounding and backgrounding are useful tools made

available to the translator since the inflections of the Arabic language provides a freer sentence structure.

According to Williams (1984), cohesion differs between any language pair, especially in the case of languages that are drastically dissimilar such as Arabic and English;

> there is no reason to expect that the same level of cohesion is adequate in all languages, even assuming an equivalent situation. Moreover, there is no reason to assume that every language favours the same amount of redundancy or uses the same mixture of means to maintain cohesion (p. 125).

Conjunctions are also considered a challenging issue for Arabic versus English. Williams asserts that "in Arabic there is a broad class of connectors which can function as subordinating conjunctions, coordinating conjunctions or discourse adjuncts depending on the meaning of the text in which they are found" (1984, p. 121). For example, it is not necessarily the case that 'and' is translated into ' و ' since the latter can differ in its meaning according to the context in which it exists. Nevertheless, Arabic language favors coordination over subordination in its sentence structures (Dickins, 2010).

The parameter of dynamic equivalence is highly significant in conducting a comprehensive and holistic analysis of the ST-TT. The parameter is concerned with the level of compatibility between the ST effect on its audience and the TT effect on the target audience (Al-Qinai, 2000, p. 499). This brings to mind the work of Eugene Nida (1969) where he stresses the importance of establishing a dynamic equivalence which is based on the principle of equivalent effect. In order to achieve an equivalent

effect, the relationship between the TT message and its receiver should be similar to the relationship between the ST message and its receiver. This implies that the ST message has precedence over the ST formal correspondence. From another perspective, achieving an equivalent effect also depends on the contextual and cultural connotations of the lexical properties of the TT.

The adequate choice of lexical properties has a significant role in maintaining the dynamic effect of the TT. It is crucial that idioms, collocations connotations and other emotive aspects of the lexical meaning are relayed appropriately. This is where the translator's cultural sensitivity and knowledge comes into play. Without the adequate discourse and the cultural relevance, the intended dynamic effect will be exponentially diluted.

This parameter is concerned with the grammatical structure of the TT in comparison to the grammatical structure of the ST. It is believed that the same problematic aspects found in comparing the thematic structure and cohesion prevail here. Each language has its own structural characteristics which cannot be compared to another language, especially languages as distinctive as Arabic and English.

Al-Qinai's TQA model has been chosen for its feasible application. Although this model has its shortcomings, its application traces the overall correspondence and differences between the ST and the TT. Al-Qinai himself states that achieving an objective assessment is not plausible due to the differences between language pairs and their cultural norms. "A Strict observance of such parameters remains illusory for wherever subjective discourse is involved, the interpretation of polyvalent words, culture-bound idioms and the subtle emphases of ST and TT are bound to differ" (2000, p. 498). Consequently, this dissertation focuses on certain elements which are

relevant to the dramatic genre rather than focusing on all intricate elements with regard to the TT.

Al-Qinai's model has been previously applied to a comparative assessment of two translations of Shakespeare's sonnet 116. It has proven to be useful in determining a number of problems in the rendering of the two translations of the sonnet. The researcher maintains that Al-Qinai's model is an efficient TQA model; it attempts to tackle many problematic issues which hinder an 'objective evaluation' of a translated text.

In spite of Al-Qinai's claims of the possibility of achieving an 'objective evaluation', the researcher suggests that objectivity is an unattainable goal, especially in the translation of literature. Literature is an art form, and like any artistic creation, the resultant work can only be appreciated subjectively by the beholder. Literature and artistic creation have caused much controversy over the course of centuries. In the same way, the translator has no guarantee that translating such literary works would not evoke similar responses.

The method is comprehensive, methodological, and may be applied to literary texts translations as well. However, the researcher posits that drama as a genre is unique and distinct from other literary genres. Dealing with a drama as a mere linguistic text is not feasible since drama is initially written to be performed on stage. This factor has its own implications as far as translation is concerned as will be illustrated in the analysis.

Due to the inherent performbility and speakablity attributes of the dramatic genre, the parameters will not be strictly applied to certain elements related to

punctuation, cohesion, thematic structure and grammatical equivalence, unless the error addressed is closely related to these mentioned elements. Based upon the findings of M.P. Williams (1984), it is argured that focusing on the formal aspects is futile since every language has its own peculiarities and characteristics which make comparison between the SL and the TL virtually impossible, especially when the language pair is as different from one another as Arabic and English. Alternatively, this dissertation stresses that the aspects of cohesion, thematic structure, and grammatical equivalence must be addressed in terms of TL structure and cultural norms. Although the pursuit of equivalence between the ST and TT is a mere illusion, translation practitioners continue to explore ways to achieve such equivalence in the process of translation. Ton Hoenselaars asserts:

> The present day awareness that equivalence is only an elusive ghost has not kept translators from continuing to invest all their energy in a creative search for original means of expression that will invoke, even if only in part and/ or by different means, the polysemantic quality of the Shakespearean original for their own contemporary readers and audiences (2004, p. 10).

One of the most important parameters is that of dynamic and pragmatic equivalence as far as this study is concerned. Achieving the dynamic equivalence is probably the most plausible approach to literary translation in general, and drama translation in particular.

Recurrent aspects will only be explored once, for example the text typology is basically the same in all the samples. However, there are certain contextual variations pertaining to each sample that will be elucidated in the analysis.

Al-Qinai's model has certain gaps. His method can analyze a literary text to some extent, but when addressing problems such as aesthetics, translation of metaphors, deliberate ambiguity, wordplay and aspects of rhetoric and eloquence, the respective model falls short.

It is believed that the translator's use of cognitive skills while addressing untranslatable and culture-bound expressions, such as metaphors, proverbs, idioms and other aesthetic elements is highly beneficial in recreating such expressions in the TL. Cognitive skills and abilities such as memory, intuition, visualization, problems solving, decision making, and thought processing are the key elements for reaching a feasible strategy in order to reproducing the ST message in the TL. In short, to conduct a meaningful literary translation, the translator must utilize his "cognitive, social, and textual skills and access to appropriate stores of linguistic, cultural, and real-world knowledge" (Ulrych, 2005, p. 44).

As mentioned earlier, *Macbeth* is charged with characteristics that render the play problematic when translated into Arabic. The following analysis of some of the complexities that pertain to the play's translation will provide the reader with a better perception of the decisions made by the two selected translators, in an attempt to justify their choices and ultimately acknowledge which of the translators managed to tackle the problems adequately and/ or failed to do so on the lexical, phrasal, and sentence structures among other levels.

The samples selected for analysis are extended passages which make it feasible to conduct a TQA by adopting Al-Qinai's seven parameters. A smaller corpus will not enable an elaborate and profound analysis. In addition, soliloquies are self contained; they convey a specific message within a specific context. This characteristic ensures a

coherent and cohesive sample which may be effectively assessed. The selected samples are as follows:

- Soliloquys performed by Macbeth in Act 1, scenes 3, and 7, Act 2, scene 1, Act 3, scene 1, Act 4, scene 1, and Act 5, scene 5.

- Soliloquys performed by Lady Macbeth in Act 1, Scene 5.

- An extract of the Apparitions scene in Act 1, Scene 4.

Soliloquies provide a more interactive element, as they present the audience with an inner view of the character's plans, personality, fears and inhibitions. The audience knows what the character knows through his/ her monologue, while other characters in the play do not share this privilege. The soliloquies also permit the audience to experience first-hand the evolution or devolution of the character on stage.

Macbeth performs seven soliloquys throughout the play, all of which will be explored. Lady Macbeth only performs two soliloquys; however, the researcher maintains that these soliloquys hold such power of expressions and taunting imagery that cannot be overlooked. The researcher has attempted to render all the samples into Arabic (See Appendix 4); the amount of energy and mental exhaustion that have been experienced during this endeavor can only be matched with the horror and viciousness projected in Lady Macbeth's second soliloquy. This horror is what the translator must relay.

The apparitions' scene is believed to be highly significant in leading or 'misleading' Macbeth down his tragic path. The deliberate ambiguity in the apparitions' words is key to the development of the play. It is very imperative that this

deliberate ambiguity is reflected in the translation since the progression of the play will not occur without it.

## 5.2 Initial Observations

Before delving into the detailed analysis of the selected samples, it is important to state the first impression in relation to the two TTs at hand. Initially, Jabra and Niazi have chosen opposite paths in translating the play. Jabra maintained his fidelity to the ST, while Niazi's efforts were directed at producing a target-oriented translation that would be understood and appreciated by the TL readership. Surprisingly, there are many inconsistencies found in both translations which render the text incomprehensible. By inconsistencies, the researcher means that the selected translators do not adhere to a specific approach in producing their TTs. For example, from the onset, Jabra's approach is quite evident in the choice of words he makes in that they are archaic and are seldom used by Arabic speakers: علجومتي/ قتَام/ نغير/ قمين/ الحيزبون/ صيرورتي. However, this is contradicted by his use of colloquial expressions such as 'الكل في الكل'. Similarly, Niazi uses expressions that are familiar to the TL speakers. He attempts to make the ST available to the TL audience. Niazi's endeavor, however, has fallen short on several occasions where his choice of words reflected awkward and/ or confusing connotations: تياهأ/ سفاكأ/ كروب/ نسائيتي. On other occasions, Niazi's choices seemed to compromise the dynamic effect of the TT due to colloquial rendition:"يا رجلاً معتبرأ، عاطت المرأة السمينة، هذا الـ"دنكن".Such inconsistencies will be further illustrated during the analytical section.

Jabra attempts to produce a TT that reflects and embodies the ST as far as style, register and characteristics are concerned. While attempting to be faithful to the ST

and original writer, Jabra alienates the TL readers and prevents them from fully comprehending the TT. In addition, in his pursuit to produce a verse translation, Jabra imposes some expressions which were not present in the ST such as لهاث/ ثلاث، قتام/ دوام، حاصل/ ماثل،. Nevertheless, the researcher argues that Jabra was successful in some of his versification efforts such as the chanting of the witches in Act 4, Scene 1:

ST: *Show his eyes, and grieve his heart;*
*Come like shadows, so depart*

TT1:    اعرضوا لعينيه، وقلبه افجعوا،
كالظلال تعالوا، وكالظلال ارجعو

Niazi resorts to clarification and over-translation in a number of passages such as زوبعة الاحتجاج، الساحل الرملي لبحر الأبدية،. In addition, both translators rely highly on the use of footnotes. This can be an advantage if the translated text belongs to the prose genre. However, dramatic texts are written to be performed.

As far as the researcher is concerned, it is important that the target audience understand the TT in order to relate to and make sense of what takes place on stage. However, it is unacceptable to render the ST in a manner that strips it of all its aesthetic attributes. The translator should strive to maintain a middle ground where the ST spirit remains present, while the TT is comprehended by the target audience.

It is important that the translator keeps in mind that he is producing a new text to a new audience, at the same time, he or she should also keep in mind that the text is a creation of the original writer and should reflect as many characteristics as the TL allows. In other words, total foreignization and/ or total domestication are not

permissible since they will lead to violating the TL norms in the first case, and to neglecting the ST characteristics in the second case.

## 5.3 TQA Parameters: Application

As previously mentioned, four parameters will be showcased this chapter, whereas the remaining three will be highlighted in Chapter 6.

### 5.3.1 Text Typology

The first parameter utilized in Al-Qinai's TQA is that of text typology. This parameter is concerned with the province and tenor of the ST and the TT. It is a parameter that accounts for the linguistic and narrative structure as well as the textual function of the ST and TT. The function of the two texts is compared in order to determine the success of the TT in depicting the intended function of the ST in the TL (Al-Qinai, 2000).

According to Ogden and Richard (1946), there are two essential language uses, the symbolic-referential and the emotive expressive. The symbolic use of language is concerned with lexical symbols, while the emotive use is mainly concerned with the impression language has on the recipient.

Determining the text type a translator is dealing with is a highly significant step in the process of translation. It is the first step in understanding the ST in order to decide upon the adequate approach to translate that particular text into the TL. Text typology is an important cornerstone in the pre- translation analysis process of the ST. In addition, it assists the translator in identifying the strategy or method which is to be employed in translation. Reiss (2014) proposed a text typology based on the Karl

Buhler's model of language functions (1934). In her model, Reiss categorizes the language functions into four major functions: predominantly presentational (informative), expressive (creative), appellative (persuasive), and texts which require audio-visual means to be realized (film, advertisement) (1989).

Reiss's categorization of text types entails that each type is addressed differently according to its type and function. For instance, informative texts are meant to inform, therefore, what matters in the translation is the actual ST content or message, not the style of that ST. On the other hand, an expressive ST, should be translated into the TL text by reflecting its aesthetic and stylistic aspect in the TT. In general, the objective of any translation is to establish equivalence; in informative STs, the translation needs to achieve an 'equivalent' message in the TTs. Similarly, in expressive texts, the TT must achieve an 'equivalent' stylistic effect, while in appellative STs, the translation is meant to invoke an 'equivalent' reaction in the target audience as the reaction invoked by the ST on the source audience (Reiss, 1989).

The interesting aspect of Reiss's approach to translating STs according to their types is that certain texts cannot be rendered in terms of 'equivalence'. Rather, 'adequacy' comes into play in cases where the TT is intended for a different function than that of the ST, or when the TT is intended for an audience that is culturally and ideologically dissimilar from the ST audience (Riess, 2013). From this perspective, implementing the Skopos theory as a plausible approach to translation is justifiable since the TT purpose determines the translation strategy adopted by the translator.

Since the text at hand is expressive (poetic drama), the researcher sees it fit to elucidate the significance of the formal characteristics pertaining to poetry, which create difficutlies hindering the translation process of such texts. Literary texts in

general, and poetic texts in specific, consist of much more than the theme and content. Weissbort and Eysteinsson (2006) assert that

> [L]iterature combines cultural and aesthetic values, and this makes its translation so difficult and challenging, but also so urgent. It is because of this concentrated linguistic expression that poetry has so often been seen as the test case of translation— to the point where it has been defined as that which is not translatable (p. 17).

Landers also emphasizes the crucial role the poetic content and structure play in a poem's appreciation by saying:

> Whatever the definition, the soul of poetry lies in the use of language in a figurative, metaphorical mode of expression that transcends traditional semantic limitations of language. The embracing of ambiguity and polysemy is one of the hallmarks of literature, and it is here, more than any problems of scansion or rhyme, that the challenge of translating poetry manifests itself in the most unmistakable fashion (2001, p. 97).

The integral role played by form and content to reflect the poetic theme effectively may create significant difficulties in translating poetry. The various characteristics of poetic language, structure (rhyme, meter, internal rhythms alliteration, assonance, etc.), metaphors and imagery cannot be fully relayed in translation. For example, the following verse by Robert Browning (Browning, 1880-1918), when rendered into Arabic, will suffer a loss of aesthetics signified by the internal rhyme:

> How sad and bad and mad it was
> But then how it was sweet.

كم كان ما بيننا حزيناً، وسيئاً ومجنوناً
لكنه كان حلواً كذلك

The internal rhyming words *sad, mad* and *bad* have no similar sounding equivalents in Arabic. Moreover, the repition of the article *and* plays a crucial role in fortifying the effect of the theme. Conversely, in Arabic, coordination is used more frequently than subordination. In such cases, the repition of ' و' does not have an equivalent effect since its use is not out of the ordinary. One could argue that there is a possibility to overcome the issue of internal rhyme through foregrounding and backgrounding, and a freer method of translation. For example:

كان ما يجمعنا حزناً وسوءاً وجنوناً
أو ما يجمعنا كم كان حلواً

While the first translation was more literal, the second translation is conducted without adhering to the ST original word order or grammatical structure. Moreover, there are some shifts carried out to recreate the internal rhyme and other poetic aspects belonging to the original text (although this goal is still not entirely achieved).

The researcher maintains that literature is a reflection of linguistic, socio-cultural, and contextual characteristics employed by the poet/ author, to convey a subjective theme. Nevertheless, entertaining the readers is a major purpose of literary texts in general. Additionally, in order for the readers to be entertained, the text must be relevant to them. Consequently, when translating a ST into the TL, the translator must take into account the TL audience and cultural norms rather than those of the ST.

Barnstone considers the translation of any poem to be a reading between the lines rather than copying its structure as he asserts that a "translation is an X-RAY, not

a XEROX" (1993, P. 271). Landers, on the other hand asserts that the "issue that must be considered before beginning to translate poetry is: what does the target audience regard as a 'poem'? Must it be rhymed? What metrical pattern best conveys the feel of the original" (Landers, 2001, p. 98).

William Wordsworth defined poetry as a "spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity" (Wordsworth, 1800, p. xiv). However, poetry no longer adhers to Wordsworth's definintion. Expressive texts in general display more craftsmanship and premeditation than spontaneouity. For instance concrete poetry and alphabet alliteration poetry where the first sound of each word within the poem starts with the same letter:

> Everything
> Each eye exists embracing exceptional emerald evenings
> Evolution explains Eden's evil
> Earth's ecology equate exploitation evaporation
> Errors ending evergreen elms
> Escort elephants eagles elks eastward
> E evokes every ecstatic emotion (Miller, 2004)

This poem is not a spontaneous endeavour. On the contrary, if anything, it exemplifies the poet's craftsmanship and deliberation. Miller comments on this poem saying: "It's a form of alphabet poem. I wrote it by looking up words in the dictionary and then trying to create a narrative. I wanted to incorporate a degree of "word play" in almost each line. The poem finds its beginning in a question people keep asking - What does the E in E. Ethelbert Miller stand for?" (Miller E. E., 2011).

Although the poem is void of rhyme and metre, every word in this poem starts with the letter (e). The letter (e) is the key element in this poem; however, it holds beautiful

imagery and is not at all without meaning. As a matter of fact, it conveys very important messages related to man's exploitation of earth and nature.

Form in poetry and poetic drama are equally important. Poet Shelley states that

the language of poets has ever affected a sort of uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence, than the words themselves without reference to that peculiar order" (Lefevere, 1992, p. 56).

**ST General Analysis:**

As previously mentioned, House (2001) employs an assessment method that functions as a comparative and analytic tool of both ST and TT at the level of language, register, and genre. House's register is further sub classified into field, mode and tenor. Field refers to the "social activity and subject matter", tenor, refers to the stance or attitude of the ST producer and recipients, and mode which signifies the 'channel' (spoken/ written, etc.). Mode also refers to the degree of participation between addresser and addressee, in addition to the level of complexity this channel possesses. In other words, a simple text suggests a text that is written to be read, while a complex text suggests a written text that is meant to be spoken out loud of participation between addresser and addressee (House, 2001, p. 248).

The researcher agrees that register (field, tenor and mode) is a very strong indicative of the approach adopted in the translation process. Analyzing the ST's register may provide the translator with more insight on the translation strategy he or she would employ.

Generally speaking, all the samples addressed in this study belong to the dramatic genre. They are from Shakespeare's tragedy *Macbeth*. The majority of samples are soliloquies performed by Macbeth and Lady Macbeth. The mentioned soliloquies are written in blank verse. In addition, one sample extracted from the Apparition scene has been selected for the ambiguity it reflects. It is a significant sample as its misleading information is key to the development of the play as it determines the subsequent events that will take place later.

The text is highly expressive; as well as informative. Soliloquies are monologues performed by the actor on stage. He/ she is speaking in a manner that provides the audience with insights on the character they are observing, his/ her personality, fears, values, objectives etc. Soliloquies also give the audience information that other actors in the play do not know, transforming this audience into an active party in the sequence of events.

The majority of the samples are one sided in that the passages do not reflect a dialogue on stage. They are, as mentioned earlier, texts performed by one actor or actress. The only exception is the Apparitions' scene, Act 4, Scene 1. Nevertheless, the text cannot be considered interactive. Since mostly, the apparitions are uttering their warnings without actually engaging in a two-way conversation with Macbeth.

In spite of the ST selected samples being informative, the language employed is complex and aesthetic, fraught with metaphors, cultural, historical and folkloric references. The STs also contain deliberate ambiguity and expressions that may bear a number of possible interpretations. *Macbeth* is a play about interpretation and double meanings after all (Cantor, 2014).

The mode of the ST is spoken. Drama is produced for the purpose of being performed on stage, before an audience. It is performed to an audience who is familiar with and relates to the cultural references of the Elizabethan Age.

**TT1 General Analysis:**

TT1 is produced by Jabra. TT1's language is somewhat old fashioned and archaic on some occasions. Still the TT managed to retain some of the poetic and aesthetic qualities found in the ST. The language is expressive and informative, reflecting the intention of the ST. Jabra's knowledge of Shakespeare's works and the critical approaches to the Bard's literature is showcased on several occasions in TT1.

The mode of TT1 is written. Its purpose is to be read by the target audience, whose members belong to very different socio-cultural backgrounds and possess diverse levels of education. This is evident in the abundance of footnotes and explanations brought forward by Jabra to clarify the intended meanings and the cultural significance of the imagery and references available in the ST. Moreover, the target audience does not belong to a specific Arab country. The TT is intended to all Arabic speaking audiences. The only thing that these audiences have in common, without any exception, is the standard Arabic language due to the significant variations in dialects from one region to another. In other words, the majority of these audiences share religious, cultural and historical background, but all of them share their knowledge of the standard Arabic language[63]. The target audience do not share similar socio-cultural and historical backgrounds with the SL audience.

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[63]Standard Arabic is the language taught to all Arabs at schools at an early age, it is the language of the Holy Quran, and the language to which other religious scriptures are translated for Arabs of different religious affiliations.

**TT2 General Analysis:**

TT2 is produced by Niazi, with the intention of overcoming the errors found in Jabra's translation of Macbeth. The text belongs to the dramatic genre; the language is less sophisticated and more accessible to the target audience.

The mode of TT2 is similar to TT1 in that it is written with the purpose is to be read by the target audience. TT2 also contains many footnotes and explanations in order to clarify the ST's intended meanings and the cultural significance. In addition, TT2 is meant for all Arabic speaking audiences, thus it is written in Standard Arabic similar to TT1.

In short, similar to the ST, both TTs belong to the dramatic genre and both are written in formal language. Unlike the ST, both TTs are written to be read by the TL recipients. The following analysis addresses the variations that are detected in each selected sample:

The first sample is from Act 1 scene 3. It is a monologue uttered by Macbeth to provide the audience with a glimpse of what is going on in his mind as well as a reflection of dominant themes occurring in the play, the murder of Duncan, its impact, and the uncertainty of what is yet to come. The language is highly sophisticated, written to be performed on stage. The elements of performability and speakability are crucial to such texts.

The use of questions reflect the confusion Macbeth is experiencing due to the weird sister's prophecies. The use of fragmented sentences such as *cannot be ill, cannot be good, if good, if ill* also reflect Macbeth's indecisiveness regarding his following course of action.

TT1, the language reflects the style of the ST in that the language employed in this TT is highly classical and rigorous in nature. The purpose of this particular usage of language is to produce a TT that is reflects the attributes of the ST as far as language, register and genre are concerned. However, TT1's mode does not correspond to that of the ST in that TT1 is written to be read, not to be performed on stage.

The same applies to TT2 concerning the mode. It is also a text written to be read instead of being performed. In addition, although TT2 language is less intricate and more accessible to the target audience, this particular text falls short in reflecting the expressive nature of the ST. In other words, Reiss's argument that creative texts should produce an 'equivalent' ST stylistic attributes is not taken into account here.

The second sample, Act 1, Scene 5 A, is the first of two consecutive soliloquies by Lady Macbeth. This part is highly significant for it provides the audience with a clear view of her personality traits and her ambitions. This soliloquy lets the audience in on the facts of Macbeth and Lady Macbeth's relationship, as it showcases their love for and faith in one another. She is his 'partner in greatness'. Through Lady Macbeth's words, the audience is also introduced to Macbeth's qualities, other than his bravery and fearlessness in battle.

The passage is formed of complex sentences, with many negative indicators. For example, instead of Lady Macbeth saying: you are ambitions, she says: you are not without ambition. Other negative connotation in expressions also reflect this aspect such as *fear, too full, illness, false, wrongly, chastise, impedes*, etc.

Both TTs have translated this passage, reflecting its expressive and informative intentions. However, the problematic aspects found in both translations are related to the text pragmatics and grammatical equivalence parameters which will be explored later on.

Act 1, Scene 5 B, is one of the darkest passages in the play. It is extremely powerful and it reflects Lady Macbeth's ruthless ambition, which supersedes Macbeth's. The ST is ominous from its beginning to its end, this is portrayed by the use violent imagery. The overall disposition of the ST is vocative and authoritative, employing imperative verbs throughout its sentences: *come, unsex, fill, make, stop up, take,* and *pall.* There is also a significant use of adjectives: *fatal entrance, mortal thoughts, direst cruelty, compunctious visitings, fell purpose, murdering ministers, sightless substances, thick night, dunnest smoke,* and *keen knife.*

Both TTs have managed to render the ST while reproducing the above mentioned aspects. Both translators used imperative verbs, as well as showcasing the use of adjectives throughout their TTs. Yet again, the challenging aspects in this ST are related to its lexical choices which will be further highlighted in the parameters of lexical properties and dynamic equivalence.

The fourth sample, is a soliloquy performed by Macbeth in Act 1, Scene 7, where he contemplates the idea of murdering King Duncan. The use of one syllable words in the opening of the passage suggest the necessity of rapid execution of the 'deed', moreover, the use of 'it' reflects some degree of euphemism in that 'it' does not have a referent (Clark & Mason, 2015). The rhetoric used in this passage is highly

expressive. For instance the consonance[64] and alliteration[65] are found in phrases such as *surcease success, trumpet-tongued,* and *deep damnation,* in addition, the symbolic language is evident in the construction of imagery. Macbeth uses metaphoric language to refer to the murder, the hunting and equestrian metaphors are quite significant in this passage. The biblical references, in addition to demonstrating more eloquence and depth, are used to portray the notion of punishment and justice that must eventually be served for one's sins.

In TT1, the language is highly formal; however, line 5 has been rendered in an almost colloquial manner such as 'الكل في الكل'. This expression is commonly used in every day vernacular, to the level of mistaking it for a standard Arabic expression. There is a contradiction between the classical form of Arabic with which Jabra writes, 'خيلها رواكض الفضاء الخفية', and such colloquial expression. Moreover, there are other contextual issues which seem to defy the target culture's expectations, such as translating *even-handed* as 'المتوازنة اليدين' while the TL collocation is 'متراجحة الكفتين'. This point will be further explored in the dynamic equivalence parameter.

TT2 is written in a formal style, but is more accessible to the target audience. On the other hand, Niazi makes certain choices in lines 1, 6, 10, 16 and 22 that are either contextually or culturally inadequate such as the monotonous effect of ' فعلت الفعلة', the elaborate paraphrasing of 'الساحل الرملي لبحر الأبدية', which is back translated

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[64]Consonance correspondence or recurrence of sounds especially in words; specifically: recurrence or repetition of consonants especially at the end of stressed syllables without the similar correspondence of vowels (MWD)

[65]Alliteration is using a group of words with the same initial sound in a sentence or a phrase.

into English as *the sandy shore of the sea of eternity*, and similar to Jabra, *even-handed* was rendered into 'الحفّانية اليدين', instead of its TL collocation.

The following sample is from Act 2, Scene 1, (The Dagger Scene), it is one of the most iconic monologues in Shakespearean drama. Macbeth has made up his mind to murder Duncan. He is alone on stage, but he imagines a dagger floating in the air before him. Macbeth begins his soliloquy inquisitively, bringing to the audience's attention what he is imagining. He starts talking to the dagger, as he attempts to grasp it. He wonders whether his eyes are playing tricks on him, or if it is the weight of the deed he is about to commit. Through Macbeth's words, the audience comes to know that the dagger is now smudged with blood. The passage moves on to describe the *night, witchcraft, murder, stealth* and *rape*. Towards the last lines of the soliloquy, Macbeth addresses the earth on which he walks. Asking it to be deaf and mute to his impending action.

The ST type is expressive-evocative, the language is highly formal, poetic and powerful. As in all the samples, this soliloquy is intended to be performed on stage. However, what makes this passage unique is its reliance on nonverbal and extra linguistic elements for the purpose of being performed. The visualization of the dagger, the reaching out to hold it, the various addressees and references all command body language and gestures as well as a variation in the tone of speech (Snell-Hornby, 1997).

The researcher believes that this soliloquy is the best exemplification of the true nature of drama. It is not language or merely uttered words; drama is an art form that requires additional audio-visual aids in order to convey its intention and true message.

The sixth passage is taken from Act 3, Scene 1. It is a soliloquy performed by Macbeth, expressing his apprehensions and fears in relation to Banquo. Again the language is significantly eloquent and expressive. It is also informative in that it is relaying to the audience certain aspects of Banquo's character: he is brave, wise and has a revered quality to him that is fit for a king. The audience can sense Macbeth's paranoia as he recalls the weird sister's prophecies to Banquo a father to a line of kings. They can also acknowledge Macbeth's sense of guilt for murdering Duncan. He is childless, and his thrown will not be passed on to his heir. As if Macbeth killed Duncan for the benefit of Banquo's descendants. This passage ends with defiance on the part of Macbeth as he challenges fate to a duel to the death. He is unwilling to accept the prophecy although he believes it to be true.

Both TTs are produced in formal language, although not as expressive and eloquent as the ST. They both convey the ST's intention, while the references and imagery is preserved to the verge of literalism.

The seventh sample is an extraction from the 'apparitions' scene' in Act 4 scene 1 A. The context from which it is taken, seems like a dialogue, however, it is one sided. It is an informative, evocative and imperative passage all at once. Macbeth is the recipient of the prophecies delivered by the three apparitions. The first apparition is very abrupt in delivering his warning, offering short sentences. The second and third have more information to relay. The second apparition instructs Macbeth to be brave since no man born of a woman can defeat him. The third apparition, urges him to be bold, proud and mock the strength of mankind, as he will not be defeated until Birnam Woods come to his castle. The first Apparition, was the most truthful and direct, while

the other two apparitions provided Macbeth with vague information, which seemed impossible when considered in a literal sense.

Both TTs reflected the evocative, informative and the imperative nature of the ST. both TTs are produced in a formal language. As mentioned above, the first apparition is meant to be short and straightforward. However, Jabra renders *beware Macduff* into 'من مكدف خذ حذرك', back translated into English as (BT: from Macduff be cautious). The elaboration and backgrounding has diluted the dynamic effect of the TL sentence; it is no longer short nor straightforward. Apart from translating the ST into a written to be read rather than written to be performed, the issues in the TTs are related to other parameters as will be illustrated later on.

Act 4 scene 1B, is a soliloquy performed by Macbeth immediately after his encounter with the apparitions. This encounter results in Macbeth's decision to murder Macduff as precaution. At this stage, Macbeth receives the news of Macduff's fleeing to England. This news troubles Macbeth, as he loses the opportunity to get rid of Macduff. In this soliloquy, Macbeth speaks about time being at odds with his plans. He states that thoughts with deeds must coincide to achieve one's aims. The first thought that must be translated into immediate action is attacking and murdering Macduff's family. It is an informative passage where the audience get a glimpse at what Macbeth is planning as a next step. The ST is expressive-evocative in that the rhetoric that is employed is highly metaphoric. In addition, there are various instances where personifications have been employed. For instance, Macbeth portrays time as his adversary (personification). For example, personifications of time, thought, and action occur in the same passage. Time is Macbeth's adversary; thought and action are

contenders. Furthermore, they all contribute to reverting us back to the equestrian metaphor used in Act 1, Scene 7.

In TT1, time is translated into 'زمن', while in TT2, it is translated as 'تأخير'. The researcher suggests that the significance of *time* in this passage should be not be taken out of context. The translator should consider the events prior to Macbeth's speech. There was no time to carry out his dreadful plans, he had just received the prophecies from the apparitions. Accordingly, he immediately decides to kill Macduff to secure his status. This decision, however, coincides with the messengers' arrival with the news of Macduff's escape to England. In this light, there appears to be no confusion as to what is meant by time. In other words, the choice to render *time* as (delay or tardiness) does not seem contextually appropriate since there was virtually no time elapsing between the decision to murder Macduff and the news of his fleeing to England.

Once again, the TTs reflect the ST type. Both texts are written in formal language, with an expressive and informative function, but both TTs fail to emulate the ST mode, i.e. written to be said, not read.

The last sample is taken from Act 5 scene 5. It is one of the most renowned passages written by Shakespeare (tomorrow and tomorrow) is the last soliloquy uttered by Macbeth after he receives the news of his wife's death. This passage is emotive-expressive providing the audience with Macbeth's notion of life and its futility. In a way, it is a eulogy, expressing his disillusionment regarding life and what it signifies. The imagery in this passage is related to time, movement, death, acting, and the futility of life. Life is equated to a stage on which human beings play their roles, an illusion

that tricks man into believing it is important and everlasting; when, in reality, it is a short duration that only ends with death.

It is a very poetic text, highly expressive and didactic at the same time. Repetition, as a rhetorical device, is quite significant in this passage. In addition, the manner with which the passage is performed portrays Macbeth's despair. Although Rodway (1982) suggests that Macbeth's tomorrow speech reflects indifference, the mood in this passage is melancholic. Performance and speakability are, once again, crucial elements for conveying this mood.

There is a divergence in the two approaches to translating these lines. Jabra, on the one hand, translates the lines in a manner that suits the context in that the bad news could not have come at a worse time, due to everything else taking place at this stage of the play. There is a sense of gloominess in the way Macbeth utters the words in order to move on to the part where he speaks of the futility of life. Niazi, on the other hand, translates the lines in a manner that conveys indifference which contradicts with what comes next in the same passage. If Macbeth was apathetic to the death of his wife, there is no justification for the sorrow conveyed in the following lines.

As discussed in this section, the ST belongs to the dramatic genre. Most of the samples are written in blank verse. The ST language is highly expressive as well as informative since they are mostly providing the audience with insights on the previous and future events as well as knowledge of the characters and their traits. The ST is formal, characterized by its complexity and ambiguity at times, and by its rhetoric and referential language at other times.

The text is written to be performed on stage. It is intended for an audience who is familiar with the cultural, historical and literary references and allusions mentioned in its context. Performability and speakability along with other nonverbal elements such as body language and intonations are vital for a successful enactment.

Both TTs have managed to preserve the attributes of the ST with regard to the imagery and rhetoric. Both TTs are produced in formal TL. However, both translators have neglected the fact that the text is meant for the stage. Both TTs are translated to be read. With the intention for the text to be read, both translators preserved the ST's reference, with no attempt to make them available to the target audience in the case of performance. Jabra and Niazi have explained and clarified such references in footnotes and prefaces. This in itself is proof that the TTs were not produced with the intention of being performed on stage for a live target audience. In the case of performance, the target audience will not have access to the footnotes and clarifications that are provided in the written TT.

### 5.3.2 Formal Correspondence

According to Al-Qinai's parameters, formal correspondence is related to various aspects pertaining to the ST in comparison to the TT, taking into consideration elements such as punctuation, headings, paragraph division quotations, logos and mottos in addition to the overall textual volume and arrangement (2000, p. 499). The researcher proposes some modifications to this parameter to suit drama texts. The main reason for such modifications is that translating drama entails translating for the stage. Drama is not to be read, it is meant to be performed on stage. The translator of drama has a task of stressing the importance of translating the original "in terms of the play's

intersemiotic potential on stage, enhancing the power of the word with that of other, non-verbal means of expression" (Hoenselaars, 2004, p. 12).

As far as punctuation is concerned, the researcher argues that it is not a priority in drama translation in general, and in Shakespearean drama in particular. Punctuation was used to facilitate performance. In addition, Shakespeare was less concerned with how his work appeared in print, unlike Jonson and Dekker who proofread their printed work prior to its publication (Graham-White, 1995). Moreover, the use of punctuation in the SL is very different from its use in the TL in that the Arabic language has a preference of using full stops, while English makes more use of commas, and semicolons (Williams, 1984).

This dissertation puts forth the argument that since drama is meant for the stage, the timeframe during which the play is performed must be taken into consideration in producing the TT. Drama is a distinct literary genre that cannot be treated like any other form of literature (Bassnett, 2002). A novel is intended to be read, therefore, the reader has the luxury of pausing, and reading footnotes in order to clarify certain ambiguities. In translating drama for the purpose of performance, there are other aspects that are involved such as timing, speakability, and nonverbal elements.

Furthermore, some auxiliary tools such as footnotes, explanations, and paraphrasing are not made available to the audience can stop his or her reading of the text, only to return and continue reading from where they last stopped. This applies to short stories, poems, and other form of prose. In drama, however, the situation is different in that it is a continuous performance that engages the audience from its beginning to its end. From this perspective, time is a crucial element that must be

accounted for. From this standpoint, it is argued that the Berman's deforming tendencies of clarification, expansion, quantitative impoverishment and popularization must be avoided in order to maintain unison in terms of the performance duration of ST and TT.

In the selected samples (see appendix 1), the ST in general is composed in blank verse, following the iambic pentameter, but without a rhyming ending to the lines. Other parts of the play may consist of rhymed verse following various pentameters (Shakespeare W. , 1904). TT1 (appendix 2) and TT2 (appendix 3) are written in prose, with occasional, yet imposed rhyming verses produced by Jabra. The ST is formed of complete sentences, and sentence fragments. Both TTs correspond to this sentence structure of the TL in that the Arabic language does not allow for incomplete sentence structure (Williams, 1984).

In the first sample (Act 1, scene 3), there is a tendency to clarify sentences on the part of both Jabra and Niazi. Jabra translates *commencing in a truth* into ' بادنا بحقيقة صادقة'. The back translation of this phrase is (BT: beginning with a real truth). Niazi, on the other hand, translates *suggestion* into 'جريمة' (BT: crime or murder).

The ST of Act 1, Scene 5 A is written in prose at the beginning (Lady Macbeth reading Macbeth's letter out loud), while the rest of the soliloquy is written in blank verse. This is a common feature of Shakespearean drama, the language used in letters, performed by commoners and mentally impaired characters is written in prose (Bradley, 1905). The ST consists of 30 lines, TT1 has 26, while TT2 has 29 lines. The passage has certain qualities that both Jabra and Niazi have attempted to reproduce the double negatives within Lady Macbeth's sentences as she describes Macbeth's character. For instance:

ST: *art not without ambition*

TT1: ولست خالياً من الطموح

TT2: وأنك لا تخلو م طموح

ST: *And that which rather thou dost fear to do*
   *Then wishest should be undone*

TT1:     ذاك الذي انت تخشى أن تفعله
        لا الذي تتمنى لو انه لا يفعل

TT2:     ذلك الشيء الذي تخاف أن تفعله
        أكثر مما ترغب في عدم فعله

TT1 and TT2's formal characteristics in Act 1, Scene 5 correspond to the ST formal attributes. The ST is formed of complete sentences.

Both Jabra and Niazi retained the formal structure of the ST throughout the play. Overall, Jabra's translation tends to be more literal than that of Niazi. Nevertheless, there are instances where Jabra attempts to elaborate by adding rhyming words that do not exist in the original in order to provide his TT with a poetic feel. Niazi, on the other hand, tends to paraphrase and elaborate more often than not, with the attempt to clarify what is meant rather than what is said. At times, Niazi's interpretation of the passage comes across as contextually inadequate. This point will be explored in other parameters.

### 5.3.3 Coherence of Thematic Structure

This parameter explores the degree of referential and thematic similarities between the ST and TT. The theoretical principles governing theme and rheme structure are based upon Systemic Functional Linguistics (SFL) (Khedri & Ebrahimi, 2012). Any sentence constitutes of two parts: theme and rheme. The theme is addressed in light of two aspects; it represents the starting point of the sentence, or it refers to the 'aboutness' (Dejica-Cartis & Cozma, 2013, p. 891) i.e. what is the central element in that the sentence addresses.

In Act 1, Scene 3, both TTs follow the ST thematic structure. Both Jabra and Niazi took into account the starting point as a determiner of the theme/ rheme sequence while translating the first sentence (lines 1 and 2):

ST: *This supernatural soliciting*
    *Cannot be ill; cannot be good.*

TT1: هذا الخطاب الخارق للطبيعة
    لا هو بالشرّ، ولا هو بالخير:

TT2:    هذا العرض الاستثناني
    ليس شرّاً؛ وليس خيراً:-

In this case, both TTs initiated the passage with nominal sentences. While the ST has a regular thematic sequence that corresponds to the English syntactic structure S-V-O. The thematic structure of the rest of this sample corresponds to the TL syntactic preferences.

In Act 1, Scene 5 A, the thematic structure corresponds to the TL theme/ rheme sequence in both translations. The two TTs reproduced the ST thematic structure of line 16 (line 11 in TT1 and line 14 in TT2) *Glamis art thou, ...* ،'أمير غلامس أنت'.

In Lady Macbeth's second soliloquy, Niazi follows the ST thematic structure in his translation of the first line, which provides TT2 with a coherent and straightforward thematic structure. Jabra starts the same line by foregrounding for no justification since the TL thematic structure would be intact when reproducing a similar ST theme/rheme sequence:

ST: *The raven himself is hoarse,*

TT1: أبحٌّ هو الغراب نفسه

Foregrounding and backgrounding are also found in both Jabra's and Niazi's translation of lines 14 and 15 of Act 3, Scene 1. The ST line 14 foregrounds the prepositional phrase (upon my head), then continues the rest of the ST sentence with a regular SL syntactic structure: S-V-O. Jabra opts for backgrounding the prepositional phrase in line 14, starting with a curious structure that neither corresponds to the TL nor to the SL: O-V-S. Conversely, he follows the ST syntactic structure of line 15. Niazi's also uses foregrounding and backgrounding, but for other constituents. His sentence structure is V-S-Prep-O in line 14, while line 15 starts with the prepositional phrase, followed by V-S-O:

ST: *Upon my head they placed a fruitless crown.*
    *And put a barren scepter in my grip.*

TT1: تاجاً عاقراً وضعن على رأسي
وصولجاناً عقيماً في قبضتي

TT2: تاجاً عاقراوضعن على رأسي
و في قبضتي صولجاناً عقيماً

Foregrounding occurs again in Act 4, Scene 1 A in TT1 'من مكدف خذ الحذر' lays more emphasis on (Macduff) rather than the imperative (Beware). This dissertation asserts that the two-word sentence could have been reproduced in the TL without any issues: 'احذر مكدف' (beware Macduff).

In Act 4, Scene 1 B, the theme/ rheme sequence in the TTs correspond to the TL standards. The TTs are formed of full sentences, whereas the ST consists of sentence fragments. Sometimes the subject is missing, for instance, *seize upon Fife*. At other times, both subject and verb are missing, as in *no boasting like a fool, no more sights*. The missing subject creates some ambiguity with regard to who is performing the action; is the subject 'I' as in (I will seize upon Fife), or is it a complete imperative sentence as in (I order you to: Seize upon Fife)? In both TTs, the sentence fragments are substituted by full sentences, with the pronoun 'I' as the subject. It is arguable that since it is a soliloquy, Macbeth is talking to himself. However, in various audio-visual productions of Macbeth[66], the researcher has noticed that the first 7 lines and the last couple of lines in this passage are characterized as self-reflecting. The middle part seems to serve as an immediate implementation of his previous line: (be it thought and done). Macbeth interrupts his thought process and addresses the officers standing

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[66] (Nunn T. , Macbeth, 1978), (Shakespeare W. , Macbeth , 1981), (Sutton S. , Macbeth, 1983).

behind him. The researcher asserts that such ambiguity is elucidated in performance. Making use of the various audio/ visual performances of the play can be a great asset and an invaluable source which assists in making an informed decision on how to approach the ST.

In Act 5, Scene 5, the theme/ rheme sequence in the TTs corresponds to the ST thematic structure, with minor rearrangements so as to correspond to the syntactic structure of the TL and its preferences.

It is quite obvious that both Jabra and Niazi have a firm grasp of the thematic structure of the ST, and each of them has attempted to reproduce the ST thematic structure in the TT according to the TL norms. It is also taken for granted that, unlike the English language, the thematic structure of the TT cannot always place the theme before the rheme. This is due to the inherent differences between the language pair. Although, both translators have tried, on several occasions, to reproduce a similar ST thematic structure, these attempts were not always successful as demonstrated in the above analysis.

### 5.3.4 Cohesion

The parameter of cohesion explores the rhetoric and compatibility of the ST-TT as far as reference, substitution, ellipses, deixis and conjunctions are concerned (Al-Qinai, 2000). It is important for the translator to acknowledge the relationship between the various elements of the ST in order to reproduce a cohesive TT. Cohesion, according to Halliday and Hasan, "is not a structural relation; hence it is unrestricted by sentence boundaries, and in its most normal form it is simply the presupposition of something that has gone before, whether in the preceding sentence or not" (Halliday

& Hassan, 1976, p. 14). In this sense, attention to the ST's referential aspects and its use of conjunctions contribute significantly in the production of a cohesive and solid TT structure.

References, such as pro-forms, ellipsis, substitutions and deixis are syntactic devices used to shorten the text in order to avoid redundancy. Some of the most recurrent references in any given text are pro-forms A pro-form is A word or lexical unit which is dependent for its meaning on reference to some other part of the context, for example a pronoun or the verb do in *she likes chocolate, and so do I* (OED, 2016).

Pro-forms and antecedents, the lexical units to which they refer, share a semantic relationship, which is crucial in understanding the text. When a pro-form occurs after the mentioning of the co-referring expression it is called an (anaphor), if it occurs prior to the expression, it is called a (cataphor) (De Beaugrande & Dressler, 1981). For example, *No one knows her but Amy soon became popular*.

Ellipsis refers to the omission of a part of the sentence for the purpose of abbreviation. There are three types of ellipsis:

* Initial: (I) *hope you are well*;

* Medial: *Ann has a Ford, and Sam* (has) *a BMW*;

* Final: *I wanted to go to the party, but I did not* (go to the party).

Substitution is similar to ellipsis; however, instead of omitting the grammatical unit, it is replaced by:

- Nominal Substitution: (*one, some, none, any*)

*I'm baking chocolate chip cookies, do you want <u>some</u> (chocolate chip cookies)?*

- Verbal substitution: (*do*)

*They arrived late like they always <u>do</u>.*

- Clausal substitution: (*so, not*)

*There's a storm coning, the news says <u>so.</u>*

Deixis is a referential device that signifies "the pointing or specifying function of some words (as definite articles and demonstrative pronouns) whose denotation changes from one discourse to another" (Deixis, 2015). It is closely related to anaphora, however, there is no antecedent other than what is deduced from the discourse. Deixis are normally used in oral conversation which depends highly on the discourse taking place in a particular situation and the parties involved. The three types of deixes are related to:

**Person:** (me, you, they, he) *<u>You</u> left <u>me</u>, so <u>she</u> gave <u>me</u> a ride.*

**Place:** (here, there) *I found my phone <u>here</u>, and the keys were <u>over there</u>.*

**Time:** (now, then, hereafter, tomorrow) I am going home now.

Conjunctions are words or articles that join sentences, clauses, or words together (conjunction, 2015). However, this is a generic definition, as conjunctions differ from one language to another. In English, for instance, conjunctions are of three

main types: coordinating (but, and, so), correlative (either-or, neither-nor, both-and), and subordinating (although, since, whereas, in spite of etc.).

In Arabic, cohesion is established by means of various lexical and syntactic units such as coordinating conjunctions 'ثم، بل، أو، و'، prepositional phrases ' مع أن، لكي، ', بسبب', conditional particles ' لو، إذا، إن', unrestricted and causative objects ' رغم أيضاً، 'مخافة '، relative and demonstrative pronouns 'التي، الذي، من، ما'، and adverbs ' قبلبعد، حيث'among other elements. Some of these lexical units are independent words or phrases; others may be prefixes to other lexical items in the sentence 'و لــف'. Similar to English, these cohesive devices may or may not be interchangeable, depending on their meaning and the context in which they occur. Therefore, it is important for the translator to fully understand the ST and its illocutionary meaning before attempting to translate it.

Taking the selected samples into consideration, it is clear that both translators managed to produce cohesive TTs, while utilizing the TL connector, with certain alterations that correspond to the TL syntactic structural rules.

Pro-forms in general, have been adequately produced in both TTs. The referential relationship between the pro-forms (anaphors and cataphors) and their antecedents is intact with the exception of a few minor cases such as:

*If it were done when 'tis done, then 'twere well*
*It were done quickly. If the assassination...*

In certain instances, the gender issue creates a certain discord in the referential aspect of this particular passage. The pronoun *it* is a cataphor of the word

*assassination*. Both translators rendered the pronoun *it* as feminine determiners ' ،الفعلة'، ، تنتهي' Assassination, on the other hand, is a masculine word in Arabic 'اغتيال'. In this sense, what stands for *it* in the TTs, has no referential relationship to what stands for *assassination* in the TT. Consequently, the lack of unison in the referential pronoun and the point of reference resulted in a negative impact on the cohesion of both TTs.

Since the TL grammatical structure does not allow for incomplete sentences, most of the ellipses in the selected samples have been translated into complete sentences. This dissertation claims that ellipses can be reflected in some instances without creating faulty syntactic structure by creating nominal sentences, or by using absolute objectives which can stand alone in Arabic, for example 'سمعاً طاعةً, شكراً، بنساً'. Such expressions may stand for a full sentence without defying the TL grammatical structure.

The following lines contain initial, medial and final ellipses. However, both translators produced complete structured sentences in the TTs:

Act 1, Scene 3,

- *This supernatural soliciting*
  *Cannot be ill; (S ellipted) cannot be good.*

- *If (S+V ellipted) ill,..*

- *If (S+V ellipted) good…*


Act 1, Scene 5 A:

- *Glamis thou art, and Cawdor, and (S) shalt be….*

- *Thou wouldst be great, (S) Art not without ambition,*
  *but (S+V) without the illness…*

Act 1, Scene 5 B:

- *That no compunctious visitings of nature*
  *Shake my fell purpose, nor (S) keep peace…*

Act 1, Scene 7:

- *……. If the assassination*
  *Could trammel up…, and (S) catch*
  *With his surcease success.*
- *……..Besides, this Duncan*
  *hath born….meek, (S) hath been*
  *So clear in his great office.*

Act 2, Scene 1:

- *Is this a dagger…,*
  *The handle (V) toward my hand?*

- *Mine eyes are…. Other senses,*
  *Or else(S+V) worth all the rest.*

- *And…. (S+V) gouts of blood*

Act 3, Scene 1:

- *But to be safely thus (V+O).*

- *And (S) bade them (prep.) speak to him.*

- *And (S) put a barren Sceptre in my grip.*

- *No son of mine (V) succeeding.*

- *(S) Put Rancours in the vessel…*

- *….Mine eternal jewel (Aux)*
  *Given to the common enemy…..*

Act 4, Scene 1 B,

- *(S) seize upon Fife, (S) give to th' edge o'th' sword
  His wife, his babes,...*

Act 5, Scene 5:

- *Life is but a walking shadow, (S+V) a poor player
  That struts and frets.....
  And then (S) is heard no more.*

Substitutions have been rendered literally, particularly in TT1. However, both Jabra and Niazi have produced the substation in TL. Niazi is believed to be more successful in reflecting the reference point of the substitution in the first of the following samples:

Act 1, Scene 5:

ST: *That which cries, 'thus thou must do,*

TT1: ذاك الذي يصرخ بك، ((افعل كذا)) إن أردته

TT2: تريد ذلك الشيء الذي يصرخ بك، ((اقدم إن كنت تريده))،

Act 2, Scene 1:

ST: *Which was not so before*

TT1: لم تكن منقبل

TT2: لم تكن عليهما من قبل

The first and second lines of Act 3, Scene 1, *king* is substituted by *thus*. Both translators rendered the substitutive word into its literal meaning. Jabra attempted to retain the ambiguity of the lines by refraining from mentioning the point of reference. It is believed that Jabra's attempt lacked the desired effect in the TL. Niazi produced a longer sentence, however, it is more culturally and semantically viable as far as the TL is concerned.

Act 3, Scene 1:

ST: *To be **thus** is nothing,*

    *But to be safely **thus***

TT1:
أن نكون هكذا ليس بشيء
إنما أن نكون هكذا ونحن آمنون:

TT2:
أن تكون ملكاً على هذه الشاكلة فليس بشيء
إنما أن تكون ملكاً وانت آمن!

Act 3, Scene 1:

ST: *If 't be **so**,*

TT1: إن يكن الأمر هكذا

TT2: إن كان الأمر كذلك

Both translators exhibited freedom in rendering the substitution in the following line:

Act 3, Scene 1:

ST: *Rather than <u>so</u>.*

TT1: رفضاً مني لذلك

TT2: تبًا لذلك

Deixis such as *here* in samples 2, 3, and 4, *now* in sample 5 and 8 *there* in sample 6, and *hereafter, tomorrow* in sample 9 have been adequately reproduced in both TTs. In addition, conjunctions have been rendered by both translators into their appropriate counterparts in the TL. For example, the negative sentences in Lady Macbeth's first soliloquy have been rendered using the relevant phrases and conjunctions:

TT1:     لكنني، لا، خالياً، ولكنك خالٍ، لا تريد، عن غير حقٍّ،
          لا الذي تتمنى لو انه لا يُفعل، أطرد، يعوقك عن

TT2:     أخشى، فلا تنتهز، لاتخلو، تخلو من الخبث، لا تريده إلا،
          بيد أنك، بالباطل، الذي تخاف أن تفعله، عدم فعله، يعيقك

As mentioned earlier, both TT1 and TT2 are cohesive as far as references and conjunctions are concerned. The cohesion devices which have been implemented by both Jabra and Niazi are correspondent to those of the TL and their syntactic rules. The researcher argues that some choices may have been less successful than others. Nevertheless, the connecting phrases and particles that are used in both TTs are adequate.

It is important to state that creating a cohesive TT does not necessarily entail the production of a coherent one. There is much more to a successful production of a TT than adequate syntactic structure and cohesion devices. Without a holistic approach to the ST, the translator will not be able to address all the challenging issues pertaining to the translation of dramatic texts.

Identifying the ST producer's intention or objective is an essential step; on the other hand, creating a TT that captures the TL audience and engages them in the performance is as crucial to a successful TT production. This is where text pragmatics or dynamic equivalence reveals its significance.

## Chapter 6: Analysis and Descussion- Part 2

In the following section, Text Pragmatics, Lexical Properties and Grammarical Equivalence of the two TTs will be addressed:

### 6.1 Text Pragmatics (Dynamic Equivalence)

According to Al-Qinai, the text pragmatic approach is "based on the assumption that the translator must use specific transfer strategies applicable to the text genre and the socio-cultural orientation of the TT recipients" (2000, p. 509). In this sense, the comparison between the ST and the TT is not governed by subjective impressionistic standards, but is based on certain pre-translational tasks performed by the translator.

Tracing the ST producer's intention is an essential starting point which entails exploring the ST's structure as well as texture such as the use of ellipsis, additions, and idiosyncrasies. In order to objectively look at a TT, the above mentioned elements must be highlighted based on the TT comparison to the ST (Al-Qinai, 2000).

As previously illustrated, the text is not a mere linguistic representation; it is a combination of many components related to various psychological, socio-cultural, contextual and semiotic elements which ultimately determine the meaning of that text in a specific situation. A cohesive text with the appropriate syntactic markers will not suffice to achieve a coherent text; it must also be coherent. Furthermore, coherence is highly contingent on the recipient's ability to interpret and comprehend the text (speech in the case of drama), and its different aspects. For the TL audience to

understand the TT, this text must correspond to the TL audience's socio-cultural expectations.

To achieve dynamic equivalence, a socio-cultural approach to translation should be adopted. Sameh Hanna (2015) ascertains that the French sociologist Pierre Bourdieu's work on sociology of cultural productions had great influence on translation studies pertaining to the field of drama translation in particular. According to Hanna, acculturation has been a feasible strategy in translating dramatic texts. The awareness of the TL socio-cultural background provides the drama translator with potent tools that enable him/ her to render the ST into a performable TT. After all, both language and culture consist of

> a bundle of features that combine to communicate a message. The most obvious of these features are the paralinguistic ones of voice quality, speed of utterance, loudness, hesitations, and stuttering — all of which carry along an additional message or impede communication (Nida E. , 2002, p. 31).

The pragmatic (dynamic) equivalence is not related to linguistic and denotative accuracy; rather, it is based on the TT's ability to create a similar impact as that created by the ST on the source audience. However, dynamic equivalence is not always attainable due to the conflict between form and content. Nida himself agrees that content takes precedence over form in order to achieve an equivalent effect. Nida's work on 'dynamic equivalence' was criticized for being unsystematic and subjective. Genztler (1993)accuses Nida's dynamic equivalence of serving a religious agenda (converting the TT readers, regardless of their cultural backgrounds and ethnicities are, into Christianity). Moreover, considering the message of the content while ignoring the formal attributes is not feasible in translating literary texts. In any literary work of

quality content and form are inseparable; they work hand in hand to effectively relay the author's intentions and themes of the artistic creation.

In the selected samples, various aspects come into play. Each soliloquy has a certain function and purpose to serve. The first soliloquy, Act 1, Scene 3, as mentioned in the text typology parameter, reflects Macbeth's unease and confusion regarding the prophecies which he had received from the weird sisters. The language itself reflects his state of mind with the use of ellipted sentences, conditional phrases, questions and parentheses. In addition, the rhetoric and aesthetics employed contribute significantly to the theme of this passage. For instance, the use of alliteration *supernatural soliciting, smothered in surmise*, principles of euphemism in the word *suggestion*, metaphors *make my seated heart knock at my ribs, my thought... shakes so my single state of man*, contrast and repetition *cannot be ill-cannot be good, if ill- if good, nothing is but what is not*, and the rhythmic effect of the short words in the last line *and nothing is, but what is not* all play a significant role in relaying the mood of the character to the audience.

If we explore the contextual meaning of the opening line, we can infer from what is said prior to this passage and what is done after it, it seems that 'temptation' is the most likely reflection of the ST intention. The TTs, however, convey a different meaning. TT1 implies some kind of a mutual dialogue, while the translation in TT2 gives the reader an impression that the witches have made a sales pitch. Moreover, the sense of confusion and conflict of thought that is reflected by the use of the negative auxiliary verb *cannot* has been mitigated. Both translators chose to produce nominal sentences which sound more like an affirmative statement than a reflection of Macbeth's perplexity and uncertainty in relation to the prophecies. Such contextual

mismatches have a negative impact on the TT dynamic effect In TT1, Jabra attempted to reproduce the alliteration of the first line, and produced consonance in the lines, 3, 8 and 9:

هذا الخطاب الخارق، لماذا يمنحني عربوناً بالنجاح،
مواضع الخوف الراهنةلأخف وقعاً من التخيلات المرعبة

Jabra also maintained the principles of euphemism by translating the ST word *suggestion* into 'الإيحاء'. Niazi did not produce the alliteration, he translated *suggestion* into 'جريمة' which created a directness and disambiguation to TT2. Both translators reproduced the repetition, however, failed to capture the rhythmic intensity of lines like:

*This supernatural soliciting*

*That function is smothered in surmise,*

*And nothing is, but what is not*

There is a concentrated combination of alliteration, consonance and assonance[67] in these lines, and the multisyllabic words add to the momentum of the situation. The cluster of sounds and the fast pace of the utterances provides the text with a tongue twisting quality that reflects and intensifies Macbeth's state of mind (Brown, 1982).

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[67]Assonanceis using a group of words with the same or very similar vowel sounds in a sentence or a phrase

In the selected samples, there are various mismatches that contribute to the failure of retaining the dynamic equivalence of the ST in the TL. For instance, in the first sample, Act 1, Scene 3, there seems to be a departure in Jabra and Niazi's interpretations of the soliloquy at hand. For instance, the following line:

ST: *That function is smothered in surmise,*

TT1: حتى ليختنق الفعل في التكهن،

TT2: لقد امات التحسّب قدرتي على التمثيل،

TT2 possesses connotations that are farfetched. At this stage of the play, Macbeth is still contemplating the prophecies, and murder is still a mere suggestion. Therefore, no pretending or acting is required. The researcher thinks that TT1 was more successful in capturing the dynamic equivalence in this line. It makes more sense that fear and anticipation can render any individual idle and incapable of functioning. Additionally, Niazi's decision to cleave the last sentence into to, created an incoherent last sentence in TT2:

BT: *Anticipation has killed my ability to pretend,*
   *so there is nothing but the thing that isn't there.*

The sentence conveys a conflicting meaning:

*I cannot pretend, therefore nothing is what it seems.*

In Act 1, Scene 5 A, the first of Lady Macbeth's soliloquys, the letter is written in prose whereas Lady Macbeth's subsequent soliloquy is in verse. Unlike Macbeth, Lady Macbeth exhibits determination and rigor. She is assertive, sure of what she wants and she is willing to do all that is necessary to achieve her objectives. The rhetoric of Lady Macbeth's soliloquy is distinguished by the use of litotes[68]:

*Are not without ambition/ Without the illness should attend it/*
*Woudst not play false,*

Other rhetorical expressions present in the passage also reflect negative or contrary connotations such as *It is too full o'the milk of human kindness* (indicative of excess i.e. more than it should), and the alliteration in *highly....holily* enhances the opposition or contradiction between the two expressions.

The negative connotations which are manifested in expressions such as *fear, wrongly, undone, Chastise, impedes* have been reproduced in the TTs, however,

TT1:    إنه أملأ مما ينبغي بحليب الإنسانية / ولستَ خالياً من الطموح/
لكنك خالٍ من الشر الذي لا بد أن يصحبه/ لا تريد أن تَغشَ في اللعب

TT2:    إنها ممتلئة تماماً بحليب الطيبة الإنسانية / وأنك لا تخلو من طموح/
إلا أنك تخلو من الخبث الملازم له/ لا تريد أن تَغشَ في اللعب

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[68] Litotes is an understatement in which an affirmative is expressed by the negative of the contrary. Even though the sense of the statement is positive, it undermines the information conveyed.

The negative connotations are also reproduced in the TT$_S$:

TT1: أخشى، عن غير حق، لا يفعل، أطرد، يعوقك

TT2: أخشى، بالباطل، تخاف أن تفعله، أعاقب، يعيقك

In spite of succeeding in capturing the ST rhetoric and style, some lexical choices made in both TTs failed to capture the contextual meaning to the extent of diluting the illocutionary function of the TT. For example,

*I may pour my spirits in thine ear*

This line is a metaphor which alludes to the play *Hamlet*, whose father was murdered by pouring poison in his ears. Lady Macbeth intends to pour her (encouraging words) in Macbeth's ear. It is a compelling image, indicating the lethal effect of her words on the coming events.

TT1: فأصب حيويتي في أذنك،

TT2: حتى أصب روحيتي في أذنك،

Both choices do not reflect the intended meaning, i.e. (courage). This case is also found in the following line:

ST: *And chastise with the valour of my tongue*

TT1: وأطرد بجرأة لساني

TT2: وأعاقب بجرأة كلماتي

The second sample is performed by Lady Macbeth in Act 1, Scene 5 A. This soliloquy is a powerful example of the indications of the use of lexical properties that possess certain connotations or a particular effect that must be conveyed into the TL. The passage employs visual rhetoric and the metaphorical imagery is very lucid. The researcher feels the aesthetic effect of this passage and the weird manner with which expressions are paired is an added predicament in translation. These metaphors are the daughters of Shakespeare's mind, he makes them what they are with an authority that no other writer possesses. David Crystal (2003) asserts that the linguistic legacy of Shakespeare lies in the way he used his words, not in how many times they are used:

> From Shakespeare we learn how it is possible to explore and exploit the resources of a language in original ways, displaying its range and variety in the service of the poetic imagination. In his best writing, we see how to make a language work so that it conveys the effects we want it to. Above all, Shakespeare shows us how to dare to do things with language. In a Shakespearean master-class, we would observe an object-lesson in the bending and breaking of rules (p. 77).

Expressions such as *murdering ministers, compunctious visitings,* and *mortal thoughts* are not usually paired in such a manner. Still they hold amazing imagery as well as their aesthetics (alliteration, consonance and assonance). In addition to the negative articles nor, not and the negative prefix (un), the expressions used in this

passage are related to murder, blood, darkness, for example, *raven, croaks, fatal, spirits, mortal thoughts, direst cruelty, blood, stop ...remorse, compunctious, fell purpose, gall, murdering ministers, sightless substances, nature's mischief, thick night, dunnest smoke of hell, knife, wound, dark, cry* and *hold.*

Again, the mentioned expressions have been reflected in both TTs,

TT1: الغراب، ينعق، المميت، خطط القتل والدمار، انزعي جنسي عني، أعتى قسوة، دمي، سدّي... رحمة، ماربي الرهيب، علقم، وصيفات القتل، بكياناتك التي لاترى، انتهاك الطبيعة، الليل أحلك ما في جهنم من دخان، مديتي، الجرح، الظلام، فتصرخ، كفى، الكثيف،

TT2: الغراب، ينعق، المشؤوم، النوايا القاتلة، خذي نسانيتي، أفظع قسوة، دمي، أوقفي... الرحمة، سدّي... إلى الضمير، خططي الوحشية، بالمرّة، معيلات الجريمة، بأجسادكن المخيفة كوارث العالم، الليل البهيم، بأعتم دخان في الجحيم، سكّينتي، الجرح، الظلام، فتصرخ، قفي،

There are some reservations with regards to the contextual meaning if some TL expressions. It is believed that the lexical choices did not fulfill their intended purpose in this context. For instance, in TT1, (fatal) is translated into 'المميت' (BT: deadly to others), in TT2, it is rendered as 'مشؤوم' (BT: ill-omened). Both renditions lack the appropriate connotation of the ST as far as the context is concerned. Lady Macbeth is already adamant to convince Macbeth that he must have the courage to kill Duncan if he wants to achieve his ambition of becoming king. Duncan's entrance is not threatening to others, nor is it ill-omened to others. Duncan's entrance is fatal to him.

ST: .... *Unsex me here,*

TT1: انزعي جنسي عني هنا

TT2: خذي نسانيتي ههنا

The researcher believes that Niazi's translation of this sentence is unacceptable due to the following:

1- (Feminism) signifies a movement or ideology.

2- The word 'نسانيتي' violates the TL audience's cultural expectations.

3- The resulting translation is void of its dynamic effect.

Once again, Niazi resorts to clarification which result in the nullification of the illocutionary and perlocutionary functions of the passage:

ST: *That no compunctious visitings of nature*
*Shake my fell purpose, nor keep peace between*
*The effect and it!*

TT2:
حتى لا تعرّض مشاعر الرحمة
خططي الوحشية للخطر، أو تقيم
سلماً بينهما.

According to Arden's Macbeth, *visitings of nature* is an implicit reference to the menstruation cycle (Clark & Mason, 2015). Lady Macbeth is asking the spirits to change her into a man, to the extent of stopping her cycle. Thus, any resemblance to femininity and kindness is demolished. Consequently, there would be no room for remorse or guilt of conscience. Also the expansion in the following line generates a different implication:

ST: *Nor heaven peep through the blanket of the dark*

TT2: أو تبرق روح خيرة من السماء من خلال حجاب الظلام،

The researcher believes that the personification of the peeping heaven has been demolished by creating a new metaphor that brings forward a kind spirit in a passage that is void of any light or goodness. Arguably, this rendition has created a detachment from the dark and murky mood of the passage, diluting the TT's dynamic equivalence.

Act 1, Scene 7 opens with an extremely powerful line. No marked word is mentioned here, but its suggestiveness is highly intense:

*If it were done when 'tis done, then 'twere well*
*It were done quickly.*

Although the verb *'done'* is repeated three times, the three occurrences are homonyms in that they signify a different meaning in each occurrence:

1- It is *done* = it is over

2- 'tis *done* = it is performed

3- It were *done* quickly = finalized

The speech itself amplifies the perlocutionary and illocutionary functions in that the clauses are short and the expressions employed are mostly monosyllabic suggesting the urgency for speed.

The use of *it* suggests euphemism as Macbeth refrains from mentioning murder or crime. Moreover, the sentence proceeding refers to the Duncan's murder as *assassination* which also dilutes the brutality of murder. Again the passage continues

to evade any explicit reference to the murder such as not bear the knife. Instead of referring to Duncan's death explicitly, Macbeth uses expressions such as *surcease* and *his taking off*. Jabra attempts to maintain the cataphora and the rhetoric with the repetition of *it*, but he fails to reproduce the anaphoric quality of repeating the verb *done*.

The impact of this passage lies in its deliberate vagueness which aims at creating a certain degree of audience involvement with the character. The audience knows what Macbeth means when he utters his lines. It is part of the dynamics of the play to create this interaction between the two parties.

TT1: لو انها تنتهي عندما تُفعل، لكان المستحسنُ
أن تُفعَل بسرعة

TT2: إذا تُفعل الفعلةُ وانتهت، فمن الافضلِ إذن
أن تُنجَزَ بسرعة

The researcher proposes another possible choice; the verb 'تَمَّ' possesses the characteristics required to create a similar effect as that of the original.

1- إن تَمَ = if it is over

2- ما أنْ تَمَ = once it is performed

3- أنْ يتَمَّ = to be finalized

This aspect is closely related to the lexical properties in that the choice of words, rhetoric, repetition, collocations, idioms, among other elements have their impact on the dynamic effect of the TT:

ST: *with his surcease success; that but this blow*
   *Might be the be-all and end-all here,*

In addition, the use of *surcease* and *success* is deliberate for the combined effect of alliteration, assonance and consonance which. Both words have the clusters of sounds that again bring about the tongue twisting effect that reflects Macbeth's unsettled state of mind.  As such, Shakespeare opting for *surcease* instead of *end* or *death* was not coincidental.

ST: *the be-all and end-all*

According to Arden Shakespeare, this idiom has been coined by Shakespeare himself as there is no earlier mention of it prior to *Macbeth* (Clark & Mason, 2015, p. 164). The idiom means 'the most important thing'. Both translators have rendered this idiom literally:

TT1:                لو أن هذه الضربة
            هي الكل في الكل ونهاية الكل ـ هنا

Jabra's choice, *all in all*, might seem more appropriate in rendering this clause since it is more concise and concentrated. However, the phrase *all in all* means *entirety* which does not convey the accurate meaning of the ST, unless it is used colloquially

as 'انت الكل في الكل' meaning *you are the most important person there is*, or *you are the boss*. Such a choice is deemed unsuccessful not only for diluting the dynamic equivalence of the ST in the TL, but also for the inconsistency with which the passage has been rendered. There is detachment between the highly classical Arabic used by Jabra throughout the play which can reach the verge of archaism and this vernacular idiom used in this passage.

TT2:                     ليت هذه الضربة
تكون ما سوف يكون وخاتمة كل شيء هنا

Niazi translated the expression semantically; however, he has done so at the expense of the dynamic equivalence of the ST. The impact of the ST expression lies in its brevity and eloquence in conveying the thought that has been mentioned in the previous lines 'if the murder could contain the consequences and achieve its aim of claiming the throne without any ramifications'.

ST: *But here, upon this bank and shoal of time,*

Bank and Shoal are hendiadys[69]. This is a common device used in literature to create a more striking impact i.e., *bank and shoal* instead of *shoal bank, sound and fury* instead of *furious sound* (Clark & Mason, 2015).

TT1: هنا وحسب، على الساحل هذا، على الضفة هذه من الزمن

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[69]Hendiadys is a rhetorical expression using two independent words (usually a noun and adjective) and transforming them into two nouns joined by a conjunction

Jabra's translation conveys the ST meaning, but misses the intention of the rhetoric. This attempt, however, is more adequate than the following:

حتى هنا في الساحل الرملي لبحر الأبدية،:TT2

Not only did Niazi fail to reproduce similar ST effect in the TL, but he produced an elaborate interpretation of the ST passage. There is no justifiable reason for translating time into eternity. Moreover, referring to the 'sea' mitigates the aesthetic value of the mentioned metaphor. On the other hand, the mentioning on rule just limits the connotations of the 'life to come'. It is believed that Niazi's translation in this particular case has compromised the ST dynamic effect. Similar paraphrases and clarifications are implemented by Niazi in lines 6, 15, and 22:

Line 6, ST: *But here, upon this bank and shoal of time,*

حتى هنا في الساحل الرملي لبحر الأبدية، :TT2

Line 15, ST: *who should against his murderer shut the door.*

الذي يجب أن يحول دون أن يقتله احد، :TT2

Both translators produced ST similes in the TT *pleading like angels*, pity, *like a naked newborn babe.*

Line 22, ST: *striding the blast,*

تمتطي زوبعة الاحتجاج، :TT2

*This Duncan* hath borne his faculties so meek

'This Duncan' has been rendered literally by both translators. Jabra rendered the phrase into its appropriate TL counterpart. Niazi, on the other hand, translated *this Duncan* into 'هذا الدنكن'. The researcher feels that this translation showcases two attributes which do not correspond to the intention of the ST:

1- The TT expression gives a colloquial sense to the TT. The definite article 'al' is normally used to define generic (indefinite) objects or persons. By adding 'الـ' to a proper name, it is defining what is already definite, i.e. a proper name.

2- Adding the definite article 'الـ' to a proper name implies sarcasm and insult in the TL culture. Contextually speaking, this seems inappropriate since Macbeth is expressing his reluctance to murder King Duncan based on his admirable attributes.

Both translators commit a binary error in rendering the following line:

ST: *Will plead like angels, trumpet-tongued, against*
   *The deep damnation of his taking-off;*

TT1:        سترافع كالملائكة ملسنةٍ بالأبواق
            ضد الفظاعة اللعينة في مصرعه

TT2:        ستترافع فضائله عنه، مثل ملائكة مبوقَة ضد
            اللعنة المريعة على قتله؛

Both translators rendered *plead* literally, while the contextual meaning is (to condemn). *Trumpet-tongued* is a fixed expression meaning to have a powerful, far-reaching voice or speech (MWD). Both Jabra and Niazi mistranslated this two word expression into the literal meaning of each constituent word *trumpet* and *tongued*. None of them consulted the dictionary or the explanatory footnotes to verify the actual meaning of the word. *Damnation* has also been rendered literally, which resulted in an awkward sentence structure in the TL. The two translators neglected the fact that *damnation* can also mean (immortal sin, atrocity), both of which would be more suitable for the given context. In addition, opting for sin or atrocity would also meet the TL culture norms and expectations.

....., *or heaven's* <u>Cherubim,</u> *horsed...*

*Cherubim* is the plural form of (cherub) which are winged angels, often portrayed as babies. The word cherub is of Hebrew origins. It was mentioned in the Old Testament (King James Version)[70]. In this sense, it is not as familiar to Arabic culture as it is to Western culture. Unless the TL audience is Christian or Jewish, the word (cherub) will not have any significance to them.

TT1: أو كملائكة السماء

TT2: أو كالملك كروب

he researcher argues that Niazi's translation is implausible due to the following reasons:

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[70] King James Bible

1- The word has no relevance to the TL culture unless the TL audience is Christian or Jewish.

2- The word *cherubim* is the plural form of *cherub*, whereas Niazi translated it into its singular form.

3- The word 'كروب' in Arabic is the plural form of the word 'كرب' which means (anguish, sadness).

4- There is nothing to indicate a certain function of the cherubim which requires distinguishing them from other angels.

From the previous points, the researcher deduces the following:

- ST's use of *cherubim* is not an alien concept to the SL audience. Angels and cherubim are part of the ST culture and religious beliefs.

- In this particular case, Jabra is more sensitive to the TL audience and cultural expectations. Although Jabra is Christian, and is no doubt familiar with the cherubim, he opted for 'ملائكة السماء' to accommodate the TL audience and cultural backgrounds.

The researcher alternatively suggests that the word was used for rhythmic purpose of achieving the iambic pentameter and avoiding monotonous repetition as the word *angels* has been mentioned previously in the same passage. Therefore, the researcher feels that Jabra's rendition was more accurate since he has taken the TL audience culture and expectations into account.

Act 2, Scene 1, (The Dagger Scene), is, as previously stated, one of the most significant soliloquies in Shakespearean drama. The rhetoric of this passage relies

highly on body language and visualization. Macbeth is indirectly informing the audience of what he sees. He is imagining a floating dagger, a dagger that was clean and then it is smudged with blood, a dagger that is guiding him to where he was heading...etc.

Macbeth starts to ask the dagger questions so as to aid himself in making sense of what he is seeing. The rhetoric is very precise and selective in relation to the words and expressions in order to invigorate the atmosphere on stage. The time, the actions and the characters Macbeth refers to all consolidate to bring about the final product: *night, witchcraft, murder, stealth* and *rape*.

The ST rhetoric is a significant factor in its dynamic effect. The use of allusions[71] to draw a comparison between what is happening momentarily and another historic or literary event is a powerful device; however, in order for it to be effective, it must be relevant to the audience. While this may be the case with Shakespeare's audience and theatregoers, it is not necessarily the same for the TL audience. The TL audience belong to a very different background than that of the ST audience. Retaining the allusions used in the passage without the possibility of the TL audience making the connection or understanding the relevance will inevitably result in mitigating the dynamic effect of the TT. In cases where the TL audience's expectations are violated, it is nearly impossible for the TT to be appreciated or valued by that respective audience.

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[71] Allusions are indirect references to people, events or literary works (which are familiar to the audience) to explain a complex situation.

There are several instances where both translators failed to meet the TL audience's expectations in relation to the use of allusions and references. For instance, it is highly unlikely that the TL audience would understand the reference to *Hecate*[72] and *Tarquin*[73] in the 'Dagger Scene', and the reference to *Cesar* and *Mark Antony*[74] in Act 3, Scene, since they are exclusive to the SL culture (unless the audience majors in Greek mythology and Roman history).

The language in Act 3, Scene 1 gives the audience a hint from the get go that many nonverbal cues are involved: *to be thus is nothing*. Thus provides suggests that Macbeth is making certain gestures to elucidate what he is referring to. The language is expressive, utilizing the following:

a.    Metaphors: *our fears… stick deep, wisdom that guides his valour to act in safety, put the name of king upon me, a fruitless crown, barren sceptre, put rancours in the vessel of my peace, mine eternal jewel.*

b.    Allusions: *My genius is rebuked… Mark Antony's was by Cesar.*

c.    Consonance and assonance: *there is none but he whose being I do fear, and mine eternal jewel…common enemy of man.*

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[72] The Greek goddess of the moon and witchcraft.

[73] The son of Tarquinus the Proud, the last Roman Emperor. Tarquin raped Lucrecia, his friend's wife. His actions led to the romans' uprising, contributed directly to the fall of the Roman Empire.

[74] Antony and Cleopatra, Act 2, Scene 3.

d.          Personification and Apostrophe: *come <u>fate</u> into the list and champion me to the utterance*[75].

As mentioned previously, the rhythm of the utterances reflect the temperament of the speaker. In this case, the panic and unease of Macbeth resonates through his lines and pace with which he speaks. He is certain that the prophecies are sincere. Banquo will father a line of kings, but at the same time, he is unwilling to accept this fate. His horror is projected as he realizes that he killed Duncan to fulfil Banquo's prophecy. The ending reflects the irony of Macbeth's faith in the prophecies given to him, and his unwillingness to accept the prophecy given to Banquo.

Both TTs are produced in formal language, although not as expressive and eloquent as the ST. They both convey the ST's intention, while the references and imagery is preserved to the verge of literalism by Jabra, Niazi resorts to clarification as he has done on several occasions throughout the play:

ST: *Only for them, and mine eternal jewel*
    *Given to the common enemy of man,*

TT2: من أجلهم فقط، أعطيت جوهرة روحي
إلى الشيطان عدوّ البشر الأبدي

In Act 4, Scene 1, TT2 contains additional clarifications which again nullify the dynamic effect of the TT. For example, 'مقاطعة فايف' (BT: the district of Fife), 'أم' (mother), and 'لتحاربه' (to fight him).

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[75] Other rhetoric are also used such as hyperbole (extended metaphors) and antithesis (fair and foul); however, the researcher highlighted only those recurrent in the selected samples.

The first apparition's short and abrupt sentences are used deliberately. It is the first apparition, the least potent of the three, and ironically the most truthful and direct. There is no ambiguity, nor double meaning here. Niazi's clarification in 'مقاطعة فايف', (district of Fife), is felt to be unnecessary since Macduff has been identified much earlier, on various occasions in the play, as the thane of Fife.

The second and third apparitions, however, are very different from the first. Their prophecies are based on ambiguous and deceptive information given to Macbeth. The vagueness of the prophecies is vital to the following events. The clarification in 'لتحاربه' gives away information that is meant to be revealed later on in the play (the army approaching camouflaged by tree branches). In short, the first clarification is stating the obvious, while the second clarification is disambiguating what is deliberately made ambiguous.

In the following line:

ST: *Be bloody, bold, and resolute:*

TT1: كن دموياً، جسوراً، جازماً:

TT2: كن سفاكاً، وجريناً ووطيد العزم:

In TT1, *Bloody* is translated as 'دموياً', which is the accurate rendition of the word. The researcher thinks that Jabra's knowledge of the Shakespearean play and its themes (blood) being one of these themes has determined the choice of word. In TT2,

Niazi translated the word into 'سفّاكاً' (shedder). The researcher considers this choice as erroneous due to the following:

1- The word 'سفّاكاً' is an intensive form derived from the verb 'سفك' (shed or spill blood). The verb 'سفك' is transitive, i.e. it requires an object in order to have a complete and coherent sentence in the TL.

2- Without the object, the word 'سفّاكاً', sounds similar to 'سفّاحاً' which means (murderer or serial killer). It is believed that the similarity in pronunciation may confuse the audience, ultimately giving the passage connotations that may be contextually inadequate.

Observing the following lines uttered by the third apparition, it becomes clear that there are some archaisms in the first line, whereas redundant expressions are present in the second:

ST: *Be lion-mettled, proud; and take no care*
   *Who chafes, who frets, or where conspirers are:*

TT1:         كن هصوراً، متكبراً، ولا يهمنّك
   من يشتكي، من يتذمر، أو أين يلتقي المتآمرون:

TT2:         كن شجاعاً كالأسد، تياهاً، ولا تهتمنّ
   بمن يغضبك، بمن يزعجك، أو في أي مكان هم يتآمرون:

The word 'هصوراً' in TT1 is an archaic word meaning (lion), consequently, not many TL audiences can understand it. The other case of archaism is found in TT2; the word 'تياهاً' means (proud). This word choice is somewhat misleading in that the word

is an intensive derivative of the verb 'تاه' which means (to be lost). This dissertation claims that using such a word can be misunderstood for (getting lost), rather than reflecting the accurate meaning of being proud.

In the second line, the words *chafes* and *frets* possess a consonance quality. Both have shades of meaning that overlap such as (irritate, bother, complain, criticize, whine), but there is a considerable variance which could be exploited for the translator's advantage. Both translators rendered the words into similar connotations: Jabra opted for (complain) and (whine). Niazi translated the lexical pair into (bother) and (annoy), which are also words of related connotations. It is argued that having two words that reflect close meanings is superfluous. This redundancy created a diluted illocutionary and perlocutionary functions which result in the undermining of the TTs' dynamic effect.

The first line of Act 4, Scene 1 B TT2 seems to be problematic with regard to the notion of time. Worthy of mentioning, this has been the case throughout the play. Niazi seems convinced that *time* seldom refers to its literal sense in the play:

ST: *Time, thou anticipat'st my dread exploits.*

TT1: أيها الزمن، انك تسبق أفعالي الرهيبة.

TT2: أيها التأخير لقد أفسدت خططي الرهيبة،

The researcher claims that a careful reading of passage and the context in which it occurs reveals that *time* may have various meanings, but certainly not 'delay' in this particular context. In other words, it is important to consider the events prior to

Macbeth's speech. There was no time to carry out his dreadful plans; he had just received the prophecies from the apparitions. He immediately decides to kill Macduff to secure his status. This decision coincides with the messengers' arrival with the news of Macduff's escape to England. In this light, there seems to be no confusion as to what is meant by time. Jabra's choice to translate the word as 'زمن' is felt to be more plausible than that of Niazi's, since there was no procrastination.

ST: *The very firstlings of my heart shall be*
*The firstlings of my hand. And even now,*

TT1:            سيكون أول خاطر في قلبي
                   أول ما في يدي.

TT2:      سيكون ما يدور في رأسي من فكر
            هو ما تقوم به يدي من عمل، رأساً.

The word *firstling* is implicitly suggestive of (first born) (Clark & Mason, 2015), thus, the metaphor here indicates that the desires are the children of the heart, while deeds are the children of the hand. The repetition of the word *firstling* intensifies its rhetorical effect. Jabra translated the word into 'أول خاطر', (BT: first inclination). Niazi, on the other hand, chose to ignore the word altogether, and alternatively, summed the twice occurring *firstling* into the word 'رأساً' (BT: immediately). The researcher argues against the choice of 'رأساً' for a number of reasons such as the following:

1- It is a very common word that is even used colloquially. The mundane use of the word renders it void of any rhetoric or aesthetic value. Unlike the word (firstling) which is used atypically, creating a highly expressive metaphor.

2- The rhetoric effect created by the repetition of the word (firstling) is absent in TT2, which is also believed to have negatively impacted the dynamic effect of the TT.

In the following, clarification and expansion in both TTs are evident:

ST: *To crown my thoughts with acts, be it thought and done:*

TT1: لكيما أتوج كل فكر لي بفعل، لن أفكر إلا لأنفذ.

TT2: ولكي أكلل أفكاري بالأعمال، سأفكر وأنفذ في نفس الوقت:

The researcher feels that both translators could have been more successful if certain expressions were rendered in a manner that emulates TL culture phrases such as be it thought and done. It is similar to fixed clauses found in the TL such as ' سمعاً وطاعة' translated cognitively into English as (your wish is my command), or 'قولاً وفعلاً' (said and done). Such expressions would provide viable options that enable translating sentence fragments.

Both translators tend to expand the TTs in this particular sample. Once again, the dynamic equivalence is compromised due to the lengthy TT sentences. Also, TT1 has a different illocutionary function in that the process of thinking will not be operational unless an action is required.

ST: *The castle of Macduff I will surprise,*
 *Seize upon Fife, give to th' edge o' th' sword*
 *His wife, his babes, and all unfortunate souls*
 *That trace him in his line.*

TT1:

<div dir="rtl">

قلعة مكدف سأفاجنها،
وأصادر فايف، وأعطي حد السيف
زوجته، وأطفاله، وكل روح شقية
هي من صلبه.

</div>

TT2:

<div dir="rtl">

سأجهز على قلعة فايف بغتةً وأقتل
زوجته، وأطفاله، وكل النفوس التعيسة التي تخلفه

</div>

In this section, there seems to be a departure from the dominant trend of elaboration and expansion. TT1 has adopted a literal approach to translating this part. Niazi, resorted to summarization. This is evident in the following:

1- The four-line passage has been reduced to two times.

2- Macduff is not mentioned at all.

3- The seizure of the castle is not mentioned.

4- *Give to th' edge o' th' sword* is reduced to (kill).

TT2 also exhibits a problem related to collocations. The clause 'أجهز على' (finish off, kill). It is normally associated with a person (s) or living beings rather than a place.

Although the thematic structures of both TTs are compatible with that of the ST thematic structure, the sentences have been altered in a way that eliminates any ambiguity. Both TTs are formed of complete sentences since the Arabic language does

not allow this particular ambiguity to be showcased. For example there is a possibility of ellipsis in (I will) *Seize upon Fife*, (I will) *give to th' edge o' th' sword...* In this case, the Arabic text will have the subject as an implied pronoun, meaning *I* in these sentences: ساجهز ، أعطي. On the other hand, if these lines are interpreted as imperative sentences, then the manner with which they would be produced in the TT would differ (an implied pronoun meaning *you*).

As far as the researcher is concerned, the lexical and grammatical choices have played a big part in mitigating the pragmatic or dynamic equivalence. For instance the decision to reproduce the ST passive sentences as full active sentences in the TTs has provided more clarification than necessary. The following parameters elucidate lexical and grammatical choices contribute to a successful or unsuccessful TT production.

In the last line of the same sample (Act 4, Scene 1 B), Niazi once again employs clarification for something that does not need to be clarified:

ST: *But no more sights!-*

TT2: لا أطياف مسحورة بعد اليوم-

It is obvious that this line refers to the apparitions which Macbeth has just encountered. The researcher thinks that this line is a meant to convey Macbeth's persistence on performing actions rather than being a spectator. The shortness of the statement reflects decisiveness. Jabra relayed this brevity of this line in TT1. In Niazi's translation, this characteristic is absent due to the elaborate, clarifying sentence. The researcher posits that the added adjective 'مسحورة ' (enchanted) and the adverb'بعد اليوم' (after today) have mitigated the dynamic effect of this line.

Act 5, Scene 5is a very poetic text, highly expressive and didactic at the same time. Repetition, as a rhetorical device, is quite significant in this passage. In addition, the manner with which the passage is performed portrays Macbeth's despair. It is gloomy and melancholic in its atmosphere. Performability and peakability are, once again, crucial elements for conveying this mood.

The variance in the two approaches to translating these lines is greatly significant in preserving or demolishing the TT's dynamic effect, the researcher contends. Jabra translates the lines in a manner that is contextually relevant to the atmosphere of the ST passage. The passage's gloomy intonations are conveyed through Macbeth's speech, paving the way to the disillusionment of life and its insignificance. By contrast, Niazi opts for a peculiar rendition of the opening lines. TT2 reveals unresponsiveness on the part of Macbeth which refutes the ST's illocutionary function:

ST: *There would have been a time for such a word.*

TT2:    كان لي فيما مضى وقت أفضل
للتجاوب مع خبر كهذا

In TT2, Macbeth is portrayed as indifferent and unconcerned with the news of his wife's death. This projection on the passage contradicts with the underlying messages which are relayed in the ST. In other words, if he is unaffected by this grave news, then there is no need for the whole passage in the first place. Lady Macbeth's death is the trigger to these powerfully depressing lines.

The recurrent themes in the ST passage are connected to *time, movement, death, acting,* and *the futility of life*. Life is equated to a stage on which human beings play their roles, an illusion that tricks man into believing it is important and everlasting; when, in reality, it is a short duration that only ends with death.

The most dominant rhetoric in this ST passage is the repetition of words such as *tomorrow, day,* and *out*. This repetition intensifies the dramatic effect which is relayed through performance. Repetition is frequently used as a rhetoric device to reflect a particular mood or emotion. The word tomorrow in this passage has a flow to it that showcases slow motion, recurrence, and a mellow sentiment. The assonance and the flow of words reflect the slow motion with which the passage proceeds. There is an extended pronunciation due to the repetition of vowel sounds at the end of the word (tomorrow) that is absent in both TTs. The Arabic word 'غدا' lacks the range and flow of the ST word. Although Arabic language uses repetition as a rhetorical device, the repetition of the various words in this passage seems to be imposed in the TL.

Other rhetorical devices such as alliteration *petty pace, day to day, dusty death, poor player, tale told,* assonance *walking shadow, the way to dusty death, hour upon the stage, no more, sound and fury,* and consonance *poor player, struts and frets, tale told, signifying nothing* in addition to hendiadys: *sound and fury* all *contribute* in reflecting the ST's dynamic effect. However, both translators failed to reproduce these rhetorical devices and ultimately, their desired effect on the TL audience.

In short, the pragmatic effect of the TTs was influenced by several factors. The most significant are related to exaggerated literalism in rendering the ST, unnecessary paraphrasing and modifications for the purpose of clarification which resulted in the demolition of the intentional ambiguity of the ST in the TL. In addition, the translators'

disregard to the contextual meaning of the ST, created an erroneous rendition which impeded the intended effect on TT audience. Most importantly, both translators seem to have failed in meeting the TL audience's expectations and cultural norms by producing awkward TL collocations. In addition, the inconsistency with which the ST was approached in the translation process created a fluctuation between archaic expressions and colloquial ones.

For the purpose of illustration, this passage will be addressed in detail:

As discussed earlier, the following lines present some challenges pertaining to the rhetoric of repetition; what is deemed as powerful rhetoric in one language may not be as effective in another. For instance, the repetition in the following passage is considered a potent rhetorical device; however, if not addressed cautiously, it can be monotonous and tiresome in the TL. The researcher asserts that although the Arabic language employs the rhetoric of repetition, this particular passage does not resonates eloquently as it does in the ST.

ST: *Tomorrow, and Tomorrow, and tomorrow,*
   *Creeps in this petty pace from day to day*
   *To the last syllable of recorded time,*

TT1:     غـــداً وغـــداً وغـــداً
وكل غد يزحف بهذه الخطى الحقيرة يوماً إثر يوم،
حتى المقطع الأخير من الزمن المكتوب،

TT2:     يـزحف غـــد، وغـــدٌ وغـــدُ
بـهذه الخطى البطيئة مـن يـوم إلى يـوم
ألى آخر لحظة مكتوبـة للحياة.

Jabra followed the same grammatical structure of the ST (S-V-O) while Niazi adhered to the TT grammatical structure (V-S-O). Jabra's choice disrupted the flow of the ST sentence as mentioned previously. In order to overcome this issue, the phrase 'وكل غدٍ' was added before the verb 'يزحف'.

The verb 'يزحف' means (crawl/ march), both of which do not reflect the connotations of the verb *creep*. *Creep* has a surreptitious quality to it, this quality is absent in both TTs. 'يتسلل' (sneak), can be a more adequate word choice since it possesses the connotations of *creep*.

The alliteration *Petty pace* consists of a wide range of connotations. It can mean small, insignificant, pathetic, minor, and irrelevant among other meanings. This is where contextual significance plays the essential role of determining the most viable option. As mentioned earlier, one of the most dominant themes which are reflected in this passage is movement. The extended pronunciation of tomorrow, day, out, suggest a slow motion, unlike the clustering sounds found in the first sample (this supernatural soliciting). Jabra opted to translate this word into 'خطى حقيرة' (worthless steps). The problem with the word 'حقير' is that it can also bear many other meanings, the most common of them is (vile). Niazi chose to translate the phrase into 'خطى بطينة' (BT: slow steps) which is felt to be more contextually acceptable. One must bear in mind that this is a literary text. Its impact lies in its eloquence and powerful expressions. Consequently, the lexical choice made by the translator is highly significant in reproducing the dynamic effect of the ST in the TL.

The *last syllable of recorded time*, has been rendered in a manner that exemplifies the two translators' adopted approach to translating this play. Jabra's attempt was very literal, while Niazi's resorted to paraphrasing. Niazi rendered the line

'أخر لحظة لحظة مكتوبة من الحياة' (BT: the last written moment of life). This translation suggests time rather than a recorded utterance. Niazi repeatedly insists on rendering *time* into an alternative meaning aloof from its actual meaning, in this particular case, he suggests that *time* means (life). This meaning contradicts with his use of (moment) in the same sentence.

Looking at the following lines, certain elements can be pinpointed in Jabra's translation:

ST: *And all our yesterdays have lighted fools*
   *The way to dusty death.*

TT1: وكل أماسينا قد أنارت للحمقى المساكين
الطريق إلى الموت والتراب،

TT2: وكل أيامنا الماضية أنارت للحمقى
الطريق إلى الموت المعفّر.

*Our yesterdays* has been rendered into 'أماسينا' by Jabra. This is rather problematic because the word 'أمس' meaning (yesterday) cannot take a plural form in Arabic. Once the word is changed into the plural form, it no longer conveys the same meaning. Instead it becomes 'أماسي', the plural form of 'أمسية' (evening). As a result, the word 'أماسينا' means (BT: our evenings) which bears a positive connotation that contradicts with the context and themes of this particular passage. Niazi's choice 'أيامنا التي مضت' (BT: our days that passed) is believed to reflect the appropriate semantic and pragmatic meaning. The researcher reiterates that the problem here is not that of grammar; rather,

it is a problem of TL connotation. A positive suggestive meaning defies the dominant mood of the passage.

In the following lines,

ST: *Out, out, brief candle!*
*Life is but a walking shadow, a poor player*

TT1:                    الا انطفئي يا شمعة وجيزة!
ما الحياة إلا ظل يمشي، ممثل مسكين

TT2:                    انطفئي، انطفئي أيتها
الشمعة القصيرة الأجل!
ما الحياة إلا ظلٌ سائر، ممثل يثير الشفقة

*Brief* is translated literally into 'وجيزة' by Jabra, however, this word is normally used to describe a timeframe 'brief moment', rather than describing an object[76]. The word 'وجيزة' cannot accommodate the sense used in this passage. Niazi used 'قصيرة الأجل' (BT: short-lived), which is more appropriate as far as conveying the meaning. However, the brevity of the ST line and its use of monosyllabic words which enhance the connotation of the passage is nullified due to the lengthy structure of the TL phrase.

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[76] 'moojaz' (summary) and 'Ieejaaz' (briefly), which are derivatives of the word 'wajeez', can be used for describing news, report, etc.

As far as Kevin Peterson (2002) is concerned, *walking shadow* means a (moving illusion). The assonance in *walking shadow* adds to the dynamics of the text. In addition, walking emphasizes the theme of motion which is predominant in this passage. This theme is also portrayed through the use of '*creeps, pace, the way, walking, struts*'. In both TTs, the phrase is translated literally. The researcher argues that this choice has a negative impact on the eloquence and dynamic effect of the TT(s), particularly in performance.

*Poor* in this context means insufficient or incompetent (Clark & Mason, 2015). In TT1, it is translated as 'مسكين' meaning (wretched or unfortunate), while TT2 renders the word as 'يثير الشفقة' (pathetic). A similar case occurs in translating *idiot* into 'معتوه' (lunatic) by Jabra, and into 'أخرق' (clumsy) by Niazi. *Idiot* consists of many shades of meanings; it suggests various attributes such as foolishness, stupidity, irrationality and silliness. There is much more to idiocy than mere lunacy or clumsiness that are missing in both translations of this particular word.

Moving on to the last lines in this passage,

ST: *full of sound and fury,*
   *Signifying nothing.*

TT1:   ملؤها الصخب والعنف،
       ولا تعني أي شيء.

TT2: مشحونة بالصخب والنزف،
     ولا تعني شيئ

The hendiadys *sound and fury* has been rendered into Arabic as 'الصخب والعنف' (BT: noise and violence). This translation is viable aesthetically; it has a powerful

effect in the TL in spite of it being semantically inaccurate. The ST lines imply that life is full of noise and rage, but without any significant action, a notion that contradicts with (violence), which mostly entails physical action. Niazi's choice to translate the expression into 'الصخب والنزف' which means (noise and babbling) seems to be more perplexing. Not only does this expression fail to deliver the appropriate meaning, but the word 'نزف' refers more commonly to bleeding. Again, confusion such as this, may compromise the true meaning of the passage and consequently destroy its perlocutionary function.

## 6.2 Lexical Properties

The lexical properties parameter refers to the various linguistic elements connected to jargon, idioms, loanwords, catch phrases, collocations, paraphrases, connotations and emotive aspects of lexical meaning. Taking the selected samples into consideration, it is clear that the ST samples are abundant in their connotative and suggestive expressions.

The researcher would like to elucidate that emphasis on lexical properties does not imply a linguistic assessment to the translations. Rather, it is a reinforcement of the fact that literature is first and foremost, language constructed in a manner that transforms an ordinary thing into something extraordinary. Therefore, lexical choices matter in achieving the intended result, be it relaying information or eliciting a certain reaction from the audience. In other words, the locutionary (what is exactly said) contributes in formulating the illocutionary (what the speech/ text producer intended), and ultimately achieving the perlocutionary (the impact on/ reaction of the recipient).

This characteristic is not exclusive to one language; it applies to all the literary genres in any language (AlBzoor, 2011).

The lexical choices made in any translation are crucial for achieving the dynamic equivalence of the ST in the TL. In this sense, this parameter is interrelated to the text pragmatics or dynamic equivalence section. Although some lexical choices may be denotatively accurate, they can dilute the dynamic effect of the TT when they fail to reflect the similar impact intended in the ST. in order to determine the meanings of words, emphasis must be on the context in which they occur. Consequently, "the role of any focal element is minimized, which means that the context actually provides more distinctiveness of meaning than the term being analysed" (Nida E. , 2002, p. 31). For example, the word run can mean rapid movement in a sentence such as *the boy is running,* whereas the same word means to stand for election in *Shawn in running for mayor.* In addition, *run* means different things in phrases like *running nose, running out of time, running engine* etc., depending on the various contexts they occur in. Ultimately, it is the context that provides the necessary information that helps understand the word and how to translate them.

The researcher view the lexical choices made by both Jabra and Niazi have contextual problems. Both translators have neglected the context in which these lexical choices occur, resulting in an awkward connotative and illocutionary rendition. Some of the imagery that are present in the ST could have been translated into TL collocations, which would have retained their suggestive meaning without creating incoherent TL sentences.

Collocations are immensely significant in reproducing the dynamic equivalence in the TT. Equally important is the reproduction of the connotative

meaning which is portrayed by the ST. For instance, the phrase *fatal entrance*, in Lady Macbeth's soliloquy does not mean an *ill-omened entrance*. Rather, it means Duncan is entering to his demise. Form the context, it can be inferred that this is a fortunate event for Lady Macbeth as it will expedite the fulfilling of the prophecy of Macbeth's succession. It is through those expressions that the pragmatic effect of the ST is realized. Their translation must take the target culture and its expectations into consideration in order to convey the intention of the ST, ultimately, creating an impact on the target audience, similar to that created by the ST on its audience.

Linguistically speaking, a collocation is a "habitual co-occurrence of individual lexical items" (Newmark, 1988, p. 212). The words is also defined in the Cambridge English Dictionary & Thesaurus "a word or phrase that is often used with another word or phrase, in a way that sounds correct to people who have spoken the language all their lives" (Cambridge Dictionary & Thesaurus-Collocation). For example, in *do your homework,* (do) and (homework) are collocative, and in *take a risk* (take) and (risk) are collocative. In other word, these words are expected to go together. Other examples of collocations are expressions such as rules and regulations, dawn to dusk, etc.

A person:

*mounts a horse,*

and *climbs a tree.*

Although the two words *mount* and *climb* are synonyms, they cannot be used interchangeably. There is nothing grammatically or semantically wrong with mounting a tree and climbing a horse; however, a native English speaker will say that the two

sentences sound unnatural of unacceptable without determining why this is the case (Bartsch, 2004).

Similarly:

قفزٌ عالٍ

وارتفاعٌ شاهقٌ

Jabra and Niazi's lexical choices have been peculiar, to say the least, on several occasions. Grouping these lexical mismatches according to the most recurrent aspects that are present in the two TTs is therefore convenient. As mentioned earlier, most of the lexical mismatches are a direct result of ignoring the context in which they occur. Other mismatches are related to the translators' attempts to produce TTs that are intended for reading. In other words, some ambiguities and culturally irrelevant elements are illustrated in footnotes, which, in the case of performance, will not be available to the TL audience.

Context has an instrumental role in assisting the translator in his/ her translation task as well as being the most significant aspect of determining the manner with which the ST is produced in the TL; therefore, it is only fit to start with contextual mismatches. By contextual mismatches, the researcher refers to instances where the TTs producers did not consider the ST temporal (time related), situational (social, cultural and event related) or textual (linguistic) context in the process of translation (AlBzoor, 2011).

The Following Table presents Jabra's contextual mismatches:

| A1, S3 | This Supernatural Soliciting | هذا الخطاب الخارق |
| | My seated heart knock at my ribs | وتجعل قلبي المستكين يقرع أضلاعي، |
| A1,S5A | Perfecte'st report | وقد علمت وفق أتم الاستفسار |
| | That thou woudst highly ...holily, | ما تريده شامخاً، ترده قدسياً |
| | Thus thou must do | افعل كذا |
| | Pour my spirits in thine ear | فأصب حيويتي في أذنك، |
| A1,S5A | Croaks the fatal entrance of Duncan | ينعق عن دخول دنكن المميت |
| A1,S7 | Surcease success | ويقبض بلفظه الأنفاس النجاح |
| | Deep damnation | ضد اللفظاعة اللعينة |
| | And pity... | والشفقة،....ستنفخ الفعلة الشنيعة في كل عين |
| A2,S1 | ... from the heat-oppressed brain | صادر عن دماغ بالحمى مضطهد |
| | Hecate | بطقوس ((هكاته)) الكالحة |
| | Tarquin's ...strides | كخطى ((طاركوين)) الغاصبة |
| A3,S1 | 'Tis much he dares | إنه يجرأ على الكثير |
| | My genius is rebuked... Cesar | وملاكي الحارسإزاءه مهين،... ملاك أنطونيو ... |
| A4,S1A | Lion-mettled, proud | كن هصوراً، متكبراً، |
| | Who chafes, who frets... re: | من يشتكي، من يتذمر، أو أين يلتقي المتآمرون: |
| A4,S1B | No more sights | كفى مشاهد |
| A5,S5 | There ... a time for such a word | ولكان ثمة وقت لكلمة كهذه |
| | Petty pace | بهذه الخطى الحقيرة |
| | Walking shadow | ظل يمشي |
| | Poor player | ممثل مسكين |

Table 1: Contextual Mismatches by Jabra

The following table presents the contextual mismatches in Niazi's translation:

| A1, S3 | This Supernatural Soliciting | هذا العرض الاستثنائي |
| | Function is smothered in surmise | لقد امات التحسب قدرتي على التمثيل، |
| A1,S5 A | Perfecte'st report | وعلمت من أفضل المصادر |
| | Pour my spirits in thine ear | حتى أصب روحيّتي في أذنك، |
| | Chastise with the valour of my tongue | وأعاقب بجرأة كلماتي |
| A1, S5B | Croaks the fatal entrance of Duncan | ذاك الذي ينعق بالدخول المشؤوم لدنكن |
| | Sightless substances | بأجسادكن المخيفة |
| | Nor heaven...dark | أو تبرق روح خيرة من السماء من خلال حجاب الظلام |
| A1,S7 | Surcease success | ويأتي نجاحي بموته |
| | In these cases, We still have judgement here | لكن في دعاوى كهذه، يصدر علينا الحكم دائماً في الحياة هنا |
| | This Duncan | فإن هذا الدنكن، مارس صلاحياته بتواضع. |
| | Deep damnation | ضد اللعنة المريعة |
| | And pity... | والرحمة،....ستنفخ الفعلة الشنيعة في كل عين |
| | I have thee not, and yet I see thee still | لا استطيع أن أمسكك، ومع ذلك أراك دائماً. |
| A2,S1 | Now o'er the one..... | والآن في نصف الكرة الأرضية ذاك (حيث الليل) |
| | Hecate | بطقوس ((هيكات)) الشاحبة |
| | Tarquin's... strides | كخطوات ((تاركوين)) الغاصبة |
| A4,S1 A | Be bloody.... Shall harm Macbeth | كن سفاكاً، وجريناً ووطيد العزم |
| | Lion-mettled, proud | كن شجاعاً كالأسد، تياهاً |
| | Who chafes, who frets... are: | بمن يغضبك، بمن يز عجك، ... هم يتآمرون: |
| A4,S1B | Time, thou...exploits | أيها التأخير لقد أفسدت خططي الرهيبة |
| | No more sights | لا أطياف مسحورة بعد اليوم |
| A5,S5 | She should have died hereafter There ... a time for such a word | كانت ستموت فيما بعد: كان لي فيما مضى وقت أفضلللتجاوب مع خبر كهذا |
| | Walking shadow | ظلّ سائر |
| | Poor player | ممثل يثير الشفقة |

Table 2: Contextual Mismatches by Niazi

**ST lines paraphrased (expanded or reduced) for the purpose in clarification:**

While Jabra seemed to have exaggerated in his literal strategy of producing the TT, Niazi, on the other hand, appeared to lack constraints in his renditions. On many occasions, he resorts to paraphrasing the given ST text. At other times, he attempts to provide his own interpretation of the ST passage:

| A1, S3 | Suggestion | جريمة |
|---|---|---|
| | Function is smothered in surmise | لقد امات التحسّب قدرتي على التمثيل، |
| A1,S5A | All that impedes … the golden round | كل ما يعيقَك عن التاج |
| A1,S5B | That no compunctious visitings of nature Shake my fell purpose | حتى لا تعرّض مشاعر الرحمة خططي الوحشية للخطر |
| | Nor heaven...dark | أو تبرق روح خيرة من السماء من خلال حجاب... |
| A1,S7 | Bank and Shoal of time | حتى هنا في الساحل الرملي لبحر الأبدية، |
| | But in these cases, we still have judgement here | لكن في دعاوى كهذه يصدر علينا الحكم دائماً في هذه الحياة |
| | … against his murderer shut the door | الذي يجب أن يحول دون أن يقتله أحد، |
| A2,S1 | Now o'er the one….. | والآن في نصف الكرة الأرضية ذاك (حيث الليل) |
| A3,S1 | In the vessel of my peace | وضعت المرارات في إناء رأسي الأمن |
| | And mine eternal jewel, Given to the common enemy of man | أعطيت جوهرة روحي إلى الشيطان عدوّ البشر الأبدي |
| A4,S1A | Beware the Thane of Fife | احذر من سيد مقاطعة فايف |
| | Until Great Birnam wood to high Dunsinane Hill Shall come against him. | إلى أن تأتي غابة "برنام" العظيمة إلى قلعة "دنسينان" العالية لتحاربه |
| A4,S1B | give to th' edge o' th' sword His wife, his babes | وأقتل زوجتَه، وأطفاله |
| | No more sights | لا أطياف مسحورة بعد اليوم |
| A5,S5 | She should have died hereafter There would ….a time for such a word | كانت ستموت فيما بعد: كان لي فيما مضى وقت أفضل للتجاوب مع... |
| | To the last syllable of recorded time | إلى آخر لحظة مكتوبة للحياة. |

Table 3: Clarifications by Niazi

## ST expressions rendered into culturally awkward expressions and collocations:

The researcher suggests that some of the ST expressions and imagery could have been rendered into TL collocations and cultural equivalents. However, both translators opted for a literal rendition. On a number of occasions, both translators failed to produce a culturally acceptable translation of these expressions. Jabra has made several choices which appear to defy the TL cultural norms; some of these choices are showcased in the following table:

| A1, S3 | Against the use of nature | شذوذاً عن طبيعتي؟ |
| | Single state of man | ليزلزل كياني الموحد انساناً |
| A1,S5 A | Pour my spirits in thine ear | فأصب حيويتي في أذنك، |
| A1, S7 | Trammel up... | يعتَقل النتيجة |
| | Even-handed justice | المتوازنة اليدين |
| | Deep damnation | ضد الفظاعة اللعينة |
| | Vaulting ambition | طموح شاهق القفز |
| A2,S1 | ... from the heat-oppressed brain | صادر عن دماغ بالحمى مضطهد |
| | Hecate | بطقوس ((هكاته)) الكالحة |
| | Tarquin's... strides | كخطى ((طاركوين)) الغاصبة |
| A3, S1 | My genius is rebuked... Cesar | وملاكي الحارس ،... ملاك أنطونيو ... إزاء قيصر |
| A4, S1A | Lion-mettled, proud | كن هصوراً، متكبراً، |
| | Who chafes, who frets... are: | من يشتكي، من يتذمر، أو أين يلتقي المتآمرون: |
| A4, S1B | The very firstlings... | سيكون أول خاطر في قلبي |
| | The firstlings of my hands | أول ما في يدي. |
| | Be it thought and done | لكيما أتوج كل فكر لي بفعل، لن أفكر إلا لأنفذ. |
| A5, S5 | Out, out brief candle | الا انطفئي يا شمعة وجيزة! |

Table 4: Awkward Literal Renditions by Jabra

The researcher reiterates that opting for such collocations does not negatively impact the aesthetic value of the TT. On the contrary, they preserve the dynamic effect of the ST. In other words, their function in the ST is not peculiar.

Niazi, also made some decisions which resulted in producing culturally awkward expressions, some of which are similar to Jabra's errors. Some of those expressions comprise of the following:

| A1, S3 | Pour my spirits in thine ear | حتى أصبّ روحيّتي في أذنك، |
| | Chastise with the valour of my tongue | وأعاقب بجرأة كلماتي |
| A1,S5 A | Unsex me here | خذي نسانيتي ههنا، |
| A1, S7 | Come to my woman's breasts | تعالي إلى ثديّ نسانيتي |
| | Trammel up… | يصطاد كل التبعات |
| | Even-handed justice | الحقّانية اليدين |
| | This Duncan | هذا الدنكن |
| A2,S1 | Heaven's Cherubim | كالملك كروب |
| | Mine eyes… other senses | عيناي إما استهبلتهما بقية حواسي، |
| | Hecate | بطقوس ((هيكات)) الشاحبة |
| A3, S1 | Tarquin's… strides | خطوات ((تاركوين)) الغاصبة |
| A4, S1A | My genius is rebuked… | يخضع الملاك …كملاك مارك أنتوني ..القيصر كما قيل |
| | Be bloody…. Shall harm Macbeth | كن سفّاكاً، وجريناً ووطيد العزم |
| A4, S1B | Lion-mettled, proud | كن شجاعاً كالأسد، تياهاً |
| | Who chafes, who frets | بمن يغضبك، بمن يزعجك |
| A5, S5 | The very firstlings… The firstlings | سيكون ما يدور في رأسي من فكر هو ما تقوم به يدي من عمل، رأساً. |
| | Be it thought and done | سأفكر وأنفذ في نفس الوقت |
| | The castle of … | سأجهز على قلعة فايف بغتةً |
| | Full of sound and fury | مشحونة بالصخب والنزف |

Table 5: Culturally Awkward Renditions by Niazi

One of the most significant aspects found in the TT is the inconsistency with which lexical elements are employed. For instance, Jabra's use of mundane expressions such as 'الكل في الكل' is contradicted with archaisms such as 'صهورأ'. Using archaic expressions is hardly problematic since Jabra's main objective was to produce a highly classical rendition of the ST, in an attempt to emulate Shakespeare's linguistic style.

On the other and, from the preliminary observation of Niazi's translation, it seems that his attempt was directed toward producing a TT that is appreciated and accessible to the TL audience. Ironically, Niazi's objective was disrupted and unfulfilled by his employment of archaic expressions such as 'تياهأ، جبلتك، سفاكأ، نزف' at times, and by opting for culturally irrelevant expressions such as ' الملك كروب، هاكيت، تارقوين' in other instances.

Henri Meschonnic (2011) considers translation as a process of translating texts rather than words or expressions. He views the poetics of translation (rhythm and prosody) are vital to the production of the TL and its atmosphere. Accordingly, the researcher maintains that there is merit in considering the poetics of a literary text while translating it. Especially in literature, the rhetoric employed by the author or poet have a great impact on the meaning of the text, its function, its reflection of mood and psyche. While the meaning of a literary text conveys the intention of the author, the rhetoric employed by the author intensifies the impact of the literary work and elicits the desired reaction from the audience.

Generally speaking, the rhetoric differs from one language to another in that what might be considered aesthetically effective in one language, may be considered as redundant in another (Al-Qinai, 2000). For example, repetition occurs more

frequently in Arabic; English resorts to ellipsis to avoid redundancy. While repetition can be a powerful rhetoric in Arabic, it may sound arbitrary and monotonous in English. When the question 'why are you repeating yourself?' is asked, it is never a positive comment.

Some of the ST rhetoric has been reproduced in the TT literally by both translators. Jabra attempted to address them literally such as the reproduction of the alliteration in *this supernatural soliciting* 'هذا الخطاب الخارق', while Niazi was more liberal in his approach. Nevertheless, the researcher argues that the TL rhetoric was diluted on a number on occasions

## 6.3 Grammatical Equivalence

Due to the fact that the English and Arabic languages have extremely different sentence structure and word order, it is important that the comparison of the language pair is conducted in a manner that takes into account the dominant features of each language separately. For instance, the meaning of a certain sentence in English "depends on the word order of its constituents" (Al-Qinai, 2000, p. 513). Arabic is more flexible and has a more versatile word order due to the role of case inflections in determining the syntactic elements of a sentence. The other aspect that enables such flexibility is the grammatical agreement of gender, number and person. In other words, it is much easier to establish reference in long, complex sentences. Consequently, there is a tendency to transform short abrupt sentences and/ or sentence fragments into long complex sentences by using conjunctions since the standard Arabic language does not allow for incomplete sentences.

This tendency to alter sentences, in turn, leads to rhetorical shifts which has its impact on the dynamic equivalence. For instance, in the first soliloquy,

ST: *(My thought)……*
  *Shakes so my single state of man*
  *That function is smothered in surmise*
  *And nothing is, but what is not.*

These four lines form one complex sentence, with four interrelated clauses: Macbeth's thought of murder and its anticipation shake his entire being, to the point of idleness, that nothing is what it seems. Jabra reproduced a TL sentence, conveying a similar message, while adhering to the TL syntactic structure:

TT1:                                    ... أن فكري
ليزلزل كياني الموحد نساناً
حتى ليختنق الفعل في التكهن،
وما من حقيقي إلا الذي ليس بالحقيقي

Niazi opted for producing two sentences, which are entirely independent of each other:

TT2:                                    .... ،إن فكري
يزلزل وجودي كله. لقد امات التحنّب
قدرتي على التمثّيل، فلا يوجد شيء،
إلا الشيء غير الموجود.

Niazi's choice creates a detachment in the meaning relayed. Macbeth's thought of murder shakes his entire being. In addition, anticipation has destroyed his ability to act; so nothing exists but what does not exist. The researcher proposes that the meaning of the second sentence is incoherent, or self-contradictory. If Macbeth's ability to act or pretend is no longer operational, then what is left is nothing but the plain truth.

In Act 1, Scene 5 A, Lady Macbeth is reading a letter from her husband out loud. Macbeth is giving her a recount of the recent events. His information is not detailed, rather it is overly optimistic, focusing on the prophecies pertaining to Macbeth. In fact, Macbeth expresses his confidence in the sisters' foresight and powerful knowledge of the hidden, based upon the *perfect's report*. This is ironic since Macbeth addressed the sisters as *imperfect speakers*. Moreover, there is no mention of their words to Banquo. Thus, it is felt that the number of messengers delivering the news of Macbeth becoming 'Thane of Cawdor' is irrelevant. All that is important is that there was more than one messenger. Jabra rendered *missives* into the plural form 'رسل', while Niazi was more specific, rendering the word into the dual form 'رسولين'.

The ST reference to *it* is neutral (except for the raven) which is referred to by Lady Macbeth in the masculine form in Act, 1, Scene 5 B. One of the most evident gender mismatches is found in Act 1, Scene 7, i.e., the referential problem of *it* and *assassination* previously explained in the cohesion parameter.

Naturally, there are shifts in the grammatical structure between the ST and the TTs. The researcher concludes that most of these shifts are acceptable, as they depend on the TT producer's syntactic choices and the linguistic preferences of the TL. For instance

ST: *That tears shall drown the wind.*

TT1: حتى تغرق الريحُ بالدموع

TT2: لذا ستُغرقُ الدموعُ الريح.

Both TL sentences are acceptable. The only difference is that Jabra opted for an intransitive verb 'غرق', resulting in the TL sentence structure (V- S - prep. phrase), while Niazi chose the transitive verb 'أغـرق', creating the TL sentence structure (V- S – O).

The first line in Act 3, Scene has no indication that Macbeth is peaking in a plural or a singular form. Jabra takes into consideration that in the second line, the sentence begins in the plural possessive adjective (*Our*) *fears in Banquo...* consequently, Jabra uses the plural sentence structure, whereas Niazi opts for the singular form. However, the plural possessive adjective is only used once in the ST, as Macbeth switches to the singular form when he describes Banquo.

In Act 4, Scene1 A, the grammatical structure of both TTs correspond to the TL norms. There are a few structural shifts that are unjustified, such as Jabra's foregrounding of the first apparition *Beware Macduff* into 'من مكدف خذ الحذر' explained earlier in the dissertation. In the second apparition, the following sentence has been translated erroneously as far as the verb tense is concerned:

ST: *Shall harm Macbeth*

Both translators opted for a futuristic connotation in their translation 'سيؤذي' (BT: will harm). According to descriptive grammar, shall indicates simple future tense

when used with the first person (I, we). When (shall) is used with the second and third persons (he, she, they, etc.), it signifies promise, command, and/ or prohibition (Fitikides, 2000, p. 89).

As previously illustrated in the thematic structure parameter, lines 1-7 of Act 4, Scene 1 B, are formed of complete sentences, whereas lines 8-10 are ambiguous in the sense that they can be sentence fragments, missing the theme for rhetorical purposes, or they can be complete imperative sentences. Both translators dealt with these lines as sentence fragments missing the subject. As a result, both TTs have been reproduced with complete sentences.

In the last sample, Act 5, Scene 5, both translators have rendered the ST using adequate ST grammatical structure with the exception of Jabra's translation of *tomorrow, and tomorrow* ... where he followed the SL grammatical structure of (S-V-O), forming a 'nominal clause' in the TL. Jabra's attempt to replicate the ST grammatical structure disrupted the flow of the TT sentence. In order to overcome this issue, the phrase 'and each tomorrow' was added before the verb 'crawls' to bridge the gap between the noun phrase and the backgrounded verb.

## Chapter 7: Concluding Remarks, Findings and Suggestions

### 7.1 Concluding Remarks

This dissertation explores the problematic aspects pertaining to the translation of dramatic texts into Arabic. The analysis is conducted on two Arabic translations of Shakespeare's Macbeth. Jabra's translation was published in 1980; Niazi's was published in 2000. The latter claimed that his translation of Macbeth was an attempt to overcome Jabra's translation errors.

The researcher maintains that Willis Barnstone's theory that the translator of poetry must be a poet himself, even if he does not writer poetry is plausible. Accordingly, translating literature should follow the same premises. However, the translator possessing the poetic gift or the translator's ability to delve into the poet persona will not suffice. Both translators are renowned poets, literary critics and novelists; consequently, one may conclude that no other translator would be more equipped to translate a literary ST better than them. Both translator/poets have the literary tools and techniques at their disposal. Another factor that may determine the success of a literary TT in general, and drama in particular is the approach adopted.

Both translators opted for a linguistic approach to translating drama, although nuances of functional approaches were present from time to time. Jabra remained faithful to the ST, rendering it into the TL literally. On the other hand, Niazi accounted for the TL readers on many occasions. Nevertheless, Niazi's translation is marred by unnecessary expansions and explanations.

The dissertation employs Al-Qinai's parameters of TQA in analyzing the selected samples. The implementation of those parameters has enabled the researcher to conduct a comprehensive investigation of the selected samples on various levels. The process itself has shed light on several points in relation to the translation of dramatic texts into Arabic. Drama is unlike any other literary genres as it greatly relies on the nonverbal and extra-linguistic elements of language. Therefore, attempting to produce a TT intended for reading is unfeasible.

In conclusion, this dissertation proposes its own TQA criteria, which is meant exclusively to drama translation. It is imperative that the translator of dramatic texts abide by specific realities, some of which are listed in the following points:

**1- The dramatic text is meant to be performed on stage.**

> This point implies that the most important feature to be rendered. It is the element of performability and speakability. The TT should be eloquent and intelligible. Furthermore, the dramatic performance is based on the involvement of the audience in the sequence of events. The audience knows what all the actors know collectively, while the actors only know what each of them knows individually. From this perspective, attempting to disambiguate the TT is unnecessary.

**2- The dramatic text enjoys a continuous entity not to be disrupted.**

> A play is meant to be performed from beginning to end without any interruptions that would compromise the flow and continuity of the performance. Its performance is governed by a limited timeframe. Any elaboration may prolong the duration of the performance. Moreover,

context is key to producing a successful translation of the ST in the TL in that everything that takes place is related to events that previously occurred and is also shedding light on what is yet to come. The translator must be aware that translating is about conveying ST's contextual meaning, and refraining from any attempts to oversimplify or clarify events for the audience. After all, the audience has been engaged in the plays' events from its beginning. Any effort to clarify aspects that have already been referred to in the play's past events may come across as undermining the spectators' ability to process and understand the occurrences they have been witnessing on stage.

## 3- Taking the TL audience expectations and cultural norms into account.

Respecting the audience knowledge of the play's events and characters is one thing; being aware of the audience's socio-cultural backgrounds and limitations is another. The TT's purpose is to be performed to the target audience; the translator must keep in mind that presenting a work should cater to an audience diverse in terms of knowledge, educational backgrounds and age groups. Nevertheless, they share similar cultural backgrounds and expectations. There is no room for footnotes and definitions. Allusions may not be as accessible to the entire target audience; therefore, it is important to convey the intention of the allusion rather than rendering it literally.

### 4- Attention to ST contextual meaning and its transfer into the TT.

As demonstrated earlier, language can mean various things in various contexts. It is important that the translator accounts for the specific context at hand. In order to convey the contextual meaning of the ST, the translator must engage in 'uncertainty management processes.

The researcher maintains that managing uncertainty is a pivotal part of the translator's role as a mediator between cultures. Thorough understanding of the ST is determined the process by which the message is transferred and produced in the TL. Angelone (2010) asserts that uncertainty is associated with comprehension (SL based), transfer (mediation based), and production (TL based). Analyzing such uncertainties plays a significant role in determining the contextual meaning through editing processes such as revision, comparison and logical sequencing.

### 5- Attention to nonverbal and extra linguistic elements of the play.

The translator must be aware of the nonverbal and extra linguistic elements that come into play during the process of translation. These elements can be powerful tools aiding the translator to convey nonverbally what is lost in translation verbally. The use of intonations, pauses, gestures, body language is a potent mechanism to relay the intentions of the characters on stage. In this light, the translator must assume the role of the play's director and find solutions to issues that may not be addressed linguistically. For instance, the translator utilizing

audio-visual productions of the original play can be a powerful aid in understanding aspects that may not have been as clear on paper. Similarly, reviewing critical lectures on the play at hand can also unveil ambiguous aspects pertaining to the play and its suggestive meanings.

## 7.2 Findings

According to the analysis and TQA previously demonstrated, the researcher concludes the following findings:

1- Violation of Text Typology: The first and the most significant of these conclusions is that both Jabra and Niazi seem to have violated the first parameter (text typology). The text belongs to the dramatic genre; it is a text meant for the stage. This fact has been neglected by Jabra and Niazi almost in every instance. Both TT1 and TT2 have footnotes to explain certain allusions and historical references that occur within the ST. The very presence of footnotes clearly indicate that both TTs were meant to be read by, rather than performed for the target audience.

2- Inconsistency of methodology: Both translators display certain inconsistencies as to the translation strategies adopted. The first glance at TT1 gives the reader the impression that the path taken by Jabra is source-oriented (foreignization), whereas Niazi's approach is target-oriented. However, while analyzing the selected samples, it became evident that both translators failed to adhere to their selected strategies. Jabra insisted on a literal rendition of the ST, assuming fidelity to Shakespeare; however, Jabra sometimes resorted to colloquial expressions, which resulted in departure from the strategy he set out to

implement. Niazi's use of accessible TL was disrupted on many occasions by archaic expressions, and/ or expressions that have different connotations in the TL and led occasionally to confusing the target audience. Moreover, the inconsistency is not confined to the style of the language used in the TTs; other observations revealed that both translators fluctuate in using literal renditions and elaborations. Reduction and expansion aim at producing a TT that is better than the ST at the expense of the latter (Newmark, 1988). However, this was not necessarily the case. Additionally, adhering to the ST grammatical structure and then alternating to TL grammatical structure created discrepancies which had an adverse effect on the cohesion and coherence of the TTs.

3- Niazi's tendency to explain / clarify the ST in the TT appears to be marred with contextual misinterpretations which often lead to the mitigation of the dynamic effect of the TT. This misinterpretation is bound to create a disaccord between the TT locutionary and illocutionary functions. In other words, the TT's denotative meaning does not correspond to its connotative meaning.

4- Both translators have failed to meet the TL audience expectations of its cultural norms. Collocations and culture-bound expressions were not rendered in their cognitive or cultural counterpart. Conversely, some expressions which may have been rendered into viable TL collocations were translated literally. As a result, the TTs lacked the desired momentum and dynamic effect.

5- Niazi's claim to rectify the errors and mismatches made by Jabra seems to be invalid as far as the findings of this dissertation are concerned. In most cases, the corrections were superficial and did not surpass the endeavors of Jabra. At

times, certain alterations were only made to the word order, while problems of collocations and cultural expressions were seldom addressed.

## 7.3 Suggestions

The researcher suggests a modification to Al-Qinai's TQA parameters, tailoring them for dramatic translation purposes. These parameters can serve as a TQA as well as a translator's checklist during the translation process. All these parameters depend greatly on the translator's cognitive faculties and processes in order to reach the desired outcome. Some of the most significant cognitive tools utilized in a dramatic TT are related to visualization, vocalization, self-reflection, and inductive and deductive reasoning.

### 7.3.1 A Cognitive Approach to Drama Translation

A cognitive approach to translating drama is pivotal to the parameters of literary translation in general and drama translation in specific. A cognitive approach to translation, in essence, attempts to

> "understand and explain the workings of translators' minds: How do translators and the other actors involved in translation create meaning in the situations and texts they handle? How do they arrive at their strategies and choices? How does their cultural and linguistic background influence their thinking and understanding? How do they develop translation competence? All cognitive scientific approaches to answering these questions have one thing in common: they do not restrict their description to intelligent behavior like learning, problem solving, and translation. Their main goal is to explain the development and workings of the mental processes that make complex cognitive behavior like translation possible" (Risku, 2012, p. 1).

In this sense, cognitive approaches are different from other approaches to translations such as linguistic or psychological approaches. Cognitive approaches tend to expand existing cognitive models to define the processes explaining the translator's behavior and choices (Risku, 2012). The proposed TQA parameters must be grafted with cognitive tools in order to be proficient. These tools include:

- Uncertainty management: normally UM indicators are nonverbal and mental; however, verbal and visual cues can be useful (Angelone, 2010).

- Enhancing reading comprehension: the translator's differentiation between the purposes of reading assists his or her ability to activate problem-solving and other metacognition activities. Reading for comprehension differs from reading for translation. Prior to translation, comprehension of the ST is imperative.

- Priming procedures may be used "in studying the processes of lexical access and the structure of mental lexicon" (Stamenov et al, 2010. P. 325). This mental lexicon serves as a cognitive dictionary from which the translator selects the most suitable expression for untranslatable constituents.

- Utilizing controlled language (O'brien, 2010) related to the nature of the ST and its subject-matter can also be helpful in the recollection of the relevant mental lexicon in the TL. For instance,

Lady Macbeth's second soliloquy invokes certain imagery and makes use specific vocabulary that intensifies the mood it reflects. At the same time, it refrains from using expressions that contradicts with the reflected mood.

### 7.3.2. Suggested Parameters

Activating the above mentioned cognitive skills in the following proposed TQA parameters can be a great asset in the process of translating literary text, especially drama:

#### 1- Text Typology

Itis important that the translator is fully aware of the nature of the text at hand. Determining the purpose, function and register of the ST as well as its mode of delivery is the starting point. For instance, determining if the ST is a monologue, an intimate dialogue, or a casual conversation provides the translator with cues on how to approach the ST for the purpose of translation.

The researcher suggests that reading for the purpose of comprehension and priming techniques are invaluable in determining this first step and the direction in which the translator heads moving on. Conducting a thorough reading of a manageable segment is the optimal way to go about the TT production. For example, a dialogue taking place between two soldiers should not be rendered in a similar manner as a soliloquy performed by

Macbeth. They should be read and addressed as two different entities, even if they occur in the same timeframe.

## 2- TT cohesion and coherence

This parameter is essential to any translation. In order to achieve all TQA parameters, the TT must be well written, and void of grammatical or semantic errors. Hatim and Mason (1990) consider cohesion as the "aspect of texture which upholds textuality by making a sequence of sentences hang together as a coherent unit" (p. 210). Therefore, both cohesion and coherence are interrelated and inseparable since "a cohesive and coherent text is one which successfully responds to indications of field, mode and tenor, pragmatic intentions, their value as signs and a specification of a text-type focus" (p. 210).

The researcher emphasizes that conveying the ST message is paramount in any type of translation. All other ST features serve as reinforcing factors of the ST message. Failing to convey that particular message clearly in the TT will render all other ST aspects pointless. In other words, what is the use of a rhymed, or rhythmic TT, if it unintelligible to its receivers?

The optimal way to manage uncertainty in relation to coherence and cohesion is by means of controlled reading. Reading out loud procedures to determine how well the TT is comprehended is also a useful device.

## 3- Rhetoric and rhythmic correspondence

Ensuring that the ST rhetoric is reflected in the TT is crucial in dramatic translation. The aesthetics and rhetoric elements contribute to the theme and progress of the play. This does not necessarily mean an image for image, or an alliteration for alliteration reproduction on the part of the translator. Rather, the translator may insert a rhythmic effect or an alliteration to compensate for other rhetoric elements that were impervious to reproduction in the TL. In this parameter, the translator observes the various ST rhetoric and aesthetics. The translator then determines which can be recreated in the TL and which ones must be compensated for by manipulating other linguistic units in the TT passage.

The researcher also asserts that the translator must consider the natural flow of the rhetoric implemented. Monitoring and revision would come in handy in identifying forced and unnatural rhetoric and aesthetic devices. Such tools may enable problem-solving through modifications made to the TT. It is suggested that monitoring and revision take place after a few days of the initial choices made. The translator's mood and other pressure constraints such as exhaustion and boredom may contribute in the choices previously made. Ideally, revision should be carried out in a situation dissimilar to that of the initial TT production.

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## 4- Dynamic and formal equivalence

Establishing a similar perlocutionary effect on the TL audience is crucial to the success of a TL production of the SL drama. Brisset describes such effect as "the effect on the consciousness of the audience that is brought about through transposition of the presuppositions of the original text and through the manipulation of point of view" (Brisset, 1996, p. 159). However, achieving a similar effect on the TL audience should be accompanied by accounting for the formal equivalence of the ST in the TL. In texts of quality, the form cannot be detached from its content. As a matter of fact, content and container work hand in hand to create the desired intention of the author. The researcher infers that this can mostly be achieved through cognitive processes such as think out load approach, a vocalized performance of the TLT. Such techniques along with "inductive and deductive reasoning...self-regulating and self-reflection" (Angelone, 2010, p. 18) provide the translator with a necessary set of tools so as to achieve the TT dynamic effect. For instance, visual and verbal cues on the TT can help address the problem at a later stage. In the process of producing the first draft of a TT, the translator may highlight problematic segments or may write brief comments in parentheses (I do not understand what the author says here), (this collocation sounds awkward). Such notes provide the translator with a clear view of the ST complexities. They also trigger other cognitive tools to work towards problem solving such as long-term memory, real- world and cultural knowledge (Ulrych, 2005). Consequently, they become effective means of obtaining viable solutions.

## 5- Cultural and contextual equivalences.

Any work of literature is a reflection of the culture in which it was created. The spectators can relate to the work and understand its subtle nuances because it is a major part of their cultural heritage. The TT receivers belong to a different culture with different sociocultural norms and belief systems. It is important that the translator produces a TT that the TL audience can relate to in terms of collocations, associations, and allusions. Generally speaking, when "translating into one's mother tongue (or language of habitual use), the danger is overcome by vigilance and by careful revising" (Hatim & Mason, 1990, p. 205).

In cases where the language pair is dissimilar on many levels, contextual equivalences can provide viable solutions to culture bound and unfamiliar expressions and collocations. By contextual equivalences, the researcher means TT syntagmata which do not resemble or correspond to those of the ST, still they convey the same meaning (Rydning & Lachaud, 2010).

The TL audience already knows that the play reflects a different culture in a different time and place. Nevertheless, a story of a hero-villain from a faraway land would be more appealing if the audience can relate to what is expressed and performed on stage. Understanding the ST is vital to resolving uncertainties; ST comprehension depends highly on its context. Once the ST meaning is accessed, the translator can decide on how to employ or modify the imagery and the contextual expressions in order to produce a culturally acceptable text for the TL audience.

## 6- Extra linguistic and nonverbal elements

Accounting for the nonverbal and extra-linguistic aspects pertaining to dramatic texts is considered problematic in translation. Such aspects can also be great assets in the translation process. Instead of being viewed as a challenge, nonverbal and extra-linguistic aspects may aid the drama translator in the task at hand. For example, the translator can make use of audiovisual productions of the SL drama in order to determine how to convey these aspects such as sarcasm, fear, seriousness, joy which are all emotions displayed on stage without explicitly declaring their nature. Furthermore, the translator may utilize short signals between brackets, similar to those found in acting scripts, to provide the performers with hints on how to deliver a certain passage. Body language such as gestures, pacing, pauses, and posture can make up for what the text is lacking linguistically. Likewise, the use of certain punctuation marks can be useful in reflecting intonation, such as the use of the exclamation mark to relay surprise or excitement.

## 7- Aspects of performability and speakability

All the above mentioned plays a crucial role in delivering the dramatic text; however, this cannot be achieved if that particular text lacks performability and speakability. Although performability and speakability are mostly considered nonverbal aspects, this dissertation argues that the TT's ability to be performed or uttered is greatly influenced by the rest of the suggested parameters. A TT that lacks coherence and cohesion cannot be performed

effectively. Similarly, a TT that lacks the rhythmic flow of the original will suffer during its performance. Moreover, archaic expressions or unfamiliar collocations result in rendering a text that is intended for performance unperformable. Activating memory, cultural and real-world knowledge is essential to overcome such obstacles. On the other hand, a (speak aloud protocol would be effective in determining which utterances require modifications). For instance, some word clusters may create a tongue twisting effect that hinders the flow of the passage being recited.

In light of the previous findings, an approach to translating drama should be a conscious attempt to produce a TT appreciated by the TL audience. In order to achieve this objective, the translator needs to conduct a thorough analysis of the ST prior to translating it. Implementing a hermeneutic process of interpretation can be of great benefit in determining the direction to be adopted in producing the TT.

Moreover, cognitive and contextual evaluation of the ST is vital to the TT. In this sense, the translator needs to think first of the TL audience. Once the translation is produced, the translator must assess his or her personal reception as an indicator of how successful is the translation. Ultimately, the arbitrator of the first translation product is the translator's cultural, contextual and aesthetic sensitivities.

In literary translation, particularly in drama translation, employing a variety of methods is advised, provided that it leads to a successful TT (Barnstone, 1993). For instance, imitation can be a feasible strategy when addressing allusions since it reduces "translation procedures such as expansion, reduction and transposition" (Brisset, 1996, p. 71).

In this light, the implementation of the skopos theory may be a feasible approach to rendering dramatic texts provided that the translator is conscious of the choices to be made. By implementing the skopos theory, the researcher means the processes involved during the application of the theory. In plain words, determining the skopos of the TT and what ST characteristics it intends to reflect provides the translator with a clearer vision of the strategies required to be adopted.

## 7.4 Further Research Prospects

On a final note, this research is but a small step on a long path towards a well-established TQA for literary translation. That this work contributes to the progress of drama translation from English into Arabic, is an ambitious hope. The findings of this dissertation may be further expanded to include additional research in literary translation and extralingusitic elements of translating dramatic texts. In addition, more empirical research is required in various related fields and disciplines such as text pragmatics, discourse analysis and cognitive approach to translating literature. The researcher advocates that such consolidated research may prove fruitful and conducive to professional translator training.

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# Appendices

## Appendix 1: The Selected Samples in SL

Sample 1: Act 1, Scene 3

This supernatural soliciting
Cannot be ill; cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man
That function is smothered in surmise,
And nothing is, but what is not.

Sample 2:   Act 1, Scene 5 A


Enter Lady Macbeth, reading a letter

Lady Macbeth: they met me in the day of success; and I have
learnt by the perfect'st report, they have more in them than
mortal knowledge. When I burned in desire to question them
further, they made themselves air, into which they vanished.
Whiles I stood rapt in the wonder of it, came missives from
the king, who all-hailed me "Thane of Cawdor; by which
title, before, these Weird Sisters saluted me, and referred me
to the coming on of time, with 'hail, King that shalt be!' This
have I thought good to deliver thee, my dearest partner of
greatness, that thou might'st not lose the dues of rejoicing,
by being ignorant of what greatness is promised thee. Lay it
to thy heart, and farewell.

Glamis thou art, and Cawdor; and shalt be

What thou art promised. Yet do I fear thy nature:

It is too full o'the milk of human kindness

To catch the nearest way. Thou wouldst be great,

Art not without ambition, but without

The illness should attend it: what thou wouldst highly

That wouldst thou holily; wouldst not play false,

And yet wouldst wrongly win. Thou'dst have, great
Glamis,

That which cries, 'thus thou must do,' if thou have it;

And that which rather thou dost fear to do

Then wishest should be undone. Hie thee hither

That I may pour my spirits in thine ear,

And chastise with the valour of my tongue

All that impedes thee from the golden round,

Which fate and metaphysical aid doth seem

To have thee crowned withal

Sample 3: Act 1, Scene 5 B

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood.
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry "Hold, hold!"

Sample 4: Act 1, Scene 7


If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here, that we but teach
Bloody instructions, which, being taught, return
To plague th' inventor: this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked newborn babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on th' other

Sample 5: Act 2, Scene 1

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' th' other senses,
Or else worth all the rest. I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before. There's no such thing.
It is the bloody business which informs
Thus to mine eyes. Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtained sleep. Witchcraft celebrates
Pale Hecate's offerings, and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it. Whiles I threat, he lives.
Words to the heat of deeds too cold breath gives.

Sample 6: Act 3, Scene 1


To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be feared. 'Tis much he dares,
And to that dauntless temper of his mind
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear, and under him
My genius is rebuked, as it is said
Mark Antony's was by Caesar. He chid the sisters
When first they put the name of king upon me
And bade them speak to him. Then, prophetlike,
They hailed him father to a line of kings.
Upon my head they placed a fruitless crown
And put a barren scepter in my grip,
Thence to be wrenched with an unlineal hand,
No son of mine succeeding. If 't be so,
For Banquo's issue have I filed my mind;
For them the gracious Duncan have I murdered;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list,
And champion me to th' utterance.

Sample 7: Act 4, Scene 4 A


First Apparition
Macbeth! Macbeth! Macbeth! Beware Macduff;
Beware the thane of Fife. Dismiss me. Enough.


Second Apparition
Macbeth! Macbeth! Macbeth!
Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.


Third Apparition
Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him.

Sample 8: Act 4, Scene 4 B

Time, thou anticipat'st my dread exploits.

The flighty purpose never is o'ertook

Unless the deed go with it. From this moment

The very firstlings of my heart shall be

The firstlings of my hand. And even now,

To crown my thoughts with acts, be it thought and done:

The castle of Macduff I will surprise,

Seize upon Fife, give to th' edge o' th' sword

His wife, his babes, and all unfortunate souls

That trace him in his line. No boasting like a fool.

This deed I'll do before this purpose cool.

But no more sights!—

Sample 9: Act 5, Scene 5

She should have died hereafter.
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

# Appendix 2: TT1- Translation of Selected Samples by Jabra Ibrahim Jabra

Sample 1: Act 1, Scene 3

هذا الخطاب الخارق للطبيعة

لا هو بالشر، ولا هو بالخير:

فإن يكن شراً، لماذا يمنحني عربوناً بالنجاح،

بادئاً بحقيقةٍ صادقة؟ أنا أمير كودور:

فإن يكن خيراً، لماذا أراني أستسلم لذلك الإيحاء الذي

صورته الراعبة ينتصب لها شعري

وتجعل قلبي المستكين يقرع أضلاعي،

شذوذاً عن طبيعتي؟ ان مواضع الخوف الراهنة

لأخف وقعاً من التخيلات المرعبة.

وأن فكري الذي ليس القتل فيه إلا متخيلاً

ليزلزل كياني الموحد انساناً

حتى ليختنق الفعل في التكهن،

وما من حقيقي إلا الذي ليس بالحقيقي

Sample 2: Act 1, Scene 5 A

تدخل الليدي مكبث وهي تقرأ رسالة

((لقيتني يوم النجاح، وقد علمت وفق أتم الاستفسار أن
لديهن ما يربو على معرفة الشر. وعندما تحرقت لسؤالهن
المزيد، حوّلن أنفسهن إلى هواء تلاشين فيه. وفيما أنا واقف
مشدوهاً بتعجبي، جاء رسل من الملك حيّوني بـ ((يا أمير
كودر))، وهو اللقب الذي حيتني به قبل ذلك أخوات القدر
أحلّني على الزمن الآتي بـ ((سلاماً، يا من ستكون ملكاً!))
هذا ما استنسبت إعلامك به (يا أعز رفيقة لي في العظمة)
لئلا يضيع نصيبك من الفرح إن انت بقيت تجهلين العظمة
التي انت موعودة بها. ضميه إلى قلبك، وداعاً.))


أمير غلامس انت، وكودر، ولسوف تكون
ما وعدت به. ولكنني أخشى طبعك:
إنه املأ مما ينبغي بحليب الإنسانية،
فلا يتّشبث بأدنى الطرق. أنتَ تريد العظمة،
ولست خالياً من الطموح، ولكنك خالٍ
من الشر الذي لابد أن يصحبه. ما تريده شامخاً،
ترده قدسياً، لا تريد أن تغش في اللعب
ولكن تريد أن تكسب عن غير حق.
تريد يا غلامس العظيم ذاك الذي
يصرخ بك أن ((افعل كذا)) إن أردته،
ذاك الذي أنت تخشى أن تفعله
لا الذي تتمنى لو انه لا يفعل. أسرع إلي،
فأصب حيويتي في أذنك،
وأطرد بجرأة لساني
كل ما يعوقك عن المستدير الذهبي
الذي يبدو أن القدر والعون الخارق
كليهما قد توجاك به.

Sample 3: Act 1, Scene 5 B

أبحٌّ هو الغراب نفسه الذي
ينعق عن دخول دنكن المميت
تحت شرفات قلعتي. إلي بك أيتها الأرواح
التي ترعى خطط القتل والدمار، وانزعي جنسي عني هنا،
واملأيني بأعتى القسوة من رأسي إلى القدم،
فأطفح بها! أغلظي دمي،
سدّي المسرب والممرّ على كل رحمةٍ،
فلا يزورني من الطبيعة وازع من شفقة
يزحزح مأربي الرهيب، أو يقيم سلماً بينه
وبين تحقيقه! تعالي إلى ثدي المرأة مني،
وأبدلي حليبها بعلقم، يا وصيفات القتل،
حيثما أنت بكياناتك التي لا تُرى،
ترعين كل انتهاك للطبيعة! تعال أيها الليل الكثيف،
وتَسربل بأحلك ما في جهنم من دخان
لكي لا ترى مديتي الماضية الجرح من طعنتها،
ولا تنفذ السماء بعينها غطاء الظلام،
فتصرخ: "كفى، كفى!"

أخنجر هذا الذي أرى أمامي
ومقبضه باتجاه يدي؟ تعال، دعني أمسكك:
لم أنلك، ولكن مازلت أراك.
يا رؤية قاتلة، ألست تستجيب
للحس، كما للبصر؟ أم أنت محض خنجر
من الذهن، محض اختلاق زائف
صادر عن دماغ بالحمى مضطهد؟
ما زلت أراك، ملموساً شكلاً
كهذا الذي أستله الان.
انك تقتادني في الطريق التي كنت ذاهباً فيها،
وسلاحاً مثلك كنت سأستخدم.
أمست عيناي أضحوكة حواسي الأخرى،
وهما لولا ذاك في قدرها جميعاً: ما زلت أراك
وعلى شفرتك، ومقبضك، قطرات دم،
لم تكن من قبل. ــ ليس ثمَة شيء كهذا.
إنما الفعلة الدموية هي التي تتَخذ شكلاً
كهذا أمام عيني. ــ في هذه الساعة تبدو الطبيعة،
في نصف العالم، ميتة، والأحلام الشريرة تخادع
النوم المسجف: السحرة يحتفلون
بطقوس ((هكاته)) الكالحة، و((القتل)) الشاحب
أيقظه حارسه الذئب الذي
ساعته هي عواؤه، فراح بخطى متلصصة،
كخطى ((طاركوين))الغاصبة، يسري نحو غايته
كالشبح. ــ أيتها الأرض الصلبة الثابتة،
لا تسمعي خطاي، وفي أي اتجاه تسير، لئلا
تفصح الحجارة نفسها عن مكاني،
فتنال من هول الساعة
والهول يلائمها. ــ فيما أنا أتوعد، فانه يحيا:
لا تهب الألفاظ حرارة الأفعال إلا أبرد النَفس

أن نكون هكذا ليس بشي

إنما أن نكون هكذا ونحن آمنون:

مخاوفنا من بانكو

عميقة الوخز، وفي طبعه الخَليق بالملوك

يسود ما يجب أن أخشاه. إنه يجرأ على الكثير،

وهو إلى معدن ذهنه المقدام

يتمتع بحكمة ترشد شجاعته

إلى الفعل بأمان. ليس ثمة من أخشاه

إلاه، وملاكي الحارس إزاءه مهين،

كما كان ملاك أنطونيو، على ما يقال، إزاء قيصر.

لقد عنَف ((الأخوات)).

عندما قلدنني ملكاً أول مرة،

وأمرهن بمخاطبته. وعندها، كالأنبياء،

حيينه أباً لسلالة من الملوك.

تاجاً عاقراً وضعن على رأسي،

وصولجاناً عقيماً في قبضتي،

لكيما يُنتزع منها بيد من غير ما سلالة،

فلا يخلفني ولد لي. إن يكن الأمر هكذا،

فأنا ما لوثت ذهني إلا لذرية بانكو!

من أجلهم قتلت دنكن النبيل،

ووضعت الأحقاد في كأس سلامي،

من أجلهم فقط، وجوهرتي الخالدة.

سلّمتها عدوّ البشر جميعاً،

لكيما أجعلهم ملوكاً، بزر بانكو ملوكاً!

رفضاً مني لذلك، تعال أيها القدر إلى الحلبة،

واطلب نزالي حتى الرمق الأخير!

مَن هناك؟

Sample 7: Act 4, Scene 1 A

مكبث! مكبث! مكبث! مكبث! من مكدف خذ الحذر،
احذر أمير فايف. – اصرفوني. – كفى...


طيف 2:
مكبث! مكبث! مكبث!
كن دموياً، جسوراً، جازماً: واسخر من قوة الإنسان،
فما من وليد لامرأة سيؤذي مكبث.


طيف 3:
كن هصوراً، متكبراً، ولا يهمنك
من يشتكي، من يتذمر، أو أين يلتقي المتآمرون:
مكبث لن يقهر أبداً حتى
تزحف عليه غابة بيرنام العظيمة
إلى تلعة دنسينان العالية

Sample 8: Act 4, Scene 1 B

أيها الزمن، انك تسبق أفعالي الرهيبة.
الغاية الحثيثة لا يلحق أحد بها
إذا ما الفعل رافقها. منذ اللحظة هذه،
سيكون أول خاطر في قلبي
أول ما في يدي. وفي هذه الساعة بالذات
لكيما أتوج كل فكر لي بفعل، لن أفكر إلا لأنفذ.
قلعة مكدف سأفاجئنها،
وأصادر فايف، وأعطي حد السيف
زوجته، وأطفاله، وكل روح شقية
هي من صلبه. لن أتفاخر كالأحمق...
هذا الفعل سأفعله، قبل أن يبرد العزم.
كفى مشاهد! –

Sample 9: Act 5, Scene 5

لكان حرياً أن تموت فيما بعد:

ولكان ثمة وقت لكلمة كهذه

غداً وغداً وغداً

وكل غد يزحف بهذه الخطى الحقيرة يوماً إثر يوم،

حتى المقطع الأخير من الزمن المكتوب،

وكل أماسينا قد أنارت للحمقى المساكين

الطريق إلى الموت والتراب، الا انطفني يا شمعة وجيزة!

ما الحياة إلا ظل يمشي، ممثل مسكين

يتبختر وستشيط ساعته على المسرح،

ثم لا يسمعه أحد: إنها حكاية

يحكيها معتوه، ملؤها الصخب والعنف،

ولا تعني أي شيء.

# Appendix 3: TT2- Translation of Selected Samples by Salah Niazi

Sample 1: Act 1, Scene 3

هذا العرض الاستثنائي

ليس شراً؛ وليس خيراً:-

إن كان شراً، فلمَ أعطاني عربون نجاح

مبتدئاً بحقيقة؟ أنا أمير ((كودور)):

وإن كان خيراً، فلماذا أذعن للجريمة

التي توقف صورتها الشنيعةُ شعر رأسي

وتجعل قلبي الثابت يدق على أضلاعي،

على غير العادة؟ ومخاوفنا الحالية

أقل من مخاوفنا المتصورة المرعبة.

إن فكري، وما يزال القتل فيه متخيلاً،

يزلزل وجودي كله. لقد أمات التحسّب

قدرتي على التمثيل، فلا يوجد شيء،

إلا الشيء غير الموجود.

Sample 2: Act 1, Scene 5 A

تدخل الليدي مكبث وهي تقرأ رسالة
((قابلنني في يوم النصر؛ وعلمت من أفضل
المصادر، إنهن يمتلكن من المعرفة أكثر مما يمتلك
البشر. وحين اشتعلت رغبة في استجوابهن أكثر،
جعلن أنفسهن هواء، وذبن فيه. وبينما وقفت
منصعقاً من عجب ما سمعت، فإذا برسولين يأتيان
من المللك يحييانني بلقب أمير كودر؛ وهو اللقب
الذي حييني به أخوات القدر من قبل، وأشرن إلى
الزمن القادم فقلن: ((سلاماً، ستكون ملكاً))!
تصورت أن هذه أنباء سارة أخبرك بها، يا أعز
شريكة لي في العظمة، حتى لا يفوتك الفرح
المناسب، لو كنت جاهلة بالعظمة الموعودة بها.
فكري بالأمر سراً، ووداعاً)).

أمير غلامس أنت، وكودر، وستكون
ما أنت موعود به. إلا أنني أخشى من جبلتك
إنها ممتلئة تماماً بحليب الطيبة الإنسانية،
فلا تنتهز أقصر السبل. ولو أنك تريد أن تكون عظيماً؛
وأنك لا تخلو من طموح، إلا أنك
تخلو من الخبث الملازم له. ما تصبو إليه من مطامح
لا تريده إلا باستقامة. لا تريد أن تغش في اللعب.
بيد أنك تريد أن تكسب بالباطل. يا غلامس العظيم، تريد
ذلك الشيء الذي يصرخ بك، ((اقدم إن كنت تريده))؛
ذلك الشيء الذي تخاف أن تفعله
أكثر مما ترغب في عدم فعله. أسرع إلي،
حتى أصب روحيّتي في أذنك،
وأعاقب بجرأة كلماتي
كل ما يعيقك عن التاج
الذي يبدو، أن القدر، وعون التنبؤات كليهما
قد توجاك به.

Sample 3: Act 1, Scene 5 B

الغراب نفسه أجش

ذاك الذي ينعق بالدخول المشؤوم لدنكن

تحت جدران قلعتي. تعالي أيتها الأرواح

التي ترعى النوايا القاتلة، خذي نسانيتي ههنا،

واملأيني من الرأس إلى القدم بأفظع قسوة طافحة!

خثري دمي، أوقفي مجراه إلى الرحمة،

سدَّي كل مسرب يصل إلى الضمير

حتى لا تعرّض مشاعر الرحمة

خططي الوحشية للخطر، أو تقيم

سلماً بينهما. تعالي إلى ثديَّ نسانيتي،

وأستبدلي حليبي بالمرّة، أنتن يا معيلات الجريمة،

حيثما أنتن تلازمن بأجسادكن المخيفة كوارث

العالم! تعال أيها الليل البهيم،

ولفع نفسك بأعتم دخان في الجحيم،

حتى لا ترى سكّينتي الحادة الجرح الذي تصنع

أو تبرق روح خيرة من السماء من خلال حجاب الظلام،

فتصرخ: "قفي، قفي!"

إذا فُعلَت الفعلة و انتهت، فمن الأفضل إذن
أن تَنجز بسرعة. ليت الاغتيال
يصطاد كل التبعات، ويأتي
نجاحي بموته ؛ ليت هذه الضربة
تكون ما سوف يكون وخاتمة كل شيء هنا،
حتى هنا في الساحل الرملي لبحر الأبدية،
نجازف بحكم الحياة الأخرى. – لكن في دعاوى كهذه
يصدر علينا الحكم دائماً في الحياة هنا، وفي ذلك نلقَّن
دروس القتل، وعندما تهضم، تعود
وتعذَّب مبتدعها: إن العدالة الحقانيّة اليدين
تقدم لنا الكأس التي ملأناها بالسّم
إلى شفاهنا نحن. إنه هنا في أمانٍ مضاعف
أولاً، لأني قريبه وأحد رعاياه،
وهما حائلان قويّان ضد الفعلة، ثم إني مضيَّفه،
الذي يجب أن يحول دون أن يقتّله أحد،
لا أن أحمل السكين أنا نفسي. بالإضافة،
فأن هذا الـ((دنكن)) مارس صلاحياته بتواضع وكان
خالياً تماماً من كل شائبة في عمله، بحيث ستترافع فضائله عنه،
مثل ملائكة مبوقّة ضد
اللعنة المريعة على قتْله؛
والرحمة مثل طفلٍ عارٍ جديد
تمتطي زوبعة الاحتجاج أو مثل الملك كروب على صهوة
خيول الهواء الخفية،
ستنفخ الفعلة الشنيعة في كل عين،
لذا ستغرق الدموع الريح. – ما من مهماز لديّ
لأنخس به خاصرتي عزيمتي، سوى
طموح جامح، يثب أعلى مما ينبغي
فيسقط على الجانب الآخر

Sample 5: Act 2, Scene 1

هذا هو خنجر أراه أمامي

مقبضه باتجاه يدي؟ (يكلّم الخنجر) تعال

دعني أمسكك: ـ

لا أستطيع أن أمسكك، ومع ذلك أراك دائماً.

ها أنت، يا رؤية قاتلة لا تستجيب

للمس، كما تستجيب للبصر؟ أم أنك

مجرد خنجر للذهن، خلق زائف

صنعه دماغ مصاب بالحمى؟

أراك الآن، بشكل ملموس

كهذا الذي أستله الآن.

أنت ترشدني إلى الطريق التي كنت ماضياً إليها؛

وآلة كهذه كنت سأستعمل. ـ

عيناي إما استهبلتهما بقية حواسي،

أو أنهما أكثر ثقة منها: ما زلت أراك؛

وعلى نصلك ومقبضك قطرات دم

لم تكن عليهما من قبل. ـ لقد ظهرت للتَوّ.

إنها الفعلة الدموية التَّي تتشكل

بهذه الصورة في عيني. ـ والآن في نصف الكرة الأرضية ذاك

(حيث الليل) تبدو الحياة هامدة، والأحلام الخبيثة تخدع

النوم المستور. الساحرات يحتفلن

بطقوس ((هيكات)) الشاحبة، والقتل الضامر

أيقظه حارسه، الذئب، وعواؤه

دليله على الوقت. هكذا راح يتسلل باختلاس

بخطوات واسعة كخطوات ((تاركوين)) الغاصبة،

صوب خطته،

منتقلاً مثل شبح. ـ أيتها الأرض الآمنة الراسخة،

لا تسمعي وقع خطاي، ولا أية وجهة تسير، خشية

أن تصرخ حجارتك نفسها بأي مكان أنا،

فتفصل لحظة هول القتل الراهنة عن الظروف

المناسبة لها الآن. بينما أنا أتوعد، فهو يحيا:

الكلمات لا تعطي إلا أبرد الأنفاس لحرارة الأفعال.

أن تكون ملكاً على هذه الشاكلة فليس بشيء،

إنما أن نكون ملكاً وأنت آمن! مخاوفنا من بانكو

ذات وخز عميق. وفي جبلّته الجديرة بالملوك

ما يجب أن يُخشى. إنه شجاع للغاية؛

ولدية بالإضافة إلى طبعه الذي لا يهاب،

من الحكمة ما يرشد شجاعته

إلى العمل بأمان. ما من شيء أخاف منه إلا بقاؤه حياً، وأمامه

يخضع الملاك الذي يحرسني، كملاك مارك أنتوني

أمام القيصر كما قيل. لقد وبّخ ((الأخوات)) الثلاث .

عندما كسونني بلقب ملك لأول مرة،

لقد أمرهن أن يخاطبنه، بعد ذلك

حيّينه بما يشبه النبوءة

أباً لسلالة من الملوك.

وضعن على رأسي تاجاً عاقراً

وفي قبضتي وضعن صولجاناً عقيماً

لتنزعه يدٌ ليست من صلبى

فلا ابن لي سيخلفني. فإذا كان الأمر كذلك

فإنما من أجل ذرية بانكو، دمرت طمانينة عقلي

من أجلهم، قتلت دنكن الرؤوف

وضعت المرارات في إناء رأسي الآمن

من أجلهم فقط، أعطيت جوهرة روحي

إلى الشيطان عدوّ البشرِّ الأبدي

لأجعل منهم ملوكاً، ذرية بانكو ملوكاً!

تبّاً لذلك. تعال، أيها القدر إلى حلبة القتال

ونازلني إلى الرمق الأخير! ـ مَن هناك؟

طيف 1:

مكبث! مكبث! مكبث! احذر من مكدف

إحذر من سيد مقاطعة فايف! اصرفوني – كفى


طيف 2:

مكبث! مكبث! مكبث!

كن سفّاكاً، وجريناً ووطيد العزم: اضحك واحتقر

قوة أي رجل، فما من أحدٍ ولدته أمّ

سيؤذي مكبث.


طيف 3: كن شجاعاً كالأسد، تياهاً، ولا تهتمنَ

بمن يغضبك، بمن يزعجك، أو في أي مكان هم يتآمرون:

فمكبث لن يندحر أبداً إلى أن تأتي غابة "برنام" العظيمة

إلى قلعة "دنسينان" العالية لتحاربه.

Sample 8: Act 4, Scene 1 B

أيها التأخير لقد أفسدت خططي الرهيبة،
الفكرة الخاطفة لا يلحق بها شيء،
إلا تنفيذها في التوِ. منذ هذه اللحظة
سيكون ما يدور في رأسي من فكر
هو ما تقوم به يدي من عمل، رأساً.
وحتى في ذلك الوقت، ولكي أكلل
أفكاري بالأعمال، سأفكر وأنفذ في نفس الوقت:
سأجهز على قلعة فايف بغتةً وأقتل
زوجته، وأطفاله، وكل النفوس التعيسة التي تخلفه
لن أتبجح مثل أحمق، هذه الفعلة سأقوم بها
قبل أن تبرد نيّتي هذه: لا أطياف مسحورة بعد اليوم -

Sample 9: Act 5, Scene 5

اكانت ستموت فيما بعد:
كان لي فيما مضى وقت أفضل
للتجاوب مع خبر كهذا
يزحف غد، وغدٌ وغدُ،
بهذه الخطى البطيئة من يوم إلى يوم
إلى آخر لحظة مكتوبة للحياة.
وكل أيامنا الماضية أنارت للحمقى
الطريق إلى الموت المعفَر. انطفئي، انطفئي أيّتها
الشمعة القصيرة الأجل!
ما الحياة إلا ظلٌ سائر، ممثل يثير الشفقة
يؤدي ساعته على المسرح بتبجح واهتياج.
وبعدئذ لا يسمع منه شيء
الحياة حكاية يرويها ممثل أخرق
مشحونة بالصخب والنزف، ولا تعني شيئاً

**Appendix 4: Suggested Translations of Samples**

Sample 1: Act 1, Scene 3

لا يمكن لهذه الغواية الغرائبية

أن تكون شراً، لا يمكن أن تكون خيراً، إن كانت شراً،

فلماذا منحتني وعداً بالنجاح،

مستهلةً بالحقيقة؟ أنا سيد كودور:

إن كانت خيراً، فلما أذعن لذلك الإيحاء

الذي توقف صورته المريعة شعر رأسي،

وتجعل قلبي الثابت يقرع على أضلعي

على غير عادته؟ فالمخاوف الحالية

أقل رهبة من التخيلات البشعة

وفكري، حيث القتل فيه ليس سوى خيالٍ،

يهز بعنفٍ كياني بأكمله،

حد اختناق الفعل بالتوقعات،

ويغدو كل شيء غير ما كان عليه

تدخل الليدي مكبث وهي تقرأ رسالة
ليدي مكبث ((التقين بي يوم النصر،
وأدركت يقيناً، بأن لهن من العلم
ما يتخطى معرفة البشر. وحين تحرّقت رغبة في سؤالهن المزيد،
استحلن هواءً واختفين. وفيما أنا واقفمشدوهاً من غرابه الأمر،
جاء رسل من الملك حيّوني بـ"سيد كودور"،
لقب حيينني به أخوات القدر من قبل،
وأشرن إلى ما سيأتي مستقبلاً، بقولهن ((سلاما،
يا من ستكون ملكأ!)) هذا ما طاب لي إعلامك به
يا أعز رفيقة لي في العظمة، كي لا
يفوتك نصيبك من الفرح، إن جهلت ما وعدت به من عظمة.
احفظيه في قلبك، ووداعاً.))


سيد غلامس أنت، وكذلك كودر، ولسوف تكون
ما وعدت به أيضاً، ولكن كم أخشى طبعك:
ففيه من فيض حليب الإنسانية
ما يحول دون انتهازك أقصر السبل،أنت تريد العظمة،
ولا تخلو من الطموح، لكنك تفتقدر إلى
المكر الذي يصحبه. تريد إجلالاً ،
دون إجحاف. لا تريد الغش في اللعب،
مع أنك تريد الفوز دون حق. تريد يا عظيم غلامس
ما يصرخ بك أن ((افعل ما يلزم)) كي تنال مرادك.
أي ما تخشى القيام به، لا ما تتمنى عدم حدوثه. هلمَ إليّ،
علّي أصب شجاعتَي في أذنك،
وأطرد بجرأة لساني
كل ما يحول دونك والمستدير الذهبي
إذ يبدو أن القدر وقوى الغيب
عازمان على تتويجك.

Sample 3: Act 1, Scene 5 B

حتى الغراب أجشّ ينعق

تحت شرفات قلعتيمعلناً عن دخول دنكن الى حتفه

تعالي أيتها الأرواح

التي تؤجج أفكار الشر المريعة

جرديني من أنوثتي هاهنا،

واملأيني من الرأس الى القدم بأعتى القسوة

حتى أفيض بها! أثقلي الدم في عروقي

وأغلقي كل درب يفضي إلى الندم

فلا يزورني من الطبيعة ضميرٌ يؤنبني،

يزعزعني عن غايتي الرهيبة، أو يعقد صلحاً يحول

دون تحقيقها! تعالي إلى صدري

واجعلي حليبي علقماً. يا جواري الموت،

يا من ترافقن كوارث الكون

أينما كنتن بأجسادكنّ الخفية! أقبل أيها الليل المظلم،

والتحف بدخان الجحيم القاتم

لكي لا ترى سكيني الحادة الجرح الذي تحدثه

ولا تسترق السماء النظر من خلال ستار الظلام

فتصرخ بي: " توقفي .. توقفي "

Sample 4: Act 1, Scene 7

إن تمَّ الأمرُ ما أن تمَّ، فحريٌّ

أن يتم بسرعة. لو أمكن للقتل

احتَواء التبعات في شباكه، فأقتنص

بموته المُلك. ليتها ضربة

أغنم وألجُمُ بها الكلِّ ها هنا.

لكننا، وعلى ضفة الزمن وشاطئه الضحل هذا،

سنجازف بالحياة الأخرى. ولكننا في أمورٍ كتلك،

سنتلقَّى حسابنا ها هنا. إذ أننا نلقِّن الآخرين

أساليب دامية، لتعود ما أن تُتَقَن

كي تبتلي مبتكِرها: فالعدالة المنصفة (المتراجحة الكفتين)

تدفع بكأسنا المسمومة إلى شفاهنا نحن. إنه هنا في مأمنٍ مزدوج:

أولاً، لأني قريبه وأحد رعاياه،

وهما رادعان قويان لارتكاب الفعل. وكذلك لأني مضيّفه،

ويجب أن أغلقَ الباب في وجه قاتله.

لا أن أرفع السكين بنفسي. كما أن دنكن هذا،

كان حليماً جداً في ممارسة صلاحياته. وصافي السريرة

في منصبه العظيم، حتى أن فضائله ستصدح عالياً كالملائكة

استنكاراً على خطيئة قتله الفادحة؛

والأسى، كأنه وليد عاري الجسد،

يركب العاصفة، أو كملائكة السماء تمتطي

رسل الرياح الخفية،

سيبثّ الفعل المريع في كل عين

وستغرق الأدمغ الريحُ. — ليس لي شوكة

أستحثُّ بها عزمي،

سوى طموح جامح، يتجاوز مبتَغاه

فيسقط على الجانب الآخر

Sample 5: Act 2, Scene 1

أخنجرٌ هذا الذي أراه أمامي،

مقبضه باتّجاه يدي؟ تعال، دعني أمسك بك.

لست بحوزتي، لكني ما زلت أراك،

ألا تُدرك، أيها الخيال المميتَ،

باللمس كما تتجلى للبصر؟ أم أنتمحض

خنجر للذهن، تكوين زائف

ابتدعه عقل مثقل بالحمى؟

ما زلت أراك، حقيقي الهيئة،

كهذا الذي أستله الآن.

أنتَ تقتادنني صوب الدرب الذي كنت أمضي إليه؛

وكنت سأستخدم سلاحاً مشابهاً.

إما أنّ حواسيّ الأخرى تهزأ من عينيّ،

أو أنهما الأكثر صدقاً: ما زلت أراك؛

نصلك ومقبضك مضرج بدماءٍ

لم تكن هناك من قبل. ما من شيئ كهذا.

إنه الفعل الدامي الذي يتجسد

أمام عينيّ. ــ والآن، تبدو الطبيعة ميتةَ،

في نصف هذا الكون، والأحلام الفظيعة تنتهك

النوم المسدل. والسحر يقدّم القرابين احتفاءً بإلهته الشاحبة، والقَتل كهلٌ

أيقظه حارسه، الذئب،

وعواؤه دليله على الوقت. فتسلل خلسة،

بخطى مغتصبٍ يمضي صوب غايته، كالشبح ــ أيّتها الأرض الراسخة،

لا تَسمعي وقع قدميّ، ولا بأي وجهة تسير، خشية

أن تفصح حجارتك عن مكاني بلغطٍ،

ينتقص من هول هذه اللحظة،

التي يليق بها الصمت. فيما أنا أتوعد، هو يحيا:

تسلب الكلماتُ بأنفاسها الباردة حرارة الأفعال.

Sample 6: Act 3, Scene 1

أن أكون ما أنا عليه ليس بشيء

ولكن أن أكونه آمناً.مخاوفنا من بانكو

مغروسة في العمق، ففي طبعه المهيب

ما يبعث علي الخوف. إنه شجاع للغاية

وفضلاً شدَة بأسه، فإن له من الحكمة ما يوازن بين الشجاعة والحرص. ليس هناك

من أخشاه سواه

وله سطوة عليَّ كتلك التي كانت لقيصر على أنداده

لقد عنف الأخوات عندما لقبنني بالملك أول مرة

وأمرهنَ بمخاطبته هو، وعندها، حيينه بما يشبه النبوءة

أبأ لسلالة من الملوك

قد وضعن على رأسي تاجاً قاحلاً، وفي قبضتي صولجاناً عقيماً

لتنتزعه يدُ ليست من صلبي، فلا يرث العرش ابن لي،

إن كان الأمر هكذا، فقد عكرت صفوي لأجل ذرية بانكوو،

فمن أجلهم قتلت الجليل دنكن،

وسكبت الضغائن في كأس سكينتي

لأجلهم فقط. وسلَمت روحي الغالية

إلى عدو البشر كافة.

كي أجعل منهم ملوكاً؟ سلالة بانكوو ملوكاً!

هيهات أن يكون، فأقبل أيها القدر إلى الحلبة وبارزني

حتى الرمق الأخير،

Sample 7: Act 4, Scene 1 A

الطيف الأول:

مكبث! مكبث! مكبث! احذر مكدف

احذر سيد فايف، اصرفني. كفى

الطيف الثاني:

مكبث! مكبث! مكبث!

اسفك الدماء، وكنجسوراً، رابط الجأش، اضحك ساخراً

من قوة الرجال، فلن يقوَ من ولدته امرأةٌ

على إيذاء مكبث.

الطيف الثالث:

كن في شجاعتك أسداً، تفاخر ولا تأبه

بمن يثير حفيظتك.. أو بمكان المتآمرين:

فلن يُدحرَ مكبث أبداً حتى تأتيه غابة بيرنام العظيمة

إلى تلة دنسينين العالية.

Sample 8: Act 4, Scene 1 B

أيها الوقت، أنت تستبقَ مأربي الرهيبة،

لا تدرك الغاية المسرعة ابداً

إلا إذا لازمها الفعل. منذ هذه اللحظة،

ستكون أولى رغباتي، أول ما تأتيه يدي. والآن حتى،

لأكلل أفكاري بالأفعال: فلتكن فكراً وفعلاً:

سأباغت قلعة مكدف،

وأستولي على فايف، وسأذيق

زوجته وأطفاله وكل الأرواح البائسة

التي تمتّ له بقرابةٍ حدَ السيف. لن أتباهى كالأحمق.

سأقوم بذلك قبل أن تفتر عزيمتي.

كفاني رؤى! -

كان لها أن تموت في ما بعد:

ولكان ثمة وقت خبر كهذا

يتسلّل غدٌ تلو غدٍ تلو غدٍ،

بخطى واهيةٍ يوماً بعد يوم،

حتى آخر لفظ من الزمن المحفوظ.

وكل أيامنا التي مضت أنارت الدرب للحمقى

صوب موتهم المغبرِ. انطفئي.. ايتها الشمعةَ الذابلة انطفئي!

فما الحياة إلا وهمٌ يمضي، ممثلٌ بائس

يؤدي دوزه على المسرح بتصنعٍ واضطراب

ثم لا يسمع منه ثانية: إنها حكاية

يرويها أبلةٌ، ملؤها الضجيج والغضب

دونما مغزى.