

**The Norms of Poetry Translation from English into Arabic:
A Descriptive Corpus based Case Study of Shakespeare's Sonnets.**

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ABSTRACT

Shakespeare continues to be greatly admired in the Arab World. His works remaining ever popular with plays and sonnets frequently published, performed and quoted in daily newspapers and magazines. Shakespears works are also great sources of study in many areas, including those within translational studies.

This research explored the Norms of Poetry Translation from English into Arabic through a descriptive corpus- based case study of Shakespeare’s Sonnets.

The essential objective was to implement a socio-cultural approach to the study of poetry translations, based on the concept of “norms”. In order to achieve this, the study engaged in a detailed discussion of the cognitive concept of norms, a theory developed by Gideon Toury (1995), and the concept of the “translator’s voice”. The thesis also explored “translational shifts” as a tool used to examine the behaviour of translators. Also, the translators' agency as it is linked to the concept of “distinction”, which was first introduced by Pierre Bourdieu (1979). Additionally, the works of other pertinent translation theorists were also discussed in order to elaborate a methodology for the study of Arabic translations of Shakespeare’s sonnets.

The most significant feature of this study is its cross disciplinary nature. It integrates different theories of norms (primarily that of the socio-cultural aspects) which describes the collective behaviour of translators, and the translator’s voice. As well as its cross- cultural investigation of norms in Shakespeare’s sonnets, within the context of Elizabethan England and the Arabian cultures of that period.

The study also reflected on obstacles encountered during the translation process and the consequences of challenging norms.

The corpus of the study composed of five Arabic translations chosen from research of all published books of complete Arabic translations of Shakespeare’s sonnets; to include all

translations, would fall outside of the remit of this thesis. In the effort to shed light, the chosen five translations and their respective translators lends nearer to a reflection of the full coverage of the entirety of Shakespeare's sonnets. Similarly, the five chosen translators provide pertinent scope for comparison, particularly when oscillating in their choices between SC and TC norms. Other contrasting features include their methodology, style and creativity.

The translators discussed are Badr Tawfīq (1988), Esmat Wālī (2008), Kamāl Abu-Deeb (2012), 'Abd al-Wāḥid Lu'lu'ah (2013), and Muḥammad Enani (2016). Finally, underpinning the reasoning for this selection of translations and translators for analysis, two sets of criteria were established: source-oriented and target-oriented.

The key findings of this study included:

- Translators often follow dominant norms unconsciously, due to personal beliefs or in consideration of TT acceptance.
- Norms differed from one culture to another, as well as differing within a single culture across different time periods.
- Norms, as a translational concept, is generally connected to Toury, the foremost developer of this concept. However, this study has found that Toury's conceptualisation does not categorically cover the cultural aspects of norms.
- There are varying levels of difficulties to applying different theories of norms to Arabic translations of Shakespeare's sonnets.
- The more a translator is attached to the norms of either the SC or the TC, then the more distinctive the outcome of the translation is likely to be.
- When approaching the translation of Shakespeare's sonnets into Arabic, exploring norms helps to mediate these sonnets in ways which are relevant to Arab audiences.
- Creativity is employed by the translators in their attempts to square the expectations of Arab norms whilst remaining true to revealing Shakespeare's expressions and meanings.

- On analysis of the introduction of Shakespeare's work into the Arab world, it has been found that Arab readers/audiences were/are tolerant of the Bard's language and images, even if these clash with their usual cultural norms.

The scope of this study has the potential to be diverse, However, in keeping with the aims and objective of the thesis, the analysis focused on the translation of metaphors and references that have cultural connotations: mainly, religious, mythical, and taboo expressions. One reason for this concentrated effort was to shed light on the socio-cultural aspects of translation that take shape in the translation process of Shakespeare's sonnets into Arabic. The potential for greater scope has been highlighted so as to inspire further research, for example studies to analyse Shakespearean sonnets may yield other aspects of the dominance of norms in translation, for example, equivalence, which would further enrich the topic.

On a final note, it is hoped that this small contribution to the study of norms in poetry translation will help balance the perception of Shakespeare as poet, as well as playwright.

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I dedicate this thesis to my mother, Dr. Fatimah A. Hussein, and my father, Prof. Hassan M. Bajouda. Words in all languages cannot describe the support my mother has given me to help me complete this thesis. She has offered me love and encouragement from the moment I waved goodbye to my family and travelled to the United Kingdom to undertake my studies. One day, I hope to be as great a mother to my children, as my mum is to me. Also, I would never have been able to complete my studies without my father's loving prayers. My dad, the best man on earth, visited me whenever I needed him to.

(I love you, Mum) أحبك يا أمي

(I love you, Dad) أحبك يا أبي

I gladly dedicate my thesis (and my whole life) to the two apples of my eye, my beloved daughter Dhiyaa, and my precious son Al-Hassan. You have always given me my passion for life. You are the reason I embrace every morning with gratitude. You are my real treasures, and I always praise God for gifting you to me. You have coloured my life with happiness. I completed my thesis to make you proud of your mother, as I have always been proud of my own mother.

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IJMES TRANSLITERATION SYSTEM FOR ARABIC, PERSIAN, AND TURKISH

CONSONANTS

A = Arabic, P = Persian, OT = Ottoman Turkish, MT = Modern Turkish

	A	P	OT	MT		A	P	OT	MT		A	P	OT	MT
ء	ʾ	ʾ	ʾ	—	ز	z	z	z	z	ك	k	k or g	k or ñ	k or n
ب	b	b	b	b or p	ژ	—	zh	j	j				or y	or y
پ	—	p	p	p	س	s	s	s	s				or ğ	or ğ
ت	t	t	t	t	ش	sh	sh	ş	ş	گ	—	g	g	g
ث	th	ṯ	ṯ	s	ص	ṣ	ṣ	ṣ	s	ل	l	l	l	l
ج	j	j	c	c	ض	ḍ	ḏ	ḏ	z	م	m	m	m	m
چ	—	ch	ç	ç	ط	ṭ	ṭ	ṭ	t	ن	n	n	n	n
ح	ḥ	ḥ	ḥ	h	ظ	ẓ	ẓ	ẓ	z	ه	h	h	h ¹	h ¹
خ	kh	kh	h	h	ع	ʿ	ʿ	ʿ	—	و	w	v or u	v	v
د	d	d	d	d	غ	gh	gh	g or ğ	g or ğ	ي	y	y	y	y
ذ	dh	ḏ	ḏ	z	ف	f	f	f	f	ة	a ²			
ر	r	r	r	r	ق	q	q	q	k	ال	al ³			

¹ When h is not final. ² In construct state: at. ³ For the article, al- and -l-.

VOWELS

	ARABIC AND PERSIAN	OTTOMAN AND MODERN TURKISH
<i>Long</i>	ا or آ ā و ū ي ī	ā ū ī
		} words of Arabic and Persian origin only
<i>Doubled</i>	ـَيّ iy (final form ī) ـَوّ uw (final form ū)	iy (final form ī) uvv
<i>Diphthongs</i>	اَوّ au or aw اَيّ ai or ay	ev ey
<i>Short</i>	ا a و u ي i	a or e u or ü / o or ö ı or i

For Ottoman Turkish, authors may either transliterate or use the modern Turkish orthography.

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CHAPTER ONE:

INTRODUCTION AND DESIGN OF THE STUDY

1.1 THE AIMS AND FOCUS OF THE STUDY

In order to achieve the primary aim of developing a methodology for the study of Arabic translations of Shakespeare's sonnets, this thesis draws on the theory of descriptive translation studies (DTS). The concept of translation norms is used as part of a theoretical framework for identifying and describing different approaches to the translation of Shakespeare's sonnets into Arabic, with a particular focus on the cultural challenges faced in the translation process.

Tied to the concept of norms is the concept of translation shifts. Indeed, these two concepts are used to justify the translation decisions made by the selected Arabic translators of the sonnets. They are also utilised to investigate the tendencies of the Arabic translators to use specific translation strategies in their efforts to comply with or challenge dominant translation norms. The translator's voice and its visibility in the translation process are also taken into consideration. Furthermore, the concept of distinction receives particular attention in the final parts of the thesis, for the purpose of analysing its association with norms and the visibility of each translator.

This study is premised on the following theories: Toury's (1995) understanding of translation norms, Vinay and Darbelnet's (1995) development of the concept of translation shifts and Bourdieu's (1979) concept of distinction¹. This thesis will use these concepts to identify the strategies adopted by the translators in rendering source texts into their target language. This

¹ Bourdieu's theory of distinction is not primarily concerned with translation. Therefore, this study will use Hanna's (2016) application of Bourdieu's strategies of distinction as they are used in the field of translation studies.

approach is undertaken because of its resemblance in nature, and its close association, with the core interests of this investigation and the chosen data.

Developments in the concepts of translation norms and translation shifts provide the rationale on points of comparison between chosen Arabic translations. In addition to discussing translation shifts and exploring the normative behaviour of the Arabic translators, the study also seeks to identify each translator's individual voice or, to use Venuti's (1995) seminal term, the translator's visibility, i.e. the attempts made by the translators to *proactively* negotiate or challenge dominant translation norms.

This thesis compares and contrasts five different translations of various sonnets by Shakespeare from a descriptive point of view, without prescriptively judging the quality of the translations. The rationale behind the selection of these sonnets is their clearer indication to the subject the researcher is trying to focus on. Chapter Eight will investigate the concept of distinction as articulated by Bourdieu (1979). This thesis also addresses the dearth of research on the norms of translating the sonnets into Arabic, which adds further value to the study. Certainly, despite the immense interest amongst translation scholars in Shakespeare's plays and sonnets, research on Arabic translation studies has not yet implicitly addressed the translation of Shakespeare's sonnets, with the exception of a few sporadic studies that deal with some aspects of translation. Research suggests that scholarly analysis leans more towards Shakespeare as a playwright and not as a poet and so many translation studies appear to concentrate on the translations of Shakespeare's plays (especially the tragedies) and the influence of socio-cultural factors on the translation process of these. It is postulated here that most of the theories that have already been utilised to examine Shakespeare's plays are also applicable for use, in a large extent, to his sonnets. One pertinent reason for this is because the poetic nature and style of the sonnets are congruent to the plays. This does not, however, imply a complete absence of translation

research that focuses on Shakespeare's sonnets, rather than the investigations which have emerged, so far, appear to deal with very specific issues regarding translations of the sonnets, but as yet there is no PhD study that exclusively concentrates on the translation of Shakespeare's sonnets into Arabic.

This thesis will explore norms to varying degrees: firstly, it will discuss the norms of writing poetry in both English and in Arabic and, secondly, it will highlight the various translation norms that condition and shape different Arabic versions of Shakespeare's sonnets. Furthermore, there will be reflection on the symbolic capital associated with Shakespeare's plays and his sonnets generally in the Arab world, and on the strategies employed by translators to negotiate linguistic and cultural norms in their mediation of Shakespeare's work, that fulfils the expectations of the targeted Arab audience. This is of important note because Shakespeare's sonnets were shaped by the norms of poetry writing followed in English Elizabethan culture, which are in stark difference to the norms of poetry writing followed in Arab culture either in the time when the sonnets were written in their original language or the time they were translated into Arabic. These differences will be explored at length in this thesis.

Essentially investigated are five Arabic translations of Shakespeare's sonnets by different Arab translators who published their works at different points in time (in 1988, 2008, 2012, 2013, and 2016 respectively). The motivation for this investigation is to examine the notion that norms do not only vary between cultures, but they can vary *within* the same culture across different time periods. In this respect, Toury (1995, p. 62) notes, "At times, norms change rather quickly; at other times, they are more enduring, and the process may take longer. Either way, substantial changes in translational norms too, quite often, occur within one's life-time."

One key objective of this thesis is to examine patterns of translation shifts in the selected translations and what these shifts tell us about translation norms. Vinay and Darbelnet (1995)

succinctly note that shifts can be examined in order to demonstrate different methods of translation.

1.2 METHODOLOGY

This study uses the Descriptive Translation Studies (DTS) approach to analyse selected Arabic translations of Shakespeare's sonnets. DTS is posited by Gideon Toury and outlined in his innovative book *Descriptive Translation Studies and Beyond* (1995). In essence, the concept of DTS involves the examination of translation as a culturally motivated and influenced activity. This branch of translation studies offers an alternative approach to pure translation studies, as advocated by Holmes's Map (Toury, 1995); it establishes an empirical, descriptive method of examining translation. Therefore, DTS underpins the core of this thesis and influences the overall study methodology. When comparing translations with source texts, it becomes evident that both cultural and social factors, including variations in the translation behaviours of different translators affect the target texts and, concomitantly, the end product of translation.

Toury (1995) introduced the notion of translation norms in detail, and clarified the different types of norms within the context of DTS. Both DTS and translation norms treat translation as a social activity with cultural implications. In other words, the concept of translation norms is informed by DTS in its focus on the target text/culture. To apply this approach to the selected corpus, it is imperative to be able to negotiate the culture associated with the target text(s) and the product-oriented result of translation studies. This study specifically pertains to the Arabic target text and, as such, does not delve into significant detail about the source text. Therefore, it does not judge the quality of the translation in light of the source text. The concept of norms

is cognitive and needs utilisable tools to be applied. This is the main reason why translation shifts are examined alongside norms, throughout the analysis of the chosen corpus.

This study follows a target-oriented approach. As Toury (1995, p. 53) asserts, “Strictly, translational norms can only be applied at the receiving end, establishing them is not merely justified by a target-oriented approach but should be seen as its very epitome.” In order to examine translational shifts, Vinay and Darbelnet’s model (first published in French in 1958) has been chosen for its comparative qualities. This will be used as a model for analysis throughout the thesis. Again, each analytical chapter will examine the shifts, or the methods employed by translators to render meaning, according to the expectations of an Arab audience. When analysing the concept of distinction, this study will focus on the different voices of the five translators, before interpreting Bourdieu’s (1979) understanding of distinction as an outcome of the distinctive voice of each translator. One of the key limitations of translation norms is that the concept does not allow accountability for the individualistic behaviour of translators who challenge translation norms that are dominant during the era they are working in. Thus, the concept of distinction is utilised in order to account for this behaviour.

1.3 RESEARCH QUESTIONS

The fundamental questions that motivate this study are outlined as below in their respective order, starting with: *Can the concept of translation norms be used as a way of approaching and examining the translation of Shakespeare’s sonnets into Arabic?* Norms are important elements in the examination of translation as a social activity, because a target text needs to be accepted in the TC. By understanding certain cultural norms (Arab norms for example), a more effective translation outcome and a greater understanding of the translation will be achieved.

The concept of norms is not new in linguistic studies, because translation has always been classed as a branch of linguistics. However, Gideon Toury (1995) significantly developed the theory of norms and he worked to advocate this concept in the field of translation studies.

This thesis discusses Arabic translations of Shakespeare's sonnets as a social activity governed by norms. The study will provide an explanation of different types of norms, followed by an examination of their presence in the selected translations. By exploring these norms, a more nuanced understanding of meaning in the sonnets will be achieved, and this process will aid in finding the connections between what is said and why it is being said (or translated) in a certain way. Toury (1995, p. 53) talks about the significance of viewing translation as a kind of cultural mediation:

Translation activities should, rather, be regarded as having cultural significance. Consequently, translator-ship amounts first and foremost to being able to play a social role, i.e., to fulfil a function allotted by a community - to the activity, its practitioners and/or their products - in a way which is deemed as appropriate in its own terms of reference. The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is therefore a pre-requisite for becoming a translator within a cultural environment.

This quotation emphasises the importance of considering the cultural aspects of translation, as well as demonstrating the importance of norms in translation between cultures, because they play a vital role in making a TT acceptable or unacceptable to the recipients of the TT. Chapter Two starts with a discussion on norms as a general concept in translation studies. Initially, norms will be explored from the perspective of Toury (1995) who (as noted earlier) made a significant contribution to the theory of norms in translation studies. Following on from this is an examination of the differing elaborations of the concept as inferred by those after Toury. The discussion, exploration and examination will facilitate a clear, multifaceted and

nanced understanding of this concept, and one which lends itself to the analysis of the Arabic translations of Shakespeare's sonnets.

A significant outcome of Toury's conceptualisation of translational norms is his classification of them as initial, preliminary, and operational. Chapter Two develops detailed definitions of these categories and discusses them from Toury's perspective, as a prerequisite to applying them to the selected data. This classification is also crucial to facilitate an understanding of the different ways in which translation norms create specific patterns according to translation choices or translation shifts.

The second question to be examined is as follows: *How have Shakespeare's sonnets been introduced and translated for Arab readers?* Translating Shakespeare's sonnets into Arabic or into any foreign language is a difficult task that needs to be accomplished competently, for many reasons. Translating poetry in itself is a major challenge for any literary translator, because of the unique nature of poetry. Chapter Three of this thesis will reflect in depth on this theme. Indeed, translating Shakespeare's sonnets into Arabic poses a number of additional challenges relating to the socio-cultural and temporal distance that exists between Elizabethan England and the contemporary Arab world. Against the backdrop of these challenges, acceptable translations of the sonnets cannot be taken at face value, especially when examining the norms of a given target culture. Chapters Four and Five of the thesis will discuss Shakespeare and his works as they have been disseminated in the Arab world, and the fourth chapter examines the Arab audience's perception of Shakespeare and his culturally iconic status. There is also a reflection on the way Shakespeare's work is negotiated and filtered through Arabic translational and cultural norms. Proceeding on from this is a discussion on the translation of Shakespeare's wider body of work, including his plays and longer poems. Chapter Five paves the way for analysing Shakespeare's sonnets. Initiated by an introduction

to sonnets as a poetic genre, the analysis then considers Shakespeare's sonnets in particular, and finally, there is a detailed discussion on the selected Arabic translations of Shakespeare's sonnets which constitute the data of the study.

The third question is: *What are the strategies used for translating different problematic issues in Shakespeare's sonnets in light of the norms of translating poetry into Arabic?* Chapter Three addresses several different issues arising from translations of Shakespeare's sonnets into Arabic. Since the principal concern of this study is the concept of norms, deliberations on linguistic issues fall outside of the remit of this thesis. However, it would be remiss to totally neglect the topic bearing in mind the linguistic aspects of the sonnets, thus the topic will be touched on in Chapter Three, in conjunction with a discussion about different problems posed by poetry translation. Linguistic issues appear in many examples cited throughout the chapters of this thesis. Examples of a) archaic or obsolete words, and b) words with multiple meanings, e.g. puns; and words with mostly ambiguous and connotative meanings, such as those that might mislead the reader, are addressed. These predicaments will be fully considered in Chapters Six and Seven, as part of the discussion about translating metaphors and cultural references, and the methods used by the translators to tackle such predicaments. These aspects are important points of discussion because they play a crucial role in conveying intended meaning in the target text.

The fourth question to be explored is: *How are figures of speech, especially metaphors found in Shakespeare's sonnets translated in accordance with Arabic translation norms?* Shakespeare's sonnets are known for their richness in rhetorical expression and figurative language. Chapter Six focuses on the translation of metaphors in Shakespeare's sonnets. It will explore whether these metaphors have been affected by the norms of translating poetry into Arabic.

Question five is: *What are the norms of translating culturally orientated language present in Shakespeare's sonnets into Arabic?* Chapter Seven examines translation issues arising from cultural differences between Elizabethan England and the modern Arab world, and how these are negotiated when translating Shakespeare's sonnets into Arabic. Elizabethan culture-oriented language sometimes uses certain expressions that convey ideas that are now perceived as taboo or problematic in both English and in Arab cultures, such as certain biblical and mythological allusions. Shakespeare's sonnets are rich in these expressions, and a number of them will be cited as examples in this chapter to illustrate how different translators have dealt with them in accordance with Arab norms.

A further crucial question to be explored in this study is: *To what extent have the translators complied with or challenged dominant translation norms?* Answering this question involves addressing gaps in translation research, especially in relation to the concept of translation norms, i.e. the extent of agency exercised by translators and their role in negotiating dominant norms. Each of the selected translations is different from the others in many respects, and these variations echo the distinct voices of the translators, to some extent. Any reader who is acquainted with the characteristics of translation and is familiar with the works of these translators, most probably will recognise each distinctive translator's voice in each of the translated sonnets.

Chapters Two and Three explore the basic assumption that norms are cognitive concepts in society, and that they can vary in their robustness because norms change from era to era, and from place to place. Some norms can be translated using shifts, whilst others are more likely not to be challenged. Norms also vary according to socio-cultural contexts, as noted by Toury and other scholars. Chapter Eight of the thesis explores translator agency based on an adherence to or their departure from norms.

The final question this thesis attempts to answer is: *How can we explain translation choices that go against accepted translation norms?* The answer to this question, arrived at from the outcomes of the previous chapters, informs the final discussion for Chapter Eight. This thesis is descriptive in its analysis and it does not aim to judge the quality of any of the translation attempts. Therefore, the results of this study can be used to understand the concept of distinction as outlined by Bourdieu (1979) in respect to the usage of the concept in translation studies.

The eighth chapter also considers the idea of the translator as an agent and how each translator distinguishes their voice. This investigation analyses the biographies of the translators, and pays particular attention to their translations of Shakespeare's sonnets; it aims to connect the characteristics of each translator to Bourdieu's understanding of the concept of distinction. Most importantly, Bourdieu's concept of deviation as a point of distinction is used to show how standing against norms in translation might add to rather than subtract quality to the translated outcome.

1.4 OVERVIEW OF THE THESIS

1.4.1 CHAPTER ONE: OVERVIEW AND DESIGN OF THE STUDY

This chapter elaborates the design of the study and looks at the motivation behind the research. The primary aim of the thesis seeks to demonstrate the explanatory force of the usage of two conceptual tools for understanding the decisions made by certain translators of selected sonnets by Shakespeare. In this respect, it elaborates on the concept of translation norms and distinction. The chapter then moves on to an examination of the objectives and driving questions of the thesis.

The theoretical framework is also outlined in relation to the use of Toury's concept of norms, which, in this thesis, is applied to translational shifts. As previously noted, although Vinay and

Darbелnet's model of shifts is applied as a principal model of analysis, each chapter will also draw on other relevant models for translating metaphors and culturally oriented expressions. Additionally, the data used for the analysis, the five Arabic translations of Shakespeare's sonnets, is detailed here. This first chapter also prepares and familiarises the reader with the fundamental concepts of norms and shifts, as well as Bourdieu's theory of distinction, and how these concepts will form part of the overall discussion.

1.4.2 CHAPTER TWO: REVISITING TRANSLATION NORMS, TRANSLATION SHIFTS, AND THE TRANSLATOR'S VOICE

The second chapter illustrates the essential theoretical framework of the study. It begins by defining the concept of norms as advocated by Toury (1995). The chapter also explores studies of this concept by Hermans (1999), Chesterman (1997), and Nord (1991). The reason for taking into consideration the works of other scholars in the field is because Toury's model does not fully cover all socio-cultural aspects of the idea of norms, and the works of other scholars in this area, such as Hermans, Chesterman and Nord, will serve to add to the discussion. Finally, the chapter will explain how and why norms are limited and it will focus on translation shifts and the tools used by translators when they unconsciously follow governing norms. This study used the model suggested by Vinay and Darbelnet (1995) in relation to the literary context of the study. Finally, in conclusion, the chapter highlights the notion of the translator's voice, with special attention given to the work of Theo Hermans (1996) and Mona Baker (1995). This section provides the reader with a basic knowledge of the translator's voice as an element needed for investigating the concept of distinction as it is outlined in Chapter Eight.

1.4.3 CHAPTER THREE: THE PROBLEMS AND STRATEGIES OF TRANSLATING POETRY

This thesis discusses the translation of Shakespeare's sonnets from a cultural viewpoint. In this context, Chapter Three provides a general review of the problems encountered when translating poetry into other languages. It will also pave the way for a further discussion about Shakespeare's sonnets in Arabic, and it will explore the problems faced by translators when translating English poetry into Arabic in general, and Shakespeare's sonnets in particular.

1.4.4 CHAPTER FOUR: SHAKESPEARE IN THE ARAB WORLD

This study looks at how norms can affect translation attempts, and how each translators' agency and his knowledge of Shakespeare can also influence norms. Some of Shakespeare's sonnets are loaded with taboo expressions, which are prohibited in most Arab societies. However, in certain cases, these taboos have become acceptable to Arabic audiences, only because they are in plays and sonnets by Shakespeare, who holds significant symbolic capital among Arab audiences. Indeed, Shakespeare is a writer who is studied widely in Arab schools and is admired by Arab audiences. Translation has played a key role in disseminating his plays and sonnets among Arab recipients. However, some prohibited content has not been explicitly rendered into Arabic by the translators. In light of these problems, Chapter Four will expand on how Shakespeare is received among Arab audiences.

1.4.5 CHAPTER FIVE: THE HISTORY OF SHAKESPEARE'S SONNETS IN ARABIC

In the Arab world and beyond, Shakespeare is popularly known as a playwright rather than a poet. Chapter Five explores his work as poetry, and it will attempt to explain why knowledge of the sonnets and their translations is fairly limited in the Arab world. After introducing the sonnet as a poetic art form, five translations of selected sonnets will be introduced and contextualised in order to prepare the reader for an analysis of these sonnets in the chapters that follow.

1.4.6 CHAPTER SIX: THE TRANSLATION OF METAPHORS IN SHAKESPEARE'S SONNETS

Shakespeare's sonnets are made up of a consecutive and developing set of metaphorical images and, in this context, it is essential for this descriptive study to demonstrate how the different Arabic translators have dealt with Shakespeare's metaphors in accordance with Arabic translation norms.

1.4.7 CHAPTER SEVEN: THE TRANSLATION OF CULTURAL REFERENCES AND TABOO ITEMS IN SHAKESPEARE'S SONNETS

This chapter looks at the problematic issues encountered by Arab translators when translating Shakespeare's sonnets, i.e., the translation of cultural, religious and taboo items for an Arab audience. Firstly, different theoretical frameworks are examined in order to explore the methods used to translate cultural references and taboos respectively. Following this, different examples of Arabic translations of the sonnets are analysed to show how translators have dealt with these issues according to Arab norms.

1.4.8 CHAPTER EIGHT: THE TRANSLATOR'S VOICE AND NEGOTIATING TRANSLATION NORMS

Whilst the first seven chapters of this thesis primarily discuss norms and the way different translators comply with the concept of norms, the eighth chapter offers an alternative view, in that it shows how challenging accepted norms can be one way in which a translator foregrounds his or her own agency. This chapter also brings together the conclusions reached in each of the previous analytical chapters. Additionally, it connects the results to the voices of the translators, and it arrives at Bourdieu's (1979) concept of distinction. The chapter explores Bourdieu's strategies of distinction, particularly the concept of deviation (whether from the SC or the TC), and it connects these strategies to the corpus of the study, and, finally, to the translators'

agency. As part of this task, the possible reasons behind each translation attempt made will be put forward, and an assessment of each key reason will be made in relation to the idea of distinction. It is worth noting that exploring the idea of translator agency is an important aspect of this study, because doing so helps fill gaps that become apparent when dealing with the concept of translation norms. The audience has a role to play in the translation process, and in the choices made by translators. It is important to note that this study will only look at the relationship between the translators' agency and the translation choices made that are unconsciously governed by norms. In other words, an exploration of the role played by the audience falls outside of the scope of this study.²

1.5 RESEARCH DATA: THE CRITERIA FOR SELECTION

Shakespeare was not the first writer to introduce the sonnet to Europe or England, but, over time, Shakespeare's sonnets have surpassed the popularity of other sonnets and sonneteers, because of their unique linguistic features and deeply expressed thoughts, meanings, and feelings. In his series of 154 specifically rhymed sonnets, he explores themes that have been widely covered by other poets, but his sonnets continue to be loved, and they provide rich and sometimes controversial material for students of literature and philosophy.

Shakespeare wrote sonnets with a distinct structure. Each consists of fourteen lines. The first twelve are divided into three consecutive quatrains (four lines in each quatrain) with a rhyme scheme of *abab cdcd efef*. The final two lines of a Shakespearean sonnet are known as a couplet, and have the rhyme scheme of *gg*. In the quatrains, Shakespeare establishes the main theme or problem that is explored in the sonnet. He develops his idea in the first fourteen lines before presenting a conclusion to the idea in the last two lines.

² For more information, please see the conclusion of Chapter 9 of this thesis, which discusses possible future research.

1.5.1 THE CORPUS OF THE STUDY

This study aims to explore the norms that govern the process of translating Shakespeare's sonnets into Arabic. In order to undertake this task, the researcher traced all published books of complete Arabic translations of Shakespeare's sonnets. The five translators chosen are listed according to the dates of the publication of their work: Badr Tawfīq (his first edition was published in 1988, with a second in 2009), Esmat Wālī (2008), Kamāl Abu-Deeb (2012), 'Abd al-Wāḥid Lu'lu'ah (2013), and Muḥammad Enani (2016). Chapter Five elaborates on the biographies of each of these translators.

	Translator	Place and Date Published	Publisher
1	Badr Tawfīq	Egypt, 1988	Akhbar Al-Youm
2	Esmat Wālī	Egypt, 2008	The Egyptian General Authority for Books
3	Kamāl Abu-Deeb	Beirut and London, 2012	Dar-Alsaqi
4	'Abd al-Wāḥid Lu'lu'ah	Abu-Dhabi, 2013	Abu Dhabi Tourism and Culture Authority- 'Kalima' Project.
5	Muḥammad Enani	Egypt, 2016	The Egyptian General Authority for Books

Figure 1.1: Target Translations of Shakespeare's Sonnets used in this Analysis

1.5.2 GROUPING SHAKESPEARE'S SONNETS, AND THE RATIONALE OF DATA COLLECTION

Studying the norms of translating Shakespeare's sonnets requires investigating many cultural and linguistic aspects, because the themes of sonnets are diverse. Therefore, examining all the

sonnets in a single thesis is not an efficient way of examining translation norms. Answering the questions posed in this thesis required setting the criteria for choosing a selection of sonnets for analysis. Lever (1974, p. 169) argues that Shakespeare's sonnets are not meant to be consecutively read, nor were they intended to be published in a formal sequence. Indeed, most scholars agree that Shakespeare did not intend to publish his sonnets, and he did not personally revise the Quarto that became the first printed and published version of his poems (Enani, 2015, p. 11). For these key reasons, two sets of criteria were established for the selection of sonnets for analysis, namely, source-oriented criteria, and target-oriented criteria. The former approach was used to classify the most popular sonnets thematically and structurally, whilst the latter was based on: a) the most widely translated sonnets (frequency); and b) the translated sonnets that challenge norms the most. Therefore, sonnets rich in these norms or trigger points were the ones selected.

1.5.2.1 SOURCE ORIENTED CRITERIA

Although this study does not follow a source-oriented criterion for data selection, some consideration to the source text is given in order to cover most of the problematic issues that are found in Shakespeare's sonnets and to add a sense of diversity to the thesis. This approach is outlined below and covers the theme or the structure of the sonnets.

i) **Thematic Groupings.** The thematic groupings of Shakespeare's sonnets differ according to which scholar has compiled the grouping. Therefore, for the sake of clarity, this study follows the thematic conclusions made by Lever (1979, p. 173). He explains the rationale for his thematic groupings as follows:

It will prove convenient to give attention first to the Mistress sonnets. After this I shall follow the general progression in the main series to the Friend, considering in turn these groups: i)

The Invitation to Marry; ii) The Poet in Absence; iii) The Friend's Fault; iv) The Poet and his Rivals; v) The Poet's Error, and vi) The Immortalisation.

In a similar way, the major sub-themes of Shakespeare's sonnets can be used as criteria for selection, even though love is the overarching theme of the sonnets. In this context there are three specific underlying themes: a) the brevity of life; b) the transience of beauty; and c) the trappings of desire (Mabillard, 2009). Therefore, these themes were also considered in the selections made, for the sake of diversity, and especially because they are relevant to the discussion in Chapter Six which highlights the translation of metaphorical references in the sonnets.

Shakespeare's sonnets can also be classified in relation to the characters or (personas) described therein. In this respect, the sonnets can be grouped as being about: a) the fair youth; b) the dark lady; and c) the rival poet. In this context, these sonnets were categorised in the first Quarto into three groups as follows:

a) The first group of twenty-six sonnets are addressed to (or talk about) a young man, referred to as the "fair youth". This group inspired now infamous discussions about "The riddles of Shakespeare's sonnets" mainly because of the loving language with which the poet addresses a young man. Many critics read these references as signs of platonic love (i.e. a deep friendship between two people of the same gender) and not as sexual love between the poet and the young man. However, other critics argue that the expressions made in the sonnets signify a form of homosexual love. The study will not contend with this question, but it will explore how these riddles have been translated to deal with taboo words and expressions. Chapters Six and Seven will analyse translations of metaphors, cultural references and taboo terms taken from the sonnets addressed to the beloved young man (and found in other sonnets).

b) The second group covers sonnets 127 to 152, which address (or talk about) a “dark lady”. In this context, the word “dark” itself, when it refers to a person of colour, throws up issues of controversy in our age. Chapter Seven will discuss how the Arab translators deal with this issue according to norms.

c) The third group of sonnets draw on myths from the ancient Greek world that Shakespeare probably read about in Latin. These sonnets deal with four people, namely the three persons mentioned previously, and the poet himself. The speaker often uses the pronoun *I* to refer either to himself personally or as a disguise for someone else (either a real or imaginary person). Chapter Seven will examine selected translations of Greek mythological expressions found in this group of sonnets.

ii) **Structural Groupings.** The different parts of a sonnet are divided into sub-sections both to form its shape and its rhyme scheme, and to express the gradual elaboration of meaning and the overall message conveyed in the sonnet. Arabic does not have a poetic form that is the same as or is similar to the sonnet, and, therefore, an Arabic translator must not only render the elaboration of meaning but also decide whether or not to imitate the structure of a sonnet. This part will briefly explain the literary terms attached to the Shakespearean sonnet, since these terms will be used extensively in the descriptive chapters that follow.

Almost all of Shakespeare’s sonnets are similarly composed, except for Sonnets 29, 99, 126, and 145. Sonnet 29 is different in that the rhyme scheme in the third quatrain is changed: the *f* rhyme from quatrain three is changed to a repeated *b* rhyme taken from quatrain one. Sonnet 99 consists of fifteen lines instead of the usual fourteen. Sonnet 126 consists of six couplets instead of four quatrains, which are then followed by two blank lines marked in italic brackets. Sonnet 145 is composed using iambic tetrameter rather than the usual iambic pentameter which is most frequently used by Shakespeare.

The question of whether the chosen translators have decided to imitate the structure of a Shakespearean sonnet will be dealt with by looking at Sonnet 29, which has been chosen for its unique structural features and its status as the most famous Shakespearean sonnet after Sonnet 18, according to Enani (2016, p. 283), who explains as follows:

A Shakespearean sonnet consists of three consecutive stanzas followed by a couplet. A stanza is defined in *The Bedford Glossary of Critical and Literary Terms* as follows: In poetry, a stanza (/stænzə/; from Italian stanza [stantsa], “room”) is a grouped set of lines within a poem, usually set off from other stanzas by a blank line or indentation (Murfin and Ray, 1997, p.455).

Simply put, a stanza in poetry is analogous to a paragraph in prose, where related thoughts are connected together into units. With the exception of Sonnet 126, Shakespeare ends each of his sonnets with a couplet. A couplet is defined in the *Encyclopaedia Britannica Online Academic Edition* as, “a pair of end-rhymed lines of verse that are self-contained in grammatical structure and meaning.” The structure of a Shakespearean sonnet conveys an aesthetic form and is used to articulate the gradual progression of the meaning of the sonnet. A Shakespearean sonnet can be broken down thematically into two parts: an octave and a sestet. The first part comprises the first two stanzas to form the octave. Most commonly, the octave is followed by a Volta, which takes the theme of the sonnet in another direction. The octave introduces the reader to the topic of the sonnet by initiating the problem.

Shakespeare uses these structural divisions to communicate the gradual growth of an idea that he draws in each sonnet, from the first line to the last. Usually, this idea is built upon through the development of a sequence of metaphors or ideas. Each of these metaphors or ideas is dealt with in a quatrain. Understanding the meaning of a metaphor is crucial for understanding the main message of the sonnet. For this reason, Chapter Six of this thesis analyses how figures of

speech, such as metaphors and similes have been translated into Arabic, differently, by the chosen translators, according to norms and using shifts. Finally, the couplet that comes at the end of the sonnet usually offers a new take on the idea that has been developed in the previous lines, or it serves to summarise the main idea of the sonnet. Based on differences in the structure of some of the sonnets, an irregularly structured sonnet has been chosen for the sake of diversity, and to highlight points of discussions relating to norms. Although it is possible to explore deviations in structure and how these affect the translation process, the chosen sonnet is analysed instead to reflect on the use of norms only, as this thesis does not cover an exploration of the linguistic aspects of the sonnets.

1.5.2.2 TARGET ORIENTED CRITERIA

This study aims to shed light on the extent to which Arab translators have followed the norms of the target culture, as well as those of the source culture when translating Shakespeare's sonnets. Therefore, thinking about the audience of the TC informs the focus of the criteria of the study in this part, and, in this sense, the study will turn to focus on an analysis of the following sonnets:

- i) Shakespearean sonnets which are most likely to be read by an everyday Arab audience. Determining what these sonnets are was completed by identifying the most studied or referred to Shakespearean sonnets in Arabic schools and universities, those that have been translated the most by professional translators, or by those who have translated certain sonnets for pleasure on general literary forums and websites. It is useful to clarify here that this study is qualitative and not quantitative, and it does not rely on strict diagrams and statistics for data analysis, because it seeks to investigate norms and their cognitively unstable nature.
- ii) Shakespeare's sonnets are rich in norms; they present an array of metaphorical or taboo expressions. These metaphors have been covered in many other studies, but one focus of this

study is tracking the norms followed in the translation of some of these metaphors into Arabic. Therefore, the study selects sonnets that are most related to the subject of norms.

These two categories will be dealt with in the data analysis chapters of this thesis. As previously mentioned, a dearth of research on the translation of the sonnets into Arabic makes it difficult to locate related statistical observations. There are no statistical charts or studies that show which of Shakespeare's sonnets are most favoured by Arab readers. However, the researcher notes that some sonnets are notably more studied and repeatedly translated and analysed by Arab scholars, and, therefore, these were chosen for data analysis. As noted in the following chapters, some sonnets are more favoured by Arab audiences and by translators.

1.6 CONCLUSION

This introductory chapter has given the reader an overall view about the study. Chapter Two will draw on the theoretical framework for the thesis. It will introduce the reader to Toury's (1995) conceptualisation of translation norms, as well as that of other theories that came after Toury's, and the rules that inform the analytical chapters of the thesis. It will introduce Vinay and Darbelnet's (1995) model of translation shifts and other models that are used as tools to study norms. It will also look at Venuti's (1995) theory of translator visibility (or the translator's voice) which will inform the content of Chapter Eight, which deals with the idea of distinction in translation.

CHAPTER TWO:
REVISITING TRANSLATION NORMS, TRANSLATION SHIFTS, AND THE
TRANSLATOR'S VOICE

2.1 INTRODUCTION

This chapter is driven by the following research question: *To what extent can the concept of translation norms be used to describe and explain the translation of Shakespeare's sonnets into Arabic?* To answer this question, this chapter explores the concept of norms, as well as the theoretical and methodological links that norms have with translation shifts. The chapter also introduces the idea of the translator's voice, and it explores how theories on norms can fall short in certain aspects when they are applied to analysing translations. A review of relevant literature will be undertaken in order to clarify the suitability of this approach for analysing and comparing translations of Shakespeare's sonnets. A critical assessment of the aforementioned concepts will be presented using relevant examples taken from the selected Shakespearean sonnets and their Arabic translations. This chapter will also reflect on different theories of translation norms, including theories put forward by Toury (1995, 1987, 2008, and 2012) and others, in order to explore the linguistic and cultural norms negotiated in the different Arabic translations of Shakespeare's sonnets.

The concept of translation shifts will be introduced in this chapter as it is applicable to the context of the thesis. Exploring the concepts of norms and shifts provides a firm foundation on which to examine the data presented in the following chapters of the study. Theories about the translator's voice will be examined on a small scale in this chapter, and then developed in more detail later in the thesis in relation to how these theories relate to perceived theoretical limitations of the concept of norms. This chapter will prepare the reader for a more in-depth

discussion which will be presented in Chapter Eight, which considers theories about distinction in relation to the translator's voice.

2.2 INVESTIGATING NORMS

Traditional belief holds that translations are most valued for their accuracy, but this belief has been gradually superseded in favour of value being assigned to the appropriateness as well as the accuracy of the TT, in addition to its suitability for the recipient culture (taking into account language/translation norms and social factors). Publishers usually make choices about appropriateness in relation to the social factors that dominate a given society, and they expect translators to understand this idea too. In these circumstances the translators' agency, as well as their proficiency, becomes apparent, and this is especially the case when considering source text (ST) constraints and TT norms throughout the translation process. John Dryden's metaphor of "dancing on ropes with fettered legs" refers to the constraints of source texts and the linguistic and cultural norms of translation (Xianbin, 2007). In this context, this chapter discusses how the idea of norms has been theorised, analysed, and developed by different scholars. Bartsch (1987, p. 12) defines norms as, "The social reality of correctness notions." For Toury (1995, p. 55) norms have been, for a long time, regarded by sociologists and social psychologists as follows:

"The translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension."

This quotation explains how norms are unconsciously obeyed if they are common in the translator's values environment. Furthermore, these values form the society which the audience belongs to. Accordingly, these norms control behavioural interaction and cannot be ignored in

translation. In other words, norms have the power to direct choices and constrain one's freedom. Hermans (1999, p. 174) explains that norms limit, "The individual's freedom of action." Thus a translator has to adapt to what is considered correct by the recipients of the translation process.

2.2.1 GIDEON TOURY AND THE CONCEPTUALISATION OF NORMS

The theory of translation norms is repeatedly referred to in connection with the works of Toury, but similar ideas have been developed by many scholars working in a variety of different disciplines. Toury's research has connected norms to translation. Before Toury, norms were mainly discussed in relation to linguistics. Norms as an idea relating to translation was first mentioned by Jiří Levý as part of the generative model (1969). This model describes how a translator must choose one option from a set of alternatives to apply at every level of translation, with the awareness that his/her choices will affect subsequent decisions made at subsequent levels of the translation process. This process of decision-making covers everything relating to each level of the translation, starting from the following:

The selection of text to be translated, via the overall orchestration at macro-level, down to individual sentence constructions, word choices, punctuation marks, and even spelling (for example, the choice between the American or British spelling of English) (Hermans, 1999, p. 73).

The idea of norms was developed further as part of the poly-system theory of translation by Even-Zohar (1978) which considers the art of translation to be part of a large multi-social and cultural poly-system (Even-Zohar, 1990). Building on this research, Toury and Hermans made substantial contributions to the development of the theory of norms for translation studies.

The principles of Itamar Even-Zohar's poly-system and Holmes's approach to translation studies (1978) influenced Toury, who, in turn, envisaged a descriptive and target oriented

approach for translation, and developed the idea of translation as a norm governed activity. Toury introduces the idea of norms and their dominance in the translation process at length in 1980 in his innovative book *In Search of a Theory of Translation*. Furthermore, Toury expands and refines this model in his book *Descriptive Translation Studies and Beyond* (1995), which discusses in detail the different aspects of norms and how they act as constraints on the translation process. In the current study, the selected Arabic translations of Shakespeare's sonnets will be examined in relation to Toury's theory of translation as a norm-based activity and will focus on tracing the norms that contribute towards a translator's decision making process.

2.2.1.1 TOURY'S TYPOLOGY OF NORMS

Toury believes that translation activities have a cultural significance and do not merely involve the transfer of meaning from one language to another. Fundamentally, Toury develops a target oriented approach to translation in which the main emphasis is placed on the TT and TC. Based upon the significance of the target culture in particular, he establishes fundamental (yet controversial) claims that are followed throughout his theory. Toury abandons the age-old belief that gives precedence to the source text, and, instead, concentrates on the final product of the target text as the main object of analysis; this succinctly explains the meaning of a target oriented approach.

Toury (1995, p. 53) states clearly that, "As strictly translational norms can only be applied at the *receiving* end, establishing them is not merely justified by a target oriented approach but should be seen as its very *epitome*." Additionally, he believes that the target culture itself is the factor that decides the function of a translation and its position in that culture. Toury points out that the biggest concern of translatorship is the social role it plays in a culture and the function it aims to fulfil, and both these roles are governed by the norms that a cultural environment

finds both appropriate and acceptable among its members. In other words, these norms are the “facts” of a culture (Toury, 1995, pp. 26-29).

Norms are usually considered in relation to every aspect and step of the process of translation. To elaborate, as Toury explains that norms affect the following: i) the product of the outcome of the translation process; ii) the role of the translating practitioners; and iii) the activity of translation itself (Toury, 1995, pp.56-67). Toury concludes that discerning the norms of a culture and picking the most suitable linguistic model for conveying these norms to the target culture audience is the key to being a professional translator. Additionally, even the ability to manipulate references in order to adapt to a culture’s norms will produce a preferable translation. According to Toury (1995, p. 53) “The acquisition of a set of norms for determining the suitability of that kind of behaviour, and for manoeuvring between all the factors which may constrain it, is, therefore, a prerequisite for becoming a translator within a cultural environment.”

Toury notes that norms encapsulate two main elements which make them difficult to be traced, namely, socio-cultural specificity and instability (1995, p. 62). These two elements cover the changing nature of norms through place and time. In relation to socio-cultural specificity, Toury points that a norm might not necessarily reach all sectors of society at the same level of effectiveness, or in some instances not reach some parts at all. Also, “sameness” in the application of a norm between cultures might, most probably, be a mere coincidence, or be due to continued contact between cultures. In addition, socio-cultural specificity is surpassed by instability in the sense that what is classed as a norm in society might change over time and lose its normative significance. In reference to the influence of time upon the evaluation of norms, Toury (1995, pp. 62-63) suggests that, at any given time, three sets of norms can exist in a society, namely, *mainstream* norms, traces of *previous* norms, and rudiments of *new* ones.

Toury (1980, p. 65) specifies two major sources for the reconstruction of translation norms, namely, *textual* and *extratextual*. These can be explained as follows:

- i) Textual sources are the actual translations of texts, which reveal the effects of norms.
- ii) Extra-textual sources are what Toury calls, “semi-theoretical or critical formulations”, whether these are translations in general or certain translations in particular. These formulations might be prescriptive theories of translation, a school of theories that a translator follows, or any other factor that Toury does or does not mention in his description of this kind of source.

2.2.1.2 TOURY’S CATEGORISATION OF TRANSLATION NORMS

Although norms have a prescriptive force between and within communities, they are analysed as objects of study by descriptive translation studies (DTS) researchers. According to Toury, norms are pervasive in the practices of translation, and they act prior to the actual event of translation. Toury sets up three main categories of translational norms according to the function they play in the translation process, namely, preliminary norms, initial norms, and operational norms. He stresses the importance of these norms and their operative presence in every category of translation in general, in every stage of the translation process, and at every level of the translation product. These norms can be listed as follows:

- i) **Preliminary Norms:** These norms are identified in the steps prior to translation and relate to translation policy and translation directness. Translation policy refers to the choices made before the actual task of translation. These choices might relate to the text(s) themselves or to the text types (to be translated into a different language or culture), the choices made by translators (some of whom are specialists in certain types of translation), and the choices made by publishers or publishing houses, etc. Toury (1995, p. 60) summarise all these as factors that affect the choices made in relation to the source language, the individual ST, and by individual

authors. Directness of translation simply means the language from which the translation is directed into another language, for example, whether the text is in its ultimate source language or whether it is an existing translation but in a different language altogether (Toury, 1995, p. 58). Preliminary norms relate to choices made about which ST to use. To connect this point to the current study of Shakespeare's sonnets, it must be noted that all five chosen translators are native speakers of the Arabic language, and they have translated Shakespeare's sonnets into their mother tongue from the source Shakespearean English (not from existing translations in another language).

ii) **Initial Norms:** These norms govern the choices made by the translator in relation to the adequacy and acceptability of the overall translation attempt. This means that translators might lean more towards either the norm system of the ST culture or to the TT culture, and they might consider the following factors:

a) Staying close to the ST with its inherent norms, in order to achieve adequacy in translation, for example, staying faithful to Arab norms when translating Arabic into English for an English audience.

b) Staying close to the norms that dominate the TT culture, for example, staying close to English norms when translating Arabic into English for an English audience.

c) Staying close to the norms preferred by the audience that will receive the translated outcome, e.g. staying close to French norms when translating Arabic into English for a French audience who are from a non-English culture. According to Masa'deh (2003, pp.113-115), the first pole of this norm is adequacy, which entails adherence to norms expressed by, and contained in the source text. The second pole is that of acceptability, which entails adherence to norms governing the target system. Therefore, initial norms determine whether a translation is to be primarily source oriented or target oriented.

As Masa'deh explains, when a translation is source oriented, it is more adequate. One of the points of discussion in this study is how such orientation is governed in translation using tools such as translational shifts, so that the TT is not rejected by the TC audience. Target oriented translation also makes a text more acceptable to the TC audience and this can also be done with the help of translational shifts.

In this context, it is possible to connect the two dimensions of the current study, namely translation norms and translation shifts. If a translator opts to lean more towards achieving adequacy in translation by following the cultural and linguistic norms of the ST (an adequate translation), he/she would have to use shifts that are different (most of the time) from shifts used to achieve an intended TT orientation (an acceptable translation). Practically, the translational shifts used to force either orientation might be the same shifts, but they can be used differently, or to a greater or lesser degree of intensity, to reflect the intended orientation. For example, domestication and foreignisation are two strategies that can be used when trying to achieve equivalence.

When looking for an equivalent, the translator who follows the norms of the ST will tend to domesticate equivalents in the segments he/she is translating. In this case, "Some significant traces of the original text are retained" (Oittinen, 2000, p. 42) and the closest possible reflected image of the ST will be achieved. According to Venuti (1995, p. 20), domestication is, "an ethnocentric reduction of the foreign text to target-language cultural values, [to] bring the author back home", while foreignisation is all about, "the ethno-deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Yang, 2010, p. 77). In order to bring the TT close to the new orientation in translation, foreignisation can be applied to provide meaning for TT recipients by using

comprehensible and acceptable equivalents, even if the translation itself is slightly different from the source text.

The initial norms adopted by each of the translators examined in this current study are investigated alongside their general writings/translations.³ These norms help us to discover the translator's unique orientation towards either the source text or the target text culture. For example, most of Lu'lu'ah's written works draws on a bygone literary heritage. The main feature of his translations is his loyalty to the Arabic language, and this is evident in his lexical preferences and religious and cultural choices. Thus, the concept of acceptability is important for Lu'lu'ah. In contrast, Abu-Deeb shows a preference for choosing accurate equivalent words for the literal meanings contained in the ST lexicon.

iii) **Operational Norms:** Operational norms control the decision making processes and focus on the actual strategies a translator opts to use in the act of translation itself. These norms have their effect on the matrix of a text in terms of how linguistic materials are distributed in the TT (the mode of distribution), the TT textual make-up, and the verbal formulation of the TT (Toury, 1995, pp. 58–59). Brownlie (2003, pp. 125-126) summarise the function of this type of norm in the way a translator rearranges the different parts of the ST to reform the TT. This appears when a translator makes a decision about the selections and distributions of different linguistic materials throughout the TT and then formulates the actual sentences that constitute the TT as a whole.

Toury divides operational norms into two basic categories, namely, matricial norms that govern the decisions made at the macro-structure of a text, and textual linguistic norms that govern

³ Chapter Five presents each chosen translator's biography, and Chapter Eight connects these biographies to the translations of the sonnets, with examples of each translator's work.

decisions made at the micro-level of a text. Their governance in the translation procedure appears as follows:

a) **Matricial Norms:** These norms influence decisions made about the macro-structure of a target text. Baker (2009, p. 191) explains that these norms concern the, “completeness of the translation” in the TT or, “the distribution of the specific textual material” in the TT. In other words, this idea concerns how a translator deals with changes or even plays with the text he/she is translating before presenting it to the reader. Norms leave a translator with many options (or even constraints) to apply and negotiate in the body of translation. The first option is to translate the whole ST into something that resembles the TT. Other options include: translating some parts of the ST only; translating the whole of the ST, but only after dividing it into segments (units, chapters, stanzas, etc.); deleting some inconvenient or taboo content for the sake of acceptance in the TT culture; or even adding what the translator considers to be necessary to enhance the recipients’ understanding of the TT, using explanations and footnotes. A translator can re-arrange the textual distribution of segments as well.

b) **Textual Linguistic Norms:** These norms are applied at a micro-textual level. Munday (2001, p. 114) explains how a translator applies these norms when he/she selects TT linguistic material to replace specific segments of the ST. Baker (2009) discusses a wide range of possibilities that fall within the scope of this type of norm. For example, she looks at the application of italics, capitalisation, emphasis on certain letters, and sentence construction details. These types of norms are essential to consider when analysing the norms apparent in the different translated versions of the chosen Shakespearean sonnets, in order to show how translators use translation shifts to render the intended messages of the sonnets.

2.2.1.3 TOURY'S DIFFERENTIATION BETWEEN RULES, NORMS, AND IDIOSYNCRASIES

In his discussion of norms, Toury (1995, pp. 54-55) distinguishes the difference between rules, norms, and idiosyncrasies. He institutes a structure of norms along, “a graded continuum” (Toury, 1995, p. 55) along a scale of extreme constraints: namely, rules and idiosyncrasies. These constraints vary in strength, whereby rules are stronger and idiosyncrasies are weaker. Norms exist and are diffused between these two constraints. Different factors and forces (mostly socio-cultural) shape norms and shift their status more towards rules or idiosyncrasies. As previously mentioned, “norms” is a cognitive concept and norms can change over time or on a temporal axis (Toury, 1995, p. 54). Furthermore, other socio-cultural activities affect translation norms, “so that a mere whim can penetrate and reach a normative status, or a norm can become so valid that it converts into a rule or the reverse” (Martínez-Sierra, 2015, p. 44). As Wexler indicates (1974, p. 4), “The existence of norms is a sine qua non in instances of labelling and regulating; without a norm, all derivations are meaningless and become cases of free variation.” In other words, norms are important in shaping the unique features of cultures. In summary, the stronger norms are, then the more they become rules; the weaker they are then the more they take on the characteristics of idiosyncrasies.

2.2.2 DEVELOPMENTS AFTER TOURY: HERMANS, CHESTERMAN, AND NORD

This section examines research undertaken in the field which builds upon the work of Toury (1995). Exploring this research is essential in order to navigate all the linguistic and cultural norms adopted in the Arabic translation of Shakespeare's sonnets. Since Toury's conceptualisation of norms does not cover cultural elements sufficiently, the thesis will explore other research undertaken after that of Toury, which will inform an adequate examination of the cultural aspects in the sonnets.

2.2.2.1 THEO HERMANS AND THE SOCIO-CULTURAL CONFIGURATION OF NORMS

Theo Hermans developed the work of Toury in his research on DTS. Hermans' (1999) contribution to the field comprises his work on the socio-cultural configuration of translation norms. He considers translation to be, "a kind of communicative behaviour" (1999. p. 80). Toury's theories do not examine the cultural implications of operational norms, and this is something that Hermans attends to in his research, and which is relevant to the current study of the translated sonnets by Shakespeare. Hermans (1999) defines norms from two different viewpoints, and looks at translation as a social system.

He both criticises and agrees with many of Toury's assumptions. In terms of his general view of translation norms, Hermans (1999. p. 81) supports Toury's opinion that norms are mainly concerned with "the regularities of behaviour", and the "implicit system that can explain these regularities." Although Hermans shares Toury's opinion on this point, he concludes by contextualising translational behaviour as a social behaviour. However, he disagrees with Toury about the dichotomy of adequacy and acceptability in initial norms. In this respect, Hermans does not accept Toury's conceptualisation of norms as, "a long single axis" (1999, p. 77).⁴ In other words, he believes that norms are multi-axial and interact together to form other norms.

Herman criticises Toury's lack of in-depth exploration of the theoretical side of translational norms. To be more precise, Toury conceives norms only from the point of view of a translator and looks at them as "constraints" (1999, p. 88), because a translator has to make a choice between many possibilities. According to Martínez-Sierra, Hermans criticises Toury's ignorance of norms as, "templates that offer ready-made solutions to certain types of problems"

⁴ If it is examined using Toury's principles, this might perhaps explain why Tawfiq's translation of Shakespeare's sonnets serves both the norms of the SC and the TC in many cases.

(2015, p. 39). This stresses the points that a translator has an inventory of available solutions he/she is the one who makes the choice and excludes the alternatives.

Another significant difference between Hermans and Toury concerns the social agents engaged in the process of translation, and their relationship with the ST and TT. Hermans (1999, pp. 80-85) views translation as a social outcome processed under, “existing social power structures.” He argues that social structures encapsulate many kinds of economic, political, and symbolic power relationships, and translation has to negotiate them all. Therefore, in the process of translation, both the translators and other social agents work together in order to maintain self or collective interests in the process.

Hermans (1999) does not specify or detail any precise classification of norms, but instead he describes four ways of investigating norms, one of which involves examining them in order to analyse the strategies followed by the translator. The reason behind this approach is because certain factors such as social, poetic, and cultural, etc. can influence a translator’s decision-making processes.

2.2.2.2 ANDREW CHESTERMAN’S APPROACH

Andrew Chesterman (1993) advocates a combination approach to the study of norms. Unlike Toury, Chesterman (1999, pp. 90–97) looks at norms as they relate to: i) the translation product; ii) the translator’s’ behaviour; and iii) the role of the reader as crucial elements in the translation process. Chesterman (1997, p. 14) uses a style to examine norms according to two main standards: i) the individual standards set by, “competent professional translators”, and ii) the textual-linguistic standards set by, “a series of translated texts” (Chesterman, 1997, p. 15). Chesterman (1997, p. 90–97) develops his discussion of norms by distinguishing between professional norms (also called process norms) and expectancy norms (also called product norms). Although each type of norm he defines is distinctive, expectancy norms take

precedence over professional norms, since the latter are, “subordinate to and determined” by the former (Chesterman, 1997, p. 92). These two types of norms do not inevitably function on the same level, and their relationship to each other is hierarchical. According to Chesterman (1997, p. 90), the classification of norms into these two major types allows for more, “analytical possibilities” than Toury’s conception of initial and operational norms. For this reason, the study will often refer to Chesterman’s additions in its analytical chapters. The primary focus in Chapters Six and Seven is to analyse the problematic areas of translating Shakespeare’s sonnets into Arabic. Using Toury’s classification alone would limit the discussion. Chesterman (1993) defines the following norms:

a) **Professional (Process) Norms:** Professional (or process) norms regulate the translation process itself (Chesterman, 1993, p. 68). Also, he sub-categorises this type into three minor categories as follows:

i) **Accountability Norms** (also called ethical norms). Chesterman’s contribution to the field of norms is connected to ethics. His definition of this type of norm articulates this connection clearly, since this kind of norm is concerned with a translator’s professional high standards, or their scrupulousness and integrity (Chesterman, 1997, p. 68). Integrity controls are set by whoever a translator is loyal to, i.e. the TT reader, the ST author, the publisher, etc. or by the translator themselves.

ii) **Communication Norms** (also called social norms). One of the basic social functions of translation is to bridge the gap between the ST and the TT and to deliver the intended message of the text to its TT recipients. This type of norm is concerned with how a translator accomplishes the mission of expressing meaning successfully. Here, the translator is the, “communications expert, both as a mediator of the intentions of others and as a communicator in his/her own right” (Chesterman, 1997, p. 69).

iii) **Relational Norms** (also called linguistic norms). This type of norm is purely linguistic and requires a translator to understand the relationship between the ST and the TT, and to use his/her linguistic competence to produce a translation that covers the intended message of the writer, and one which takes in to account the understanding of the TT recipients and the purpose of the whole translation (Chesterman, 1997, pp. 69-70).

b) **Expectancy (Product) Norms**. This type of norm is concerned with TT readership expectations regarding the translated product. Chesterman (1997, p. 64) explains these expectations in relation to the TT in terms of its grammatical appropriateness and acceptability in the TT culture, its text typology, its preferred form in the linguistic system of the target language (TL) (or discourse conventions), and its register and style. Chesterman (2017, p. 188) stresses how qualified translators mould the norms of a culture naturally in the translation process, “Norms do not affect behaviour directly, because their influence must be filtered through the translator’s mind as decisions are made during the translation act. Translators adopt attitudes to norms, if they are aware of them: follow them or not, as the case may be.”

2.2.2.3 CHRISTINA NORD AND THE CONVENTIONALISATION OF NORMS, CONVENTIONS, AND RULES

Christina Nord (1991) has made a significant contribution to the field of norms as they are applied in translation studies. She examines regulating principles between norms, conventions, and rules, as well as distinguishing different norms and conventions. Nord suggests that norms are of a higher rank than conventions, and are motivated by certain factors, unlike conventions which only express preferences. For Nord, conventions are situated as norms or rules. This occurs when a translator attempts to adhere to the conventions of the TL society by demonstrating appropriate linguistic behaviour (by picking an appropriate TL linguistic norm).

Another important contribution made by Nord (1991) is her classification of normative behaviour into two types: constitutive norms (or constitutive conventions), and regulative norms (or regulative conventions). When applying constitutive norms, translators want readers to accept their translation. According to Nord (1991, p. 101), this normative behaviour is about, “what is or is not accepted as translation”. For example, it considers whether a community accepts a TT as an adaptation, as a version, or as a translation of the ST. Applying regulative norms occurs when translators focus on taking a specific direction. Indeed, Baker (2009, p. 191) talks about this type of normative behaviour and how it is concerned with, “translational aspects and behaviour at the lower text level.” For example, this type of norm considers what type of equivalence can be achieved in the translated text.

2.2.3 THE LIMITATIONS OF THE CONCEPT OF NORMS

The first part of this chapter looked at norms and their role in the process of translation. As reflected in this study, although governing norms have been traced in the corpus of the thesis, they cannot be adequately described without supporting information and further research. The concept of translation norms is a theoretical construct and, as such, additional methodological tools are needed to make this construct identifiable. This is where the significance of translation shifts comes into the picture. The current study also draws on the theoretical and methodological developments made by Vinay and Darbelnet (1995) in relation to translation shifts.

2.3 TRANSLATION SHIFTS

After World War II, significant developments occurred in the field of modern linguistics and translation related scholarship. According to Snell-Hornby (1990, p. 80), the discipline of translation studies was traditionally thought of as, “a sub-discipline of applied linguistics.” Furthermore, the concept of equivalence began to play an important role in translation studies.

Generally, pre-World War II discussions about translation were informed by linguistics and were mainly source oriented. Indeed, many instances of this source-oriented approach are discussed by Kade (1968). In *Translation Shifts* (2009), Lea Cyrus explains the incommensurability of the SL and TL. However, due to the incommensurability of linguistic systems, actual translations always involve shifts, which, “result from attempts to deal with systemic differences” (Baker et al. 1988, p. 226), so many theories of translation at the time also included a systematisation of such translation shifts. The concept of translation shifts is broadly investigated by Catford (1965). However, the model that will be used to discuss the Arabic translations of Shakespeare’s sonnets will be that as outlined by Vinay and Darbelnet (1995); this model is often used to solve recurring problems encountered in translation, using translation shifts. This model is described by Ni (2009) as, “mainly proposed for describing the changes that occur in a specific ST-TT pair.” Furthermore, according to Meifang and Li (2009, p. 371), Vinay and Darbelnet’s model is, “arguably the best known and most representative of existing shift models in translation studies.” In relation to the current study, this model helps in most cases in the analyses of the strategies selected by the five Arab translators of Shakespeare’s sonnets.

In relation to the current study of norms used in translating Shakespeare’s sonnets into Arabic, Vinay and Darbelnet’s model has been chosen because it can be used to trace, to a great extent, the possible shifts that Arabic translators use when trying to render the sonnets in to something that can be accepted and understood by an Arab audience, in accordance with the norms of the culture.

Translation shifts are described in the *Routledge Encyclopaedia of Translation Studies* (2009, p. 269) as, “changes which occur or may occur in the process of translation.” Many other scholars also explore translation shifts in their work, including Catford (1965), Popovič (1970,

1976), Holmes (1972, 1978), and Toury (1980a). In *Interfaces in Language 2* (2011, p. 203), Hornsby discusses how a translator engages with translation shifts in order to achieve their goals. To achieve this, translators/interpreters engage in a variety of strategies, which compensate for loss and gain, called “translation shifts” in the translation of literature (a term coined by Catford, 1965). The most comprehensive account of a translation shift is, perhaps, still the classification devised by Vinay and Darbelnet, which comprises seven categories. *Borrowing*, *calque* and *literal translation* all involve minor shifts. *Modulation* (using a synonymous equivalent) is the most obviously metonymic, as it includes cause-effect, part-whole, part-part, reversal of terms and negation of opposite relations. *Equivalence* (using an alternative conceptual image) is metaphoric, while *adaptation* involves a change of cultural setting (Vinay and Darbelnet 1995 [1958]). This summarise the seven shifts examined by Vinay and Darbelnet in their model, which are explored in this study.

2.3.1 VINAY AND DARBELNET’S MODEL OF TRANSLATION SHIFTS

The French scholars Jean-Paul Vinay and Jean Darbelnet explore many aspects of translation in their book *Stylistique Comparée du Français et de L’anglais: Méthode de Traduction* (1958). This book was translated into English almost four decades after its first publication as *Comparative Stylistics of French and English: A Methodology for Translation* (1995). The decision made to revisit their theories of translation after many decades illustrates just how important their work is regarded by other scholars working in the field of translation studies. Vinay and Darbelnet dedicate an entire chapter (Methods of Translation) to discussing seven basic translation shifts, and it is these shifts which are used when analysing the selected Arabic translations of Shakespeare’s sonnets covered in the current study.

2.3.2 VINAY AND DARBELNET'S CLASSIFICATION OF TRANSLATION SHIFTS

Vinay and Darbelnet (1995) outline seven methods (shifts) that can be used during the process of translation, as follows:

2.3.2.1 BORROWING

Borrowing is perhaps the simplest method of translation because the translator does not have to look for an equivalent expression in the TL. Instead, the translator transposes the exact word in the ST and uses this same word in the TT. However, this method is one of the least accepted in poetry translations, because it cannot always convey the meaning of a word completely. However, borrowing can be important for creating a specific stylistic effect. Vinay and Darbelnet (1995) provide many examples of borrowing in translation, including food and beverage names, such as the Spanish words “tequila” and “tortillas”. Vinay and Darbelnet (1995, p. 32) explain that this is, “in order to introduce the flavour of the ST culture into a translation.” Borrowing is also used when describing a new technical process which does not have an existing name in the TT culture. However, Vinay and Darbelnet explain that for broadly used or long-standing terms, the term “borrowing” does not apply, because these words already have a place in the TL (target lexicon). Examples of these kinds of words are “chic” and “menu”, which were borrowed from the French language hundreds of years ago and are frequently used in English. Unfortunately, examples of the use of borrowing in the translation of the selected Shakespeare's sonnets are very few. This is because borrowing is a technique rarely used in poetry translation.

2.3.2.2 CALQUE

This technique is a special type of borrowing method whereby an expression from another language is borrowed in order to transfer each element of the word literally. The result of using calque can be either: i) lexical, when the translator considers the syntactic structure of the TL as in “Adam's Apple”, “Superman”, or “Skyscraper”; or, ii) structural, when the translator does

not consider the syntactic structure of the TL, and, here, the outcome of calque might render an awkward expression in the TL.

Borrowing and calque are not frequently used in the selected Arabic translations of Shakespeare's sonnets, although there are some instances of use. Overall, the chosen translators have avoided using any method that might decrease audience pleasure, for example, the use of strange and awkward borrowed words and expressions. In contrast, borrowing and calque are used frequently in legal and scientific translations, because in this context, rendering meaning by using a specific term is acceptable to a great extent.

2.3.2.3 LITERAL TRANSLATION

Vinay and Darbelnet (1995, pp. 33-34) define literal translation as, "the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator is limited to observing the adherence to the linguistic servitudes of the TL." Literal translation is usually used under certain circumstances only, and it is most useful when used between two languages of the same family, such as Italian and French. Unfortunately, the situation is totally different when translating between English and Arabic, as seen in the current study of Arabic translations of Shakespeare's sonnets, since English and Arabic are not part of the same family. In the same way that calque expands the scope of borrowing, literal translation expands calque to make it convenient for translation, mainly because it serves to provide comprehension in the TL without altering meaning in the SL.

When examining the selected Arabic translations of Shakespeare's sonnets, it became apparent that the translators could not avoid a certain level of literal translation, even though it is well known that poetry cannot really be translated literally. The selected translations vary in the scale of literal translation and free translation used, especially in relation to religious or

culturally prohibited expressions. Furthermore, translators of poetry face restraints on the use of rhyme, etc., and this makes literal translation almost impossible for such types of texts.

As mentioned above, although poetry cannot be translated literally, a certain level of literal translation cannot be avoided. If literal translation is avoided altogether then a translation attempt can turn into a completely new text and bear no resemblance to the ST. However, the extent to which the translator stays close to the literal meanings of words and word order varies from one translator to another and reflects the preferences of the translator. A comparison between three different translations of Sonnet 130 illustrates this point clearly. Tawfiq prefers to translate Shakespeare’s words one by one, but, notably, he omits many expressions in his translation. Furthermore, he does not always use the most accurate equivalent words. An example of this is his translation of the line, “My mistress, when she walks, treads on the ground.” He translates this line literally without rendering accurate equivalence for words such as “go” and “treads” etc. He misses the exact meaning of words, as seen in the illustration shown below. This supports the idea that poetry cannot be translated literally mainly because the translators who tend to translate literally use shifts.

<p>The Source Text</p>	<p><i>I grant I never saw a goddess go; My mistress, when she walks, treads on the ground. And yet, by heaven, I think my love as rare As any she belied with false compare.</i></p>
<p>Tawfiq (1988, p. 156).</p>	<p>أقرّ أنني لم أشاهد أبدا إلهة تمشي؛ فعندما تمشي معشوقتي ، فهي على الأرض تسير ومع ذلك ، فإنني أقسم بالسماء، أن حبيبتي لا أحد يضاهيها I admit that I have never seen a goddess walking; When my lover walks, she is on the ground walking</p>

	<p>But with that, I swear by heaven, nobody can compete with her.</p>
Wālī (2008, p. 146).	<p>أسلم أني لم أر كيف تمشي الآلهة، أما عشيقتي فتدب على الأرض حين تمشي. وهي ، مع ذلك فريدة، يشهد الله،</p> <p>I admit I haven't seen how gods walk, But for my mistress, she treads on the ground as she walks. After all, she is unique, Allah witnesses.</p>
Abu-Deeb (2012, p. 344) in prose.	<p>أسلم بأنني لم أر أبدا إلهة ترحل: وعشيقتي حين تمشي تخطو على التراب ومع ذلك فأنني، وحق السماء، أعتبر حبيبي نادرة</p> <p>I admit I haven't ever seen a goddess leaving, And when my mistress walks, she steps on the sand. But with that I, by the truth of heaven, I consider my lover rare.</p>
Abu-Deeb (2012, p. 440) in verse.	<p>أعترف أني لم أشهد يوما آلهة تأتي أو تمضي لكن حبيبة قلبي حين تسير تسير على سطح الأرض. مع هذا ، أشهد بل أقسم أعلى الأيمان بأنني أعتبر الحلوة ، فاتنتي ،</p> <p>I admit I haven't ever witnessed gods coming or leaving, But when the love of my heart walks, she walks on the surface of the earth. Regardless this, I swear by dearest oaths, That I consider the beautiful, my charming.</p>

Lu'lu'ah (2013, p. 288).	<p>أعترف أنني لم أر إلهة تسير، ولكن عندما تمشي حبيبتي فهي تدبّ على الأرض. ولكن والله أرى أن حبيبتي من الفتنة</p> <p>I admit I haven't seen a goddess walking, But when my beloved walks, she treads on the ground. But, I swear by Allah, I see the charm in my beloved.</p>
Enānī (2016, p. 232).	<p>بل ما رأيت ودون شك ربة تخطو ملاكا في الفضاء لكن أقدام الحبيبة لاتغادر أرضنا نحو السماء لكنني قسما بربي لا أرى بحبيبتي إلا الجمال</p> <p>No doubt I indeed haven't seen a muse stepping like an angel in the space, But the beloved's feet do not leave our land into the sky. But, swearing by my God, I nothing see in my beloved except beauty.</p>

Table 2.1: Renderings of “I grant I never saw a goddess go ...” (Sonnet 130)

Sometimes, the translator stands against undertaking a literal translation without reason. An example of this is seen in the translations of Sonnet 2, where the image of “forty winters ...” is presented as a symbol of getting old. It is noticed that Lu'lu'ah (2013) prefers to omit this literal translation from the source image and just keeps in the intended message of “getting old”.

Source Text	<i>When forty winters shall besiege thy brow</i>
Tawfiq (1988, p. 18).	<p>عندما يحاصر طلعتك أربعون شتاء</p> <p>When your countenance is besieged by forty winters</p>

Wālī (2008, p. 18).	عندما تحاصر وجهك أشتية أربعون When your face is besieged by forty winters
Abu-Deeb (2012, p. 82) in prose.	حين يحاصر أربعون شتاء جبينك When your forehead is besieged by forty winters
Lu'lu'ah (2013, p. 32).	عندما تحاصر الشيخوخة محياك When aging besieges your look
Enani (2016, p. 96).	إذا حاصر العمر منك الجبين وكانت فصول الشتاء به أربعين When age besieges your forehead with its forty winters.

Table 2.2: Renderings of “When forty winters shall besiege thy brow” (Sonnet 2)

2.3.2.4 TRANSPOSITION

According to Vinay and Darbelnet (1995), transposition involves replacing a word class (a noun for example) with another word class (such as a verb) without causing any change to the message of the ST. Vinay and Darbelnet consider this shift to be either obligatory or optional in the translation process. They refer to the translated part in the ST as the “base expression”, and its translation in the TT as the “transposed expression”.⁵

2.3.2.5 MODULATION

Vinay and Darbelnet (1995, p. 36) describe modulation as, “a variation of the form of the message, obtained by a change in the point of view.” The need for modulation becomes apparent after using literal translation or transposition, when the outcome is grammatically correct, but the meaning is awkward in the TL. In modulation, a translator tries to obtain naturalness in the TT as much as possible without losing the accuracy of meaning found in the ST. Vinay and Darbelnet give an example of the double negative structure of an English

⁵ Linguistic aspects, including transposition, are beyond the scope of the study.

statement (something that is not acceptable in French) and suggest that the way to solve this problem in translation is by using a positive modifier to turn the statement into a simple structured affirmative statement. An example of this is seen in the translations of Sonnet 3 where the expression “uneared womb” meaning untilled womb, is translated differently into Arabic using modulation.

Source Text	<i>For where is she so fair who whose uneared womb Disdains the tillage of thy husbandry?</i>
Tawfiq (1988, p. 19).	<p>هل تبقى المرأة الرانعة الجمال جديبة الرّحم دون أن تزدرى أرض رجولتك التي تلفحها؟</p> <p>Would a beautiful woman remain with an unfruitful womb, without disdainning the land of your manhood that you cultivate?</p>
Wālī (2008, p. 19).	<p>أين هي تلك الحسناء التي مازالت بكرا و تزدرى حرث الزواج منك؟</p> <p>Where is that beauty who still a virgin and scorns the plow from marrying you?</p>
Abu-Deeb (2012, p. 84) in prose.	<p>فاين هي المرأة الجميلة، عذراء الرحم، أن تأنف أن تجني ثمرات حرثك؟</p> <p>So where is the beautiful woman, with a virgin womb, who refuses to reap the fruits of your plowing?</p>
Abu-Deeb (2012, p. 402) in verse.	<p>هل ثمة أنثى مهما كانت غيداء جميلة، عذراء الرحم ، ستأنف أن تحمل بذرة حرثك، أن تنمي غرسه منك؟</p> <p>Is there a female, no matter how beautiful she is, with a virgin womb, will refuse you carry the seed of your plowing, to grow it from you?</p>

Lu'lu'ah (2013, p. 34).	<p>فأية حسناء ذات رحم بكر تأنف من جني حرتك؟</p> <p>Who is that beauty, with a virgin womb, who would refuse taking your plow?</p>
Enani (2016, p .97).	<p>هل توجد في الدنيا حسناء يتأبى فيها الرّحم البكر على محراثك وجهودك في البذر؟</p> <p>Is there in the whole world a beautiful lady with a virgin womb who refuses your plow and your seeding efforts?</p>

Table 2.3: Renderings of “For where is she so fair ...” (Sonnet 3)

2.3.2.6 EQUIVALENCE

Vinay and Darbelnet (1995) emphasise the role that equivalence plays, by outlining one single problem as it appears in two texts, using completely different structural and stylistic methods. What is important here is the method that emerges from the equivalent texts. Furthermore, common cultural interests are relevant in Vinay and Darbelnet’s model. However, although equivalence is a core idea in translation studies, it can be defined in numerous ways, and each definition depends on the point of view of the theorist. According to Vinay and Darbelnet (1995, p. 38) equivalence is an inherently cultural notion. One example they cite focuses on different verbal expressions that can be used for pain. For example, a French exclamation for pain is “Aïe!”, and this can be translated into English as “Ouch!” Both words indicate the same level of pain, and the same message is communicated to the reader equally but using two different equivalents.

Vinay and Darbelnet (1995) also show interest in the relationship between equivalence and idioms, and common methods for creating equivalents applied to idioms. Equivalence is the most commonly used kind of shift found in the different selected Arabic translations of

Shakespeare's sonnets. Furthermore, since equivalence possesses, in its nature, the ability to express the same message in multiple ways, it is in harmony with the nature of translating poetry.

The sonnet, as a poetic art form, cannot be translated literally. Therefore, shifts such as equivalence are used in order to convey meaning to the audience and to ensure audience comprehension. An example of the use of equivalence can be found in the five different translations of the word "dun" found in Sonnet 130. Shakespeare describes his mistress's breasts as being "dun". According to *Al-Mawrid Al-Quareeb* (2013), dun means "dark" and "dark" has many synonyms in Arabic, such as *داكن* (which is the simplest and first equivalent found in dictionaries and the one used by Tawfiq), *أشهب* (which is the equivalent used by Abu-Deeb), and *كأمد* (the equivalent used by Lu'lu'ah). There are differences in the degree of darkness conveyed in each equivalent, but this does not affect an Arab audience's recognition of the word meaning. Wālī has chosen the word *قمحية* (a description of a slightly brownish skin tone) to translate the word "dun". His choice is another equivalent that carries a similar meaning, just like the ones used by the other translators, but his choice fulfils the demand of expressing the meaning that a regular Arab audience could understand in its most representative way. *قمحي* is a standard and local word, unlike the other choices, and it is easier to comprehend.

Enani opts to omit the description of the colour of the mistress's breast, and replaces this reference with a general description of her skin tone as not being white. According to the *Cambridge Dictionary Online*, "dun" is a British word/adjective that means, "of a greyish-brown colour". If we look up differences between the equivalents used by the four translators, it can be seen that each equivalent has a different accurate meaning, but all choices convey the

same message. Vinay and Darbelnet (1995) use the word “message” to describe the final understandable outcome of the compared examples.

According to *Lisan Al-Arab* (2003), كَامِد means a change in colour from a lighter to a darker shade. دَاكِن is the description of a dark shade, mostly associated with black. However, أَشْهَب means whiteness with a bit of blackness within it. In other words, أَشْهَب means grey as in the definition provided in the *Arabic-English Dictionary: Hans Wehr Dictionary of Modern Written Arabic* (1994). In this example, Abu-Deeb (2012) chooses the nearest description to the literal meaning of the word “dun”. Generally speaking, Tawfiq usually uses instant equivalents in order to cater to the tastes of everyday readers of poetry, unlike Abu-Deeb who tends to aim to reach the highest degree of accuracy when choosing a word in order to achieve the greatest effect on the poetic outcome (he breaks this norm in his translation of the sonnets into verse at the end of his book). Lu’lu’ah shares Abu-Deeb’s interest in translating the sonnets using highly rhetorical expressions, but with an obvious consideration for the audience of the target text and their acceptance of the meaning of the sonnet, even when he picks a slightly different equivalent. Many examples of differences in the use of equivalence can be seen in Sonnet 130, and these differences reflect the different translator’s voices. It could be argued that Tawfiq’s voice is weak whilst Abu-Deeb’s and Lu’lu’ah’s voices are strong.⁶

2.3.2.7 ADAPTATION

This translational shift appears most frequently when there is a need to make a radical change in the source text in order to enhance understanding by the audience, and is often used when the idea, phrase, word, or element might come across as vague in meaning to the audience. Vinay and Darbelnet (1995, p. 39) describe this technique as the, “extreme limit of translation”. They explain their term as follows, “It is used in those cases when where the type of situation

⁶ Describing a voice as strong or weak refers to its obviousness in translation; see Chapter Eight for more information about the translator’s voice and its connection to the concept of distinction.

being referred to by the SL message is unknown in the TL culture.” In this particular case, a translator needs to recreate a new situation so that it becomes the equivalent of the unknown element in the source text. Indeed, it is not an easy task for translators to rebuild an equivalent corresponding situation that melts smoothly into the translated TT. This explains why Vinay and Darbelnet describe adaptation as, “a special kind of equivalence”.

In order to illustrate how adaptation works, Vinay and Darbelnet (1995) cite the example of an English father who kisses his daughter on the mouth. This kind of greeting might seem normal in the English ST, but it becomes awkward when translating this idea for a French audience. Therefore, in order to avoid over translation, Vinay and Darbelnet suggest adapting the situation to show a loving father coming home after a long journey and greeting his daughter. They explain that if this scene is not adapted, then the outcome might look unpleasant to a French audience. Shakespeare’s sonnets contain vague expressions which require the translator to use adaption in order to simplify these expressions for the audience. One such example is found in Sonnet 1 where the speaker is trying to convince his friend to marry and reproduce.

Source Text	<i>Feed'st thy light's flame with self-substantial fuel</i>
Tawfiq (1988, p. 17).	تغذي شعلة ضوءهما بوقود من صميم نفسك Feeding their light with fuel from the core of yourself
Wālī (2008, p. 7).	لتغذو شعلة ضياعك بوقود هو من لحمك ودمك، To feed your flame with fuel that is from your flesh and blood
Abu-Deeb (2012, p. 80) in prose.	فإنك تغذي شعلة قنديلك من زيت نفسك You feed the flame of your lantern from your oil.

Abu-Deeb (2012, p. 401) in verse.	فصرت تغذي بزيتك شعلتك اللاهبة You now feed you're your burning flame with your oil.
Lu'lu'ah (2013, p. 30).	فأنتك تغذي لهيب نورك بوقودك الذاتي You feed the flames of your light with your own fuel
Enani (2016, p. 95).	وتغذي أنوارك بالشمع المنصهر بذاتك Feed your lights with melted candles in your own

Table 2.4: Renderings of “Feed’st thy light’s flame with self-substantial fuel” (Sonnet 1)

The back translations reveal that each translator deals differently with this image in translation.⁷ As seen above, Abu-Deeb (2012) adapts the Shakespearean image to a more understandable one for an Arab audience with, the flaming light of a lantern and how it cannot shine bright without oil. Enani (2016) changes this image to describe a candle which is burning inside of the addressee to keep the light on. Adaptation does not always work to provide the best translation outcome, and this is one of the reasons why many translators prefer to avoid using it; instead, they prefer using the method of calque.

Vinay and Darbelnet (1995, p. 30 and p. 39) explain, “It affects not only the syntactic structure, but also the development of ideas and how they are represented within the paragraph.” Adaptation is rarely used in Arabic translations of Shakespeare’s sonnets. On the occasions it is used, it is most likely found in translations of the last two sonnets (numbers 153 and 154) when describing the Roman myth of Cupid. For English readers, ideas about polytheism and different classical gods are not perceived as threatening. However, the situation is not the same for the Muslim audience. Most Arabs are not taught about Roman and Greek gods at school or in college, and for those who do know about them, Islam encourages its followers not to refer

⁷ See Chapter Six for further discussion on the translation of metaphors.

to any entity as a God except for Allah. However, the degree of adherence to these points varies between different Arab countries, and the Arabic translator's norms. Chapter Seven of this thesis will cover the different problems faced by the chosen translators, and the solutions they use for translating the mythological references found in Shakespeare's sonnets.

The five selected Arabic translations of Shakespeare's sonnets will provide a foundation for investigating the norms of translating poetry. In summary, the relationship between previous studies about norms and their actual application is based on the classification of norms as suggested by Toury, as the primary model used for the contemporary translation of classical poetry. Toury's original model accommodates the chosen study of norms, but it limits the horizons of the study, to some extent, because this model does not place enough emphasis on the element of socio-cultural background. This chapter has examined the seven shifts identified by Vinay and Darbelnet, and will draw on this work as an essential theory when discussing the tools translators use for applying norms.

The previous paragraphs have described how translational shifts are used by translators to apply dominant cultural norms in translation. Generally speaking, the concept of norms describes the collective behaviour of translators. One of the aims of this study is to examine the normative behaviour of each chosen translation, or, to be more precise, the individual distinctive voice of each translator, in order to connect to Bourdieu's concept of distinction which will be discussed in Chapter Eight.

2.4 THE TRANSLATOR'S VOICE

2.4.1 THE TRANSLATOR'S VOICE VERSUS THE TRANSLATOR'S INVISIBILITY: VENUTI AND BEYOND

The notion of the translator's voice as a concept is usually discussed in relation to narrative texts, but it can be also used in the context of translating poetry. In literary works, the idea of voice usually refers to the author's presence as the audience perceives it, through the act of narration (Booth, 1961, p. 18). The voice of the author can always be heard, because even though, "the author can to some extent, choose his disguises, he can never choose to disappear" (Booth, 1961, p. 20). According to Pedan (1987, p. 9), the concept of voice is often defined differently by different scholars, although it generally refers to, "the way something is communicated." Pedan (1987, p. 9) suggests that voice might mean "the way a poem is sung, or a story is told." An understanding of the idea of the translator's voice is usually built upon the theory of the author's voice, because a translator plays a part in its communication. However, in translated texts, a translator's voice is always present in the translated literary work, alongside the author's voice.

2.4.2 USING THE CONCEPTS OF VOICE AND STYLE TO DESCRIBE A TRANSLATOR'S PRESENCE IN A TEXT

The concepts of voice and style are often used interchangeably by researchers, but they do not refer to the same thing. Some researchers confuse these two concepts, and Qun-xing (2016, p. 182) notes that, "In fact, translator's voice and translator's style are often conceptually slippery."

In translation studies, issues of style are often connected to the voice of the narrator and of the author/translator (Munday, 2008, p. 6). Indeed, many scholars have explored the concepts of voice and style, such as Baker (2000) and Munday (2008), and, in this context, a simple

differentiation can be made in terms of orientation. Style is a traditional concept that is mostly source oriented. In other words, it refers to the style of the source text and its reproduction in translation. Boase-Beier (2006, p. 66) explains that, “the style of the translation is defined by its relation to the source text.” However, Baker (2000) challenges this old definition of style which deems a connection to the source text only. Baker adopts a target-oriented perspective using a corpus methodology to show that it is possible for different translators to use different styles in their literary work.

2.4.3 THE THEORY OF THE TRANSLATOR’S VOICE

Long before Venuti (1995) made reference to the term “voice”, Western theorists had already made significant progress articulating the idea of voice. Indeed, the term was used by Plato in *The Republic*. In this famous work, Plato suggests that epic poets (such as Homer) frequently use two modes of communication: one that imitates a character’s voice, and another which combines the voice of the poet and that of the narrator (Jiang, 2012). After Venuti’s first comments on the idea of voice in translation, increasing attention has been given to this concept by scholars of translation studies, including by Theo Hermans (1996) who looked at Venuti’s ideas about the presence of the translator in the translated text and took this idea a step further. Furthermore, Mona Baker (2000) was a pioneer of the corpus methodology which compares the styles of literary translators in terms of their presence in the text.

Lawrence Venuti is best known for articulating an enhanced understanding of the translator’s voice in the field of translation studies. In 1995, Venuti defined this idea as, “the translator’s discursive presence in a translated text.” ((Jiang, 2012, p. 366). New theories about the translator’s voice sometimes stand against more traditional theories in the field of translation studies. Traditional beliefs about what makes a good translation include the idea that a

translation must be almost a mirror reflection of the source text, with the least interference, or appearance, of the translator's voice.

The work of Theo Hermans follows that of Venuti for understanding the theory of the translator's voice. Hermans (1996, p. 2000) inspired a growing interest in the translator's voice and in the theory of self-reference in particular. Hermans suggests that a translator's voice imitates, as a second voice, the translated narrative discourses of the narrator's voice, but it does not coincide with it. Hermans describes this as, "an index of the translator's discursive presence" (1996, p. 27). He also asserts that this second voice varies in its presence in the translated text. It might be visible in different degrees, but it might be entirely hidden and cannot be discovered unless a comparison between the ST and TT is made to trace the translator's intervention (Ng, 2009, p. 13).

Hermans (2003) suggests that a translator's subjective position is always involved in the choices he/she makes when rendering the text into another language, in every new reading of the text. Also, each translation manifests the translator's mode of translation, "in relation to prevailing practices or concepts of translation" (Hermans, 2003, pp. 4-5.) Hermans refers to this idea as "self-reference" in translation. He clarifies that this is usually referred to explicitly either in the para-textual elements of the translation (i.e. in the translator's footnotes or endnotes etc) or in the text itself where the translator deliberately creates certain stylistic effects or uses bracketed source text words, etc. According to Hermans (2000: pp. 264, 269 and 272) there are situations when a translator defies the traditions of translation and tries to impose a new concept of translation which is linked to, "particular sets of cognitive and normative expectations" (cited in Ng, 2009, p. 14).

Mona Baker's (2000, p. 245) investigation of the translator's voice moves the concept a step forward; she talks about the "translator's style" or "voice" as the "thumbprint" of each

individual translator which can be seen across a range of linguistic and non-linguistic features. The word “thumbprint” originates from the work of Leech and Short (1981, pp. 11-12) who use it to, “refer to an author’s linguistic habits of expression reflected through some small detail in his or her writing, which provides clues to his or her identity” (cited in Ng, 2009, p. 14).

Baker’s (2000) paper was the first published methodology for investigating the style of a literary translator. She uses a corpus methodology and compares the styles of two literary translators, namely Peter Clark and Peter Bush, and examines the levels of their presence in the text. One of the most interesting aspects of Baker’s (2000) study is her investigation of style from the perspective of the translator, rather than the original author (pp. 245, 246 and 262). Baker seeks to explore recurring stylistic patterns and the repeated linguistic choices translators unconsciously make. Leech and Short (1981, p. 14) refer to these choices as “forensic stylistics”.

It is worth noting here the significant role that translation conventions play in guiding and controlling the translator’s voice. Translation conventions find strength in the features of a specific culture and cannot be ignored. An example of this in the Arabic language is prosody. However, this current study will not explore this aspect of translation because its focus is on norms rather than conventions.

In conclusion, each translator’s voice is distinctive regardless of its degree of explicitness in translation. This explicitness might sometimes be intentionally high due to the translators’ agency. The presence of a translator’s distinctive voice is often noted by critics more so than the author’s voice. This preliminary discussion of the translator’s voice aims to prepare the reader for Chapter Eight of this study, in which the theory of distinction will be explored as it is relevant to the voices of the chosen translators.

2.5 CONCLUSION

This chapter has examined the relevant theoretical frameworks which inform the analytical process of the current study. The chapter began by looking at Toury's (1995) theory of norms, and the researcher presented a brief outline of his work as a renowned scholar in his field. This discussion covered Toury's main theoretical principles and described how he categorises norms as: preliminary, initial and operational. The idea of norms as it is formulated by other translation scholars was also considered, including the ideas of Theo Hermans, who examines the socio-cultural configuration of norms. The chapter also looked at the relationship of these theories to the target data of the current study, in order to conclude that all concepts of norms are cognitive and limited.

Vinay and Darbelnet's (1995) model was also described, and their theory of translation shifts was explored. Translation shifts are used by translators as tools to apply dominant norms. Although Vinay and Darbelnet's model is not the only one available in the field, it was selected by the researcher for its relevance to the corpus of the current study. Chapters Six and Seven discuss relevant translation shifts that do not fall within the model proposed by Vinay and Darbelnet, even though these other models still share most aspects of it.

The last part of the chapter discussed the concept of the translator's voice. It explained the concept itself and looked at theories associated with it. This section was important to include because of its connection to the concept of distinction which is discussed in Chapter Eight. Furthermore, Chapters Six and Seven examine translations of ST segments, including the smallest linguistic units and translations of abstract meanings contained in the selected sonnets, as well as cultural references and taboos found in the Arabic translations of Shakespeare's sonnets. Before moving on to the practical examination of the selected translations, Chapter Three outlines the general characteristics of poetry translation. It discusses the difficulties of

translating poetry in general, and Shakespeare's sonnets in particular, exploring how the five chosen translators have confronted obstacles, and how they have dealt with abstract norms when translating poetry into Arabic.

CHAPTER THREE:

THE PROBLEMS AND STRATEGIES OF TRANSLATING POETRY

3.1 INTRODUCTION

Following on from the discussion of the concept of translation norms as presented in Chapter Two, this chapter examines key issues faced by translators when translating poetry, using examples taken from Shakespeare's sonnets to illustrate these issues. This chapter seeks to shed light on the main problems encountered in poetry translation, and the role played by norms in addressing these problems. The discussion focuses on how Shakespeare has been introduced into Arabic culture; this will be explored in more detail in the chapters that follow.

By addressing the problems of translating poetry in general, this chapter paves the way for answering the following question which is addressed in detail in the subsequent chapter: *How have Shakespeare's sonnets been introduced and translated for Arab readers?* This current study focuses primarily on the role of norms in relation to translations of Shakespeare's sonnets from Elizabethan English into Arabic, and, therefore, it is important to understand how these sonnets were initially introduced and disseminated throughout Arab countries, and how meaning has been conveyed. As part of this exploration, the potential untranslatability of poetry will be explored, in order to provide a background to the difficulties translators have encountered when producing Arabic translations of Shakespeare's sonnets. Chapter Five will move on to the gradual introduction of the sonnet as a poetic art form in English literature, before dealing with Shakespeare's sonnets in particular.

3.2 THE PROBLEMS OF TRANSLATING POETRY

Translating poetry is a complicated task. The translator must solve numerous problems when dealing with a poetic text. A literary translator has to convey the aesthetic and expressive values

of the text. The aesthetic function must emphasise the beauty of the expressions used in the source text, such as certain words (diction), and figures of speech, such as similes and metaphors, etc. The expressive function conveys the writer's emotions and thoughts. The translator seeks to reproduce the aesthetic experience the writer sought to communicate to his/her audience. In addition to these issues, translating poetry poses other unique challenges, because the feeling and beauty of poetry is often informed by the shape of the poem, for example, in terms of rhyme, rhythm, and meter. Elements such as these must be recreated when translating a poem in order to preserve its ultimate meaning and special expressions. Furthermore, it is worth noting that the original language used in poetry and in its translation might differ from language used in daily life.

Generally, diverse factors and issues affect the translation process of poetry, and these challenges are twofold, in respect of words/meanings and flow/rhythm. The challenges posed can relate to images, similes and metaphors, idioms, punned expressions, phrasal verbs, enjambment, and the grammar of the ST and the TT, as well as cultural-specific words. Shakespeare's sonnets pose challenges in these areas. His work should be translated in order to give the Arab reader the chance to explore Shakespeare's sonnets without missing out on some of the crucial meanings that might become lost in the process of translation.

Translators of poetry face the same obstacles as those faced by all literary translators generally. Suryawinata (1982) classifies these problems into categories: linguistic, literary, aesthetic and socio-cultural problems; this classification has been used to inform the structure of this chapter.

3.2.1 LINGUISTIC PROBLEMS

According to Suryawinata (1982), there are at least two major problems that are encountered as linguistic problems when translating poetry: collocation and obscured syntactical structure (non-standard). Collocation is described in the *Oxford Online Dictionary* as “The habitual

juxtaposition of a particular word with another word or words with a frequency greater than chance.” In other words, collocation relates to the combination of words. Types of collocations might include the following:

a) **Syntagmatic or horizontal collocations**, as used in the phrase “to run a meeting”, rather than “to do a meeting” etc. (Suryawinata, 1982, p. 2). English includes many collocations that do not appear in other languages such as Arabic. For example, in Arabic the previous example is usually translated as *يعقد اجتماعا*, and not as *يهرول اجتماعا* (literally ‘run a meeting’, which is awkward in Arabic).⁸

b) **Pragmatic or vertical collocations**. These comprise words that belong to the same semantic field, or are semantically opposite. Many of these collocations are similar between languages, such as “sea”, “land”, “air” etc. However, a translator is expected to keep in mind the differences and similarities between languages because, on occasion, these differences are decisive.

A key problem identified by Suryawinata (1982) is obscure structures. According to Hariyanto (2003, p. 3) “Such kinds of structures may be intentionally written in a poem as a part of the expressive function of the text. Hence, such structures should be rendered as closely as possible.” Rendering these structures from the English language into languages such as Arabic is a challenging task. Suryawinata (1982) advises translators to follow Newmark’s (1981, p. 116) steps of translation, in that, initially a translator must find the underlying or deep structure, to do this, a translator needs to identify the logical subject and then the specific verb. Everything else then falls into place when these two major elements are identified. As a second

⁸ Suryawinata gives examples, but the Arabic translations are personal efforts.

important step, the translator has to reconstruct the structure of the text in the TL, as closely as possible to its ST as a whole, and for the structure of each of its clauses and sentences.

This current study does not focus on the linguistic aspects of translating Shakespeare's sonnets, as the main focus of study is the socio-cognitive notion of norms. Accordingly, in selecting and analysing examples, the focus will be on such translational aspects related to the aesthetic and social expectations of the Arab readers, particularly expressions with cultural connotations.

3.2.2 AESTHETIC PROBLEMS

Aesthetic values are also referred to as "poetic truth". Inherently, poetic truth is conveyed by the combination of the structure of words, their sounds, and the order of words in a sentence. Cognitive sense arises out of this combination. Although aesthetic values do not have independent meanings, they correlate with meaning in the text. According to Newmark (1981, p. 65), aesthetic values depend on the structure (poetic structure), metaphor and sound. Accordingly, if a translator ignores these three factors and does not take care when choosing the relevant words and sounds, then the aesthetic effect of the poem he or she is translating will be likely lost. In other words, retaining the aesthetic values of the ST in the TT is a major problem encountered when translating poetry.

3.2.2.1 POETIC STRUCTURE

Poetic structure is one of the first factors a translator must deal with in terms of aesthetic values when translating a poem. Regardless of its name, this problem has nothing to do with the sentential structure of a language, nor its grammar, although it is still affected by sentential structure. It refers to the plan of the whole poem, its shape, and the balance of each line of the poem or every individual sentence. Suryawinata (1982) concludes that if a translator maintains the original structure of each line (or sentence) of the poem, this leads to the maintenance of the structure of the source poem as a whole.

For the corpus of the study, the five translators have sought to fulfil this condition as much as possible even though they have ignored the shape of the sonnet which is translated into prose, except for Enani who translates the sonnets into actual poems.

3.2.2.2 METAPHORICAL EXPRESSIONS

Many examples of the translation of metaphors can be cited from the five chosen Arabic translations of Shakespeare's sonnets. Sonnet 112 creates a metaphorical image in its opening lines, which can be paraphrased as "Your love and pity heal the damage which rumours have caused to my reputation".

Source Text	<i>Your love and pity doth the impression fill, Which vulgar scandal stamped upon my brow</i>
Tawfiq (1988, p. 136).	<p>حبك و شفقتك ، هما اللذان يمحوان التلوث الذي أصابني وألصقته الفضيحة العامة فوق جبينني؛</p> <p>Your love and your pity are the ones that erase the pollution that has afflicted me and the public scandal that has been stuck on my forehead</p>
Wālī (2008, p. 128).	<p>إن المفتريات البذيئة المحفورة كالأخاديد في جبينني قد مسحها حبك وعطفك،</p> <p>The vile lies which are carved like grooves in my forehead have been erased by your love and affection</p>
Abu-Deeb (2012, p. 306) in prose.	<p>إن حبك و عطفك يملآن الحفر الذي طبعه على جبينني كلام الفضائح الخسيس،</p> <p>Your love and affection do fill the holes which have been dug on my forehead by the words of vile scandals</p>

Lu'lu'ah (2013, p. 252).	<p>محببتك ورأفتك تملآن الندوب التي حفرتها على جبيني إشاعات مبتذلة</p> <p>Your love and affection do fill the scars which vulgar rumors have been digging in my forehead.</p>
Enani (2016, p. 214).	<p>نجح غرامك وحنانك في تضميد الجرح السالف فوق جبيني جرح من سوء السمعة شقته الألسنة السوقية</p> <p>Your love and tenderness were successful in healing the old wound in my forehead, A wound of bad reputation that vulgar tongues made</p>

Table 3.1: Translations of “Your love and pity doth the impression fill ...” (Sonnet 112)

Regardless of the differences in lexical choices made, the basic translation of the metaphorical image has some similarities between the five translators. Tawfiq (1988) adds in the meaning of “defilement” or “pollution” but uses a scientific word, which might be surprising for an Arab audience in a piece of poetry meant to be romantic. Wālī (2008) has turned the metaphor into a simile by comparing defamation to, “grooves that have been dug in my forehead that remain until the love and mercy comes to erase them.” Abu-Deeb (2012) uses the word “holes” to describe the gap that has been filled by the lover’s kindness. Lu’lu’ah (2013) used the word “scars” to convey the same meaning. Enani recreates a similar metaphorical image in a poetic way to replace the idea of “filling” with “healing”, and this can be retranslated as, “your love and mercy were successful in healing the old wound of scandals in my forehead.”

3.2.2.3 SOUND

Sound is one of the most important elements of aesthetics that a translator is expected to maintain in the translation of a poem. The idea of sound refers to anything that relates to sound, such as rhythm, assonance, onomatopoeia etc. Generally speaking, semantic meaning is the most important element that needs to be preserved when translating a poem, arguably more so than its aesthetic elements. However, sound can also be an aesthetic factor.

According to Newmark (1981, p. 67), if a translator encounters a situation in which he/she has to sacrifice one of the three factors of structure, metaphor, and sound, the least harm will occur if sound is sacrificed. However, sometimes, a poem earns its status because of the aesthetics of sound. In this case, a translator is expected to identify where the beauty of a poem lies, and create a balance between meaning and sound in ways he/she finds appropriate. Even if a translator finds it difficult to preserve the sound of a poem, he/she must still try to maintain this element in the TT before deciding to make a translation loss.

In the corpus of Shakespeare's sonnets, one example that highlights the difficulty of translating a sonnet is Sonnet 135. Shakespeare plays with the word *Will* (with both a capital and small *W/w* fourteen times in this sonnet. The word *Will* has multiple meanings, and this makes it challenging for a translator to convey meaning without losing the effect performed by puns in the poem, and the role that the sound and rhythm of the word *Will* plays. In this sonnet, *Will* is used as an auxiliary verb, a main verb to indicate a wish or a carnal desire, it can also refer to either the male or female organs, and to the speaker himself, or another person (an abbreviation of William), and some critics have argued that it is an abbreviation of William Shakespeare's name. Enani is the only translator who has translated the sonnets into poetic form. Therefore, his translations are the only ones that consider rhyme and words that end in the same sounds.

Translators deal with the word *Will* differently when translating Sonnet 135. The following table shows translations of the first two lines of Sonnet 135.⁹

Source Text	<i>Whoever hath her wish, thou hast thy Will, And Will to boot, and Will in overplus</i>
Tawfiq (1988, p. 161).	من الذي يقضي وطرها ، لقد كانت لديك الرغبة ، كما كانت لديك العزيمة ، والشهوة الوافرة ؛ Who is serving her, she used to desire, As you had determination, and abundant lust
Abu-Deeb (2012, p. 354) in prose.	مهما يكن لامرأة مما ترغبه ، فأنت لك وليمك / شهوتك ولك أيضا ولّ/شهوات حتى الفيض ، ولك ولّ/ شهوات بإسراف. No matter what woman you want, you and your lust are your desire. And you also have lusts until the overflow, and you lusts lavishly.
Lu'lu'ah (2013, p. 298).	من كانت لديها رغبتها، فأنت لديك إرادتك، و عزمٌ فوق ذلك، و شهوة ضافية: If some lady had her desire, you have your will, And a determination above that, and an extra lust
Enani (2016, p. 238).	إن فازت أنتى بأمانيتها فلقد فزت بمحبوبك .. هذا الشاعر ولقد نلت إلى جانبه الماء الدافق والخير الغامر If a woman could win her dreams, so you have won your lover... this poet And you won, beside of it, the flowing water and flowing wealth

Table 3.2: Translations of “Whoever hath her wish, thou hast thy Will ...” (Sonnet 135)

The chosen translators all deal with the word *Will* in different ways, and it is clear that norms have played a role in their decision-making process. Tawfiq has chosen to convey the meaning of “desire” and “willing”. This sequence of sonnets focuses on the figure of the Dark Lady and

⁹ Wālī deleted this sonnet and Sonnet 136 completely. Chapter Eight discusses this deletion in relation to norms and distinction.

they are concerned with the theme of lust and desire, and this might be one reason why this translator has decided to convey this particular meaning. However, the other translators have omitted any references or poems considered taboo in Islamic culture; Wālī (2008) deleted sonnets 135 and 136 completely. The reason for this is the content, which deals with themes of sexual longing and desire.

Abu-Deeb deals with difficult or taboo subjects by choosing an appropriate title for each sonnet and then adding footnotes to highlight controversial issues. For Sonnet 135, he allows the reader to choose between different possible meanings of the word *Will* (although this sometimes distracts the reader). Again, this technique does not break any poetic norms, since the sonnet is translated into prose, and prose gives more freedom to translators. He picks the title لعبة الأسماء والشهوات (the game of names and lusty desires) and connects this to a footnote that says: تكاد ترجمة هذه التوشيحة أن تكون مستحيلة: (translating this sonnet is almost impossible) due to the multiple meanings of the word *Will* (Abū Dīb, 2012, p.354). Abu-Deeb translates *Will* literally as وليمك (your William), and adds in <شهوتك> (<your lusty desire>) immediately after the literal translation to indicate other possible meanings of the word. Abū Dīb also presents a selection of his favourite Shakespeare sonnets translated into poetic form, after the translations of the sonnets into prose, but he does not include Sonnet 135 in this selection, for no specific reason.¹⁰

Lu'lu'ah's choices are very similar to those made by Tawfiq. Generally, Lu'lu'ah adds a commentary to each of his translations of the sonnets, which includes an analysis and comments on each one. The first line of the comments for Sonnet 135 criticises the "hidden" messages and the language Shakespeare uses in the sonnet. These statements reveal the translator's subservience to Arabic cultural norms. Lu'lu'ah refers to this sonnet in the

¹⁰ In his introduction to this sonnet, Abu-Deeb explains that personal preference drives his motivation for translating some poems into prose and some others into poetry form.

commentary part of his translation, saying, "هذه غنائية وقحة بذيئة" (this is an impudent and dirty sonnet). Arabic cultural norms do not tolerate implicit or explicit sexual references, and, therefore, Lu'lu'ah (2013, p. 500) expresses similar views in the commentary to his book, arguing that using too many puns decreases the beauty of poetry saying, "This over use of picturing almost takes away the 'beauty' of the images. Besides, these metaphors make it possible to feel pleasure if we just ignore what they refer to and take only the surface (innocent) meaning." This quote clarifies Lu'lu'ah's tendency to translate metaphors without a strict indication of their meanings in the ST, because, he believes, this will affect the readers' pleasure in a negative way.¹¹

Enani (2016) prefers to use the phrase "your lover poet" out of several other possibilities. In other words, he opts to translate *Will* as an abbreviation of William Shakespeare's name, and nothing else. Enani also adds a commentary after each section of his translation in which he also criticises the intensive use of puns and the sexual content of this sonnet. Enani argues that Shakespeare is merely showing off his linguistic competence by playing with words and sexual references. Also, he suggests that this use of antanaclasis, or the use of the same word with different meanings in every given context, is a rhetorical trick. Enani (2016, p. 355) also admits that he has translated *Will* to refer to the *poet* in order to make it easier for Arabic audiences to understand, rather than present a variety of ambiguous meanings. Enani (2016, p. 355) comments that, "This name is repeated seven times in the sonnet. I translate it as 'poet' for it is difficult in Arabic to accommodate the foreign name 'Will' (or even William). This was also done to avoid the possible ambiguity this might cause."

Generally, Shakespeare's use of intensive rhetorical word play (that includes taboo expressions) makes it challenging for Arab translators to convey into Arabic. Furthermore, it

¹¹ See Chapter Six for examples from Lu'lu'ah's translation of Shakespeare's sonnets.

is easy for sounds to get lost in translation, especially in the translation of poetry into prose. Also, when translating poetry into poetry, a translator might have to pick less equivalent words for the sake of reproducing rhyme and rhythm, as Enani does.

3.2.3 SOCIO-CULTURAL PROBLEMS

Socio-cultural translation issues can emerge when a translator tries to clarify the meaning of expressions that contain word(s) which relate to four major cultural categories, namely, ideas, behaviours, products, and ecology (Suryawinata, 1982, p. 2). “Ideas” can include beliefs, values, etc.; “behaviours” can include customs or habits; “products” can include art, music, and artefacts; and “ecology” includes flora, fauna, landscapes and weather (Said, 1994, p. 39). Shakespeare's sonnets are diversely rich in socio-cultural references especially for an Arab reader. A translator has to consider these references and deal wisely with the linguistic transmission of words as they relate to culturally accepted (or understood) meanings of these words. This is because, “general cultural differences are sometimes greater obstacles to successful translation than linguistic differences” (Dickins, Hervey, and Higgins, 2002, p. 29).

When translating culturally bound expressions, a translator might decide to render a literal translation (unit for unit). However, this might not work, and so the translator could then decide to use translation shifts (as discussed in the previous chapter) to convey the required meaning in a culturally appropriate context. This eases the transmission of meaning and the message to the TT audience. Cultural transposition can vary in degrees of departure from the literal translation, due to a tendency to stick to the norms of the SL culture or changing the text to fit into the TL culture. Dickins, Hervey, and Higgins (2002, p. 29) explain that, “The various degrees of cultural transposition can be visualized as points along a scale between the extremes of exoticism and cultural transplantation.”

The seventh chapter of this thesis will explore the translation of problematic cultural references and taboo terms (as perceived in the Arab culture) in Shakespeare’s sonnets into Arabic. Many examples of English culture-specific idioms and religious references will be explored. Also, Chapter Six will discuss examples of taboo words and how they are transferred into Arabic in order to comply with Arabic norms. Translation shifts and their use in the translations of the sonnets will be further elaborated in this chapter.

It is not only the translation of taboo terms and culture-specific references that create problems for translators. More innocuous elements in Shakespeare’s sonnets, such as those that refer to the customs of English daily life during Elizabethan times would not be familiar to an Arab audience, and this is also an issue that the chosen translators have had to address. Sonnet 134 provides a good example here, because it relies on multiple images of Elizabethan English commerce to convey meaning. These expressions would have been understood among English theatregoers at the time of Shakespeare but would more than likely not be understood by a modern Arab audience. Enani (2016, p. 354) explains this, as follows: It is a complicated, intricate image that truly manifests the English trade-making mind-set. This clearly affects the poet’s images which the audience at the time of Shakespeare, both readers and theatregoers, would understand and taste. But this image might not be welcomed by the Arab audience to the same degree.

The following table outlines comparisons between the ways each of the five Arab translators dealt with the English cultural concept of “signing off loans”, as alluded to in the last two lines of Sonnet 134.

Source Text	<p><i>Him have I lost; thou hast both him and me:</i> <i>He pays the whole, and yet am I not free.</i></p>
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Tawfiq (1988, p. 160).	<p>لقد أضعت صديقي، أما أنت فقد أخذتنا معا هو و أنا: إنه يدفع كل شيء، ورغم ذلك فما زلت أنا مُرْتَهَنًا.</p> <p>I lost my friend, but you took us together, he and I: He pays everything, and yet I am still imprisoned.</p>
Wālī (2008, p. 150).	<p>هو الذي فقدته بينما أنت به وببي فزت، لقد خسر كل شيء ولم أتحرر أنا منك.</p> <p>I lost him, while you won both of us He lost everything, and you still own me.</p>
Abu-Deeb (2012, p. 352) in prose.	<p>أنا خسرتَه، وأنت تملكينه وتملكيني، وهو يدفع الكل، ومع ذلك أنا لست حرًا.</p> <p>I lost him, and you own him and me, He pays all, yet I am not free.</p>
Lu'lu'ah (2013, p. 296).	<p>قد خسرتَه أنا، وأنت ملكته وملكيتني؛ فهو يدفع بالكامل، ومع ذلك أنا غير طليق.</p> <p>I lost him, and you own him as well as me, He pays all, yet I am not free.</p>
Enani (2016, p. 237).	<p>قد ضاع من يدي .. وقد ظفرتِ أنت به و إنه يسدّد الديون والفوائد لكنّ عقدي قائمٌ بمطالبه</p> <p>He has been lost from my hands and you won him He pays off debt and interest But my contract is still demanding me.</p>

Table 3.3: Translations of “Him have I lost; thou hast both him and me ...” (Sonnet 134)

(Tawfiq 1988 and 2005), Wālī (2008), Abu-Deeb (2013), and Lu'lu'ah (2013) translate the two lines literally, each using their own way of conveying meaning. One of the reasons for undertaking literal translation is due to the difficulty of the image, and literal translation is the most efficient way of translating vague meanings. Chapter Seven elaborates more on this process.

Lu'lu'ah (2013, p. 499) talks about this sonnet in the commentary section of his book, saying that it is “burdened” with metaphors from the language of law and finance; otherwise, the meaning could have been much clearer. He explains the general meaning to the reader without exploring the idiom in depth. In contrast, Enani (2016, p. 354) provides a more general comment on the sonnet as follows, “It is obvious that we are confronting complicated idioms taken from British law that have been used metaphorically to make the images much more complicated.” Enani translates the sonnets into verse and chooses an equivalent word to “loss” instead of “paying” to link with the image of the friend who pays back loans to the Dark Lady while ignoring the old loan to Shakespeare.

3.2.4 THE LIMITS OF TRANSLATABILITY

As discussed in the previous section, a key problem encountered when translating poetry is the untranslatability of the poetic form and the special characteristics of poems. Robinson (2010) explores this idea by citing the words of the famous poet Robert Frost, “poetry is what gets left out in translation”. Louis Untermeyer (1964, p. 126) expresses similar sentiments in *The Oxford Dictionary of Modern Quotations*, “Poetry is what is lost in translation. It is also what is lost in interpretation.” Robinson (2010) notes (as do many other critics) that although this aphorism is a generalisation, it is nevertheless a valid and true one.

For Frost (1995, pp. 664-666), poetry is conveyed using “sentence sounds” and the “sense of sounds” which differ from one language to another (especially, it can be argued, in languages

as different as Arabic and English). Keeley (1989, p. 54) explains as follows, “What constitutes poetry is exactly what is lost when poetry is translated into another language.” Additionally, although Frost admits that good translations exist, he claims that translated versions of texts are merely imitations that cannot ever resemble their sources. Frost maintained this view over a number of years. Robinson (2010) illustrates Frost’s argument with a quotation by Elizabeth Bishop, as follows: “It is impossible to translate poetry, or perhaps only one aspect can be translated at a time, and each poem needs several translations.”

3.3 THE PROBLEMS OF TRANSLATING POETRY FROM ENGLISH INTO ARABIC

Although most of the arguments developed so far are similar in different language combinations, this section deals only with the difficulties found in translating poetry from English into Arabic in terms of the unique characteristics of Arabic poetry in particular, and for the corpus of the study that is only exploring Arabic translations. All old Arabic poems are rhymed and assonant and would be familiar to English audiences as lyrics. These Arabic lyrics, unlike the call, are not intended to be sung (necessarily), but are written to describe a subject from the poet’s viewpoint. In this form, a reader or listener will assume that the poet is talking about him or herself and not about a real or imaginary character, because of the use of the subject pronouns “I” or “we”. These poems are characterised also by their sense of musicality and rhythm. When a translator intends to translate a poem into Arabic, he or she must pay attention to the fundamental features of Arabic poetry, along with the meaning of the source poem, in order to meet an Arab audience’s expectations.

Translating poetry is a challenging task as a translator not only must transfer the meanings of words from one language to another, but he or she must also mould these intended meanings and images into an equivalent poetic form in the target language. Differences in the shapes (or

moulds) of poems between Arabic and English, as discussed above, pose a challenge for translators. In summary, a translator is expected to keep in mind both the characteristics of the target language's poetry and how to recreate the translated poem, with its poetic meanings and images, into an equivalent poem in the target language.

3.4 THE PROBLEMS OF TRANSLATING SHAKESPEARE'S SONNETS INTO ARABIC: THE WAY ARAB TRANSLATORS SOLVE THE PROBLEM OF "WORD PLAY" IN SHAKESPEARE'S SONNETS

One of the outstanding characteristics of Shakespeare's sonnets is their use of language. As mentioned before, Shakespeare often plays with words and images in his sonnets, and this sometimes poses problems even for native English speakers. Puns, or the use of a word that has two meanings, is one of the biggest obstacles faced when translating Shakespeare's sonnets (as shown in the previous section in the discussion of the use of the word *Will*). Enani (2016) is the only Arab translator to have translated the sonnets into a verse form.

According to Enani (2016, p. 86), the techniques used for translating puns can be divided into three categories as follows: a) if the second meaning of the word can easily be understood by the reader, then Enani (2016, p. 87) suggests encapsulating the two meanings together using one word, or using two, if applicable, into Arabic. This is usual practice when the word has more than one single intended meaning, or if it can be explained using another word, even if the poet did not intend this; b) if the second meaning is difficult to understand by the average reader or listener, unless extra explanation is provided, then Enani suggests just ignoring the second intended meaning, especially in drama translation, as the audience will not have time to process the pun. In the case of Shakespeare's sonnets, Enani often just translates the clear meaning, but also provides comments where necessary. He might also hint at a second meaning by using a synonym of the pun, Enani suggests that Arabic is rich in these equivalents, such

as السهر and السهد; both these words mean not being able to sleep at night, but the second adds an additional meaning of deprivation; and c) if the second meaning is not agreed upon among literary scholars, then Enani suggests choosing an extrapolated meaning, if at least two scholars agree on this meaning. Otherwise, he suggests simply ignoring the second meaning if there is no agreement about it.

Enani also notes that translating puns might pose obstacles when they relate to a taboo subject, especially when puns have a sexual meaning. For dealing with this kind of material, he gives the following advice to translators who translate into Arabic: a) if the sexual taboo is generally accepted by the general Arab audience, especially by the new generation, then it can be included. This kind of taboo might include kisses and hugs etc, Enani (2016, p. 87) includes examples taken from classic and modern poetry; and b) omitting any taboo references in Shakespeare's sonnets (and in the plays) that allude to or explicitly reference sexual intercourse. Shakespeare's sonnets are rich in sexual references and innuendo, but others less so.

Examples of these sonnets are Sonnet 135 and Sonnet 136. Enani also uses Sonnet 151 as an example here. This sonnet deals with a conflict between the soul and the body, and continues a theme begun in Sonnet 146 which concludes by stating that the body wins over the soul in this war. Stephen Booth (1977) explains that the main pun here is connected to the word 'conscience', and its repetition is used in the first and second lines, and in the thirteenth line (the ending couplet). Examples of how the chosen translators have dealt with this theme are shown below.

<p>Source Text</p>	<p><i>He is contented thy poor drudge to be, To stand in thy affairs, fall by thy side. No want of conscience hold it that I call Her 'love', for whose dear love I rise and fall.</i></p>
<p>By Tawfiq (1988, p. 177).</p>	<p>و هو مقتنع بأن يكون البانس الكادح من أجلك، منتصباً في شئونك، منطرحاً الى جانبك. لا تعتبروني لست واعياً بما فيه الكفاية حين أدعوها ((حبيبتي)) تلك التي في حبها الغالي أسمو و أسقط. And he is convinced that he is a miserable and hardworking for you, Stand upright in your affairs, lying next to you. Do not consider me not conscious enough when I call her my love That, whom in her love, I arise and fall.</p>
<p>By Abu-Deeb (2012, p. 388) in prose.</p>	<p>يكفيه أن يكون عبدك المسكين، لينتصب لمآربك، ويهوى الى جانبك. لا تحسبوه افتقارا الى الضمير أنني اسميها ((الحب)) تلك التي من أجل حبها الغالي انتصب و أهوي. It is enough for him to be your poor slave, to stand to your desires, and lay beside you. Do not count it lack of conscience for I call her the love that, whom for her precious love, I arise and fall.</p>

<p>By Abu-Deeb (2012, p. 454)</p> <p>in poetry.</p>	<p>و مثل رمح يلتوي، يهوي الى جانبك الدفئ حين ترغبين ينأى ان أردت أن ينأى، و إن اردته يقترب. لا تحسبوني خاوي الضمير ان سميتها ((الحبيبة)) تلك التي من اجل حبها النفيس انحنى و استقيم، واردا منابع العذوبة. Like a wiggling shaft, it falls by your warm side when you wish, If you want it to move away, it does If you want to come closer, it does. Do not count me to have no conscience if I name her beloved, That, for the sake of her true love, I bend and become straight, and I come to drink from the wellspring of sweetness.</p>
<p>By Lu'lu'ah (2013, p. 330).</p>	<p>يسعده أن يكون عبدك المسكين، فينتصب في شؤونك، ويهوى الى جانبك. لا تحسبوه عوزاً للضمير إن دعوتها ((حبيبة)) من أجل حبها انتصب و اهوي. Happy to be your poor slave, He stands strong in your affairs, and will lie beside you. Do not think it a lack of conscience if I call her Lover, for her love I arise and fall.</p>

<p>Wālī (2008, p. 165).</p>	<p>يكفيه أن يكون خادمك المسكين الشقي ، يقف في صفك و يسقط بجوارك. لا تخالي أن غياب ضميري هو ما يجعلني أسميها ((حبي)) ، تلك التي في حبها الغالي أسمو و أسقط. It is enough for him to be your poor hard working servant, Standing by your side and falling next to you. Do not imagine that the absence of my conscience is what makes me call it My love, which for her precious love I arise and fall.</p>
<p>Enani (2016, p. 256).</p>	<p>بل يسعه أن يصبح خادمك المتواضع فيلبي رغباتك إذ يقف قوياً بالحب أو يسقط بعد رضاك على جنب لا أفتر إلى أي ضمير إن اسميت المرأة حبي فجذب المرأة أنهض منتصب القامة أو أسقط في دربي But pleased to become your humble servant to fulfill your desires Stand strong in love Or fall after your satisfaction on the side I do not lack any conscience if I call a woman my love For the love of a woman I stand strong or I fall in my way</p>

Table 3.4: Renderings of “He is contented thy poor drudge to be ...” (Sonnet 151)

3.5 CONCLUSION

The main subject of the thesis is Arabic translations of Shakespeare’s sonnets and the norms which govern these translations. This chapter has explored the bigger picture of translating English poetry into Arabic, before moving onto exploring the sonnet as a poetic genre. Such

an introduction derives its importance from the scarcity of research that has discussed the translation of the sonnets into other languages, especially Arabic. Investigations around the translation of poetry and drama into Arabic could be applied to the translation of the sonnets, because they share many characteristics (especially with Shakespeare's drama).

The chapters that follow move attention to the problems of translating Arabic in particular, and it will introduce more examples from each of the five selected translations of Shakespeare's sonnets into Arabic. This discussion will open the door to discussing the problems of translating Shakespeare's sonnets into Arabic, and the next chapter introduces how Shakespeare is perceived in the Arab world, in order to connect the concept of norms with literature and society.

CHAPTER FOUR:

SHAKESPEARE IN THE ARAB WORLD

4.1 INTRODUCTION

This chapter explores how Shakespeare has been received in Arab culture. The chapter will explore the Arab fascination with Shakespeare as a literary figure, how his works engage with Arab culture, and how his plays and sonnets have been introduced and translated into Arabic, to comply with Arabic translation norms. The research question this chapter attempts to answer is: *How has Shakespeare been introduced to, and translated for Arab readers?* This current study focuses on the norms of translating Shakespeare's sonnets from Elizabethan English into Arabic, and, therefore, it is important to explore how Shakespeare's sonnets were initially introduced and disseminated in Arab countries.

The first part of this chapter provides an overview of how the entire corpus of Shakespeare has been introduced to Arabs from English culture, and how, over the years, it has remained popular, in spite of the de-colonisation of most Arab countries. The Arab world was first introduced to Shakespeare in the second half of the nineteenth century (Al-Shetawi, 1999) This chapter will look at how his plays have been presented to Arab audiences in the form of theatre, and movies, and how Shakespeare is taught to Arab children. It seeks to show how Shakespeare has always stayed relevant, even when political upheaval has taken place in Arab countries. The primary focus here will be on Shakespearean drama and its translations, since he is popularly known in Arab culture as a playwright.

This chapter pays close attention to norms and how Shakespeare's norms have been accepted and/or altered to meet the requirements of an Arab audience, and how this has led to cultural acceptance. The road to acceptance has involved changing and accepting fundamental norms, and translators have, generally, tried to meet an Arab audience's expectations and cultural

norms, when adapting and translating Shakespeare. In this context, emphasis will be placed on how he has been received in Egypt since the late 19th century. According to Badawi (1985, p. 197), “in Egypt, the Arab interest in Shakespeare is on the whole much more developed and has had a longer history than anywhere else in the Arab world.”

4.2 THE STATUS OF SHAKESPEARE IN ARAB CULTURE

This section will discuss the introduction of Shakespeare's plays in the Arab world in the second half of the 19th century. The discussion will consider the British colonisation of Arab countries in general, and of Egypt in particular, and how the roots of artistic interest in drama took hold in different shapes. This exploration will delineate how Shakespeare’s plays were embraced by Arabs, beginning with the Egyptians, regardless of the political issues that were apparent at the time. The discussion will then look at how Shakespearean drama was translated and adapted for an Arab audience.

4.2.1 THE ENGLISH LANGUAGE AND THE ARAB WORLD

European powers colonised many Arab countries after the demise of the Ottoman Empire and maintained their presence right up until the fragmentation of territories after World War II. North African Arab countries were colonised by France, and Libya was taken by Italy. Britain colonised Egypt, Palestine, the Sudan, Iraq, and Trans-Jordan. These Arab (North African) countries were not the only parts of the world that Britain colonised. Many other countries, such as Nigeria and India, have been colonised by Britain at some point in history, and populations were forced to speak English as a first or second language. However, what is noticeable about the colonisation of Arab countries by Britain is that Arabic remained an official language, and the main language used for communication, literature and media, among the nationals of Arab countries. In other words, English was not imposed in the Arab province by the colonisers, in the same way as other languages were in other parts of the Arab world,

such as French in Algeria. Even so, in some Arab countries, Arabic began to gradually weaken, and younger generations began to excel in the language of the coloniser more so than in their original language, and decades later, even after countries had regained sovereignty, Algerians and Moroccans continued to speak French extensively (Al-Shetawi, 2013).

Learning English and translating different foreign texts was first championed in Egypt by Muhammad Ali (1769-1849). Ali's primary interest was to nourish his military ambitions, and in this endeavour, he initiated a substantial programme to bring foreign education to Egypt by translating technical works and sending many students on scholarships to study in Europe. Baker (2001, p. 335) explains that, "Initially, most of the students sent to Europe were Turks or Christians from the Levant, but Egyptian students later began to join these learning missions." France was the major destination for students, and French was a desirable language to learn in the 18th and 19th century. Upon the students' return, Ali would instruct them to translate what he thought would enhance the modernisation of the army and his administration (Baker, 2001). Ali set up many new kinds of schools, including professional schools and institutions. In 1835, Rifa'a al-Tahtawi (1801–1873) established *The School of Translation*, where Arabic and French students were taught and Turkish and English students were admitted later (Àgoston and Masters, 2008, p. 551). Thus, in the mid-nineteenth century, the study of translation began to flourish in Egypt.

As a result of this new interest in the study of translation studies, new translation movements grew, and many texts were translated into Arabic, including some literary texts. However, this field was not of major interest to the Egyptian State at that time, since "the translation of literature did not seem to be of high priority on the state's agenda" (Hanna, 2011, p. 15). This was because those in power felt that translation work would not add value to the army or to state administration, unlike the texts of applied sciences or law.

As already noted, British colonisation did not play a completely negative role in Arab attitudes toward English literary culture. In fact, the opposite was true. English cultural interaction with Egypt facilitated the exploration of English literary heritage, including the works of Shakespeare. Furthermore, it has been documented that modern Arabic drama (and theatre in particular) developed in Egypt as a result of cultural contact with Europe after the Napoleonic campaign in Egypt in 1798 (Al-Shetawi, 2013). There is no doubt that Egyptians wanted to free their country from British colonisation, but they also greatly admired English culture and literature.

4.3 SHAKESPEARE IN THE ARAB WORLD

4.3.1 THE GROWING INTEREST IN SHAKESPEARE

The Arab nations greatly admire the works of Shakespeare, to the extent that his name has become a symbol for genius, and quotes from his plays and sonnets are frequently used in daily newspapers and magazines. Arabs have also added to the many myths that have been created around Shakespeare. One popular, humorous Arab anecdote (or theory) put forward by Ahmad Faris Al-Shidyāq, the great Arab humourist and author of the nineteenth century, is that Shakespeare was really an Arab, and his real name was Shaykh Zubayr (or Shaykh Bīr in another version of this myth) (Badawi, 1985, p. 191). Muṭrān further developed this myth in the Introduction to his Arabic translation of *Othello* (1912).

In another article, the Iraqi writer Khulūsī argues that Shakespeare must have descended from an Arab origin because of the unmistakable sympathy he expresses in his writings for Arabs. This myth gained some ground when Khulūsī continued to make this claim beginning in 1955 in the Baghdad periodical, *Ahl Alnaft*, and in the Iraqi review *al-Ma'rifa* in 1962 in which he suggests that Shakespeare was either an Arab or had visited the Arabian region, because Shakespeare's corpus shows a particular knowledge of the likes and dislikes of Arab culture.

Furthermore, Khulūsī claims that Shakespeare borrowed his description of the tortures of purgatory in *Hamlet* from the Qur'an, as well other plot lines from the *Tales of the Arabian Nights*, in a clear echo of Arabic poetry (Badawi, 1985, p. 192).

Khulūsī also published an article in the Syrian magazine, مجمع اللغة العربية (The Arab Academy of Damascus) entitled: لم يكن شكسبير انكليزيا إنما كان عربي الأرومة (Shakespeare was not English, but an Arab descendant). He introduces these views by stating that, "شكسبير طلسم من طلسم الأدب المسحورة، فقد قيلت فيه أشياء كثيرة متناقضة، واكتشفت فيه وفي أدبه عناصر كثيرة متباينة، ولكن العنصر العربي هو الغالب عليها المتفوق بينها". This can be translated as follows, "Shakespeare is one of the charmed talismans of literature. Many contradictory things have been said about him, and various discoveries have been found about him and his literature, but the Arabic element is the major and most obvious thing among them" (Khulūsī, 1977, p. 662).

According to Khulūsī (1977), Shakespeare was not a nobleman or a member of the aristocracy. He was born a commoner and commoners are, thus, more likely to have a mixture of foreign blood in their veins. Furthermore, he argues that because Shakespeare's religious background was Catholic then he was in the minority in comparison to Protestants in Elizabethan England. Khulūsī (1977, pp. 662-663) also argues that Shakespeare's Catholicism gave him an affinity with Spanish Catholic society, in that Shakespeare descended from Arab-Spanish ancestry, who then later converted to Christianity due to coercion. Adding weight to his "evidence" he claims that Shakespeare's later fluctuations between different Christian groups - Shakespeare was Catholic and then Anglican before becoming a Puritan - suggests that Shakespeare was not born into a Christian family but that he converted to Christianity from another religion.

Khulūsī also draws attention to Shakespeare's weakness in English grammar and spelling, noting that Shakespeare could not even spell his own name in handwritten papers he left behind, and used four different signatures. Khulūsī further notes that Shakespeare's father left

sixty-six papers in Stratford which contain records of sixteen differently spelled signatures, and he claims that all this strengthens his argument that Shakespeare was not from English stock. Khulūsī has written many other articles about Shakespeare and his life and origins, but the main theme of his work has been attempts to argue in favour of Shakespeare being of Arab descent. However, of course, Khulūsī's views have not received significant academic support, because they are not supported by verifiable evidence. Indeed, if these myths tell us anything at all, it is that Shakespeare is admired by Arabs to the extent that he has a firm place in their culture.

4.3.2 SHAKESPEARE IN NEWSPAPERS AND MAGAZINES

Many intellectuals have engaged in public discourse about Shakespeare, including those who have written biographies, and in academic criticism of his work, or by merely mentioning Shakespeare in the sub-text of a discussion about more general cultural and social issues. For example, أخوات شكسبير (Shakespeare's Sisters) is the title of an article by Hadi (2004) published in *Al-Afaq* magazine in Morocco. The significance of this title is the symbolic reference to Shakespeare's status as a writer of high repute. Furthermore, many Arab readers would be attracted to reading a book or article that carries Shakespeare's name (even just in the title) because they can understand the message that the title is trying to convey. Hadi's article (2004) discusses the social problems that prevent women from writing, and how many societies across the world deny women's rights and freedom of expression.

Hadi's article is inspired by Virginia Woolf's famous extended essay *A Room of One's Own* (1929). Hadi begins with a question about Judith Shakespeare, the character presented by Woolf as the sister of William Shakespeare. Woolf's device draws attention to all the women who have been deprived of education etc and, thus, who lack the same kind of intellectual opportunities as their male siblings. Woolf's depiction of Judith also symbolises the existence

of many intellectual woman who might have the literary capacity for writing, but who bear cultural and/or social constraints, and, therefore, are forbidden to develop their talents. Hadi's use of Shakespeare's name in the title of her article reflects the fact that an Arab audience would easily recognise Shakespeare's name and what his name stands for (i.e. literary achievement, or genius). Hadi sends the strong message that there are women with the same capacity as Shakespeare for intellectuality, but they have never been discovered or allowed to express themselves due to entrenched, restrictive views of women in society.

Another article by the Egyptian playwright Rashad Rushdie (1983-1912) called *حياة أضواء على شكسبير* (Flashing a Light on Shakespeare's Life) was published in *Aswat* magazine in England in 1962).¹² This discusses a biography of Shakespeare's life. His article is an Arabic summary of F.H. Halliday's book *The Life of Shakespeare* published in 1961.

Some Arabic articles compare Shakespeare with other literary figures, while others use his name to discuss social or humanitarian subjects that Shakespeare alluded to in his plays. Other articles discuss Shakespeare from the point of view of other writers.



Figure 4.1: Pages and front covers from Arabic magazines that discuss the phenomenon of Shakespeare in the Arab public domain.

Shakespeare has often been used in public discourse (newspapers) as a catalyst for debating social and cultural issues. One emerging issue in the Arab world is feminism. Posters on social

¹² *Aswat* was an Arab magazine published in Britain at the time.

media discuss feminism in a way that encourages audiences to read Shakespeare. Indeed, his name appears in many related articles, as the following illustration shows:



Figure 4.2: “What if Shakespeare was a Female?” by Duna Hijazi published in the Palestinian electronic newspaper *Arab 48*. The article discusses everyday problems and difficulties that girls face nowadays.



Figure 4.3: “What if Shakespeare had a Sister?” by Shimaa Alkathiri was published in *Thmanyah’s* newspaper on Twitter. This article comprises a discussion about the historical and social circumstances of women.



Figure 4.4: “Shakespeare is not Hamlet, and he did not hate to travel with his wife” is an article published in *Al-Arab* newspaper by Ahmed Rajab about a newly published book about Shakespeare.

This article was posted as a feminist article about female writers who live under the power of their fathers and husbands.



Figure 4.5: “Was Shakespeare against immigration laws” is an article published in *Al-Hurra* newspaper by Riyadh Esmat, which attracts readers using Shakespeare’s name.



Figure 4.6: “Shakespeare, what if he was on Twitter” is an article published in the Kuwaiti newspaper *Al-Anbaa* (during the celebrations of Shakespeare’s 400th anniversary).

4.3.3 SHAKESPEARE IN ARABIC CINEMA AND TELEVISION

Over the years, Shakespeare’s plays have provided inspiration for Arab filmmakers. In this field, the influence of France’s Lumière Brothers led the way for the establishment of the Egyptian cinema in 1907, and the beginnings of movie production was characterised by the Egyptianisation of the content of many famous literary works, including the works of Shakespeare, and this development mirrored what had been seen in theatrical production. One of the most important books published in this field is *الإقتباس في السينما المصرية (Adaptation in Egyptian Cinema)* (2002) by Mahmood Qasim that presents a filmography of Egyptian movies between 1933 and 2002 that were inspired by foreign artistic output. In this book Shakespeare’s works are mentioned many times, including all the different recreations of *Romeo and Juliet* (with modifications) in many Egyptian movies.

Many Arabic films and TV series have been inspired by Shakespearean literature. This inspiration might be realised in terms of plot, persona or characters, or themes. For example, the Egyptian television series *دهشة Dahsha* (2014) (the name of a fictional Egyptian town) alludes to the story of Shakespeare’s *King Lear*. The main character in this drama is played by Egyptian actor Yahya Al-Fakharani, who had previously played the role of King Lear on stage.



Figure 4.7: A still from the television series *Dahsha* (2014).

In *Dahsha*, the socio-cultural setting of Shakespeare's *King Lear* is adapted to create an Egyptian Bedouin atmosphere. The plot of this series is around a father who has three daughters and (as in Shakespeare's *King Lear*) he distributes his fortune among them and suffers the consequences.

It is difficult to estimate just how many Arabic films and television series have been inspired by Shakespeare for many reasons, but the number is high. This could be because Shakespeare is widely studied in Arabic schools and universities, and many film producers and writers might have been inspired by their Shakespearean knowledge to different degrees. Some films are straightforward adaptations of his plays, but others just take inspiration from an aspect of a Shakespeare play. However, some plays are more popular than others when it comes to adaptation, and these are usually the works that are most popular elsewhere globally. Even new generations of Saudi filmmakers are looking to Shakespeare for inspiration. For example, the Saudi film *بركة يقابل بركة* (*Baraka meets Baraka*) (2016) is inspired by scenes taken from *Hamlet*, the plot of which centres on a male actor who must play the role of Ophelia. This is intended to mock the tradition of not allowing women to be active in public life. The name of *Hamlet* would be familiar to a Saudi audience as one of the works of Shakespeare, even if the audience might not know the plot of the play. According to D'arcy (2016) writing for Screen Daily, the film itself is a Saudi parody of *Hamlet*, and this reveals how Shakespeare still has currency and influence in Arabic modern film-making. All this demonstrates how Shakespeare's work is

often used to make modern social or political statements, and reveals the scale of his fame and popularity in the Middle East.



Figure 4.8: Still taken from *Baraka Meets Baraka* (2016) in a scene where the heroine meets her lover secretly, according to *D'arcy's* (2016) description at Berlin Film Festival.

It was not until the end of the Sahwa Movement (1979-2016) in Saudi Arabia that Shakespeare's *King Lear* was played there for the first time. Before this movement ends, driving cultural norms in Saudi Arabia were against suspicious ideas in most of public art works.



Figure 4.9: A Saudi Arabian Version of *King Lear*.

Many Arabic movies have been inspired by Shakespeare's plays. Sometimes, the contents or the presentation of the plots are changed in order to meet a modern audience's expectations. However, the main purpose of these films is to entertain the audience rather than educate them

about Shakespeare. The following illustrations are taken from Egyptian films inspired by Shakespeare’s plays.



Figure 4.10: *Ouch, Eve!* by Fuṭāin Abdul-Wahhab (1962) is inspired by Shakespeare’s play *The Taming of the Shrew*.



Figure 4.11: *Love is Forbidden* by Muhammad Karim (1942) is inspired by Shakespeare’s play *Romeo and Juliet*.¹³



Figure 4.13: *The Seventh Wife* by Ibrahim Omara (1950) is a modification for Shakespeare’s *The Taming of the Shrew* (in this version the husband “tamed” rather than the wife).

¹³ This film is presented as a comedy and has a happy ending because at the time the film was made Egyptian audiences did not enjoy tragic endings.

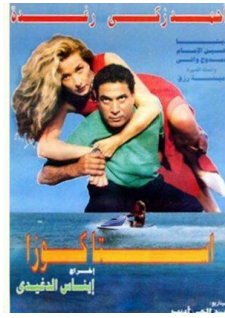


Figure 4.14: *Lobster* by Enas Al-Daghedī (1996) is a fantasy film inspired by Shakespeare's *The Taming of the Shrew*.



Figure 4.15: *Deadly Suspicion* by Ezzel Dine Zulficar (1954) is inspired by Shakespeare's *Othello*.



Figure 4.19: *Ruled by Court* by Ahmed Yahya (1981) is an extreme modification of Shakespeare's *King Lear*.

4.3.4 SHAKESPEARE IN ARABIC SCHOOLS, COLLEGES AND UNIVERSITIES

Kamil Kīlānī (1897-1959) made great strides to enrich the Arabic child's library by promoting the reading of essential English classics. In the 1930s he adapted four of Shakespeare's plays in simplified Arabic for younger readers: *The Tempest*, *The Merchant of Venice*, *Julius Caesar* and *King Lear*. What distinguishes these translations is that they were modified in a culturally

convenient context for Arab children. However, it is important to note that Kīlānī’s translations were not actually of any published plays of Shakespeare. Instead, he used Charles and Mary Lamb’s *Tales of Shakespeare* (1807) as his source. In a volume of abridged prose versions of Shakespeare’s plays written for children he adapted this source with Arabic children in mind. It is also worth mentioning that his translations were produced for publication, rather than performance.



Figure 4.20: Front covers of Kamel Kīlānī’s adaptations of Shakespeare’s plays for children.

As described above, Shakespeare’s plays are usually included in the educational curricula, both in high school and in English departments at Arab universities. In Saudi Arabia, for example, at least one of Shakespeare’s plays is usually included in all English language modules. At university level the students are introduced to many more of Shakespeare’s plays and his sonnets with compulsory modules in the English LIT. department, even if he/she has chosen to

study a linguistic stream. If a student is enrolled with the English department at the Faculty of Arts, Shakespeare's works are almost always studied as part of any literature module.

The Egyptian poet and author 'Amir Behiri (1912-1988) explains that his passion for Shakespeare began when he first encountered the plays in his fourth year of high school in Egypt. Consequently, he specialised in Shakespearean studies for over forty years, translating many plays into Arabic (Al-Adeeb, 1973, p. 5). He wanted to introduce Shakespeare to a new generation of Arab readers and theatre goers, as well as to the public magazine reader. Many of the articles Behiri wrote were for daily magazines and newspapers, and, in this way, he spread knowledge about Shakespeare among the general Arabic population. Behiri's article في صحبة شكسبير (In Shakespeare's Company) was published in the Lebanese magazine *Al-Adīb* in 1973. In this article, the writer talks about how he first encountered some of Shakespeare's plays in high school before becoming interested in translating the Shakespearean "masterpieces" (as he describes them) after his graduation. Behiri (1973, pp. 5-6) says, "Discussing Shakespeare is of great importance and is a continuous process. It does not just end with the greatness of the poet himself, or his international fame, but in how his work relates to me, in that I feel that his work is now more attached to Arabic, and the Arab world, and Arabic poetry. For me, working with Shakespeare's plays for over forty years has become an important part of my life."

In his article التعريف بشكسبير (Introducing Shakespeare), Behiri (1973) introduces readers to plays by Shakespeare that he studied at high school. He provides the reader with a biography of Shakespeare, both the man and the playwright. In the book he talks about Shakespeare, his life and important events that affected Shakespeare's life. He also includes contemporary material written by others about Shakespeare, such as by Shakespeare's friends, for example. The book introduces readers to Shakespeare's plays.

4.3.5 CELEBRATING SHAKESPEARE'S 300TH ANNIVERSARY IN THE ARAB WORLD

Arab intellectuals have always celebrated Shakespeare in some way on the anniversaries of his birth and death (26th April and the 23rd April). Old Arabic journals and magazines show how Arab writers and poets participated in celebrations to honour Shakespeare 300 years after his death. For example, Yakan (1916, p. 469) describes his participation in a celebration that was held at the University of London. As part of this event, a committee was formed with the purpose of asking poets from all over the world to compose poetry in praise of Shakespeare. Yakan composed a poem that reads as follows:

يا بلبل الشعر أطلت المنام استيقظ اليوم وعد للكلام
البلبل الشادي و باكي الحمام كلاهما يهديك أذكى السلام
لكن ستر القبر لا يرفع وأنت من مثواك لا تطلع

This can be translated into prose as follows:

You, the nightingale of poetry, have been sleeping for too long. Please, wake up today and speak. Both singing nightingales and mourning doves send their warmest wishes to you. But alas, what is in the grave cannot be revealed, and you cannot ever awaken from your final resting place.

This poem affirms that Arab intellectuals have great admiration for Shakespeare. Yakan talks about his participation in the event in *Al-Hilāl* magazine in 1916 (at the time Egypt was under British colonisation). Yakan's verse praises Shakespeare, and the timing of his poem reveals that Egyptians did not allow their resistance against English forces to diminish their love of Shakespeare as an artist. Yakan alludes to the political circumstances of the day as follows:

الله خلاق الورى ناظر وكل عدوان له آخر

هذا مقام الشعر يا شاعر!

وكل قهار له قاهر

ان هجع الساهد لا يهجع

غن! ففوق الشعر من يسمع

This can be translated as follows:

Allah, the creator of everything, knows everything. Every invasion has an end. Every oppressor meets someone stronger than him, and this is just poetry that has no relationship to any other thing. Oh poet, sing, for there is always some lover who can hear poetry, for lovers' nights are sleepless.

This kind of celebration shows how Shakespeare's status in Arab culture has been preserved through the years.

Many countries around the world celebrated the life and works of Shakespeare on the 400th anniversary of his death in 2016. Among these countries were Egypt, Tunisia and Oman, who held cultural events to revive and promote Shakespeare's works in a modern setting. In Egypt, the Alexandrina Bibliotheca and the British Council celebrated this occasion for a week, on Shakespeare's birthday on the 26th of April, and they called the celebrations شكسبير 400: إلى أبد (Shakespeare 400: Forever and a Day, 2016). This celebration included a series of activities and workshops, a three-day academic conference, performances by the Hip Hop Shakespeare Company, film screenings, and musical shows by the Kantu Early Music Ensemble. The Ministry of Education also marked the occasion with a range of activities, including a book by Ali Dawood entitled رؤى شكسبير فى المسرح المصرى (*Shakespeare's Visions in the Egyptian Theatre*) which talks about Shakespearean productions in Egyptian theatre between 1995 - 2015.

These anniversary commemorations took place in the era of the Arab spring and Shakespeare's plays have been staged to reflect the current political situation of some Arab countries. For

example, a selection of Shakespeare's plays were performed (in Arabic) during the Cultural Olympics/Global Shakespeare Festival in London (2012), in the run-up to the 400th anniversary of Shakespeare's death. The plays were performed in 37 languages, with the Arabic language being used for four. In Palestine, Ashtar Theatre Productions and Training presented *The Tragedy of King Richard II* to depict the agonies of Palestinians. In Iraq, the Iraqi Theatre Company put on a production of *Romeo and Juliet in Baghdad* (2012) which borrowed from Shakespeare to tell the story of an Iraqi couple living in a country rife with political conflict; this modified version blended a romantic epic with traditional Iraqi music and poems. In Tunisia, *Macbeth: Leila and Ben Ali - A Bloody History* (2010) was staged to depict the tyranny of certain rulers in Arab countries. Finally, *Cymbeline* was performed in the Juba Arabic dialect of the southern region of Sudan, and was modified to depict local Sudanese social and political life.

The Arab homage to Shakespeare continues to this day in the Arab world and takes different shapes. In war and peace, Shakespearean drama has inspired Arabs to show their happiness and sorrow. It is interesting to note that Arab refugees who have found themselves in refugee shelters, after the crisis of the Arab spring, also like to perform Shakespeare's dramas on temporary stages as the illustrations below show:



Figure 4.21: Syrian children performing Shakespeare's *King Lear* at the Za'atari Refugee Camp

https://www.bbc.com/arabic/multimedia/2014/06/140601_syria_shakes_zaatari_camp



Figure 4.22: Shakespeare's Tent at the Za'atari Refugee Camp

<https://www.almodon.com/culture/2014/2/25/شكسبير-في-مخيم-الزعتري/>



Figure 4.23: Shakespeare's Globe actors perform *Hamlet* at the Calais Refugee Camp

<https://www.theguardian.com/stage/video/2016/feb/03/shakespeares-globe-actors-perform-hamlet-in-calais-refugee-camp-video>

4.3.6 OTHER CELEBRATIONS

In addition to holding official public events, over the years admirers have celebrated Shakespeare on the anniversary of his birth and death in their own personal way. One example is the Arab critic Ghali Shukri who published an article called *شكسبير في العربية: نقد للترجمات المختلفة* (Shakespeare in Arabic: A Criticism of Different Translations) in the Lebanese magazine *Hiwar* on the 1st of April 1964.

Khulūsī (1963) also celebrated Shakespeare in his usual way, by attempting to “prove” Shakespeare’s Arab roots. He published an article in the Kuwaiti magazine *Al-Arabi* in 1963

under the title of شكسبير: ملامح عربية في صورته و أدبه (Shakespeare: Arab Features in his Image and Literature). The cover of this article depicts theatre curtains that are pulled back to show a scene in an Arabian Bedouin desert.



Figure 4.24: Cover of Khulūsī’s 1963 Article “Shakespeare: Arab Features in his Image and Literature”

In his article, Khulūsī (1963, p. 58) explains that he has “lost hope” in trying to convince people of Shakespeare’s oriental ancestry. He begins his article as follows: ليكن شكسبير من يكون... ليكن انكليزيا أو غير إنكليزي، فان الطابع العربي ملازم له أبدا في شخصيته وفي أدبه. ولقد قلت هذا القول في أكثر من محفل انكليزيا أو غير إنكليزي، فان الطابع العربي ملازم له أبدا في شخصيته وفي أدبه. وكتبته في أكثر من صحيفة صحيفة. This has been translated by the researcher as follows:

Let Shakespeare be whoever he might be. Let him be English or not English, regardless of everything, the Arab character is always associated to his personality and literature. I've talked about this at many events and written about it in more than one newspaper.

Khulūsī divides this article into four categories to elaborate his views of Shakespeare’s Arabian roots, as outlined below:

a) Shakespeare's Facial Features

Khulūsī suggests that Shakespeare's facial figures reveal his Arabian roots. He also notes that Shakespeare wears an earring; Khulūsī associates the custom of wearing earrings in this way with Arabian Bedouins and Sufis. Khulūsī also explains that one particular painting made of Shakespeare must be accurate, because it was drawn by Shakespeare's friend Richard Burbage, and is drawn in the *Davenant* or *Chandos* style. Shakespeare's illegitimate son kept this picture of Shakespeare for the duration of his life.



Figure 4.25: Portrait of Shakespeare

b) Arabian Elements found in Shakespeare's Literature

Khulūsī (1963: p. 60) talks about what he calls *العقد العربيّة* (the Arabic knots) in Shakespeare's plays, and suggests some Arabian influence. Five of Shakespeare's plays: *Othello*, *The Merchant of Venice*, *Romeo and Juliet*, *Macbeth*, and *The Tempest* are all identified as having Arabian 'knots' in their plots. For example, it is argued that *Othello* was most probably inspired by *حكاية قمر الزمان ومعشوقته* (*The Story of Qamar Al-Zaman and his Lover*) taken from the popular book of Arabian fairy tales *One Thousand and One Nights*. According to Khulūsī (1963), *Othello*'s name might be a deviation of the name Abdullah (rather than 'عطيّل *Utayl* as Muṭrān imagined).

Khulūsī also connects the finales of the two stories to each other, to support his view, since both Othello and Al-Jawhari (the main character in *Qamar Al-Zaman and his Lover*) kill their wife by strangulation, although with slight plot variations, one kills out of jealousy, and the other kills out of distrust. Also, Khulūsī (1963) claims that Shakespeare's *The Merchant of Venice* shares similarities with the Arabic tale حكاية مسرور التاجر و زين الموصف (*The Story of Masroor the Merchant and Zain Al-Mawasif*) from *One Thousand and One Nights*. he even perceives *Romeo and Juliet* to be a mix of the Arabian tales of قيس و ليلي (Qais and Laila) and قيس و لبنى (Qais and Lubna); he suggests that the idea of innocent or virgin love and dying for it is an exclusively Arabian understanding that can only be found in Arabian culture. In the play, Romeo's insane love for Juliet is often alluded to, which resembles that of Qais who loses his mind because of his love for Laila. However, this kind of love is seen in many of Shakespeare's plays, including in *A Midsummer Night's Dream*. He also argues that Shakespeare's use of puns and other types of word play is similar to that found in Arabic literature. Furthermore Khulūsī (1963) also compares *The Tempest* and *The Taming of the Shrew* to other tales taken from Arabic literature.

c) Islamic Arabian Sufism (Mysticism) in Shakespeare's Works

Khulūsī (1963. p. 61) links some of the images described in Shakespeare's plays to practices of Sufism, especially the Sufi principle of asceticism as it appears in *The Tragedy of King Richard II*. Khulūsī claims that themes such as transmigration and the theme of living a decent life run throughout the play and suggests that Shakespeare reflects his own personality in the characterisation of King Richard II. In the analytical part of this current study, this idea will be explored further in relation to Shakespeare's most religious sonnets. He also highlights

Shakespeare's use of the famous Qur'anic expression of a "camel passing through the eye of a needle".¹⁴ This image appears in *Richard II* as follows:

As thus, 'Come, little ones,' and then again,
'It is as hard to come as for a camel
To thread the postern of a small needle's eye'

d) Arabic and Islamic Ideas and Images in Shakespeare's Plays

Khulūsī (1963. p. 64) notes Shakespeare's use of Arabic and Islamic phrases, images and characters, suggesting that this is no coincidence. He points to Shakespeare's sympathy with the Arab world in his depiction of Othello. Shakespeare, according to Khulusi, draws Othello as a symbol of magnanimity and superior manners. Shakespeare does the same with the character of the Marrakesh man who proposes to Portia in *The Merchant of Venice*. In addition, Shakespeare uses imagery to allude to Arabic perfumes, flowers, palm trees, and the symbol of the phoenix.

Arabian horses are mentioned frequently in Shakespeare's plays. And, as Khulūsī continues, Shakespeare often uses the phrase أبو which means "father of" or "owner of". Khulūsī (1963. p. 64) argues that Shakespeare reveals an "Arabic mentality" in *Hamlet* when Claudius says, "Thou still hast been the father of good news" with the plural expression of news as Arab use the word أخبار in Arabic language, and when Hamlet describes hell in the way Muslims often do in order to describe its tortuous emotions. He emphasizes this view saying, "Shakespeare describes hell in *Hamlet* in a very excellent way as if he understands sufficiently the Qur'anic verses where he got the inspiration for this terrifying description" (Khulūsī, 1963. p. 64).

¹⁴ This Qur'anic expression is found in the verse: لا تفتح لهم أبواب السماء ولا يدخلون الجنة حتى يلج الجمل في سم الخياط (Al-A'raf, 40) (The gates of Heaven will not be open to those who rejected Our revelations and arrogantly spurned them; even if a thick rope were to pass through the eye of a needle) (Abdel Haleem, 2015: 97).

Khulūsī also provides many other examples of how he believes Shakespeare draws inspiration from Arabic culture and literature. For example, Khulūsī (1963. p. 64) mentions Shakespeare's quote in *Hamlet* from the famous Arab poet Abū al-‘Alā’ al-Ma‘arrī (975-1057):

هذا ما جناه أبي علي
وما جنيت على أحد

These lines can be translated as, “This is what my father has harmed me with, and I had no harm to anyone.”

Finally, Khulūsī (1963. p. 64) concludes that Shakespeare mentions Arab countries numerous times throughout his corpus, including Egypt, Syria, Iraq, Damascus, Aleppo, Jerusalem, Alexandria, Tripoli, and the rivers of the Euphrates and the Nile. Khulūsī suggests that, therefore, it is right to celebrate Shakespeare in these Arabian cities and for these cities to pay homage to a poet and playwright who has considerable love for the Arab world.

What is important about Khulūsī's ideas in the context of this current study is that they contribute to the construction of a framework to study the norms of translating Shakespeare's sonnets. Ideas also put forward about the Andalusian roots of Shakespeare's sonnets are discussed in the chapters that follow, and will draw on Khulūsī's conclusions. These observations can also serve to aid the translation of cultural references (if these suggestions are in any way true).

4.4 SHAKESPEARE AND ARABIC LITERATURE

As stated previously, Arab respect for the works of Shakespeare has reached the point where some even try to argue (in jest or otherwise) that Shakespeare has Arabian ancestry. Additionally, many Arab scholars have drawn comparisons between Shakespeare's plays and popular masterpieces of Arabic literature. This kind of comparison raises questions about which culture takes precedence for Arab translators when translating Shakespeare's sonnets:

do they believe that Arabic literature was influenced by English literature, or vice versa? Khulūsi's studies reveal that attempts made to link Shakespeare to Arabic culture have indeed taken place. Another such attempt is made in the article 'شكسبير والليالي العربية' ('Shakespeare and the Arabian Nights') by Ayoti (1986, p. 17) which was published in *Al-Qahira* magazine. In this article, Ayoti examines Shakespeare's play *The Taming of the Shrew*. Ayoti also published another article called 'شكسبير و شهرزاد' ('Shakespeare and Scheherazade') in 1985 which was published in *Al-Arabi* magazine, in which he talks about the similarities between Shakespeare's plays and the tales of *One Thousand and One Nights*. Scheherazade is the name of the female Arabic speaker of the tales. Furthermore, in his book *Shakespeare and Ibn-Alrumi*, Shukri (1936) compares Shakespeare's plays with the work of the famous Rumi/Persian mum poet Ibn-Alrumi (0836-0869).

4.4.1. SHAKESPEARE AS "THE BARD"

In the Arab world, Shakespeare is well-known to both the general public and intellectuals, who praise and imitate his work. In the UK and in the Arab world, Shakespeare is often referred to as the 'Bard' and many Arabic poets have composed literature specifically designed to eulogise Shakespeare. Ibrahim Hafiz (1872-1932) dedicated a panegyric poem to Shakespeare entitled *Dhikra Shakisbir* (*Shakespeare Remembered*), and the same author composed an Arabic poem of 37 lines for the Shakespeare Festival held in London in 1916; Hafiz had been invited along with other poets from around the globe to write poems to celebrate Shakespeare on the tercentenary of his death. Al-Shetawi (2013) explains that Hafiz addresses England at the end of his eulogy, by saying, "If you have pride in your great fleet, your pride in this unique poet (that is Shakespeare) should be greater."

Among the other important Arabic poets who have praised Shakespeare is the Egyptian poet and dramatist Ahmed Shawqi (1868-1932), who wrote a 45-line poem simply entitled

Shakisbir (Shakespeare). Just like his countryman Ibrahim Hafiz, Shawqi's poem praises the genius of Shakespeare. Shawqi's poem proclaims that, 'the Bard's spirit lives among us in his works. Abbas Mahmoud Al-Aqqad (1889-1964) also wrote a poem to praise Shakespeare, entitled *Ila Shakisbir (To Shakespeare)*. In another example, Aziz Abaza (1898-1973) was so moved by his visit to Shakespeare's birthplace in Stratford-upon-Avon in 1950 that he composed a 43-line poem that eulogised Shakespeare, entitled *Fi Bayti Shakisbir (At Shakespeare's House)*. In this poem Abaza describes Shakespeare as a prophet-poet, and claims that his works are as beautiful as some divine inspirations. Abaza compares the three rooms of Shakespeare's house to the Holy Cave of Hira in Mecca, where the Prophet would meditate. Additionally, Ahmed Zaki Abo Shadi (1892-1955) contributed to the inauguration of the Shakespeare Memorial Theatre, writing three poems about Shakespeare.

Many Arabic literary works have been inspired by Shakespeare's famous character creations, such as Hamlet as Al-Shetawi (2013) describes. For example Fakhri Abo al-Sa'ud uses *Othello* as inspiration for *Utayl* (Al-Shetawi, 2013). The existence of these poems in Arabic literature, written by popular men of letters, reveals the great status Shakespeare holds as the Arab 'Bard'.

Many other poets have composed poems about and inspired by Shakespeare. One other poet to have done this is Muhammed Abdul-Ghani Hassan, who composed a poem after a visit to Stratford-upon-Avon, for publication in *Al-Muqtataf* magazine in 1939. The following lines are taken from this poem:

ها هنا شاعر أقام وغنى صبّ في مزهر الطبيعة لحنا
كلما شدّ عوده وتغنى ملأ الكون والعوالم فناً
وصف النفس وهو أفصح لفظاً والأحاسيس وهو أصدق معنى

These lines can be translated as follows:

Here dwelt a poet who sang, and he poured melodies into the vases of nature. Whenever he played his guitar and sang, he filled this universe and the world with art. He described souls, and was the most fluent in the use of words to describe feelings, and he was sincere in his expression of meanings.

4.4.2 THE GROWING INTEREST IN UNDERSTANDING SHAKESPEARE IN ARABIC

Shakespeare's works have been widely translated into Arabic, and, as previously noted, French was the main language from which Egyptians first translated Shakespeare. Indeed, Awad (1980, p. 4) claims that, “The Egyptian élite had great love for Shakespeare's plays.” *Shakespeare in Egypt* (1980) by Ramsis Awad is one of many books that discuss the influence of Shakespeare in Egypt, and the admiration Egyptians have for Shakespeare’s works. One way this admiration is expressed is through the teaching of Shakespeare's plays in schools and in higher education institutions. The diagram below shows how Shakespeare ranks as the top translated writer from English into Arabic between 1900 and 1940 (Hanna, 2011). Today, learning Shakespeare is common in most Arabian countries. Badawi (1985, p.200) explains this as follows: Not long after the British occupation of Egypt, the study of English was given a large space in the school curriculum, and until about three decades ago pupils had to study one Shakespearean play in the original in their final year at school.

Most translated authors from English to Arabic (1900-1940)

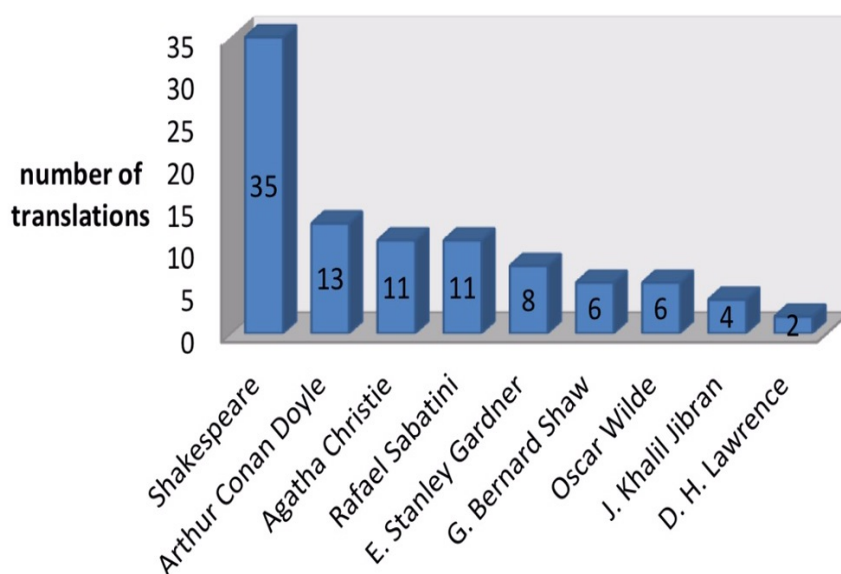


Figure 4.25: The Most Translated Authors from English to Arabic (1900-1940): In *Flows of English-Arabic Translation in the Areas of Literature, Literary Culture and Theatre Studies: Two Case Studies of the Genesis and Development of the Translation Market in Modern Egypt* (Hanna, 2011: 20).

This emphasises the importance of Arabic translations of Shakespeare’s works. Shakespearean plays were first taught in Egypt in their original English, just as they were taught to pupils in English-speaking countries. However, Egyptian students struggled with the difficulties of the English language, as well as with the texts themselves. This led to the production of many weak translations as part of efforts made to help students succeed in their coursework, but these works were not added to the corpus of Arabic translations because they were so poor. Badawi (1985, p. 200) notes that many translations were, “devoid of literary merit and contributed very little either to Arabic literature or to the Arab understanding of Shakespeare.” Translations of Shakespeare’s works have not only been undertaken for educational purposes, but also for their

originally intended purpose of theatrical production. As a result, Shakespeare was introduced to Arab countries, particularly in Egypt, through translations of his dramatic works.

Shakespeare's *Othello* first appeared in Egyptian theatres in the second half of the nineteenth century. Badawi (1985, p. 193) explains that, "the earliest play to be produced in Arabic is, interestingly enough, *Othello*, of which the hero is a Moor: it was performed in Cairo in approximately 1884." Although this date is surprisingly late, we must remember that interest in producing drama for the Arab audience gained momentum during the second half of the nineteenth century. Even though classical Arabic literature is varied and rich, drama as an art form was relatively unknown in the Arab world, except for that which was produced in the style of shadow theatre. Interestingly, production companies in the 19th century relied more on adaptations and translations of foreign works, than upon Arabic literature. An example of this is *Al-Bakeel* by Mārūn Naqqāsh which was produced in 1847; this production is considered to be the earliest recorded production of an Arabic play, and was inspired by Molière's *L'Avare*, a French comedy.

Some of Shakespeare's plays were made use of during the early days of theatre production, notably *Hamlet*, *Othello* and *Romeo and Juliet* (Badawi, 1985, p. 193), and these plays became popular very quickly. Consequently, Shakespeare became known, "as the most important Western dramatist to be adapted into Arabic to suit the local nascent Arab theatres" (Al-Shetawi, 2013, p.12).

Productions of Shakespeare in Egyptian theatres began in around 1891, after the Iskandar Farah Choir sang a version of *Romeo and Juliet* which had been Egyptianised by Najib Haddad as شهداء الغرام (*Martyrs of Love*), or *Shaq'a' Al-Muhibeen* (*The Misery of Lovers*). In 1905, the Salama Hijazi Choir performed a version of *Hamlet*, which was Egyptianised by the Levantine immigrant Tanyus Abdu (1869-1926); he adapted the play in a way that sought to attract

audiences, and this version was different from the original. These deviations from the original Shakespearean text became accepted practice during the infancy of drama production in Egypt, mainly due to the need for convenience and because the primary goal was to entertain audiences. Arab audiences began to get to know the works of Shakespeare, and to appreciate his plays, regardless of any plot changes that were made. Badawi (1985, p. 193) explains as follows:

It is clear then that the first contact of the Arabs with Shakespeare was via the stage. To them, Shakespeare was a living dramatic experience, although the experience was in many respects different from the original.

Changes were made to Shakespeare's plot of *Hamlet* in translation, and lyrics by the great Arab poet, Ahmed Shawqi, were integrated into the play and sung by the famous singer Salama, in order to make the tragedy a success with Egyptian audiences. Also, these changes were made to satisfy the Egyptian audience's love of musicals and comedies. The following section explores the growing interest in translating Shakespeare's dramatic works for an Arab lay audience, before introducing the reader to some important Arab translations of Shakespeare's plays made in Egypt during the second half of the nineteenth century and into the early twentieth century. This will initiate the move towards exploring translations of the sonnets in the chapters that follow.

4.5 SHAKESPEARE'S DRAMA IN ARABIC TRANSLATION: HISTORY AND KEY ISSUES

Since the first productions of Shakespeare's plays were staged in Egypt, Shakespeare has fascinated Arabic audiences, and many Arab translators throughout history have tried to recreate his works. This section outlines the major players who have made efforts to translate

Shakespeare's works, in order to show how a complete picture of his works was gradually revealed to an Arab audience.

Muṭrān is, arguably, one of the most important Arab translators of Shakespeare's corpus. Hanna (2007, p. 28) explains that, "Muṭrān's contribution to the translation of Shakespeare's plays marks a significant change in the history of Arabic representations of the Bard and his work." In order to locate Muṭrān in the Arabic hierarchy of translators of Shakespeare, Hanna (2007) categorises the first Arab translators of Shakespeare's works chronologically into two generations, as described below.

At the turn of the twentieth century, the field of drama translation in Egypt was moving in two distinct directions. The first of these movements viewed drama as popular entertainment, to be performed on stage for the enjoyment of the audience. A translator operating as part of this movement would modify the source text to suit the intended audience's preferences. These translators were known as dramaturges (or dramaturgs), who would essentially edit the text to make it attractive for a theatrical show. He or she would adapt the material by adding to it, and moulding it to local norms, by adding jokes and songs, and re-configuring unhappy endings, replacing them with happy ones, to please the audience, and to meet their expectations. This type of translator would also position the play in a certain time and place (a spatiotemporal location) (Hanna, 2006, p. 28), which would be familiar to the audience.

The other approach was to treat plays as high-art or as a type of literature. Working within this movement, a translator would respectfully strive to transfer the source text into the target language, while keeping it as close as possible to the original, and paying high regard to linguistic standards (Yunis, 2013). While both approaches have been used to translate Shakespeare's plays into Arabic, the adaptation approach was the first to be seen. The following sections will explore these two approaches in more detail.

4.5.1 THE FIRST GENERATION: TRANSLATORS OF SHAKESPEARE'S DRAMA AND THE OLD NORMS

The first generation of translators to translate Shakespeare's works into Arabic worked mostly as freelance translators. These translators were commonly Syro-Lebanese émigrés who came to Egypt in the first three decades of the nineteenth century. They made a significant impact introducing classical Egypt to European culture, through translation, and were the builders of the era now known in Egypt as *al-Nahda* (literally, the Revival or Renaissance) (Hanna, 2007). Hanna (2007) explains that the socio-cultural formation of Egypt was shaped by the conditions of the cultural market during the mid-nineteenth century into the twentieth century. At this time, Egyptian society was divided into three major socio-cultural groups as follows:

a) **The old intellectual elite**, comprising the العلماء (*ulama*). This group represented the religious Islamic sheikhs who were chiefly concerned with disseminating classical Arabic, and maintaining traditional heritage and religion. The *ulama* were usually accompanied by followers and/or students of Al-Azhar. However, this group was small in comparison to the other two groups, as most Egyptian people at the time were illiterate, and had no access to the cultural products of the *ulama*, and the remaining population were concerned with implementing new political changes in Egypt, especially during the reign of Muhammad Ali.

b) **The new intellectual elite**. This sector comprised scholars who came back to Egypt after being sent to study abroad and who were credited with bringing modern ideas and the ideas of foreign cultures to Egypt. This group also consisted of graduates of secular schools formed by Muhammad Ali and his successors. Hanna (2007, p. 29) explains as follows:

The secularisation of education, which was meant, by Muhammad 'Ali, to undermine the authority of *ulama*, led to the emergence of new generations of young Egyptians who were

obviously disillusioned by classical culture, and hence needed new forms of culture that would respond to their newly formed tastes and aesthetic expectations.

The emergence of this new elite coincided with the immigration of Christian Levantines to Egypt. These immigrants had been educated mostly in French missionary schools and, thus, it was easier for them to break away from classical norms and the old aesthetics of the Arabic and Islamic literary tradition (Hanna, 2007). They, along with other Egyptians, formed the new elite and began to produce new cultural products that matched their ambitions and tastes. The establishment of theatres in Egypt was one such cultural product.

c) **The masses.** This group was the largest and comprised the majority of Egyptians. At the end of the nineteenth century most Egyptians were illiterate and did not receive a decent education. Unlike the followers of the *ulama* and graduates from secular schools, this socio-cultural group consisted mostly of artisans, urban workers, and small traders etc., There were two basic conditions to meet when producing drama for the consumption of this group: i) that it was produced in colloquial Egyptian Arabic (and not in standard or classical Arabic); and ii) it incorporated non-verbal expressions that were well-known to the audience, since, 'language was not the only component of folk tales, heroic epics and shadow plays presented in cafes, streets and markets; besides singing and narration, elements of physical theatre were also involved' (Hanna, 2007, p. 30).

To relate this information to the matter of the subject, it is important to note here that the immigrant translators had left their own countries and fled to Egypt for economic reasons, and it was logical, therefore, that in order to make money, their translations needed to satisfy the largest group in the community, or the masses, but with some consideration for the new elites in order to achieve maximum economic benefit. This was the situation in which the first drama translators in Egypt found themselves in, and it explains why the first translations of

Shakespeare in Egypt were modified into colloquial Egyptian Arabic. Also, these plays were staged in the theatre and only afterwards were they written down in books. Another point to add here is that the first translations of Shakespeare's works in the 1890s focused almost solely on his tragedies rather than his comedies.

Tanyus Abdu was one of the first translators of Shakespeare's tragedies. He was known for his efforts in translating for the stage and in authoring plays himself. According to Hanna (2007, p. 31), "Tanyus 'Abdu's translations are illustrative of the practices of early Shakespeare translators and the translation norms to which they subscribed." This thesis is concerned mostly with norms, and, in this context, Abdu's attempts to change the traditional norms of translation, are important because his work affected later approaches made to the translation of the sonnets, because the techniques used to translate the sonnets followed those used for translating plays, in the process of Arabic translation.

Abdu was a significant contributor towards translating Shakespeare for Egyptian society. Hanna (2007, p. 32) gives the example of Abdu's translation of *Hamlet* in 1901 for theatrical performance, which was produced according to the pressures of the cultural market, aesthetic expectations, and general tastes of the theatre-goers of his era. In order to meet mainstream expectations, Abdu made three changes to Shakespeare's original *Hamlet* as follows:

a) Changing the sad and bloody ending into a happy one. In Abdu's version of *Hamlet*, Hamlet does not die at the end of the play; the plot is changed to depict Hamlet taking back his father's throne and becoming King. For Arab audience tastes at the time, experiencing a sad ending would have been unusual and unpleasant. Also, the lead role was played by the famous singer Shaykh Salama Hijazi (1852-1917), and an audience would not have liked to have seen their 'hero' being killed in the play, because they associated the lead role with the actor playing it.

b) Rendering language into rhymed verse so as to sound like song lyrics to be sung by Hijazi. In this respect also, the genre of the play was changed from a tragedy into a musical melodrama.

c) Oscillating the language of the translation between classical and colloquial Arabic. In other words, the play was intended for performance to both the illiterate masses of Egyptian society and the new elite, and, therefore, it was necessary to consider the concerns of the new elite. The result was a hybrid between *fusha* (classical Arabic) and *'ammiya* (colloquial).

Performances of many plays in this era catered to market pressures. Translators and performers did their best to attract audiences to the theatre for entertainment. By 1900, at least two Arabised versions of *Romeo and Juliet*, by Najib Haddad and Nicolas Rizqallah, had emerged. However, in such instances, the translators had to cater for market requirements and the audience's taste, and so these plays were markedly different from the original. To further muddy the water, French translations of Shakespeare's original play were used as STs, rather than the original English texts. The modifications that ensued included alterations to Introductions to the play. The translated Arabic versions began with a love poem instead of the fight scene between the two warring families.

4.5.2 THE SECOND GENERATION: TRANSLATORS OF SHAKESPEARE'S DRAMA AND THE NEW NORMS

Literary approaches to the translation of Shakespeare's plays began to take root during the first decade of the twentieth century. Hanna (2007, p. 33) explains that at this time, "Drama translation in the 1910s saw a tendency by an emerging group of translators to distance themselves from the dictates of the market." In other words, these new translators were not translating for a living or bowing to market pressures. Also, since these translations were not meant to meet audience expectations as the first goal, translators aimed to be more true to the source text. One of the translation pioneers of this era was Judge Muhammad Iffat, who

translated *The Tempest* in 1909 and *Macbeth* in 1911. These attempts were followed by a 1912 translation of *Othello* by Khalīl Muṭrān (1872-1949) and two translations of *Julius Caesar*, by Sami al-Juraidini and Muhammad Hamdim, in the same year.

4.6 SHAKESPEARE'S SONNETS AND MODERN ARABIC POETRY

Since this study is about Shakespeare's sonnets in particular, this section will shed light on the influence of his sonnets on modern Arabic literature and poetry. The sonnet has entered into the Arabic poetry canon. This was accomplished by Arab poets such as Khaled Mostafa and Mahmoud Darwish who mimic the Western sonnets in a transparent way (Jaradat, 2015, p. 13). Also, Hasib Sheikh Jafar adopted the narrative pattern of the Western sonnet but not its poetic style. Lavonntte and Ahmad Shawqi also adopted the same modern English style as that of Shakespeare, whereas Khaled Ali Mostafa and Mahmoud Darwish adopted the poetic style of the English sonnet with its western patterns of structure. Jaradat (2015) also notes that sonnets are the closest of the poetic arts that adhere to form, but the content changes according to topic and subject matter. Jaradat (2015, p. 15) also explains that Shakespeare's sonnets are the main form of verse to have influenced Arab scholars and poets, and that they have been disseminated using Arabic translations in the majority of Arabian countries.

One modern poet inspired by Shakespeare is the Palestinian poet Khaled Mostafa. Mostafa is known for dedicating his poetry to Palestine, his usurped homeland. He has composed a diwan that mimics the shape of Shakespeare's sonnets, called *Flirt in Hell*. This diwan includes approximately ten poems in which he mimics the form of Shakespeare's sonnets, and each sonnet is named differently according to its subject, such as *Death Company*, *Hamra*, *The Borders*, *The Street in Haifa* etc. Mostafa follows the Shakespearean sonnet form with slight differences in the rhyme scheme. Shakespeare's sonnets use the rhyme scheme *abab\cdcd\efef\jj*, but Mostafa does not always follow this pattern. An example of his variation

of Shakespeare's rhyme scheme is in his poem *Hamra* which follows the rhyme scheme of *abab\cdde\jj*.

One example of Mostafa's imitation of Shakespeare's sonnet style can be seen in his poem *رؤيا يمنية* (*A Yemeni Dream*) and in its back translation by Jaradat (2015, p. 17). The poet presents the problem in the first quarter of the poem, before expanding the problem in the second quarter. The conflict takes its place in the third quarter and the conclusive tragedy is drawn in the last couplet. This development of ideas mimics the thematic structure of the Shakespearean sonnet.

رؤيا يمنية

أنا الذي نصبتُ أروى ملكه
أوقفت حولها يدي والقلب حارسين
في الصبح أرمي في الجبال الشبكه
وفي الماء أقتني للدمع صاحبتين

تأتي الوفود بالهدايا. تخرج الوفود بالهدايا
والناس في صنعاء يعرفون
أني ملأت ملكها بالخيل والسرايا
وجئتها من مأرب بالنبأ اليقين

فكيف نمت ، ذات ليلة ، على الرصيف
ملتصفاً بـ حلمي المسروق في النهار؟
الشمس تستدير في نقابها الشغيف
والقمر استراح في خزانة الغبار

وقبل أن أفيقَ ، كان السيل يجتاح المدينة
الفأر وحده هو الناجي على ظهر السفينه

A Yemeni Dream

It is I who proclaimed Arwa a king,
Employed my heart and hands as guards for her,
In the morning, I throw in the mountains my network,
And in water I channel for my tears as twins.
Delegations come with gifts, delegations leave with gifts,
And people in Sana'a know that.
I filled her kingdom with horses and castles,
And provided her from Ma'reb with the certain news!
How could I sleep one day on the sidewalk?
Glued to my dream stolen in the day?
The sun turns with its erotic veil,
And the moon relaxed in the dust closet,
And, before I woke up, the city was gripped in torrent,
The mouse alone was alive on board.

Unlike Shakespeare's mysterious lovers, Mostafa mentions the name of Arwa in the first line of the sonnet. This name is connected to Yemeni political history, and it alludes to the Yemeni Queen Arwa. The poem also alludes to the current conditions of Arab countries regarding the crisis of Palestine, and is full of Yemeni symbols. In his sonnets, Shakespeare uses references from the Bible and from mythology, and this sonnet contains references from Qur'an which the reader can find if he digs deep into the poem. The line, "And provided her from Ma'reb with

the certain news” is inspired by the Qur'anic verse in which the raven provides the prophet Suleiman with the news from Sheba (an ancient kingdom near Yemen).¹⁵

Another poet who has been inspired by Shakespeare’s sonnets is the Palestinian poet Mahmoud Darwish. Darwish was born in occupied Palestine and has experienced the suffering of war during the entirety of his life. He writes poetry to highlight the Palestine issue and composed a diwan of six political poems (sonnets) called *Sareer Al Gharibeh (The Stranger Lady’s Bed)*. Like Shakespeare, Darwish does not mention the name of a lover and does not name any of his sonnets. Generally, his sonnets resemble the Shakespearean sonnet in their structure, comprising fourteen lines (three quatrains with a concluding couplet). The following example for illustration is Darwish’s *Sonnet 1* in his diwan:

إذا كنت آخر ما قاله الله لي، فليكن
نزولك نون ال "نا" في المثني . وطوبى لنا
وقد نور اللوز بعد خطى العابرين , هنا
على ضفتيك , ورقّ عليك القطا واليمام

بقرن الغزال طعنت السماء , فسال الكلام
ندى في عروق الطبيعة . ما اسم القصيدة ؟
أمام ثنائية الخلق والحق , بين السماء البعيدة
وأرز سريرك , حين يجن دم لدم , ويئن الرخام

ستحتاج أسطورة للشمس حولك هذا الزحام
الهات مصر وسومر تحت النخيل يغيرن أثوابهن
واسماء إيامهن , ويكملن رحلاتهن الى آخر القافي

¹⁵ Chapter Seven of the thesis will discuss the translation of Biblical references in Shakespeare’s sonnets.

وتحتاج أنشودتي للتنفس : لا الشعر شعر
ولا النثر نثر. حلمت بأنيك أما مقالاه
لي الله حين رأيتهما في المنام , فكان الكلام

Jaradat (2015, p. 17) provides a back translation of this sonnet as follows:

If you are the last thing God revealed to me, let it be the way *noon* is originated in the *na* of the dual. Blessed be us that the almonds lightened right after transients passed by, here on your riverbanks, mushrooms and doves breed. With the horn of the deer you stabbed the sky, letting the speech flow with dew in nature veins. What's the name of the poem? In front of the dual creation and righteousness, between the distant sky And your bed, when blood yeans to blood and when marble grows. You will need the myth of the sun around the hustle. Goddesses of Egypt and Somer change their clothes underneath the palm trees, and the names of their days, and continue their trips to the end of the rhyme. My chant needs to breathe: verse is no longer a prose, and verse is no longer verse. Dreamed of you - my Lord told me in the dream, when the speech began.

Here, Darwish refers to Palestine as his beloved (this contrasts with the mysterious identity of the three lovers in Shakespeare's sonnets), but his depiction of Palestine is not transparent, and he uses a feminine pronoun without making a clear reference. Also, Darwish alludes to Egyptian, Iraqi and Arabian legends, symbols and heritage, such as to the two gods of Egypt and to Somer. Although this poem is identified as a sonnet, it shows a clear distortion of the usual rhyme pattern of a Shakespearean sonnet, "in light of the content and the structure" (Jaradat, 2015, p. 17).

4.7 CONCLUSION

This chapter examined the importance of Shakespeare as a literary figure for Arabs. It explored how Shakespeare's works have inspired Arab intellectuals and the public throughout the

generations, to the extent that Shakespeare has had a direct influence on Arabic literature. The chapter also discussed the gradual acceptance and understanding of Shakespeare and his work, which began with the English colonisation of Egypt, an act which marked a first step towards introducing Shakespeare into the Arab world, and it explored how Shakespeare is still revered in the current political climate.

This chapter told the story of how Shakespeare is received in the Arab world from multiple perspectives. It began by showing how Shakespeare was introduced through the theatre, and how his works were staged with some changes. It explored the growing interest in teaching Shakespeare in Arab schools, colleges and universities, and how Shakespeare was used to spread knowledge of English language and of drama. Shakespeare entered the canon of Arabian cinema and film making, and his work is widely referenced in the media, magazines and in newspapers, in order to attract customers. The chapter also looked at how Shakespeare has been received in the Arab world over the centuries, and how Arabian intellectuals still celebrate his memory on the anniversaries of his birth and death.

Shakespeare's influence on Arabic literature has taken centre stage in this chapter. This exploration paves the way towards an investigation of the translations of the sonnets into Arabic, and how the five translations selected for this study emerged. The next chapter will explore how the sonnets of the Bard (Shakespeare) have been translated into Arabic. It will also elaborate on the concept of norms to reflect how Shakespeare has been accepted into different Arab societies. It can be concluded that Shakespeare's status among Arabs has contributed towards breaking old and creating new norms.

This chapter discussed Shakespeare's reception in the Arab world in general, and the next chapter will talk about his sonnets specifically, in order to give the reader a holistic idea of the sonnets and their translation into Arabic, before proceeding to the analytical chapters.

CHAPTER FIVE:

THE HISTORY OF SHAKESPEARE'S SONNETS IN ARABIC

5.1 INTRODUCTION

The previous chapter discussed Shakespeare's status in the Arab world, and how Arabs honour Shakespeare as the Bard. This chapter will focus on introducing Shakespeare's sonnets and the translators who have translated the sonnets for an Arab audience. The chapter aims to answer the following question: *How have Shakespeare's sonnets been introduced and translated for Arab readers?*

This chapter is divided into four main sections: the first section looks at the sonnet form in general, and considers Shakespeare's sonnets in particular. It begins with a brief introduction to the sonnet as a poetic form, and it explores what a sonnet is and how it was introduced to England. This section talks about the work of famous sonneteers and it outlines the chronological development of the sonnet form, beginning from the thirteenth century to the time of Shakespeare. Shakespeare's sonnets are the focus of the concluding part of this section, since they make up the corpus of the current study. The discussion about sonnets examines the Shakespearean sonnet as a poetic form, exploring its shape and rhyme scheme, the themes of Shakespeare's sonnets, and to whom they are addressed.

The second section of this chapter explores the history of Arabic translations of Shakespeare's poetry. It begins by looking at the history of Arabic translations of Shakespeare's longer poems, before moving on to a discussion of Arabic translations of Shakespeare's sonnets and the popularity of the sonnets among Arab readers. The third section provides biographical and bibliographical information for the five chosen Arabic translators of the sonnets, namely: Tawfiq (1988), Wālī (2008), Abu-Deeb (2012), Lu'lu'ah (2013), and Enani (2016). The work of these translators makes up the corpus of the study. Finally, the last section explains the

criteria used to select the data and it outlines how the data will be analysed in the chapters that follow.

5.2 SONNETS: THEIR HISTORICAL DEVELOPMENT, FORM AND CONTENT

5.2.1 THE SONNET AS A POETIC FORM

A sonnet is a short poem that tracks a complete thought. The term itself is derived from the Italian word *sonetto* which means a “little sound” or “song”. An ordinary sonnet comprises fourteen lines and is composed using iambic pentameter. However, different types of sonnets are often distinguished according to their rhyme scheme.

Traditionally, the subject matter of a sonnet concerns love. Possibly the most famous sequence of sonnets, apart from those written by Shakespeare, were written by the Italian poet Petrarch (1304-1374). Petrarch wrote sonnets in honour of his loved one, Laura. Most of Shakespeare's sonnets, published three hundred years later, also focus on love as the central theme. However, Shakespeare famously plays with the theme of adulation by inventing a speaker who addresses some of the sonnets to a man, and inverting the theme of unattainable love to invent a speaker who addresses some of the sonnets to his mistress, referred to by critics as “the dark lady”. Shakespeare borrows from Petrarch but changes his metaphors in a clever way. For example, Petrarch's blonde paragon Laura becomes the dark lady in Shakespeare's most famous Sonnet 130, which begins, “My mistress's eyes are nothing like the sun.” Furthermore, Shakespeare develops the sonnet form by dealing with other topics apart from love, such as mortality, fame and wealth. A comparison between Arabic translations of Shakespeare's sonnets reveals an acceptance and/or rejection of certain topics and themes dealt with in the sonnets.

Generally, the sonnet is classed as an important poetic form in the history of English literature. Many famous poets who wrote after the era of Shakespeare have written poetry using the sonnet form, including Alexander Pope (1688-1744) and John Dryden (1631-1700). However, after

Milton (1608-1674), the popularity of the sonnet form decreased, but gained some limited fame again with the Romantics, such as Shelley (1792-1822), Wordsworth (1770-1850) and Keats (1795-1821).

5.2.2 THE HISTORY OF THE SONNET FROM THE THIRTEENTH CENTURY

The sonnet form was first seen in the thirteenth century in Italy. Wilkins (1959, p. 15) explains as follows, “It has long been known that the earliest extant sonnets were written in Italy, in the first half of the thirteenth century; and it is now agreed that the sonnet was an artistic invention, and not a popular growth.” Giacomo da Lentini (1210 - 1260) has been credited with the invention of the Italian sonnet. Later, the art of the sonnet was rediscovered by Guittone d’Arezzo (1235 - 1294). Many Italian poets such as Guido Cavalcanti (1250 - 1300) and Dante Alighieri (1265 - 1321) wrote sonnets, but Petrarch became famous for developing and popularising the sonnet form, and he is now known as the most famous sonneteer, with the exception of Shakespeare. Petrarch became so admired by poets generally that his sonnets were emulated by a string of Renaissance poets, including Shakespeare (Spiller, 1992).

The Italian sonnet (also known as the Petrarchan sonnet) comprises fourteen lines, and is written in two separate halves. The first part is the octave (two quatrains) which has the rhyme scheme of *abbaabba*, and the second is the sestet (two tercets) which has the rhyme scheme *cdecde* or *cdcdcd*. There are some other slight variant patterns, but this was the main pattern used by Petrarch. The Italian sonnet differs from the Shakespearean sonnet in that it does not have a closing couplet. Italian sonnets usually comprise ten syllables per line, as do English sonnets, but they can also have eleven syllables per line. The Petrarchan sonnet form was used by early English sonneteers such as Wyatt, shortly after it was imported into England. However, English sonneteers soon began to feel restricted by the Italian sonnet and began to modify the form in order to express their own ideas, thoughts and emotions more inventively.

For example, the Spenserian sonnet is named after Edmund Spenser (1552/1553 - 1599) who wrote sonnets to celebrate his forthcoming marriage. The rhyme scheme of his sonnets is *ababbcbccdcdee*, which is an outgrowth of the stanza pattern Spenser used in his epic poem *The Faerie Queene*.

The English sonnet, which opened the door to the Shakespearean sonnet, was introduced into England in the early sixteenth century by Thomas Wyatt (1503 - 1542). Wyatt's name is associated in his field with his contemporary Henry Howard (the Earl of Surrey) who is credited for developing and characterising the rhyme scheme of *ababcdcdefefgg* for English sonnets. Both men translated sonnets from the Italian of Petrarch and the French of Ronsard (and others). Their sonnets were published in Richard Tottel's *Songes and Sonnetts* (1557), which was the first anthology of English poetry, and also known as *Tottel's Miscellany*. In addition to his translations of foreign sonnets, Wyatt is also credited with integrating Italian sonnets into the English vernacular tradition, and he used the Petrarchan form to a great extent in his original poetic works. After this inception, many English poets wrote sonnets, that, typically, incorporated love as the main theme, including Sir Philip Sidney who composed the sonnet sequence *Astrophel and Stella*, which stands up as one of the most important sonnet sequences of the Elizabethan era, in addition to the sonnets of Shakespeare.

In this period of invention and wit in the late sixteenth and early seventeenth centuries, many poets used the sonnet form to explore other subjects, apart from love, including religion. John Donne (1572 - 1631) composed a series of nineteen sonnets with a religious theme, which are now referred to as *The Holy Sonnets*, *Divine Meditations* or the *Divine Sonnets*. John Milton (1608 - 1674) also wrote sonnets, but he did not use the sequential style. Milton wrote individual sonnets each containing a separate idea, but the themes he explored were mostly political or were concerned with public occasions.

5.2.3 SHAKESPEARE'S SONNETS: KEY ISSUES

Shakespeare's sonnets were published in 1609 as a collection of 145 sonnets in quarto format under the title of *Shake-spears Sonnets: Never Before Imprinted*. A Shakespearean sonnet consists of three quatrains, each with a four-line stanza, and a final couplet which is composed in iambic pentameter, to make up the fourteen-line format. The rhyme scheme of the Shakespearean sonnet is *ababcdcdefef* for the first three quatrains and *gg* for the couplet. The sonnets are numbered and are commonly referred by their number or their first lines. For example, sonnet number eighteen is usually known as "Sonnet 18" or "Shall I compare thee to a summer's day?" In the context of this current study, the sonnets are labelled using their number after their translation into Arabic.

5.3 SHAKESPEARE'S POETRY IN ARABIC TRANSLATION: HISTORY AND KEY ISSUES

5.3.1 SHAKESPEARE'S POETRY IN ARABIC TRANSLATION

Historically, Arab writers have not paid as much attention to Shakespeare's poems and sonnets as they have to his plays. This can be evidenced by roughly comparing the dates Arab translators began translating the plays with the dates that the first translations of Shakespeare's poems appeared in Arabic. Al-Shetawi (2013, p.445) suggests plausible reasons for the lack of Arab interest in Shakespeare's poems (and in translating them). These reasons can be summarised as follows:

a) Shakespeare was first introduced into the Arab world via theatre, and his plays were translated into Arabic for the purpose of light entertainment, and, thus, became popular. Therefore, Arab audiences received Shakespeare as a dramatist before discovering anything about him as a poet.

b) Translating poetry is a difficult task and requires special abilities that might not be readily available among translators. Al-Shetawi (2013, p. 445) explains, “Hence most of the translations from the plays are in prose, such as translations by Khalīl Muṭṭar, who is a renowned Arab poet of the classical school.”

c) The subject matter of some of Shakespeare's poems is not of interest to an Arab audience. Furthermore, some of his poems (including the sonnets) contain material that does not fit in with Islamic values, such as the content of *The Rape of Lucrece* and *Venus and Adonis*, in which erotic love is the main theme of the work.

Shakespeare composed five long poems: *The Rape of Lucrece*, *Venus and Adonis*, *A Lover's Complaint*, *The Phoenix and the Turtle*, and *The Passionate Pilgrim*. *A Lover's Complaint* and *The Passionate Pilgrim* have not yet been translated into Arabic, but *Venus and Adonis* has, although it has been treated with some caution among Arabic translators, and the poem is still being modified in Arabic literature. The poem was first summarised in prose in *Shai'r al-Kawn, Wiliyam Shakisbir (William Shakespeare, Poet of the Globe)* (1944), a book which introduces Shakespeare, his drama, his poems, and the sonnets to Arab readers. Al-Aqqad used the same poem as inspiration for his own poem *Finus Ala Juthat Adunis*, which is usually described as an Arabicised version of Shakespeare's original narrative poem. Obviously, a reader who knows the original text will notice immediately that Al-Aqqad's poem is far from being a translation of the original, because it has differences of content as well as form, it comprises only thirty-three lines of verse. Therefore, Al-Aqqad's work is more of a response to Shakespeare's *Venus and Adonis*, rather than a straightforward translation. It is possible that Shakespeare's treatment of love and immortality motivated Al-Aqqad to render these themes into Arabic verse (Al-Shetawi, 2013, p.446). However, not long after this attempt (also in 1944), the Lebanese medical doctor Habib Thabit translated some sections of *Venus and Adonis*

into Arabic. Thabit investigated the origins of the myth of Venus and Adonis and concludes that it was a Phoenician (Lebanese) myth. Thabit's version *Adunis wa 'Ashtarut* is inspired by Shakespeare's poem but is not an exact translation. Thabit talks at length about Shakespeare's *Venus and Adonis* in the Introduction to his work, and he includes a direct translation in prose of 260 lines of Shakespeare's original poem.

The Rape of Lucrece is generally not popular in Arabic, but parts of it have been translated by modern translators such as Safa' Khallusi and an Arabic summary of the poem was included in *Shai'r al-Kawn, Wiliyam Shakisbir (William Shakespeare, Poet of the Globe)* (1944). More recently it was translated by Muhammad Abdulwahab Hamdi and published in 2007.



Figure 5.1: Arabic Interpretations of Shakespeare's *Venus and Adonis* and *The Rape of Lucrece*

Shakespeare's poem *The Phoenix and the Turtle* is classed as the most difficult of his poems to interpret (Al-Shetawi, 2013, p.447). Nonetheless, translations have been attempted in Arabic. It was first translated by Lu'lu'ah in 1976 (whose translations of the some of the sonnets are considered in this current study) under the title *Alanqa' wa al-Yamamah*. This translation was also published in Lu'lu'ah's book *Al-Baith 'Ann Ma'ana: Dirasat Naqdiyyah (The Search for Meaning: Critical Studies)* in 1983. The second translation of this work is entitled *Al-'Anqa' wa al-Qomariyah* by Safa' Khalusi and was published in 1981 in *Al-'Arabi* (a monthly cultural journal published in Al-Kuwait).

5.3.2 SHAKESPEARE'S SONNETS IN ARABIC

Many successful translations of Shakespeare's sonnets have been made by Arabic translators who have created versions of the sonnets for readership by an Arab audience. One pioneering attempt was undertaken by Ibrahim Jabra in 1983, but this work comprises the translation of only forty of Shakespeare's sonnets. Sargon Boulus (1944–2007) also translated some of Shakespeare's sonnets into Arabic and criticised the former attempt by Jabra, complaining that Jabra does not consider Arabic syntactic norms.

In 1988, a translation of all of Shakespeare's sonnets was published by the Egyptian poet Tawfiq. Following this, Abu-Deeb translated the sonnets in full in 2011. Some critics have argued that the 2011 version surpasses the translation made by Tawfiq, mainly because this version preserves the essence of Shakespeare's poetry, rather than just matching syntactic and linguistic features. Not long after Abu-Deeb's translation was published, another version of the sonnets appeared in 2013 by Lu'lu'ah, which critics admired because this translation considers both meaning and form.

The latest addition to the corpus of Arabic translations of Shakespeare's sonnets is that by the translator and critic Muḥammad Enani. Enani (2016) highlights the dearth of attempts made to translate Shakespeare's sonnets by generations of Arab translators, even when the sonnets became more popular after a renewed global interest in Shakespeare's great tragedy *Hamlet*. The modern trend for attempting translations of the sonnets began when Tawfiq published his collection of Shakespeare's sonnets in 1988. Enani (2016) followed in the footsteps of Esmat Wālī in 2005, in that his translations closely follow the English originals (Enani, 2016, pp. 15-16).

5.4 FIVE ARABIC TRANSLATIONS OF SHAKESPEARE'S SONNETS (IN FULL)

This part of the chapter will outline the work of the chosen Arabic translators of Shakespeare's sonnets, namely translations by Tawfīq (1988, 2005), by Wālī (2008), by Abu-Deeb (2012), by Lu'lu'ah (2013), and by Enani (2016), respectively. Investigating the bibliographies of the translators can reveal many things about how they engage with norms in their work. For the most part, a translator reveals something about the norms they follow in the introduction piece to their translation, in commentaries to their work, or in criticisms of other work. Sometimes, norms can be discovered while investigating a translator's background, such as elements connected to his or her religion, gender, and/or career. Since norms are cognitive ideas, comparing the personal bibliographies of the chosen translators with their translations of Shakespeare's sonnets can go some way towards revealing what norms they have followed when translating Shakespeare's sonnets into Arabic.

5.4.1 TAWFĪQ: THE EVERYDAY TRANSLATOR

The Egyptian poet Badr Tawfīq published his translation of Shakespeare's sonnets in Arabic in 1988. A second version was published in 2009, and this version is also considered in the current study. Tawfīq studied German literature and theatrical sciences at the University of Cologne in West Germany and obtained his master's degree in 1976. Later on, he studied translation at the Al-Asun College in Cairo between 1981 and 1982. Tawfīq then worked as a translator at جريدة الإخبار (*Al-Akhbar* newspaper) in Egypt in 1977, at the Ministry of Information in Muscat, Oman, between 1979 and 1980, and at the Bell Canada Company in Riyadh, Saudi Arabia between 1982 and 1986. He passed away in 2014.

Tawfīq's work reveals that although Egyptians were opposed to British colonisation they still paid homage to English literature. Indeed, Tawfīq, who fought to free Egypt from Britain, was one of the pioneers of translating Shakespeare's sonnets into Arabic. After losing the war in

1967, Tawfiq gave up his military life. His life changed drastically when he joined the Faculty of Arts and travelled to Germany to learn German as a second language, in addition to mastering English. Tawfiq became interested in poetry by coincidence when he met the poet Ahmed Abdulmuti Hijazi who worked at *Rose al-Yūsuf*, an Egyptian political weekly magazine. This same poet later published Tawfiq's first poem in *Sabah Alkhair* magazine.

Tawfiq began his career as a translator in 1977 for an Egyptian newspaper (*Jaridat Al-Akhbar*), before moving to work in other Arab countries. He enriched Arabic literature with a poetic play called *الإنسان و الألهة* (*Human Beings and God*), and published seven poetry anthologies, among them *اليمامة الخضراء* (*The Green Dove*), and *رماد العيون* (*Ashes of the Eyes*). Two of his poetry anthologies were critically acclaimed for promoting the use of free verse and the modernisation of Arabic poetry. He also published two other anthologies entitled *إيقاع الأجراس الصدئة* (*The Rhythm of Rustic Bills*) in 1965 and *قيامة الزمن المفقود* (*The End of the Lost Time*) in 1968 (Sahafi, 2008). In addition to his achievements as a poet, Tawfiq translated *Shakespeare's Sonnets* in full in 1988, the *Rubaiyat of Omar Khayyam* in 1989, and *Tristram and Isolde* (the opera) in 1991. He has also translated many other German and English literary works into Arabic. Tawfiq was influenced by foreign culture (moheet.com, 2014) and this discovery helps to understand how he uses norms when translating Shakespeare's sonnets.

5.4.1.1 TAWFIQ'S TRANSLATION OF SHAKESPEARE'S SONNETS (1988)

Tawfiq's Arabic translation of Shakespeare's sonnets was the first published version of Shakespeare's sonnets in full (1988). His book was published by Akhbar Al-Youm in Egypt. The front cover of the book shows a portrait of a woman with a dove behind her. This might be meant to depict the dark lady of Shakespeare's sonnets, or just a typical beloved Egyptian lady, since she has her head covered with a colourful veil of oriental prints. Another opinion is that Tawfiq's book is aimed at the everyday Egyptian reader. The book goes under the title of *سونيتات شكسبير الكاملة مع النص الإنجليزي* (*Shakespeare's Complete Sonnets with the English Text*)

and this title is shown at the top of the cover, with the translator's name at the bottom ترجمة
الشاعر بدر توفيق (Translated by the Poet Badr Tawfiq).

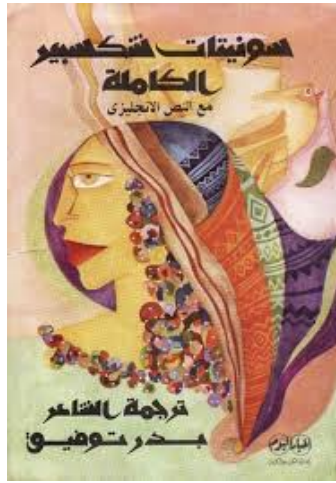


Figure 5.2: Front Cover of Tawfiq's Translation of Shakespeare's Sonnets (1988)

5.4.1.2 TAWFĪQ'S INTRODUCTION TO HIS TRANSLATION OF SHAKESPEARE'S SONNETS

In his introduction piece, Tawfiq explains why he undertook the work. He describes his mission as a “pleasant torture” and acknowledges the difficulty of translating Elizabethan English into Arabic, and the difficulties experienced conveying certain expressions that might not be easily understood. Tawfiq focuses on the themes of the sonnets, such as love and hate, envy and satisfaction, lust and wisdom, strength and weakness, etc. He also explains that Shakespeare's poems are so rich in humanity that they deserve to be translated into Arabic, but that it has taken a long time to reach this stage; he explains that the sonnets were translated into French twenty-six times between 1821 and 1970.

Tawfiq talks about the shape and rhyme scheme of a sonnet, but omits to mention that his description only applies to Shakespearean sonnets. He does not give the reader any background about the sonnet form before it was developed by Shakespeare, but he mentions that other poets (of the Renaissance period) also composed sonnets. In other words, he does not give the reader

much information about the historical heritage of the sonnet form or where the sonnet came from. He concludes this descriptive paragraph by praising Shakespeare and explaining that if the sonnets were the only work of Shakespeare then they would stand up by themselves as having significant literary value.

Tawfiq provides readers with a basic explanation of who the sonnets are addressed to. However, he provides an excuse for not talking about the addressees in detail, stating that it would take too much time to explore this issue. Unlike the other four translators chosen for this study, Tawfiq crams his introduction piece into about three and a half pages. He also dedicates half a page to introducing Shakespeare, and a third of a page to introducing himself to the reader.

5.4.1.3 CRITICAL OPINIONS OF TAWFIQ'S TRANSLATION OF SHAKESPEARE'S SONNETS

Enani (2016, p. 17) explores Tawfiq's introduction piece and the main translation, explaining that, just like most other Arabic translations of the sonnets, Tawfiq does not provide informative abstracts, additional explanations, or make any attempt to write in poetry form. Enani also criticises Tawfiq for not providing adequate information in the introduction piece, apart from offering general praise to Shakespeare and his poetic sense. Enani criticises Tawfiq for not reflecting Shakespeare's poetic sense in the translations, and for choosing to render the poems in prose style.

In his critique of Tawfiq's translation of Shakespeare's sonnets, Enani (2016) explains that Tawfiq first made a collection of his translations of the sonnets and presented them in book form in 1987 to the Book Organisation in Egypt. The book was rejected by the organisation's adviser Louis Awad, based on mistakes contained in the translations, but was then published as *Kitab-Alyoum* in 1988. Regardless of this initial rejection, Tawfiq's sonnets were still

published, and Enani (2016) acknowledges the role that Tawfiq's translation of the sonnets has played in disseminating the work of Shakespeare in the Arab world. However, Enani claims that Tawfiq's translation does not encourage readers to explore the sonnets further, due to a general vagueness in meaning. Enani (2016) suggests that this vagueness could be removed by adding in an analytical biographical introduction to the sonnets, just as, he notes, English versions usually do. Nevertheless, Enani (2016) excuses Tawfiq's vague translations because, he says, they were translated before the publication of *The Riddle of Shakespeare's Sonnets* by Hubler in 1966 (a seminal book that helped scholars and readers understand Shakespeare's sonnets in more depth). This book was published after Tawfiq published his translations of the sonnets.

5.4.2 WĀLĪ 'S TRANSLATION OF SHAKESPEARE'S SONNETS (2008)

Ismat Wālī is an Egyptian academic. Unfortunately, very little biographical information about him is known. Wālī includes a few lines about himself in the conclusion to his translation of the sonnets. He starts it by saying, "I cannot call myself a translator, I am a teacher". He began his translations as a regular student undertaking class work. He explains that he wanted to translate the sonnets for the sake of "sharing" his tastes.

Wālī studied English literature at the Alexandria University, and gained his bachelor's degree in 1951. He studied there during the period when, "Ṭāhā Ḥusayn was taking charge of the Ministry of Education. I graduated just before the time of some political issues which made the English teachers leave the country" (Wālī, 2008, p. 172).¹⁶ Wālī then travelled on a scholarship to Trinity College in Dublin and was influenced by Irish culture. Wālī completed a Master's degree about the Irish playwright John Millington Synge. He then went back to Egypt to teach English language at the Alexandria University. Wālī then undertook a PhD about the Anglo-

¹⁶ See Chapter Four for more details about Egyptian scholarships that were awarded to study English abroad.

Irish novelist Joyce Cary. After this, he spent years teaching at the Beirut Arab University; he taught prose, the English novel, theatre and Shakespeare's comedies. He translated different poems from English into Arabic whilst he was teaching at the Faculty of Arts. The translation of Shakespeare's sonnets formed part of this work (Wālī, 2008, p. 172).¹⁷

Wālī's introduction piece does not provide much information about his methods or principles of translation. The introduction piece is eight pages long, and in it he talks generally about the following: Shakespeare's sonnets as a genre; the period in which Shakespeare wrote; the subsequent publication of Shakespeare's sonnets; the identity of the addressees; whether or not the sonnets might reflect something about Shakespeare's life; the characters in the sonnets; and the socio-historical literary heritage of the sonnets. The translator clearly states that he does not wish to explore the complexities of the sonnets in great detail. The only time he mentions his own work is when he states the following, "Yes, in order to understand and translate the text, I might indeed need to know something about its background, of Shakespeare's life and society. This is only for the sake of understanding and transferring and not for taking one specific side or opinion regarding Shakespeare's private life or the social history of the Elizabethan era" (Wālī, 2008, p. 9).

Wālī briefly addresses recent ideas put forward about Shakespeare's sexuality, and how the issue of homosexuality was regarded in Shakespeare's day (as previously discussed in Chapter Three). However, Wālī does not seek to explore these issues in depth. In his work, he paraphrases surface meanings in a clear way, for the sake of audience understanding. Therefore, Wālī's introduction piece cannot be used as a clear guide to identify the norms he follows for translation. However, other notes that are included in a brief biography at the end of his book might be slightly useful. Wālī alludes to his position as a teacher of English, something

¹⁷ This information is important in relation to the analytical chapters, because it connects the typology of audience to the translator's governing norms, which influences the idea of voice.

that might have informed his preference for paraphrasing meanings in a simple way, rather than translating them literally. Indeed, he undertook the translation of some of Shakespeare's sonnets (or one of the sonnets at least) during the tenure of his teaching role at the Faculty of Arts, before he translated the sonnets in full for publication. Wālī taught prose (and he translated the sonnets into prose), the English novel, as well as drama and Shakespeare's comedies. He also made translations of other poems from English into Arabic, and vice versa.

Wālī's conservativeness is clear throughout his translation of Shakespeare's sonnets, whether this is seen in his lexical choices, or in his modification of meanings. In this respect, it could be concluded that, as an academic teacher, Wālī shows the tendency to follow the norms of the TC as much as possible, as if he is targeting youth readers. It is worth mentioning also that Wālī follows the strategy of deleting taboo and culturally rejected (or even unknown) items to the extent that he omits complete sonnets.

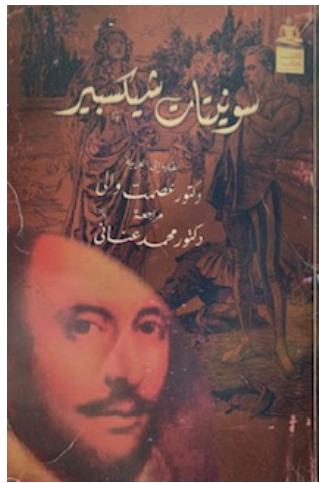


Figure 5.3: Front Cover of Wālī's Translation of Shakespeare's Sonnets (2008)

5.4.3 ABU-DEEB 'S TRANSLATION OF SHAKESPEARE'S SONNETS (2012)

The third selected translation of Shakespeare's sonnets was published by Abu-Deeb in 2012. Kamāl Abu-Deeb is a Syrian writer and critic. He has been the Chair of Arabic at the University of London since 1991, and is the first non-Briton to fill this position. Among the many other positions he has held during his career is Head of the Comparative Literature Department at SOAS (1994 to 1996). He obtained his PhD in Arabic Critical Studies and Comparative Literature at Oxford University. His PhD thesis on Abdul Qaher al Jurjani's Theory of Poetic Imagery gained praise from the Examination Committee, and was published with wide acclaim upon on the Committee's recommendation (alowais.com). Abu-Deeb was awarded a professorship at the age of 35.

Abu-Deeb has written many books and has published three poetry anthologies, the most famous being *عذابات المتنبي في صحبة كمال أبو ديب والعكس بالعكس 352 هجرية - 2005 ميلادية* (*Adhabat al-Mutanabbi fi Suhbat Kamāl Abu-Deeb wa al-'Aks bi al-'Aks*) which was published by Dar-
Alsaqi in 1996. Furthermore, his translation into Arabic of *الاستشراق (Orientalism)* by Edward Said was published by the Arab Research Foundation (Beirut, 1981) and is well regarded among critics and researchers, although it is somewhat difficult reading for everyday readers. He has also translated *الثقافة والإمبريالية (Culture and Imperialism)* by Edward Said, which was published by Dar Al Aadab (Beirut 1997).

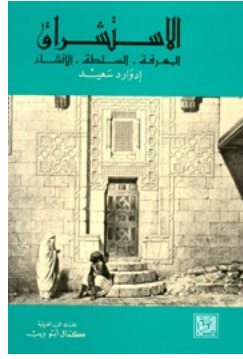


Figure 5.4: Front Cover of الاستشراق (Orientalism) translated by Abu-Deeb

As a writer, Abu-Deeb has written many books both in Arabic and in English. Some of these include: *العالم الغرائبي والعجائبي الأدب العجائبي والعجائبي (The Imagination Unbound: Al Adab Al Aja'ibi and the Literature of the Fantastic in the Arabic Tradition)*, which was published by Dar Al Saqi and Orx Books (London, Beirut and Oxford, 2006); *في البنية الإيقاعية للشعر العربي، نحو بديل جذري لعروض الخليل ومقدمة في علم الإيقاع المُقارن (On the Rhythmic Structure of Arabic Poetry: Towards Finding a Viable Alternative to the Prosody of Al Khaleel Ibn Ahmad and an Introduction to Comparative Rhythmics)* published by Dar Al Ilm Lil Malayeen (Beirut, 1974); *رباعيات نظام الدين الأصفهاني: نخبة، الشارب وعجالة الراكب، تحقيق نقدي مع دراسة تفصيلية للنص، (The Quartets of Nitham Al Din Al Asfahani: A Critical Investigation and Detailed Study of the Text)*, published by Dar Al Ilm Lil Malayeen (Beirut, 1982); and *في الشعرية (On Poeticity)*, published by the Arab Research Foundation (Beirut, 1986). Abu-Deeb has also co-operated in writing and editing many international encyclopaedia, including the *Islamic Encyclopaedia*, the *Iranian Encyclopaedia*, *The Cambridge History of Arab Literature*, *The Oxford English-Arabic Dictionary*, *The College Encyclopaedia*, and *The Encyclopaedia of Arabic Literature*.

5.4.3.1 ABU-DEEB AND HIS TRANSLATION OF SHAKESPEARE'S SONNETS

Abu-Deeb published his translation of Shakespeare's sonnets in 2012 (it was published by Dar-Alsoaqi in Beirut and London). The front cover of the book shows a picture of Shakespeare in the centre and his name at the top. He has kept the English equivalent name (sonnets) regardless

of his belief that the sonnets were originally inspired by the Arabian Tawshiha. The title reads as السونيات الكاملة بالعربية والإنجليزية (*The Complete Sonnets in Arabic and English*) which reveals that the sonnets have been translated in full. At the bottom of the cover Abu-Deeb's name is shown, with the description: transformed into Arabic, with fifty-two sonnets translated in poetic form by Kamāl Abu-Deeb.

As part of the blurb on the back cover of his book, Abu-Deeb states that this is the first version of the sonnets to be translated into Arabic in poetic form (in full). He does not refer to Tawfiq's (or Wālī's) similar attempts in any part of his book, but he refers to Jabra's attempt to translate some of Shakespeare's sonnets. He also explains that he has not read Jabra's translations, so as not to be influenced when translating them himself.

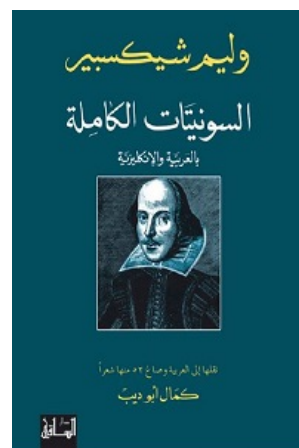


Figure 5.5: Front Cover of Abu-Deeb's translation of Shakespeare's Sonnets

5.4.3.2 ABU-DEEB AND THE ORIGINS OF SHAKESPEARE'S SONNETS

Abu-Deeb's introduction piece to his translation is entitled: *William Shakespeare and the Art of Sonnets, and the Relationship between the Sonnets and the Muwashahat of Andalusia*. In this piece, Abu-Deeb attempts to present evidence which 'proves' the Arabian origins of the sonnets, and Lu'lu'ah, who will be discussed in the coming paragraphs, shares this view.

5.4.4 LU'LU'AH'S TRANSLATION OF SHAKESPEARE'S SONNETS (2013)

The fourth chosen translator of Shakespeare's sonnets is 'Abd al-Wāḥid Lu'lu'ah. His translation of the sonnets carries the title الغنائيات (*Ghina'yyāt*) which is an Arabic equivalent of the term "sonnets", and was published in 2013 at part of the Kalima Project. The Kalima Project for translation is dedicated to translating diverse international scientific and literary works into Arabic as part of the Abu Dhabi Tourism & Culture Authority based in the United Arab Emirates.

'Abd al-Wāḥid Lu'lu'ah is a writer, critic and translator. He was born in Mosul, Iraq in 1931. He completed his education in Iraq before travelling to the United States of America to get his Masters degree from Harvard University in 1957, and then a PhD. in English Literature from the University of Western Reserve in 1962. He worked at the University of Baghdad between 1957 and 1977 before retiring. He then travelled to Jordan to work as a Professor of English Literature in the Faculty of Arts at Yarmouk University from 1983, until he moved to work at the University of Philadelphia in Amman.

Lu'lu'ah has written more than 45 books, including books of criticism, and books about literature and translation. Some of these books are translations from English into Arabic, such as اطلس الحضارة الإسلامية (*The Cultural Atlas of Islam*) which was written in English by Dr Ismail Al-Faruqi and Dr. Lois Lamya al-Faruqi, and published in English by Macmillan, New York in 1986 (and published Arabic by Obeikan Publishers, Riyadh in 1998). It is worth mentioning here that Lu'lu'ah has translated some of Shakespeare's other works into Arabic, including بيركليس *Pericles*, as part of the Series of World Theatre (247) Kuwait, published by the Ministry of Information in 1990.

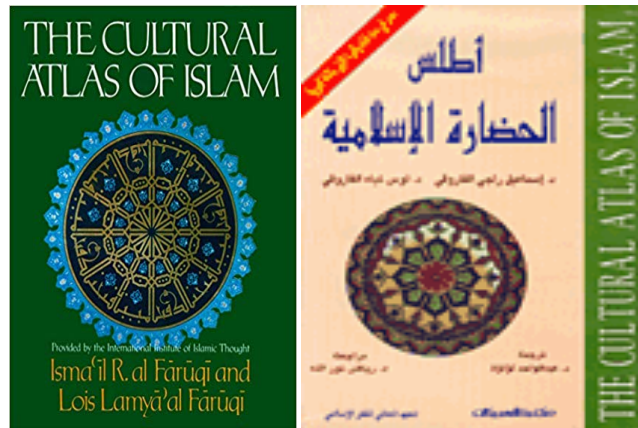


Figure 5.6: Cover of Lu'lu'ah's book اطلس الحضارة الإسلامية (*The Cultural Atlas of Islam*)

Lu'lu'ah has also contributed to translating research into English, including Dr Salma Al-Khadra Al-Jayyousi's *الحداثة في الشعر العربي* (*Modernism in Arabic Poetry*) which was published as part of the Cambridge History of Arabic Literature (Volume 4). In addition, Lu'lu'ah has had his work translated into English, and he has published many scholarly papers. Lu'lu'ah's translation work reveals that he is interested in Islam and Islamic heritage. Furthermore, he frequently refers to the work of Jabra, who was Lu'lu'ah's teacher, and who also translated many of Shakespeare's sonnets. This shows that Lu'lu'ah was influenced by Jabra and the norms applied by Jabra, and this issue will be discussed in more detail in Chapters Six and Seven.

5.4.4.1 LU'LU'AH'S INSPIRATION FOR HIS TRANSLATION OF SHAKESPEARE'S SONNETS

Lu'lu'ah begins the introduction piece to his translation of Shakespeare's sonnets by referring to the inspiration he drew from Jabra's (1983) translation of the sonnets; Lu'lu'ah refers to Jabra as "his teacher". This information contributes to our understanding of how Lu'lu'ah uses norms. Indeed, it is possible (but not absolutely clear) that Lu'lu'ah applies similar kinds of norms to those used by Jabra. Indeed, Lu'lu'ah and Jabra met many times to discuss English literature and Jabra's translation of six of Shakespeare's plays. Lu'lu'ah tried to convince Jabra

to translate Shakespeare's sonnets, but when Jabra's translation appeared in 1983, it included only forty of Shakespeare's sonnets in a book entitled *وليم شكسبير : السونيات : أربعون منها مع النص الإنجليزي* (*William Shakespeare's Sonnets: Forty Sonnets with the English Text*). It is important here to note that Jabra translated these sonnets into prose.

In order to trace how Lu'lu'ah uses norms, it is useful to look at Jabra's background and career, and to examine how this might have influenced Lu'lu'ah's translation of the sonnets. In this respect, it is important to mention Jabra's religious background and his original habitat. Jabra Ibrahim Jabra (1920-1994) has a Palestinian Syriac-Orthodox (Christian) background, but Lu'lu'ah is Muslim. Jabra was born in Bethlehem during the time of the British Mandate and received his education in Jerusalem before completing his studies at Cambridge University. After the 1948 Palestinian exodus (commonly referred to as Nakba or The Disaster), Jabra moved to live in Iraq (the country where Lu'lu'ah is from) and here he met many famous poets and men of letters. Jabra was a translator, literary critic, poet and novelist as well as a painter. It is interesting to compare Lu'lu'ah's conservative preferences (as revealed in his translations) with Jabra's *Free Painting* (1946).

Lu'lu'ah disagreed with Jabra on some key points. One example is when Lu'lu'ah tried to convince Jabra to translate the rest of the sonnets, but Jabra rejected the idea due to his belief that the sonnets needed significant explanation and academic commentary, which, he argued, would kill the poetry found in them. Therefore, Jabra made a bet with Lu'lu'ah to translate Shakespeare's sonnets in full, and Lu'lu'ah did so, publishing his attempt in 2013.



Figure 5.7: Jabra's "Free Painting" (1946)

Lu'lu'ah describes Jabra's translation of the sonnets as elegant and precise in their expression of meaning, although Jabra sometimes expands explanations to make ideas acceptable in Arabic. Lu'lu'ah also notes Jabra's avoidance of literal translation. Lu'lu'ah also admires Jabra's use of simple footnotes instead of long rambling explanations (which might mislead and distract the reader from the enjoyment of reading the poetry).

5.4.4.2 LU'LU'AH'S TRANSLATION OF SHAKESPEARE'S SONNETS (2013)

Translating Shakespeare's sonnets in full, Lu'lu'ah places a translation of each sonnet next to the original text in English. Lu'lu'ah also provides explanations (at the end of his book) of the sonnets, based on studies made by specialist English scholars. Therefore, the reader has the choice of whether to read the commentary or just the translation only.

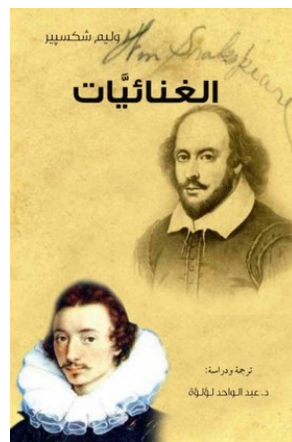


Figure 5.8: Front Cover of Lu'lu'ah's Translation of Shakespeare's Sonnets

The front cover of Lu'lu'ah's Arabic translation of Shakespeare's sonnets shows Shakespeare's name at the top left of the cover and Lu'lu'ah's name at the bottom right, next to the title of the book. Two pictures of Shakespeare are used, one which depicts him as a youth, and the other from when he was older. The book is entitled الغنائيات *Ghina 'yyāt* (Sonnets). Lu'lu'ah prefers to refer to the poems as sonnets, الغنائيات the term also used by Jabra. He explains his choice of sticking to the original wording of the sonnets but choosing an equivalent meaning in Arabic. He argues that it is more effective to use Arabic equivalents (or to Arabicise the poems) rather than use the foreign vocabulary seen in the ST in translation.

5.4.4.3 LU'LU'AH'S USE OF NORMS BASED ON HIS READING OF *THE RIDDLES OF SHAKESPEARE'S SONNETS*

Lu'lu'ah alludes to the possible homosexual content found in Shakespeare's sonnets, but he does not explore any other controversial aspects of the sonnets, such as the speaker's relationship with the dark lady, or the possible love triangle between the speaker, the dark lady and the young man/rival poet. Lu'lu'ah extrapolates the friendship between the speaker and the young man by explaining that Shakespeare was in a close relationship with one of his friends, but that this friendship was not necessarily sexual, despite the speaker of the sonnets referring to the physical beauty of the young man. This reveals Lu'lu'ah's conservative leanings. Ingram and Redpath (1978) explain that using honesty to express feelings was favoured in the Elizabethan era. Furthermore, Lu'lu'ah's suggest's that it is possible that because some people were jealous of Shakespeare and his status, they consequently spread gossip about him, perhaps even about his sexuality. Lu'lu'ah refers to Booth (2000) who concludes that there is nothing to prove Shakespeare's homosexuality in the sonnets. Lu'lu'ah deals with this controversial issue in the following ways:

a) He refers, in chronological order, to different editions of criticism of the sonnets that refute the idea that Shakespeare or the speaker of the sonnets was homosexual. He also examines

versions of the sonnets to show that the order in which the sonnets appear might have been changed by compilers over time, and that mistakes might have been made with pronouns. For example, in 1639, thirty years after the famous published quarto, John Benson published a non-authorised edition of the sonnets. Benson makes various alterations, including changing the order of the sonnets. Also, he changes pronouns to refer to the female rather than the male.

Lu'lu'ah argues that the descriptions Shakespeare uses seem to be more appropriate for addressing a woman than a man. Also, the gender of the addressee is not clear in many of the sonnets, such as in Sonnet 18 for example. English does not use the same system of vowels that appear in the Arabic language, neither does it use special prefixes or suffixes to differentiate gender in language. Therefore, it is possible to translate the sonnets into Arabic in a gender neutral way, without referring to the gender of the addressee.

Lu'lu'ah also refers to the work of Bernard Lintott (1711) who interprets the sonnets as being addressed to a woman. Lintott's Introduction to the sonnets states that there are, "one hundred and fifty-four sonnets, all of them in praise of his mistress" (Schiffer, 2013,58). Lu'lu'ah also suggests that declaring homosexuality publicly in writing would not have entered into people's minds as an option at the time Shakespeare wrote because, under English law, declaring homosexuality publically was not really possible until the late twentieth century (in Lu'lu'ah's opinion).

b) Lu'lu'ah categorises the sonnets according to their themes and addressees as evidence to prove that Shakespeare was not homosexual. He suggests that the content of Sonnets 1-17 is mainly concerned with encouraging an aristocratic young man to marry and reproduce (something that goes against homosexual tendencies). In addition, he notes that all the sonnets up to Sonnet 126 are completely devoid of explicit sexual references. This can be contrasted

with the highly erotic innuendo contained in the sonnets that follow Sonnets 127 to 152, which address the dark lady and the rival poet.

c) Lu'lu'ah talks about the use of language and vocabulary. He concludes that it is difficult to pick the exact intended meaning of a word by referring only to dictionaries. In other words, translating Shakespeare's sonnets needs to be accomplished by a translator who has a proper knowledge in the language of literature, especially in Shakespeare's language, because it has been changed over time.

5.4.4.4 LU'LU'AH'S OPINION OF THE HISTORY OF THE SONNETS AS AN ARAB-ORIENTED ARTISTIC FORM

In his book, *Arabic-Andalusian Poetry and the Rise of the European Love-Lyric* (2013), Lu'lu'ah outlines the chronological order of the development of Arabic love poetry. He begins by discussing the pre-Islamic poet Umru'-l-Qais, and describes the different stages of the development of the early epochs of Islam in Arabia, such as the Umayyad age and the Abbāsīd age etc. Lu'lu'ah explores Andalusian poetry and its development into Muwashshaḥ and Zajal, which extended into Sicily and Italy, and, thus, he explains how the sonnet form took shape. Lu'lu'ah (2013. p. 329) comments as follows, "The development extended to Sicily and Italy, where the new moulds and themes formed the basis of development in the nascent English Lyric poetry in the late twelfth century, leading to Chaucer and making a final jump to Shakespeare." These comments suggest that the sonnet was derived, as a poetic art form, from oriental culture, and that this form was developed until it found its place in English literature.

5.4.5 ENANI'S TRANSLATION OF SHAKESPEARE'S SONNETS (2016)

5.4.5.1 BIOGRAPHICAL INFORMATION

The last chosen Arabic translation of Shakespeare's sonnets was published in 2016 by Muḥammad Enani. Enani is an Egyptian writer, dramatist, critic, fiction writer and translator.

He is popularly referred to as عميد المترجمين (The Dean of Translators) for his extensive and distinguished translations and studies about translation, especially in comparative literature. He gained a Bachelor's Degree with honours in English Language and Literature from Cairo University in 1959. Between 1959 and 1960, he worked as a translator and sub-editor at the Egyptian Broadcasting Service. Then, between 1961 and 1965 Enani worked as a teaching assistant in the Department of English at Cairo University. In 1964 he also started work as a sub-editor for the Egyptian monthly *Theatre Magazine*, a job he continued to do until 1965. Later, he travelled to England to complete his post-graduate education. He obtained a Master's degree from the University of London in 1970, and a PhD from the University of Reading in 1975. He also worked at the BBC Monitoring Service in Berkshire as a foreign language monitor.

After completing his post-graduate education, Enani returned to Egypt to work at Cairo University as an English lecturer. He became Assistant Professor of English in 1981 at Cairo University, and in 1986 the University granted Enani a full tenure and he held the position of Head of the English Department between 1993 and 1999. During this time, Enani wrote his autobiography which was published by the Egyptian General Book Authority in three parts over a period of five years between 1998 and 2002. The three parts are called: واحات العمر (*The Oases of Life*), واحات الغربية (*The Oases of a Foreign Land*) and واحات مصر (*The Oases of Egypt*).

Enani has also found status in the field of translation: He worked at the BBC Monitoring Service in Berkshire as a foreign language monitor between 1968 and 1975 while he completed his MPhil at London University and his PhD at Reading University. Also, he joined the Egyptian writers' union when he returned to Egypt. The Arabic Language Academy elected Enani an expert in 1996, and he worked in the post of Academic Coordinator between 1997 and 2009 at the Open University's Cairo Office on the English Translation Programme. In this

post he revised all translated books and teaching manuals produced from 1997. He also published pieces about translation whilst he was in post.

Between 1986 and 2003, Enani worked as editor of a literary series called *Modern Arabic Literature*, a collection of Arabic literary works translated into English and published by the State Publishing House, GEBO. Enani followed up this series with another called *A Thousand Books* which he translated into Arabic, and which was also published by GEBO. Additionally, Enani worked as editor of the *Egyptian Theatre* magazine from 1986, and he was co-editor of *Sutur* (a monthly Arabic cultural publication) between 1997 and 2007.

Enani has received numerous international awards for literature and translation. Examples include the State Award for Translation in 1982, for translating Milton's *Paradise Lost* into Arabic. In 2000, he received the Outstanding Performance Award in Theatre Writing from the Higher Institute of Theatre. He has also received the following awards: The State Prize for Excellence in Literature in 2002; the King Abdullah International Award for Translation in 2011; the ALESCO Prize for Translation into English, Baghdad, 2013; and the Rifa'a Al-Tahtawi Prize for Translation into Arabic from the National Centre for Translation in 2014 (elgornal.net).

Enani has produced more than 130 books in Arabic and English, including works about translation, translations of English literature, literary criticism, and comparative literature. Also, between 1964 and 2000, many of his Arabic plays (both original plays and translations/adaptations in Arabic) have been performed on stage in Cairo and in other Egyptian provinces.

Enani has published numerous books in Arabic, some of which include the following: *Modern Literary Terms* (1996, 1997, 2002, and 2004); *Literary Genres* (1984, 1992, 2001, 2010); and *Literary Translation: Theory and Practice* (1997 and 2002). Some of his creative works

include: المجاذيب *Al-Magazib* (The Idiots), a play presented in 1983 and published in 1985 and حكاية معزة (*The Tale of Mi'zah*), a narrative poem published in 2004. He has also published the following translated work (into Arabic): *Dryden on Dramatic Poesy* (1963), Alex Healey's *A Different Kind of Christmas* (1989), and K. Armstrong's *Biography of Prophet Muhammad* (1998) which he translated with Fatimah Nasr; and into English: *The Qur'an: An Attempt at a Modern Reading* (by Mostafa Mahmoud) (Cairo, 1985); and *Modern Arabic Poetry in Egyptian* an anthology with an introduction (Cairo, GEBO, 1986 and 2002). He has also edited works in English, including *Lyrical Ballads 1798* (for which he also wrote an introduction) (Cairo, GEBO, 1985); *On Translating Arabic: A Cultural Approach* (GEBO, 2000), and he is now working on, *On Translating Shakespeare* (GEBO). Enani discusses Shakespeare in numerous writings and as noted above, he is now working on a book about translating Shakespeare's canon. He has also translated eighteen of Shakespeare's plays as well as Shakespeare's sonnets.



Figure 5.9: Front Covers of Some of Enani's Translations of Shakespeare's Plays in Arabic

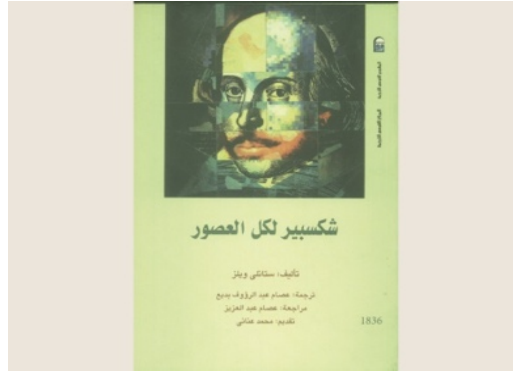


Figure 5.10: Front Cover of شكسبير لكل العصور (*Shakespeare for all Times*) presented by Enani

5.4.5.2 ENANI'S TRANSLATION OF SHAKESPEARE'S SONNETS

Enani published his translation of Shakespeare's sonnets in 2016, and this was the first complete verse to verse translation of Shakespeare's sonnets in Arabic.

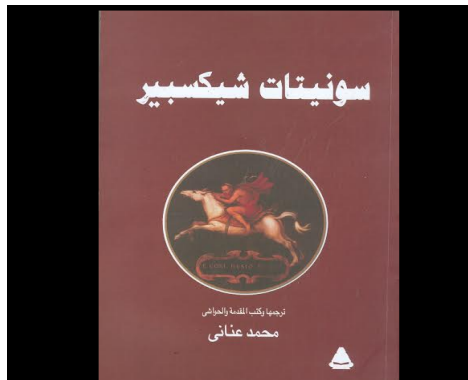


Figure 5.11: Front Cover of Enani's Translation of Shakespeare's Sonnets

Enani called his book سونيات شكسبير (*Shakespeare's Sonnets*), keeping the English word "sonnet" to describe the literary form. Under the title, there is an image of the famous painting *An Allegory of Passion* (E Cosi Desio me Mena) by Hans Holbein the Younger (painted between 1532 and 1536) and Italian writing is clearly seen in the picture. This choice of cover reflects the breadth of his knowledge and his romantic vision of what he is presenting in the book. Shakespeare's sonnets are mainly about love.

The shape of the Shakespearean sonnet is derived from the sonnets of Petrarch (1304 - 1374), and the picture alludes to a connection between Petrarch's Canzoniere and Shakespeare's sonnets. The line quoted refers to the poet's desire for Laura, his beloved. Critics have suggested that this painting and verse shows a man being carried away by love, or by animal passion. Therefore, this cover conveys the passion contained in the sonnets. Indeed, a famous poem by Wordsworth (1770-1850) describes Shakespeare's sonnets as the key with which Shakespeare unlocked his heart as written in *The Oxford Companion to Shakespeare* (2015, p. 559). Enani translates this poem in the introduction piece to his book.



Figure 5.12: Allegory of Passion by Hans Holbein the Younger (attributed) at the J. Paul Getty Museum, Los Angeles – c1526-1534, taken from:

<https://indrasmusings.wordpress.com/2016/06/27/hans-holbein-the-younger-allegory-of-passion/>

Enani's name is added in on the front cover, with the text, "Translated, Introduction and Footnotes by Muḥammad Enani." This clarification highlights the importance of Enani's introduction piece and his footnotes, which have the purpose of enriching the reader with detailed and relevant information about the sonnets.

Enani's book looks like an Arabic book rather than a translated book. He begins the book with a long introduction piece, he refers to his translation of Shakespeare's sonnets as Arabic sonnets, and he comments on each sonnet separately at the end of the book. Shakespeare's

source sonnets in English do not appear in the main body of the book, with the exception of some examples quoted in the introduction piece, which are linked to certain points that are being explained. The ST is presented at the end the book and is included to give the reader the option of whether they want to read the sonnets in English or not. Unlike other translations of the sonnets, Enani's translations show strict obedience to target culture (TC) norms.

Enani demonstrates his interest in translating Shakespeare's sonnets correctly to meet the expectations of an Arab audience. He seeks to render his translation artistically so that Arab readers and Arab literary critics can gain pleasure from reading the sonnets. Nonetheless, with the exception of a few examples that will be dealt with in the analysis chapter of this thesis, Enani has followed Arab norms very strictly. This is probably because of his religious background (Islam). Enani seeks to follow norms derived from his Islamic religious beliefs and his culture, and he peppers his translation with Islamic references and quotes, as subsequent chapters will discuss.

At the very beginning of the book, before the text of the actual translation, Enani includes a long introduction in which he talks about the problems of translating Shakespeare's sonnets into Arabic. He talks specifically about taboo expressions found in Shakespeare's sonnets and how to deal with them. Although Enani follows the norms of Arabic literature and his religion and culture strictly, he does not delete or omit any sonnet. Instead, he manipulates, or changes taboo items found in these sonnets to meet the expectations of his audience in a poetic way. Enani begins his Introduction by providing general information about Shakespeare's sonnets, noting that the sonnets have not been translated in full in the Arab world. He refers to attempts made by Tawfīq and Wālī, as well as alluding to Abu-Deeb's work. Following on from this, he talks about the translation of poetry in general. He then discusses the definition of a sonnet and the characteristics of the Shakespearean sonnet. Enani also discusses problematic areas

relating to the translation of Shakespeare's sonnets into Arabic, making reference to their ambiguity etc.

Enani tries to explain how taboo expressions and ideas can be tackled in translation. He even entitles one sub-section "Homosexuality". Enani suggests that it is possible to perceive homosexual scenarios in Shakespeare's plays, but that the texts do not reveal these perceptions to be completely accurate. Indeed, Enani suggests that these perceptions or ideas are usually insinuated more by stage business during production and by directorial influence, for example, actors holding hands and hugging etc., he talks about the uncertain nature of the relationship between Antonio and Bassanio in *The Merchant of Venice*, and the relationship between Duke Orsino and Viola in *Twelfth Night* (Orsino is a male character, but Viola is a female character who is disguised as a man, and would have been played by a male actor in Shakespeare's day).

Enani quotes from the work of scholars who reject the idea that Shakespeare's plays explore homosexuality. He explains that homosexuality was prohibited in English society in Shakespeare's day and was only accepted by law in English society in 1967. He also suggests that many Arab scholars and poets have not translated Shakespeare's sonnets until recent times because Arab norms prohibit homosexuality, and that translators have avoided the sonnets because of their potentially taboo content. He provides an example of this view from Joseph Massad's book called *Desiring Arabs or Arab and Desire* (2007). Massad's book explains that depicting a man who desires another man is universally rejected in the canon of Arab poetry. Mas'ad is an American writer who has Arab origins. He takes a position against depicting homosexuality in Arabic love poems, but stresses that simply addressing another man in endearing terms does not necessarily point to homosexuality. Chapter Eight of this thesis will explore the idea of norms based on the conclusions made in the analytical chapters of this thesis

(Chapters Six and Seven), and in this respect the way Enani deal with norms will be addressed in more depth.

5.5 CONCLUSION

This thesis explores Arabic translations of Shakespeare's sonnets, and this chapter has provided the reader with the basic information about the sonnet form and its origin in literature. It began by introducing the sonnet as a literary form which gained popularity in Italy, mainly due to the work of Petrarch. It also looked at how the form spread through Europe, and to England, and how the Shakespearean sonnet evolved in terms of rhyme scheme, argument and content.

This chapter also introduced the reader to five Arabic translators of Shakespeare's sonnets, namely those published by Tawfīq (1988), Wālī (2008), Abu-Deeb (2012), Lu'lu'ah (2013), and Enani (2016). It outlined biographies for the chosen translators and looked at the most common features of their work. This was done to facilitate the tracking of norms used in translation.

The following chapters will analyse the problems encountered in translating Shakespeare's sonnets into Arabic, and it will refer to examples taken from translations made by the five chosen Arabic translators in order to explore the ways in which each translator has challenged or adhered to dominant cultural norms when translating the sonnets into Arabic.

CHAPTER SIX:

THE TRANSLATION OF METAPHORS IN SHAKESPEARE'S SONNETS

6.1 INTRODUCTION

Previous chapters have explored the problematic issues that can arise when translating poems from another language into Arabic, and the problems that can arise when translating Shakespeare's sonnets in particular. This chapter aims to explore the issues experienced by translators when translating Shakespeare's metaphorical language into Arabic. The chapter focuses on translations made of chosen metaphors that appear in Shakespeare's sonnets. This is important because Shakespeare uses the device of metaphor extensively to express the thoughts and feelings of the speaker of his sonnets. The chapter aims to answer the following two questions: *How have the metaphors found in Shakespeare's sonnets been translated in accordance with Arabic translation norms? Have norms affected the process of translating Shakespeare's sonnets into Arabic?*

This chapter preserves its connection to the core ideas of the study in respect of the exploration of translation norms and translation shifts. It will discuss how norms have played an important role in the decisions made by the chosen translators when translating the metaphors used by Shakespeare, and how the translators have used translation shifts.

Dolan (2002, p. 27) counts the number of economic metaphors Shakespeare uses in his sonnets, stating that, "no fewer than 46, or nearly a third, of the 154 poems in the sequence make use of economic metaphors, a rate of 29.8 percent." This is a high percentage. This chapter will also explore how different types of metaphors are used in Shakespeare's sonnets, and how they have been rendered in Arabic translation. Most importantly, this chapter seeks to study the translations of metaphors in connection with translation norms. This does not mean that every translation of a metaphor is driven by norms, but this part of the study aims to shed light on the

ways the chosen translators have rendered some of the metaphors found in Shakespeare's sonnets using translation norms. This analysis will explore translator agency and how the translators have applied distinction.

Any investigation of the translation of metaphors in poetry generally is not an easy task, and this is especially the case for metaphors used in Shakespeare's sonnets, due to their complex typology and multiple possible meanings. Prandi (2010, p. 304) emphasises that, "there are many different kinds of metaphor, with different grammatical, conceptual and semantic properties; each of them represents specific problems to the translator" (as cited in Abdel-Hafiz, 2014, p. 17).

This chapter begins by defining what a metaphor is before outlining how Shakespeare uses the device. Different categories of metaphors will be discussed in relation to Leech's model (1969). Leech's model offers tools to help categorise Shakespeare's metaphors. Furthermore, Newmark's model of metaphor translation (1988) will also be discussed, because this model provides conceptual tools that can be used to analyse translation shifts (which is one of the key objectives of this thesis). Leech's model (1969) has been chosen because it covers most types of metaphor used by Shakespeare in his sonnets. In this respect, examples from Shakespeare's sonnets will be presented throughout the examination. Also, as noted above, the discussion will also refer to Newmark's model (1988), which provides a framework for how translators might possibly render metaphors into Arabic in accordance with translation norms. Newmark's model provides extra guidance for explaining more abstract points that Leech's model does not cover, indeed, Newmark's model can be used to highlight translation shifts that the Arab translators have made when undertaking their translations of the sonnets. The choices made by the researcher do not mean that only Leech's and Newmark's models are adequate for examining how the chosen translators have rendered translations of the sonnets but referring to these

specific models offers the most relevant support for negotiating the shifts that have been used in translation to serve norms.

6.2 THE MEANING OF METAPHORS

Although the device of metaphor might be defined slightly differently by different literary theorists, ultimately these definitions all refer to the same thing. The *Dictionary of Literary Terms & Literary Theory* (2013, p. 432) defines a metaphor as, “a figure of speech in which one thing is described in terms of another. Metaphors are a key basic construct in poetry. A comparison is usually implicit; whereas in simile (*q.v.*) it is explicit.” This definition explicitly connects the use of metaphors to poetry, but it is worth noting that although metaphors are commonly used in prose, metaphors are used more frequently in poetry.

The metaphor is a figure of speech that is used extensively in both English and Arabic literature. In other words, Arab literary theorists are familiar with the concept of the metaphor, simply because metaphors are used extensively in Arabic literature. However, problems that occur when translating metaphors can arise for different reasons and, therefore, translation scholars have developed models to use when translating metaphors. This study applies the model devised by Leech (1969) in a poetic context. Using this model works to highlight the influence of Arab norms in what is said and how it is said when examining metaphor translation. In addition, Newmark’s model for translating metaphors (1988) is also be referred to, using illustrative examples taken from Shakespeare’s sonnets, to show how the five chosen Arab translators have rendered metaphors using translational shifts and Arab norms.

6.3 THE STYLISTIC FEATURES OF SHAKESPEARE’S METAPHORS

Shakespeare’s metaphorical language has been highly acclaimed by scholars and by wider audiences. One of the most admired qualities of Shakespeare’s language is his use of metaphor (Omar, 2012, p. 162). However, there is common agreement that Shakespeare uses metaphors

to a level which is sometimes classed as “metaphoric excess” (Rhodes, 2004, p. 64). Shakespeare’s language is also often described as “densely figurative language” (Rhodes, 2004, p. 73). Indeed, McDonald (2001, p. 52) explains that, “metaphors are everywhere in Shakespeare’s plays”, and the semantic multiplicity of the use of metaphors by Shakespeare sometimes causes confusion for readers and critics. Shakespeare’s metaphorical style does not lack organic harmony, but “one can scarcely pick up one of Shakespeare’s plays without being struck by its pictorial and metaphoric density, consistency and multiplicity” (McDonald, 2001, p. 75).

Another feature of Shakespeare’s metaphorical language is its simplicity, but this is mixed with the sophisticated development of simple metaphors. Omar (2012, p. 162) notes that “his metaphors go through the phases of plain observation, metaphoric abstraction and symbol creation.” To explain this in plain language, Shakespeare’s metaphorical images can, mostly, be understood by an audience, because they are drawn from common sources of conceptualisation, such as everyday life experiences and the natural world (McDonald, 2001, p. 77).

The subsequent analytical sections will explain that these images do not require significant amendment for the sake of clarification in translation, but that translators must overcome certain linguistic and other cultural specific problems when translating Shakespeare’s sonnets. Shakespeare’s metaphors can be universally understood by a mainstream audience. Spurgeon (1935, p. 44) elaborates on this idea by saying, “the great bulk of his metaphors and similes are drawn from the simplest everyday things seen and observed.” However, McDonald (2001, p. 58) suggests that not all of Shakespeare’s images fit into this category, and Shakespeare also mastered the “creation of metaphor”. Omar (2012, p. 164) agrees, stating that, “Shakespeare also created original images which are painted artistically in a way that captures the attention

of our faculty of perception.” This point will take a clearer shape in the data analysis part of this thesis, where metaphorical examples taken from the sonnets are discussed in relation to translation shifts that utilise the selection of wider images to meet the expectations of the TT audience.

Shakespeare’s artistic talent for using symbols can also be linked to his use of metaphor. Omar (2012, p. 163) explains that, “symbols are the most advanced form of metaphoric articulation because there are strong metaphors which become deeply embedded in the culture in a way they start to correspond to literal facts.” Shakespeare also perfects the art of adding detail to metaphors. Indeed, a key feature of Shakespeare’s metaphorical language is its microscopic description of the smallest structural details of two domains of a metaphor. Omar (2012, p. 164) explains this, noting some of Shakespeare’s highly detailed metaphorical structures, emphasising that they are, “microscopic descriptions of the smallest conceptual elements of the Source Domain and Target Domain. It is also unique for its accurate representation of the interaction between the two fields of the metaphor.”

Shakespeare’s mastery of the metaphor also reveals, “... his interest in and knowledge of other crafts, especially of needlework, for the small details of which he seems to have had a peculiarly observant eye” (Spurgeon, 1933, p. 279). This pinpoints Shakespeare as an observer of detail, and someone with clear sensitivity. This feature also brings Shakespeare closer to the human self and the everyday man (and woman), especially when his speaker expresses their feelings and sorrows. As Spurgeon (1933, p. 286) describes, “So the central figure gradually emerges, not an outline sketch merely, but full of detail, a living, breathing, and intensely human being, with marked individuality and tastes.”

Diversity is another feature of Shakespeare’s metaphorical language. Spurgeon (1935, p. 45) describes what he calls “creative metaphors” that expand into multiple types of metaphors of

different shapes, and that range from simple personifications to extended metaphors with more complicated structures, etc. The last part of this chapter will explore this idea in more detail. Omar (2012, p. 167) explains that, in many cases, Shakespeare's creativity with metaphors is so forceful that it has led critics to single him out for a, "freshness, opulence, and boldness of imagery" (in Ródenas 2006, p. 93).

As stated above, Shakespeare's metaphors are commonly derived from nature and everyday human experience, making them easy to comprehend. However, the way that Shakespeare develops these images can be complicated, so they become more difficult to understand. Even some of his simpler metaphors can be complexly developed, as Omar (2012, p. 166) explains, "One of the main features of Shakespeare's imagery is its complicated nature in form and content alike, which sometimes causes his metaphoric language to be described as "peculiar" (Hudson 1872, p. 97) and "incongruous" (Hudson, 1872, p. 102)."

6.4 TYPES OF METAPHORS

This part of the chapter will discuss types of metaphors according to Leech's model (1969). Each type will be illustrated with an example taken from Shakespeare's sonnets. The criteria of discussion will focus on the way each translator has rendered certain metaphors into Arabic according to Arab norms. This section explores five types of metaphors used in Shakespeare's sonnets: a) the concretive metaphor; b) the humanising metaphor; c) the animistic metaphor; d) the synaesthetic metaphor; and e) the dehumanising metaphor.

6.4.1 CONCRETIVE METAPHOR

According to Leech (1969, p. 158), this type of metaphor, "attributes concreteness or physical existence to an abstraction." An example of this type is found in Sonnet 18 which includes the concretive metaphor "summer's lease". Here, summer, "is treated as a kind of building that is used for a limited period of time" and the lease period of summer is claimed to be "too short"

(Abdel-Hafiz, 2014, p. 17). Booth (1977, p. 161) explains that this image means “a very brief duration”, and goes on to say that, “the poem develops into a comparison between things of lasting duration - things that are unchanging - things of limited duration - things that change.” The following table shows how the five chosen Arab translators have dealt with the metaphorical expression “And summer's lease hath all too short a date” (Sonnet 18).

The Source Text	<i>And summer's lease hath all too short a date</i>
Tawfiq (1988, p. 37).	وليس في الصيف سوى فرصة وجيزة. In summer, there is nothing but a brief chance
Wālī (2008, p. 34).	و عهدنا بالصيف أنه قصير الأجل. And we all know how short-lived summer is
Abu-Deeb (2012, p. 114) in prose.	و إن أجل الربيع لوجيز وجيز، Spring lives for a very short time
Abu-Deeb (2012, p. 408) in verse.	و وجيز أجل الصيف يمرّ كحلم يتراءى. Summer lives for a very short time and ends like a dream
Lu'lu'ah (2013, p. 64).	و عقد الصيف أجله جدّ قصير، And summer's lease period is too short
Enani (2016, p. 113).	و كذاك فصل الصيف ليس يطول بالحسن البديع Just like summertime that does not last long with its glorious beauty

Table 6.1: Renderings of “And summer’s lease hath all too short a date” (Sonnet 18)

It can be noted that all the translators (except for Lu'lu'ah) do not preserve the metaphor of the ST. As a solution, they render the line in a way that communicates the sense of ‘a shortness of

time'. Abdel-Hafiz (2014, p. 17) compares Tawfīq's (1988) and Jabra's (1983) translation of this metaphor; Tawfīq reduces the metaphor to its sense and makes the lexical choice of the word "chance" instead of "lease" without expressing the metaphorical weight of the verse. Both Jabra and Lu'lu'ah use the same expression in Arabic, but Jabra preserves the concreative metaphor (Abdel-Hafiz, 2014, p. 17). This shows that Lu'lu'ah has followed in the footsteps of Jabra in trying to preserve the concreative metaphor in his translation, as Table 6.1 shows. All the other translators preserve the semantic weight of the metaphor comparatively, since they keep the meaning of a "shortening of the season's time" but they do not preserve the actual metaphor used in the ST. Instead, they reduce it to create sense.

Comparing "summer" to a "lease" is not a common metaphor used in Arabic. Indeed, the Arabic audience might not understand this metaphor without further explanation, or they might understand it, but without experiencing the aesthetic impact it might have on the ST audience. This explains why some of the chosen translators have paraphrased the meaning of this metaphor into something along the lines of, "summertime is too short". This image is not common in Arabic, and so Wālī reduces the metaphor to sense by paraphrasing the metaphor to simplify it to the reader saying, وعهدنا (we've always known how summer is short), in a poetic way.

It is clear from the examples shown in Table 6.1 that Abu-Deeb has replaced the idea of "summer" with "spring", because the summer season in Arab countries is more likely to have negative connotations with an Arab audience. Generally, most of the translators have used paraphrase, and have reduced the metaphor to its essential sense. Few have sought to maintain the actual metaphor, either by translating it literally, or by finding an equivalent metaphor from the target language. Chapter Seven of this thesis will extend the analysis of Sonnet 18, with more reflection on the cultural connotations of different seasons in the Arab world.

Another example of a concrete metaphor is found in Sonnet 116. Shakespeare uses an extended concrete metaphor, where the abstraction of “love” is compared to a “star” that keeps a sailor on course, preventing his ship from going astray. The following table shows how this metaphor has been rendered by the chosen translators.

The Source Text	<i>It is the star to every wandering bark</i>
Tawfiq (1988, p. 140).	انه النجم لكل السفن الهانمة، It is the star to all the wandering ships
Wālī (2008, p. 132).	إنه نجم يهدي كل مركب هائم، It is a star that guides every wandering boat
Abu-Deeb (2012, p. 314) in prose.	انه نجم الهدى لكل زورق تائه، It is the guidance star for every lost boat
Abu-Deeb (2012, p. 435) in poetry.	نجم يهدي الملاح التائه في أي بحار أبحر A star that guides the lost mariner in whatever seas he sails in
Lu'lu'ah (2013, p. 260).	انه نجم الهداية لكل مركب تائه، It is the guidance star for every lost boat
Enani (2016, p. 218).	والسفن الحيرى تشد فيه النجم الهادي الرائع And the wandering ships find in it the wonderful guiding star

Table 6.2: Renderings of “It is the star to every wandering bark” (Sonnet 116)

This example is classed as example of the influence of Arab culture on Shakespeare, because he uses the image of using stars to navigate directions.¹⁸ This metaphor is well-known in the

¹⁸ Chapter Four gives more examples about the possible interaction between Shakespeare and the Arab world.

Arab world because, historically, Arab poets have often referred to stars and the names of stars in their poetry (especially in love poems). The metaphor of stars guiding ships is popular in Arabic language and culture, and this metaphor would be known to the translators and the TT audience. The Star of Suhail (Lambda Velorum) is the famous star Arab poets commonly allude to when using this metaphor to describe a lover. In this example, Shakespeare uses a similar device. Stars are frequently mentioned in the Qur'an as a sign of the greatness of God Almighty's creations and are alluded to as natural signs that can be of benefit to people: *وَعَلَامَاتٍ وَبِالنَّجْمِ هُمْ يَهْتَدُونَ* (and landmarks and stars to guide people) (Abdel Haleem, 2015, p. 167). In this example, the five translators all preserve the image of the ST. Tawfiq is the only one who translates it literally, without providing any clarifying additions. In other words, he believes the audience would be familiar with this image and its context. The four other translators add in the description of "guidance" in the lexical choices they make.

6.4.2 HUMANISING METAPHORS

Leech (1969, p. 158) explains that this type of metaphor "attributes characteristics of humanity to what is not human." An example of this type of metaphor can be found in Shakespeare's Sonnet 27 when the speaker describes how he slides into a pattern of over-thinking whenever he is trying to go to sleep, and desires to be at his lover's side. Shakespeare describes his thoughts as going on a journey or a pilgrimage to his lover.

But then begins a journey in my head
 To work my mind, when body's work's expired:
 For then my thoughts, from far where I abide,
 Intend a zealous pilgrimage to thee ...

In the last line, Shakespeare describes his thoughts as if they were a group of men and women performing a holy journey to a sacred lover. This metaphor is rendered by the translators as

follows:

The Source Text	<i>For then my thoughts, from far where I abide, Intend a zealous pilgrimage to thee</i>
Tawfīq (1988, p. 46).	تنوي رحيلاً طويلاً متحمساً إليك، Intend to make a long, exciting journey toward you
Wālī (2008, p. 43).	أن تحجَّ إليك بكل شوق، To seek pilgrimage (hajj) to you with all earnestness
Abu-Deeb (2012, p. 132) in prose.	تبدأ عندها رحلة حج لهوفاً إليك، Start a yearning journey of (hajj) to you
Lu'lu'ah (2013, p. 82).	فتتوجه برحلة حماسية إليك، So, it heads towards you on an enthusiastic journey
Enani (2016, p. 123).	و تعزم البدء برحلتها نحوك مؤمنة بك And intends to start its journey towards you believing in you

Table 6.3: Renderings of “Intend a zealous pilgrimage to thee” (Sonnet 27)

There are cultural difficulties in translating this example, because Muslims generally find it unacceptable to perform acts of worship on other human beings, because worship is reserved for Allah Almighty (especially sacred acts such as one of the five pillars of Islam, Hajj). This principle applies even for descriptions used in poetry.

The concept of religious pilgrimage is well-known to the Arab audience because of its status as a pillar of Islam, to be performed once in a lifetime. Not all the translators have translated this line literally, using the Arabic word for “pilgrimage”, which is *hajj*. The main reason why some of the translators have not translated this metaphor literally into حج might be because of

its connections with God. This connection is supported by a Qur'anic verse which makes it the duty of all Muslims, who can afford it, to perform pilgrimage for God. The verse reads: *وَلِلَّهِ عَلَى النَّاسِ حِجُّ الْبَيْتِ مَنِ اسْتَطَاعَ إِلَيْهِ سَبِيلًا*^٤ (Pilgrimage to the House is a duty owed to God by people who are able to undertake it) (Abdel Haleem, 2015, p. 41).

Wālī and Abu Deeb are the only translators who have translated “pilgrimage” literally into “hajj”. In the context of these translations, this is not considered to be a sacrilegious act (although it is not preferable). Tawfīq (1988) paraphrases the word “pilgrimage” without using the word “hajj” with all its religious connotations; instead, he just conveys the eagerness of the lover-poet to meet his beloved. Commenting on Tawfīq’s translation of this line, Abdel-Hafez (2014, p. 18) explains that, “the translator has failed to reproduce the SL image; he has reduced the image to its sense.” Wālī renders the meaning of “pilgrimage” in a similar way to that of Tawfīq. Enani is happy just to communicate the sense of a “journey”, accentuating the religious sense, by inclusion of the expression *مؤمنة بك* (believing in you) without using the religious word “hajj”. Abu-Deeb translates “pilgrimage” literally as *رحلة حج* (a journey of hajj). In Shakespeare’s day Christian readers would have been far more familiar with the concept of religious pilgrimage than secular readers are today.¹⁹

Another example of a humanising metaphor is found in Sonnet 18. In this sonnet, “death” is given a human quality when the speaker describes it as “bragging” about taking people, including the speaker’s beloved, who is envisaged as wandering in death’s shade, if the beloved fails to reproduce.

¹⁹ Chapter Seven will talk extensively about translating Shakespeare’s religious references, not just in connection with how they are translated when they are used as metaphors.

The Source Text	<i>Nor shall death brag thou wander'st in his shade</i>
Tawfiq (1988, p. 37).	ولا الموت يستطيع أن يطويك في ظلاله shadows its in you fold can death Nor
Wālī (2008, p. 34).	ولن يفاخر الموت بك سائراً في ظلّه Nor death can brag that it has you walking in its shadows
Abu-Deeb (2012, p. 114) in prose.	ولن يباح للموت أن يتبجّح بأنه يظلل خطاك Nor would death be able to brag about shadowing your steps
Abu-Deeb (2012, p. 408) in poetry.	والموت كذلك لن يتبجّح يوماً أنك في ظل جناحيه تسير، Nor will death brag that you are walking in the shadows of its wings.
By Lu'lu'ah (2013, p. 64).	ولن يختال الموت لأنك في ظلاله تطوف، Nor will death brag that you are roaming in its shadows,
By Enani (2016, p. 113).	كلّاً ولن يزهو الحمام بأن قد بتّ في ظل الفناء مشرّداً Nor will death brag that you become expelled in the shadows of its yard.

Table 6.4: Renderings of “Nor shall death brag thou wander’st in his shade” (Sonnet 18)

Tawfiq reduces the metaphor in this line to sense by omitting the word “brag”. He is the only translator who has omitted this word in his translation, although he partly maintains the metaphorical expression of death. Again, Tawfiq reduces the metaphor to its sense, describing the action of death as “folding”, rather than “bragging”. The image of the persona of death taking the lover away is maintained, although conveyed in a different way. Three translators retain the key image of the persona of death as “bragging”, and the image of the lover wandering in the shade of death, although they make different lexical choices to do this. Enani also retains the image of “bragging” but uses a higher register of Classical Arabic because he

is translating the sonnets into verse. Arabic poetic norms encourage the use of humanising metaphors, and Arab audiences are familiar with this type of metaphor. An example is seen in the popular Arabic song by Abdul-Halim Hafiz, النهر ظمآن لشغرك العذب (the river is thirsty for he misses your sweet mouth).

6.4.3 ANIMISTIC METAPHORS

Leech (1969, p. 158) explains that this metaphor, “attributes animate characteristics to the inanimate.” In other words, this metaphor attributes living (but not necessarily human) qualities to things that are not living. An example of this kind of metaphor is found in *Sonnet 19*. In this sonnet, Shakespeare compares the concept of time to a fierce living creature that has the power to deprive lions of their sharp claws and that can force Mother Earth to devour her own children. Shakespeare describes “time” as “devouring”.

Source Text	<i>Devouring Time, blunt thou the lion’s paws, And make the earth devour her own sweet brood</i>
Tawfiq (1988, p. 38).	<p style="text-align: right;">الزمن المفترس، يثلم برائن الأسد، ويجعل الأرض تلتهم أبناءها الطيبين؛</p> <p>Predator time, soften lion’s claws, And makes earth eat its good children</p>
Wālī (2008, p. 35).	<p style="text-align: right;">أيها الزمن المفترس، فلتثلم مخلب الأسد ولتجعل الأرض تبتلع صغارها الحلوة</p> <p>O time you predator, can soften the claw of the lion And make the earth swallow its young sweet offspring</p>

<p>Abu-Deeb (2012, p. 116) in prose.</p>	<p>الزمن الوحش أنت أيها الزمن المفترس، إكهم برائن الأسد، واجعل الأرض تفترس المخلوقات الحلوة التي أنجبتها، You, O Time, the Predator, can soften the clutches of the lion, And let the earth devour the sweet creatures which she bore</p>
<p>Abu-Deeb (2012, p. 409) in verse.</p>	<p>الزمن الوحش أيها الزمن الغول، ان شئت تلم برائن أقوى الأسود واجعل الأرض تفترس الكائنات التي أنجبتها كأم ولود O time you ghoul, if you desire you can soften the clutches of the stronger lions And let the earth devour the creatures that she bore as a mother</p>
<p>Lu'lu'ah (2013, p. 66).</p>	<p>أيها الزمن الملتهم، تلم مخالبا الأسد، واجعل الأرض تلتهم زهر بنبيها، O devouring time, you can soften the claws of the lion And let the earth devour the flower of its children</p>
<p>Enani (2016, p. 114).</p>	<p>يا رب الزمن الشره اسلب حدة أظفار الرنبال وادفع هذى الأرض إلى أن تزدرد بنبيها قرّة عينها في الحال O greedy Lord of Time, you can soften the sharpness of the mighty claws of the lion And push this earth to swallow immediately the apples of its eyes</p>

Table 6.5: Renderings of “Devouring Time, blunt thou the lion’s paws” (Sonnet 19)

In this sonnet, the speaker resumes his attempt to persuade his friend to marry and warns his friend about the dangers of letting time pass. Time is referred to seventy-eight times in sonnets 1-126. In this sonnet, Shakespeare uses an animistic metaphor to liken time to a monster that

can take power away from the strongest beasts on earth, and that can eat its own offspring. It is possible to link this image to the story of Cronos, King of the Titans from Greek mythology. In Greek mythology, Cronos is drawn as a fierce father who devours his children. The myth of Cronos tells us that he eats his first five children, but his wife Rhea hides her sixth son, Zeus, placing a rock in his place. Cronos then eats the rock, thinking that it is his son. Cronos eats his own children, because his father Uranus, ruler of the skies and the heavens, foretells that one of Cronos's children will become King of the Titans by force, usurping his own father. In Greek mythology, Uranus is depicted as having no love for his wife Gaea, which means "mother earth" (the name from which the word Geography comes from). Uranus decides to imprison all his children away from Gaea inside the earth. Shakespeare would have been familiar with the stories of Greek mythology, and it is possible that this knowledge inspired his creation of the image of time as devouring man, as used in this sonnet.

The back translations reveal that all five translators preserve the animistic metaphor used in the source text. They all depict "time" as a fierce creature that can deprive lions of their sharp claws, which help them to prey and eat; and as something that has the power to make life on earth vanish. Enani brings the reader closest to the Greek myth by referring to Lord of Time.



Figure 6.1: Saturn [Cronos] Devouring his Son by Francisco Goya (1746-1828)

<http://www.francisco-de-goya.com/saturn-devouring-his-son/>

6.4.4 SYNAESTHETIC METAPHOR

Leech (1969, p. 158) explains that this type of metaphor, “transfers meaning from one domain of sensory perception to another.” Shakespeare’s sonnets contain a few examples of this kind of metaphor. For example, “To hear with eyes” is an expression taken from Sonnet 23. Here Shakespeare uses a synaesthetic metaphor to transfer the domain of sight to the domain of hearing (i.e., using the eye to hear).

The Source Text	<i>To hear with eyes belongs to love’s fine wit</i>
Tawfiq (1988, p. 42).	السمع بالعين علامة الحب الذكي المرفف Hearing with the eye is a sign for smart delicate love
Wālī (2008, p. 39).	فأن تسمع بعينين هو حب رائع ذو بصيرة To hear with the two eyes is a gorgeous love with an insight
Abu-Deeb (2012, p. 126) in prose.	فأن تسمع بعينيك هو < في الصميم > من إرهاف فطنة القلب. To hear with your own eyes is "at the heart" of softening the acumen of the heart
Lu’lu’ah (2013, p. 74).	فالسمع بالعينين مزية الحب النفيسة. Listening by the eyes is a specialty of precious love.
Enani (2016, p. 118).	فطاقة الإصغاء عند العين تنتمي لفطنة رهيبة في القلب The listening energy at the eye belongs to a delicate acumen in the heart

Table 6.6: Renderings of “*To hear with eyes belongs to love’s fine wit*” (Sonnet 23)

6.4.5 DEHUMANISING METAPHORS

This kind of metaphor is described as being used, “to ascribe animal or inanimate properties to a human being, [which] frequently have a ring of contempt” (Leech, 1969, p. 158). This kind of metaphor is used to ascribe non-human qualities to a human being. An example of this can be found in Sonnet 28 in which the speaker tells of how he tries to placate both day and night by telling them that his friend is radiant. He compares his friend to a shining heavenly body that lights-up the sky in a golden shade that replaces the stars.

The Source Text	<i>So, flatter I the swart-complexion'd night, When sparkling stars twire not thou gild'st the even</i>
Tawfiq (1988, p. 47).	<p>هكذا أيضا أطري الليل في ظلامه الدامس المعقد، أقول أنك تشع زينة للسماء عندما تحتجب عنها النجوم المتألئة،</p> <p>It is the same as well when I flatter the night in its complicated blind darkness, I say that you shine to beautify the sky when the twinkling stars are hidden</p>
Wālī (2008, p. 44).	<p>كما أتملق الليل ذا الوجه الأسود عندما تظلم النجوم: أنت من تطلي المساء بالذهب.</p> <p>As I flatter the black-faced night when the stars are darkened: You paint the night with gold</p>
Abu-Deeb (2012, p. 134) in prose.	<p>كذلك أتملق الليل ذا البشرة الحالكة، حين لا تتلألأ النجوم المشعشعة، فإنك أنت تذهب المساء.</p> <p>This is how I flatter the dark-toned skin night. When the sparkling stars are not twinkling, you gild the night</p>

By Lu'lu'ah (2013, p. 84).	<p style="text-align: center;">وكذا أتملق الليل الأسحم الجبين بقولي عندما تخبو النجوم المشعشة فإنك تذهب المساء</p> <p>This is how as I well I flatter the dark faced night When I tell him how you gild the night when shining stars are unlit</p>
Enani (2016, p. 124).	<p style="text-align: center;">و أنافق ليلي الأسمر : "كم وشيت بلون الذهب مسائي! حتى حين يسود ظلام يمنع إطلال نجوم الخضراء</p> <p>And I lie flattering my dark night: "how you've beautified my night with the colour of gold!" Even when it is too dark for the stars to be seen</p>

Table: 6.7: Renderings of "So flatter I the swart-complexion'd night" (Sonnet 28)

Generally, all the translators preserve the metaphorical image of the ST regardless of the level of similarity in detail. Tawfiq refers to the attributes of gold (shining) instead of using the metaphor of gold itself. Wālī retains the idea of adding the effect of gold to the dark sky, but also adds in the new metaphorical image of painting. In this example, both Lu'lu'ah and Abu-Deeb preserve the original image of the ST, as an almost literal translation of the metaphor. Enani adds in more detail to the image, rendering it as the "colour of gold" instead of golden, but his translation ultimately recreates the same metaphorical effect of the original ST.

6.5 TRANSLATIONS OF METAPHORS IN ARABIC IN ACCORDANCE WITH ARAB NORMS BASED ON NEWMARK'S (1988) MODEL

Newmark's model (1988, p. 107) explores procedures for translating metaphors. In the following sections each of these procedures are explained with examples taken from the translations of Shakespeare's sonnets. This will connect the points of discussion to the current study of Arab norms, and to Vinay and Darbelnet's theory of translation shifts.

6.5.1 REPRODUCING THE SL IMAGE IN THE TL

This procedure is perhaps the most important in respect of ensuring fidelity in translating metaphors. An example of this can be found in Sonnet 18 when Shakespeare describes the sun as “the eye of heaven”.

The Source Text	<i>Sometimes too hot the eye of heaven shines</i>
Tawfiq (1988, p. 37).	تشرق عين السماء أحيانا بحرارة شديدة، Sometimes too hot does the eye of the sky shine
Wālī (2008, p. 34).	تضيء عين الشمس بأشد حرارتها مرة، Sometimes the eye of the sun shines with its most heat
Abu-Deeb (2012, p. 114) in prose.	و حدقة السماء تشع أحيانا بشواظ لاهية، Sometimes the pupil of the sky shines with burning flames
Abu-Deeb (2012, p. 408) in poetry.	أحياناً ترسل عين الكون شواظاً لاهية تكوي، Sometimes the eye of the universe shines with burning flames
Lu'lu'ah (2013, p. 64).	و عين الشمس أحيانا ترسل من الحرّ المزيد، Sometimes the eye of the sun sends more heat
Enani (2016, p. 113).	ولقد نرى عين السماء تشع حرا قد توقد We might see the eye of the sky brightening with burning heat

Table 6.8: Renderings of “Sometimes too hot the eye of heaven shines” (Sonnet 18)

Generally, all the translators keep the SL image in translation because it is an image that the Arab audience would be able to understand regardless of the exact equivalent used in the translation attempt. Referring to the sun as an eye is a common device in Arabic love poems. One popular Egyptian song goes as follows: قولوا لعين الشمس ماتحماشي : لحسن حبيب القلب صاحب ماشي (tell the eye of the sun not to be too hot for the love of my heart is walking out in the early morning). This device is commonly used for one-word metaphors. The translation of idioms or complex metaphors usually depends on cultural overlap. An example of an extended metaphor will be given in the following section.

6.5.2 REPLACING THE SL IMAGE WITH A STANDARD TL IMAGE

This procedure is important in order to avoid vague and awkward meanings or unclear images for the Arab audience. An example of this can be found in Sonnet 30 when Shakespeare uses a concrete metaphor and describes death as a dark place in which friends are hidden.

The Source Text	<i>For precious friends hid in death's dateless night</i>
Tawfiq (1988, p. 49).	إلى الأصدقاء الغوالي الذين طواهم الموت في ظلامه السرمدي، To the dear friends that death has folded in its eternal darkness
Wālī (2008, p. 46).	على أصدقاء أعزاء غيبهم الموت في ليل بلا نهاية Our dear friends that death has concealed in an endless night
Abu-Deeb (2012, p. 138) in prose.	على أصدقاء غالين خبأهم الموت في ليله الأبدى، Our precious friends that death has hidden in its eternal night

<p>Abu-Deeb (2012, p. 410) in poetry.</p>	<p>- على أصدقاء غالين خَبَنوا في ليل الموت الذي لا أجل له، - من أجل أحبباء غالين طواهم في غيبه ليل الموت الأبدية Our precious friends who are hidden in the eternal night of death. For the sake of precious beloved ones whom the eternal night of death has folded in its darkness.</p>
<p>Lu'lu'ah (2013, p. 88).</p>	<p>على أصحاب أعزاء غيبهم الموت في ليل لا ينقضي Our dear friends whom death has concealed in an endless night</p>
<p>Enani (2016, p. 126).</p>	<p>لرحيل أعزّة أصحاب أخفاهم ليل الموت بلا موعد For the farewell of dear friends who are hidden in the night of death until no end date</p>

Table 6.9: Renderings of “For precious friends hid in death’s dateless night” (Sonnet 30)

In this image, death is depicted as a dark place in which the speaker’s friends are hidden for eternity (Abdel-Hafiz, 2014). All of the translators have changed the image of death as a passive element into death as an active element that hides friends in its darkness. Tawfiq uses the expression طواهم الموت (death has folded), which is a commonly used Arabic expression, to convey the meaning of death as a cause that has led the friends to vanish in its darkness, as if in a closed box. Abu-Deeb uses a similar image to the one used by Tawfiq to describe death as folding the friends in its darkness. He also uses similar vocabulary in both his prose translation and in his poetry translation, where he describes death as “hiding” the friends in its endless night. Both Wālī and Lu’lu’ah use the same description of death as ‘concealing’ the friends in its endless night. Enani translates this image in a similar way to the other translators, and describes death as hiding the speaker’s friends in its dark night, eternally.

6.5.3 TRANSLATING THE SL METAPHOR AS A SIMILE

A simile is easier to comprehend than a metaphor, as it overtly shows the reader that a comparison image is being drawn, using the words *as* or *like*. It is difficult to give a general or specific reason why a metaphor might be translated as a simile, because ultimately this is down to the translator's own personal choice. Sonnet 28 is an example of where the five Arab translators have chosen to translate a metaphorical image differently.

The Source Text	<i>I tell the day, to please him thou art bright</i>
Tawfiq (1988, p. 47).	أقول للنهار، كي أسعده، إنك وضّاء بالبهجة I tell morning, to make it happy, you are shining with joy
Wālī (2008, p. 44).	أقول للنهار وقد حجب الغيم السماء ما أبهى حبيبي في نورك الساطع، كي أسره، I tell the morning when sky is hidden with clouds: how beautiful is my beloved in your bright light, to make it happy
Abu-Deeb (2012, p. 134) in prose.	أقول للنهار كي أرضيه، أنك متألّق، I tell morning to please it: you are bright
By Lu'lu'ah (2013, p. 84).	أقول للنهار لأرضيه إنك وضّاء I tell morning to please it: you are bright
By Enani (2016, p. 124).	وأراني ضوء الصبح فأخبره إنك [مثل حبيبي] وضّاح I lie to morning light by telling it: you are, [like my beloved], bright

Table 6.10: Renderings of “I tell the day, to please him thou art bright” (Sonnet 28)

In the image, the speaker envisages himself talking to the day, as if it were a person, and paying it a compliment by saying that it is as bright as the poet's friend. Tawfīq, Abu-Deeb and Lu'lu'ah delete the original comparison metaphor and keep only the image of the speaker flattering the day. Wālī renders the metaphor by adding in more details but keeps the essential image as it is. Enani changes the metaphor into a simile by adding in the word "like".

6.5.4 TRANSLATING A METAPHOR USING A METAPHOR (OR SIMILE) COMBINED WITH SENSE

This procedure is a mixture of all the other procedures. Generally, translators do not always use the same procedures to translate an image. Indeed, the next chapter will focus on the translation of taboo images and give examples of cases where the translators have replaced taboo expressions with other more acceptable metaphorical images. An example of this case is the multiple use of the word *Will* in Sonnet 135 as follows:

Whoever hath her wish, thou hast thy *Will*,
And *Will* to boot, and *Will* in overplus;
More than enough am I that vex thee still,
To thy sweet will making addition thus.

Scholars tend to agree that the word *Will* is a pun that refers to the sexual organs, willpower, and the speaker. However, the Arab translators opt to translate this pun differently. In order to do this, they each follow different procedures to reach the target message, without it being inappropriate for an Arabic audience. Some of the translators chose not to translate this sonnet at all.

Source Text	<p style="text-align: center;"><i>Whoever hath her wish, thou hast thy Will</i></p> <p style="text-align: center;"><i>And Will to boot and Will in overplus</i></p>
Tawfiq (1988, p. 161).	<p style="text-align: center;">من الذي يقضي وطرها، لقد كانت لديك الرغبة، كما كانت لديك العزيمة، والشهوة الوافرة.</p> <p style="text-align: center;">Who would satisfy her sexual needs, you had the desire As you had the determination and the abundant lust</p>
Wālī (2008).	Wālī did not translate this sonnet.
Abu-Deeb (2012, p. 354) in prose.	<p style="text-align: center;">مهما يكن لامرأة مما ترغبه، فأنت لك وليمك/ <شهوتك>، ولك أيضا ول / <شهوات> حتى الفيض، ولك ول/ <شهوات> باسراف.</p> <p style="text-align: center;">Whatsoever a woman has what she wants, you have your will [lust], And you also have will [lusts] extremely, as well as you have will [lusts] excessively</p>
By Lu'lu'ah (2013, p. 298).	<p style="text-align: center;">من كانت لديها رغبته ، فأنت لديك إرادتك، و عزم فوق ذلك، و شهوة ضافية :</p> <p style="text-align: center;">Whoever had her desire, you have your volition And a determination on top of that, and overflowing lust</p>
Enani (2016, p. 238).	<p style="text-align: center;">ان فازت أنتى بأمانيتها فلقد فزت بمحبوبك... هذا الشاعر ولقد نلت الى جانبه الماء الدافق والخير الغامر</p> <p style="text-align: center;">If a woman has reached her desires, it should be you. You won your beloved... this poet. And besides, you've got the flowing water and overflowing good.</p>

Table 6.11: Renderings of “Whoever hath her wish, thou hast her *Will*” (Sonnet 135)

The back translations show that Tawfīq and Lu'lu'ah translate *Will* as to mean determination or lust. Wālī opts to omit this sonnet completely from his book, most probably due to the controversial sexual nature of the content. Abu-Deeb keeps in the word *Will* as it is, with its corresponding pronunciation in Arabic as *ول*, but he adds in the word شهوة (lust) after each *Will* (ول). Enani translates meaning of *Will* to create the image of flowing water. This shows just how much Enani seeks to satisfy Arab norms. Unlike Wālī, Enani keeps the translation of this sonnet in his book but translates its component by component in a way fits in with Arab norms. All sexual references to *Will* are replaced to indicate the speaker (poet) himself, or to refer to flowing water. However, Enani fails to explain what the flowing water might refer to). In Arab culture flowing water is generally a positive symbol that represents wealth and blessings.

6.5.5 THE TRANSLATION OF A METAPHOR WITH THE SAME METAPHOR COMBINED WITH SENSE (WITH EXTRA ADDITIONS BY THE TRANSLATOR)

In Sonnet 131 Shakespeare describes his significant regard for the one he addresses as “the fairest and most precious jewel”. In this sense, Shakespeare considers his love to be valuable and beautiful. In translation, some of the translators have qualified this meaning by enhancing a sense of comparison, and they have added in extra descriptive words to convey meaning.

The Source Text	<i>Thou art the fairest and most precious jewel</i>
Tawfīq (1988, p. 157).	<p style="text-align: right;">أجمل الجواهر وأغلاها جميعا</p> <p>The most beautiful of the jewels and the most priceless among them all</p>
Wālī (2008, p. 147).	<p style="text-align: right;">انت تعلمين جيدا انك أجمل و أغلى جوهرة</p>

	You know well that you are the most beautiful and precious jewel
Abu-Deeb (2012, p. 346) in prose.	أجمل الجواهر و أنفسها The most beautiful jewel and the rarest among them all
Lu'lu'ah (2013, p. 290).	الأجمل والجوهرة الأعلى. The most beautiful and most priceless jewel
Enani (2016, p. 233).	أحلى امرأة بل أثنى جوهرة في العالم The prettiest woman, and yet the most precious jewel in the world.

Table 6.12: Renderings of “Thou art the fairest and most precious jewel” (Sonnet 131)

Generally speaking, in most of his translations, Enani opts to use this device extensively, indeed, more so than any of the other translators. This adds both extra poetic style and meaning to the verse translation.

6.5.6 CONVERTING THE METAPHOR TO SENSE

Newmark (1988) explains that this procedure is needed when the TL image is, “too broad in sense or not appropriate to the register.” In other words, this procedure suited to translating extended metaphors. Sonnet 33 contains an example of extended metaphor that has been reduced to sense when translated into Arabic. Leech (1969, p. 159) describes an extended metaphor as, “a metaphor which is developed by a number of different figurative expressions, extending perhaps over several lines of poetry.” In Shakespeare’s lines, concepts such as the morning and mountains are given human attributes.

<p>The Source Text</p>	<p><i>Full many a glorious morning have I seen</i></p> <p><i>Flatter the mountain tops with sovereign eye,</i></p> <p><i>Kissing with golden face the meadows green</i></p> <p><i>Gilding pale streams with heavenly alchemy</i></p>
<p>Tawfiq (1988, p. 52).</p>	<p>كم من الاصباحات العديدة الكاملة البهاء رأيتها تضفي جمالها على قمم الجبال بالنظرة الآسرة، تقبل بوجهها الذهبي السهول الخضراء، تظلي الجداول الشاحبة بالكيمياء السماوية؛</p> <p>Many are the fully glorious mornings I've seen</p> <p>Adding its beauty on the tops of mountains with a charming glimpse</p> <p>Kissing the green meadows with its golden face</p> <p>Painting pale streams with heavenly alchemy</p>
<p>Wālī (2008, p. 49).</p>	<p>ما أكثر ما رأيت شمس الصباح البهية تطري قمم الجبال بعين جلالها، تلثم بوجهها الذهبي المراعي الخضراء وتظلي الجداول الشاحبة باكسيرها السماوي؛</p> <p>Many are the times I've seen the glorious morning sun</p> <p>Praising tops of mountains with the eyes of its glory</p> <p>Veiling the green meadows with its golden face</p> <p>Painting pale streams with heavenly elixir</p>

<p>Abu-Deeb (2012, p. 146) in prose.</p>	<p>كم من صباح مجيد رأيت يمسد ذرى الجبال بعين ملكية تقبل المروج الخضراء بوجهها الذهبي، وتذهب الجداول الصافية بخيمياء إلهية،</p> <p>Many are the glorious mornings I've seen rubbing the tops of mountains with royal eye kissing the green meadows with its golden face and turning the pure streams into gold with divine alchemy</p>
<p>Abu-Deeb (2012, p. 413) in poetry.</p>	<p>وكم مرة قد رأيت الصباح المجيدا يمسّد هذي الذرى الشامخات الأبية بعين ملوكية تجعل الكون غضا جديدا وفي وجهها الذهبي تقبل الخضر المروج الندية وتذهب فيها الجداول صافية كاللجين بفتنة خيميائها، مثل آلهة ساحرة</p> <p>It makes the universe young and new with its royal eye And in its golden face it kisses the green dewy meadows Gilding its streams as pure as silver With the beauty of its alchemy, as charming gods</p>
<p>Lu'lu'ah (2013, p. 94).</p>	<p>كم صباح بهي قد شهدت يداعب قمم الجبال بنظرة ملكية، يقبل خضر المروج بوجه ذهبي يذهب كالح الجداول بسحر سماوي!</p> <p>Many are the beautiful mornings I've seen Tickling the summits of mountains with royal glimpse, Kissing the green meadows with golden face And turning the grim streams into gold with heavenly magic!</p>

Enani (2016, p. 129).	<p>ما أكثر ما شاهدت الصبح الوهاج اللألاء يداهن قمم جبال بالأضواء من العين الساطعة الملكية ويقبل بمحيّاه الذهبي رياضاً خضراء ويوشّي الأنهار الشاحبة بقطرات السحر العلوية</p> <p>Many are the times I've seen the glamorous pearly morning Sheering the tops of mountains with lights From the royal shining eye Kissing with its golden complexion the green meadows Beautifying the pale river with the upper magic droplets.</p>
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Table 6.13: Renderings of “Full many a glorious morning have I seen” (Sonnet 33)

The back translations reveal how the metaphors have been reduced to sense in Tawfiq’s translation in particular. Tawfiq has reduced the image of the glorious morning, which is flattering the mountain peaks, to its sense. Also, human attributes have been substituted, and the meaning rendered as a description of how the glorious morning adds to the beauty of the mountain peaks. However, Tawfiq does not reduce the next image, of the sun kissing the meadows, to sense. Generally, it could be argued that Tawfiq makes personal choices, and is not driven by Arab norms. Furthermore, the other Arab translators have preserved the images of the ST as they are in the TT, regardless of different choices made to render lexical equivalents. For the last lines, only Abu-Deeb and Lu’lu’ah preserve the exact image with a literal translation of gilding as يذهب (gilding), while the other translators change the verb used. Tawfiq and Wālī translate gilding as تطلي (painting), and Enani translates it as يوشّي (to beautify). Ultimately, the overall Shakespearean images are kept, and meet Arab norms.

6.5.7 DELETING THE METAPHOR

Although this procedure is not preferable, it sometimes cannot be avoided, especially if the metaphorical images clearly clash with Arab norms. One example of this can be found in Sonnet 28 as discussed above. It is worth noting here that Tawfiq has been criticised for using this procedure extensively in his translation of the sonnets. The next chapter of the thesis discusses the translation of taboo cultural references and images found in Shakespeare's sonnets, and provides examples of where deletion is a 'must' in the translation process, in the context of Arab norms.

6.6 THE NORMS OF TRANSLATING METAPHORS IN SHAKESPEARE'S SONNETS INTO ARABIC

The analyses of this chapter show that norms play a role in the Arabic versions of Shakespeare's sonnets. Most aspects of Toury's classification of norms are covered in this section. Preliminary norms are a prior step to any translation attempt. The analysis reveals some preliminary norms, since the five Arabic versions of Shakespeare's sonnets were rendered by Arab translators, who translated from Shakespearean (Elizabethan) English into Arabic. These will take a strong presence in the discussion of the translation of metaphors, because each translator has the option of multiple choices (usually), and their preferences highlight dominant norms.

It is Enani's version of the sonnets which considers TC norms (acceptability) the most, but Abu-Deeb seems to apply SC norms (adequacy) more often. As Chapter Eight will discuss, this leaning towards the TC or the SC can be influenced by multiple factors, and it can affect a translation's distinctiveness. It is worth mentioning here that Enani's and Abu-Deeb's translations borrow words from the SC culture, and this seems to be a common feature of their translations, but one which is not motivated by religious reasons. However, the choices made

by all the translators are influenced by various other factors such as dominant cultural norms, personal background, and personal preferences, etc. The other selected translations oscillate on a scale between Enani and Abu-Deeb's orientations (which represent the two extreme poles of cultural norms as they are applied by all the translators). Operational norms also take their shape in the translation of the metaphors found in Shakespeare's sonnets, but the translators seem to care most about the linguistic aspects of translation, but a discussion of this is beyond the scope of this study.

Toury's classification of norms does not completely cover the cultural aspects of translation, therefore, concepts taken from Hermans' (1999) and Chesterman's (1993) theories about norms will be applied here as well. Hermans (1999) investigations relate to this study because they highlight the socio-cultural configuration of norms; he advocates investigating norms by analysing the strategies followed by the translator. His approach supports the belief that certain factors such as social, cultural, and poetic, etc. can contribute to a translator's decision-making processes.²⁰

It can be seen from the translational choices made by each translator that Chesterman's theories of norms take a clear shape.²¹ For example, Chesterman's Professional (Process) norms (the norms that control the translation process itself) can be distinguished among the translators. Accountability Norms (also called ethical norms) relate to the translator's standards and integrity. Communication Norms (also called Social Norms) are of interest in this current study because translation bridges the gap between the ST and TT to deliver the intended message of the text to its target recipients. As discussed, all the translators have used different methods and strategies for translating Shakespeare's metaphors to deliver the meanings of these

²⁰ Hermans (1999) investigation into norms is discussed more fully in Chapter Eight which explores the translators' driving forces of translation and the distinctiveness of their translations.

²¹ See Chapter Two for more information about Chesterman's classification of norms.

metaphors to their Arabic readers. Indeed, Chesterman explains that decisions made during translation are the outcome of multiple factors, including social and cultural, the translators' agency, translational shifts, and an awareness of the intended target audience. These factors are discussed in more detail in Chapter Eight.

It might be concluded that the more a metaphor is likely to be understood by an Arab audience, the more the translator can keep the source image without modifications. Also, the more a metaphor is culturally accepted by an Arab audience, then the more a translator can keep it in, without disguising its source features, to meet an audience's expectations.

Undertaking an analysis of relational norms (also called linguistic norms) is beyond the scope of the study, as is undertaking an analysis of expectancy (product) norms, which are concerned with TT readership expectations about the translated product; these norms have a linguistic aspect because they concern grammatical appropriateness and acceptability in the TT culture, and style and register, etc.

6.7 CONCLUSION

This chapter has explored how the translators have rendered the metaphorical imagery found in Shakespeare's sonnets into Arabic. It began by explaining the metaphor as a figure of speech, and Shakespeare's use of metaphor. Examples were cited from translations of Shakespeare's sonnets in order to illustrate how Shakespeare's metaphors have been rendered in light of dominant Arabic translation norms. The discussion of the translation of metaphors in this chapter was informed by Leech's (1969) typology of metaphors and Newmark's (1988) procedures of translating metaphors. Using Newmark's typology of translation shifts, the analysis demonstrated the different strategies used by the translators in rendering the metaphors. The extent to which the translators' choices are aligned to norms varies, as the

analysis reflected. However, the translators mostly sought to avoid clashes with an Arab audience's norms and expectations.

In most of his sonnets Shakespeare uses patterns of extended metaphors to create complex images in order to create a specific effect. Understanding how metaphors are used is essential to studying and understanding Shakespeare's sonnets, and how the sonnets have been rendered into Arabic. The translators all understand that ignoring the metaphorical language of Shakespeare's sonnets will not produce an adequate translated version. Ultimately, Shakespeare's poetry is driven by the power of metaphors.

It is impossible to simplify the complicated and ambiguous methods each Arabic translator has used for his translation of Shakespeare's metaphorical images into Arabic. In other words, it is impossible to conclude exactly why each translator has chosen certain criteria for translation. However, evidence shows that norms have influenced some of the choices made by some of the translators. For example, it is clear that some translators have been constrained by their religious and literary backgrounds in their translation of the sonnets. An element of personal conceptualisation has also influenced some of the choices made.

Generally speaking, the Arabic translators of Shakespeare's sonnets have maintained the metaphors used in Shakespeare's sonnets, with some differences in the choices made by each of the translators. However, although deleting metaphors is not preferable, many of the source metaphors have been deleted in the Arabic translations. Both Tawfiq (1988) and Wālī (2008) omit metaphorical images extensively in comparison to the other chosen Arabic translators.

Although this study seeks to shed light on whether or not norms have influenced the choices made by the translators, in some cases it is not exactly clear as to why the translators have made certain choices. The driving reasons behind translation play their role in the agency of the translator. For example, Wālī hints that he is translating to make source texts available for

Arabic students; his translations are an attempt to provide a simplified and conservative version of Shakespeare's sonnets in order to meet the Arabic cultural norms of his academic recipients. However, Tawfiq was a journalist who was more used to translating for the everyday (but not necessarily academic) reader, and, therefore, tracking the roots of English metaphors in detail may not have been a priority for him; his translation priorities seem to be clarity and the enjoyment of reading.

The conclusions in this chapter are based on observations from the corpus of the study and of each translators' agency. One of the basic conclusions to be drawn from this chapter is that translators oscillate in the choices they make. Since none of the translations have been made for political or religious purposes, the reason for this oscillation might, perhaps, simply be personal artistic preferences. An example of this is Abu-Deeb, who makes clear references to the Bible which reveal his Christian background, but his translation also contains Islamic words. Enani's version uses many Qur'anic expressions, but, in many cases, it keeps in Shakespeare's source Christian symbols.

This chapter has built its analysis on Leech's (1969) typology of metaphors and Newmark's (1988) procedures of translating metaphors, because these theories are diverse enough to cover most of the metaphors found in Shakespeare's sonnets. These models can also be used to progress the investigation of norms. Nevertheless, categorising the examples found in the sonnets under Leech's typology, and classifying them to be translated according to Newmark's model poses some challenges because a translator usually translates a metaphor in a way that he or she finds convenient, using intuition (gut instinct), and not using a specific academic method. To clarify, sometimes metaphors are translated in an instinctual and non-logical way, and one which cannot easily be classified into a specific model.

This chapter has looked at how metaphors in Shakespeare's sonnets have been translated into Arabic by the chosen translators. The next chapter looks at how the translators have dealt with translating other content according to Arab cultural norms, and, specifically, it explores how the chosen Arab translators have treated taboo cultural references found in Shakespeare's sonnets.

CHAPTER SEVEN:
THE TRANSLATION OF CULTURAL REFERENCES AND TABOOS
IN SHAKESPEARE’S SONNETS

7.1 INTRODUCTION

This chapter explores the different ways the translators have translated cultural references and taboos found in Shakespeare’s sonnets, and it aims to show the role that norms play when translators make decisions. According to Nida (1964, p. 30), cultural and linguistic differences are equally important because, “differences between cultures may cause more severe complications for the translator than do differences in language structure.”

The discussion of cultural references will cover the translation of biblical references, mythological references, and social taboos. The previous chapters have explained how and why Arab intellectuals and locals welcomed Shakespeare into their literary canon, and this chapter looks at how translators have tackled the issue of translating cultural taboos and mythological references found in Shakespeare’s sonnets.

This chapter attempts to answer the following question: *What are the norms for translating culture-oriented words in Shakespeare’s sonnets into Arabic?* To answer this question, the chapter presents an exploration of the typologies of cultural references in translation. Then, to narrow the dimensions of the investigation, some sonnets chosen from the corpus have been used as examples throughout the analysis.

7.2 THE MEANING OF CULTURAL REFERENCES IN TRANSLATION

Although this study uses the term “cultural references” to refer to cultural-specific items, other equivalent terms will be used interchangeably. For instance, Newmark (1988) uses the term “cultural words”; Baker refers to cultural items as “culture-specific concepts” (1992). The

terms “realia” and “culture-bound phenomena” are favoured by Robinson (1997). Other similar terms include “culture-bound elements” (Hagfors, 2003) and “culture-specific items” or “cultural concepts” (Davies, 2003). There is no single system that must be followed when translating cultural references. Therefore, the chapter will begin by exploring different typologies (models) that are used to classify translation procedures or strategies.

7.3 MODELS OF TRANSLATION STRATEGIES USED TO TRANSLATE CULTURAL REFERENCES

The term “cultural references” is a general expression that works like an umbrella to cover diverse issues related to a particular culture. According to Altahri (2013, p. 78), cultural references include words, terms, expressions and concepts that are created for a particular culture and are only comprehensible to that culture. This means that people outside of that culture may understand them, but they cannot experience them in the way that natives do.

Generally speaking, the conflict arising from translating cultural references is triggered either by their nonexistence in the target text (TT) culture, or by the different value of these references between the two cultures, regardless of the criteria for this difference, which, according to Aixela, could be frequency, usage, or ideology, etc (2004, p. 197). Nevertheless, limiting all aspects of a culture to a comprehensive classification is impossible because of the diverse cognitive issues that relate to a culture and the elements that constitute it. Accordingly, finding a typology of cultural references that classifies borders is virtually impossible. Indeed, Macro (2002, p. 207, as cited in Oltra Ripoll, 2005, p. 75) explains that, “such an exhaustive classification should compromise all aspects of community life.” However, to put this current study on a solid foundation, the following sections outlines the main relevant typologies that translation scholars use to translate cultural references. Indeed, many such models have emerged, but some are not applicable for translating Shakespeare’s sonnets. In fact, several

typologies are more appropriate for use in audio-visual translations. For these reasons, this study will cover only selected typologies, namely those of Klingberg (1986), Newmark (1988), Aixelà (1996), Davies (2003), and Diaz Cintas (2007), respectively.

7.3.1 KLINGBERG'S TYPOLOGY (1986)

Klingberg applied his typology to Swedish-English translations, and it uses a comprehensive and detailed approach. Klingberg's translation philosophy covers most of the cultural aspects encountered in Shakespeare's sonnets, and it supports literal translations which, when applied to the translation of the sonnets, enhances the norms of the source text (ST), since literal translation keeps the essential features of the source culture.

Before addressing Klingberg's categorisation of cultural references and his methodology, it is important to clarify the nine methods he uses, "to effect cultural context adaptation" (Klingberg, 1986, p. 18). Adaptation is one of the major shifts used for solving cultural issues in translation. These nine methods can be outlined as follows:

a) Adding explanation. This is when the cultural reference is retained, but a brief explanation is also added within the text.

b) Rewording. When what is in the ST is expressed without reference to the cultural element.

c) Explanatory translation. The function of the cultural element is explained to the reader.

d) Explanation outside of the text. Cultural references are explained using additional commentary, in the preface, or in the footnotes, etc.

e) Substitution with an equivalent from the target language. For example, in *Pappa Pellerin's Daughter* (1975), a Swedish children's song is replaced in the English translation by

the English popular song *Ride a Cockhorse to Banbury Cross*, which provides an equivalent function for readers in the English culture (Klingberg, 1986, p. 22).

f) Substituting using a near equivalent from the target language culture. Klingberg gives an example of a popular Swedish children's prayer that was replaced in English translation by *The Lord's Prayer*. The substitution is a prayer, but not specifically a children's prayer, and is, thus, different from the previous method described (Klingberg, 1986, p. 23).

g) Simplification. The meaning is simplified using a more general concept instead of a specific one.

h) Deletion. Cultural references are deleted, whether they are single words, sentences or even chapters.

i) Localisation. The entire cultural setting of the ST is moved (or localised) to another cultural setting closer to that of the TT reader. Over the years, the meaning of localisation in translation and its related aspects has changed to become a technical term.

The above outlined translation methods have been variously used in the five chosen attempts to translate Shakespeare's sonnets into Arabic, in order to solve problems of ambiguity caused by cultural differences.

Klingberg (1986, pp. 17-54) identifies ten categories of cultural reference and discusses different strategies for using them. In some cases, he recommends or discourages the use of a certain strategy. These categories are as follows:

a) Literary references. This category covers all references relating to, "events or characters in literary works, [including] titles of books, short stories, magazines or newspapers" (Altahri, 2013, p. 81). Klingberg suggests that some adaptation should be used as a translation strategy

for the sake of meeting TT readers' needs. Although he recommends literal translation, Klingberg recognises that adaptation is needed in order to remove ambiguity and miscomprehension surrounding references that might be known to ST readers but not to TT readers (Klingberg, 1986, p. 19). He suggests that other strategies in addition to adaptation can be used. For instance, deletion can be used when it is difficult to explain the meaning of the text to the reader or when explanation is unimportant.

For translating the titles of books and newspapers, Klingberg suggests examining whether a publication is internationally familiar. If titles are well-known around the globe, have equivalents in the TT, and are established titles in the TT, then they can bear translation. However, if titles are unknown then literal translation can create even more ambiguity and be misleading. One example of a mistranslated title is Mary Sutcliff's 1958 novel, *Warrior Scarlet*, which was translated as *The Red Warrior*, and this is a misinterpretation of the real title, which actually refers to a red kilt worn by a character in the novel.

b) A foreign language in the source text. This category refers to situations where the TT audience is thought to be familiar with the source language. Klingberg (1986, p. 29) suggests that the translator must first get to know the level of familiarity an audience has with a foreign language. Accordingly, a decision can then be made to translate or not to translate the foreign text contained in the source material, and/or about the degree of adaptation required.

c) References to mythology and popular belief. This category covers issues that arise when translating the, 'names, terms used for supernatural beings, concepts, events and customs' (Klingberg, 1986, pp. 30-33). Klingberg suggests strategies for translating myth-related issues as follows: a) when translating mythical names and concepts that already have equivalents in the target language, then those equivalents should be used. One example is the translation of the Swedish name for Father Christmas *Jultomten* as "Santa Claus" in the English translation

of *The Night Daddy* (1971) by Maria Gripe; b) when mythical terms are invented by the author or the terms are known to only a few people in the source language. Klingberg suggests two options for translating such references: translate them as closely as possible to their original form in the ST or replace them with terms taken from the popular beliefs and mythology of the TT culture. One example from Old Nordic mythology keeps the source names of two primeval monsters, Katla and Karm, in the English translation of *The Brothers Lionheart* by Astrid Lindgren; c) translating concepts that are familiar in the source culture but not in the target culture. An example would be the concept of “a cuckoo heard in the West” expressed as *västergök*, which is known in Swedish popular belief as a bad omen. In such cases, he suggests rewording as a strategy, to transfer the source element, “but without the use of the cultural element” (Klingberg, 1986, pp. 31-32).

Shakespeare makes reference to mythological stories mostly in sonnets 145 and 153, where he talks about the Greek myth of Cupid. The last part of this chapter will examine how the chosen translators deal with mythological references in the five Arabic translations of Shakespeare’s sonnets.

d) Historical, religious and political background. This category includes, “references to the historical, religious and political background of the foreign environment” (Altahri, 2013, p. 84). Shakespeare’s sonnets are rich in religious and biblical references that might create obstacles for Arabic translators when transferring meaning for an Arab (mostly Muslim) audience.

Klingberg (1986, p. 33) suggests a method to deal with these types of references, according to the aims of the translation. If the translation is to introduce the TT reader to the culture of the ST, then cultural references should be retained. Here, Klingberg supports Venuti’s theory of foreignisation (1995 and 2008), which aims to bring the target text audience as close as possible

to the source culture. If the cultural references cannot be understood by the target audience, Klingberg (1986, p. 33) argues that there is, therefore, a “lack of necessary cultural context adaptations”. An example of this problem can be found in the Swedish translation of *The Borrowers* (1952) by Mary Norton, where “He was killed many years ago on the North-West Frontier” is translated literally. In this case, using a close as possible strategy would not have been useful for Swedish children to understand exactly which frontier was being referenced. To clarify, Klingberg advises adding in an explanation to solve the problem of cultural ambiguity, e.g adding in the information, “on the North-West Frontier of India” (Altahri, 2013, p. 84).

For translating religious references, no single translation strategy is suggested. Klingberg (1986, p. 35) prefers deletion as the best method to solve any challenges posed by religious references, but he also argues that adaptation might be needed in some cases. For political references, he advises translators to provide additional information to the TT reader about the political background of the ST, as opposed to deleting the reference or substituting it with a more familiar reference.

e) Buildings, home furnishings and food. Klingberg (1986, p. 36) suggests that when cultural adaptation is needed, adding in more explanation where possible is preferred. Here, the translator is given the freedom to add in words whenever there is a need to describe food and drink references. Klingberg (1986, p. 38) gives an example taken from *The Night Daddy*, whereby the Swedish “knäckebröd med mesost” is translated into “crispbread with whey cheese”. In other words, he suggests describing the food or drink, and, in this example, he argues that just using the word “cheese” is not a good idea because, in this case, the dish is Swedish. Instead, adding in extra words of description helps to explain the term.

f) Customs, practices, play and games. Play, games and all related cultural practices are included in this category. As with the previous category, Klingberg (1986: 38) recommends adding in an explanation where needed. He also suggests using rewording and explanatory translation, whether within or outside the text, when dealing with such references. Klingberg is against deleting or replacing the cultural reference with an equivalent from the target cultures.

g) Flora and fauna. This category includes the names of animals, plants and everything connected with nature and cultivation. In most cases, Klingberg (1986, pp. 41-43) encourages retaining these references rather than replacing them with references that might be more familiar to the target audience. Indeed, keeping the references as they are contributing (is it correct grammatically) to an understanding of the foreign environment. There are other strategies covered in this category but discussing them here in detail will not enhance the current study, since Shakespeare's sonnets do not contain any of these references.

h) Personal names, titles, names of domestic animals and objects. Klingberg proposes translating personal names using the following rules: a) maintaining personal names if they belong to everyday language and do not have any special meaning (1968, p. 43); b) adapting personal names that belong to everyday language and that have a meaning known to the author (but one which is not necessarily obvious to the target culture audience). Klingberg advises that, "... some cultural adaptation has to be undertaken in such cases" (1986, p. 45); c) translating personal names that do not belong to everyday language and that have meanings that are important for understanding.

When translating the names of domestic animals and objects, Klingberg (1986, p.49) advises treating these names like personal names. If the names bear descriptive meanings, then these

meanings should be preserved by translating or explaining them, as in the example of a horse called “Prince”, which can be translated into “Prins” in Swedish.

i) Geographical names. According to Klingberg (1968, p. 50) there are different ways to translate geographical names. The translator may keep the name as it is, transliterate the name if it contains diacritic marks, or delete the diacritic marks.

j) Weights and measures. Klingberg (1986, p. 54) concludes that incorrect translations of weights and measures are acceptable if they are approximate. Generally, he encourages using measure equivalents from the target culture, if they exist.

7.3.2 NEWMARK’S TYPOLOGY (1988)

Newmark (1988, pp. 95-103) offers strategies to translate cultural references that fall into five categories, as follows: a) Ecology: to cover flora and fauna; b) Material culture: to cover artefacts concerning housing, food, communications and clothes; c) Social culture: to cover work and leisure; d) Organisations, customs and ideas: to cover all social, religious, legal, political and artistic aspects; and e) Gestures and habits: to cover how people of different cultures behave differently in certain situations, such as shaking hands when greeting each other (Newmark, 1988, p. 102). It is worth mentioning that this method of classification is an adaptation of Nida’s concept of translation shifts, which is covered in Chapter Two of this thesis.

Newmark (1988, p. 103) suggests twelve different procedures that can be used to translate cultural references: a) using cultural equivalents; b) using recognised translations; c) paraphrasing, gloss, and notes, etc.; d) using transference; e) using neutralisation (i.e. using functional and descriptive equivalents); f) using literal translations; g) labelling; h) componential analysis; i) using naturalisation; j) deletion; k) using couplets; and l) using classifiers.

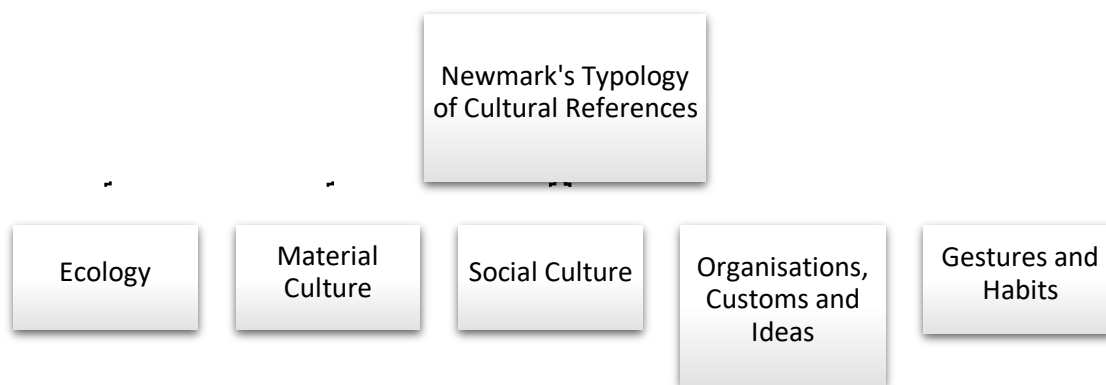


Figure 7.1: Newmark's Typology of Cultural References (1988)

Here it is necessary to explain slight differences in and additions to some of the procedures. The examples in relation to the current study concern the translation of religious references contained in Shakespeare's sonnets for an Arabic audience. Islam is the main religion in Arab countries, and so it is an Arabic translator's job to consider the role of Islam in respect of common beliefs and taboos. Therefore, the two concepts this current study will examine are as follows:

a) Transference. The cultural reference here is transferred into the TT in its original form from the source language, as in the word *jihad*. Harvey (2000, p. 5) calls this procedure transcription/transliteration.

b) Naturalisation. There are two steps to this procedure: firstly, adapting the source language reference to the normal pronunciation of the target language; secondly, adapting it to its normal morphology, as in the Arabic word *kharij*, which can be naturalised into English as *kharijites* (dissent).

c) Cultural equivalents. The cultural item is translated using an equivalent from the target culture that maintains the same connotations of the source item, as in "heaven" and "hell". It

is important to note that Newmark criticises this strategy, stating that it might not be accurate (Newmark, 1988, p. 83).

d) Functional equivalents. The cultural reference is replaced with a culture-neutral word (ibid). This procedure might involve a generalisation of the source language word. An example of this is the Arabic word *alhudoud*, which literally means “limits” or “boundaries”. However, Elewa (2014, p. 29) notes the following:

It usually refers to the Islamically-established penalties or punishment for committing specific crimes or felonies: intoxication, theft, highway robbery, adultery/fornication, false accusation of adultery/fornication, and apostasy. Punishment for other crimes or felonies is called *ta'zeer*. This religious distinction between both terms may be discarded to give its functional equivalent in English, i.e., ‘penalties’.

e) Descriptive equivalents. This refers to the paraphrasing of the cultural item. For example, the Arabic (Islamic) word *alkhul'* does not have an equivalent in English, and, thus, it needs to be explained with a phrase. It can be paraphrased in many ways, such as, “divorce initiated by the wife”, “redemptive divorce”, or “release from payment by the wife”, “abdicated divorce” or “divorce by redemption” (Elewa, 2014, p. 29).

f) Synonyms. This procedure is used when the term from the source culture does not have a precise equivalent in the target language, so a translator uses a close equivalent. For example, the Arabic (Islamic) word *alwdou'* refers to the, “the washing of one’s limbs and face with water before prayers.” The English word “ablution” refers to any type of ritual washing such as baptism or foot-washing, but in Islam it refers to a specific type of ritual purification, yet, it is possible to use the word as a near synonym to give a close equivalent’ (Elewa, 2014, p. 29).

g) Through-translation. The terms “calque” or “loan-translation” are other terms used for this procedure. It refers to the literal translation of a phrase or compound from another language. For example, the English word “worldview” is taken from the German *Weltanschauung* and “blue-blood” from the Spanish *sangre azul* (Elewa, 2014, p. 29).

h) Modulation. As discussed in Chapter Two, this term is used by Vinay and Darbelnet (1995, p. 36) to refer to a variation of the message using a change in point-of-view. This happens when the translator reproduces the message of the source text in conformity with the current norms of the target language. Vinay and Darbelnet describe eleven types of modulation as follows: abstract for concrete; geographical change; negated contrary; means for result; cause for effect; and a part for the whole, etc. The Arabic word *kafir* means “non-Muslims” and this is an example of negated contrary. *Kafir* is translated as “non-Muslim” and is not translated using synonyms, because lexical synonyms like “unbeliever” for example, are used with some apprehension by the target audience, due to possible negative connotations (Elewa, 2014, p. 29).

i) Recognised translation. This procedure is “a generally-recognised or officially sanctioned translation of any important term” (Elewa, 2014, p. 29).

j) Compensation. This procedure is said to be achieved when, “loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated for in another part or in a contiguous sentence” (Newmark 1988, p. 90). It is used to compensate for a loss of meaning in the TT. Translating the Arabic word *hajj* as “the pilgrimage to Makkah” is an example, which illustrates such compensation.

k) Componential analysis. In this procedure, the translator splits up the lexical unit of the cultural reference into its sense components.

l) Paraphrase. The meaning of a cultural-specific term here is explained in more detail than with a descriptive equivalent. However, when using this procedure, the translator is advised to be careful not to, “break one of Paul Grice’s (1975) conversational maxims, the Maxim of Quantity: Don’t say too much or too little” (Elewa, 2014, p. 30).

m) Notes, additions, and glossaries. This technique simplifies the understanding of the text, since a translator adds extra information (this point is important in the translation of religious references in Shakespeare’s sonnets), especially when there is no equivalent for such an expression in the target culture.

7.3.3 AIXELÀ’S TYPOLOGY (1996)

Aixelà outlines detailed procedures to translate cultural references or “culture-specific items” (CSIs), as he calls them. Aixelà describes these items as follows (1996, p. 58):

[T]hose textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different inter-textual status in the cultural system of the readers of the target text.

In this quote, Aixelà highlights the challenges of translating cultural items, and he notes their function in the text. In doing this, he distinguishes two major types of cultural items: proper nouns and common expressions.

Shakespeare’s sonnets include mythological names, such as Dian’s Maids in Sonnet 153 (which comes under the translation category of mythology). Aixelà’s second category of common expressions is relevant here and is referenced throughout this analysis. Common expressions include the, “world of objects, institutions, habits and opinions restricted to each culture” (Dukmak, 2012, p.67).

To solve the problems of ambiguity that might arise when translating items from the common expressions category, Aixelà (1996, pp. 60-64) distinguishes eleven procedures to be used to manipulate cultural references in translation. He builds on these procedures with a clear view of each and arranges them on a scale based on the degree of intercultural manipulation. This scale is divided into two categories: conservation and substitution, and is illustrated in **Figure 7.2** below. In relation to the translation of Shakespeare’s sonnets, Aixelà’s typology might be the best model to use, since it has several things in common with Toury’s (1995) model. In Toury’s model (discussed in Chapter Two of this thesis), if the translation is closer to the ST, then it is classed as source-text-oriented; and if the translation is closer to the TT, it is classed as target-text-oriented. The same idea is represented in Aixelà’s model, but a different terminology is used. Indeed, conservation keeps the translation closer to the ST and substitution closer to the TT.

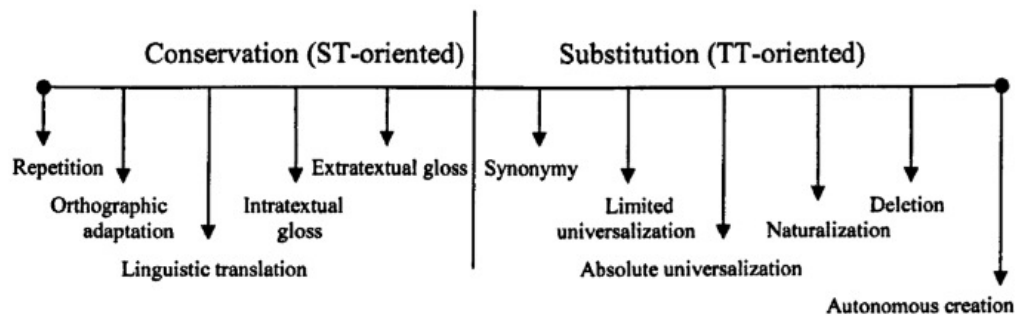


Figure 7.2: Procedures of CSI manipulation according to Aixelà (1996).

7.3.3.1 PROCEDURES OF CONSERVATION

These can be outlined as follows:

i) Repetition. This procedure seeks to keep the cultural reference as close as possible to that found in the ST.

ii) Orthographic adaptation. This refers to the transcription and transliteration of the cultural reference when the target language uses a different alphabet to the source language.

iii) Linguistic (non-cultural) translation. This refers to when the cultural reference is given a denotatively close translation to its original, but can still be recognised as belonging to the source culture.

iv) Extra-Textual gloss. This procedure refers to the use of any of the previous strategies, but with the addition of explanations outside of the text, such as adding in footnotes, glossaries or endnotes.

v) Intra-textual gloss. This procedure is similar to extra-textual gloss, except that the added explanation is included within the text itself.

7.3.3.2 PROCEDURES OF SUBSTITUTION

These can be explained as follows:

i) Synonymy. This is when a synonym replaces the cultural reference. This procedure might be used to avoid repetition.

ii) Limited universalisation. This is when the cultural reference is replaced with another from the source culture, making the reference closer to the target reader's understanding but, therefore, less specific.

iii) Absolute universalisation. This is when a culturally neutral reference replaces the cultural reference. This procedure deletes any foreign connotations for the reader.

iv) Naturalisation. The cultural reference is replaced by a reference from the target culture. It is important to note here that, except for children's literature, Aixelà finds that this technique is not often used in literary translation.

v) Deletion. The cultural reference is deleted for ideological or stylistic reasons, or because the cultural reference is not relevant for the effort of comprehension required by the readers, or that it is too obscure and the translator does not want to use procedures such as gloss, etc.

vi) Autonomous Creation. The non-existent reference in the ST is added to the target text. Aixelà notes that this technique is used only rarely (ibid).

7.3.3.3 OTHER POTENTIAL PROCEDURES

In addition to the previously mentioned procedures, Aixelà (1996, p.64) discusses other techniques that have not been added to the model. In this respect, three techniques are commonly used, especially in genres such as children's literature. These procedures are: compensation, dislocation and attenuation. Among these procedures, attenuation is the most useful strategy to examine in respect of the study of the norms of Arabic translations of Shakespeare's sonnets, because it can be used to replace an ideologically too strong or unacceptable references with a more acceptable and/or softer one in the TT.

7.3.4 DAVIES' TAXONOMY (2003)

Davies expands Aixelà's previous model and enhances her approach of the treatment of cultural references in translation. In doing this, Davies introduces two procedures called: the micro-level perspective and the macro-level perspective. By introducing these terms, cultural references are not dealt with separately, but in accordance with their joint contribution to the constitution and development of the text as a whole.

In relation to the micro-level, Davies (2003, p. 71) emphasises seven strategies of, “addition, omission, preservation, globalisation, localisation, transformation, and creation.” However, Davies does not suggest that one procedure is preferable over another, or that references can be classified according to intercultural manipulation, like Aixelà does. For Davies, the need to use a procedure depends on the type of ST, its audience, and the relationship between the source language and the target language. Each of these procedures shares many characteristics with the ones discussed in the previous model, which is why they will not be discussed here.

7.3.5 THE TAXONOMY OF DIAZ-CINTAS (2007)

In common with previously discussed models, Diaz-Cintas (2007, pp. 200-207) classifies procedures to deal with cultural references. These procedures are calque (literal translation), loan, substitution, explication, lexical recreation, omission, compensation, and transposition. Again, each of these procedures shares many characteristics with the others discussed in relation to the previous models, which is why they will not be discussed here.

7.4 ARABIC TRANSLATIONS OF RELIGIOUS AND BIBLICAL REFERENCES IN SHAKESPEARE'S SONNETS

In the context of English to Arabic translation, it is important to understand that many religious concepts are shared between Muslims and Christians. For example, both religions engage with the concepts of resurrection after death and the day of judgement. Therefore, very few references in Shakespeare's sonnets would be unknown to Muslim readers. This section will explore how religious references are inserted into the Arabic translations of Shakespeare's sonnets, to meet Arabic norms.

7.5 DIFFERENCES IN THE LEXICAL ASPECTS OF RELIGIOUS TRANSLATION BETWEEN ISLAM AND CHRISTIANITY

Religious translation involves dealing with specialised lexical units that are frequently found in religious phrases and texts. General examples might include: “Islam”; “statement of faith”; “paradise”; “belief”; “hell”; and “death”, as well as attributes of God such as “Allah” and “the Almighty”. Furthermore, the names of religious figures such as “Adam” or the “Prophet Mohammed” are also used extensively in religious language. A brief classification of the lexical aspects of religious references found in both Islam and Christianity are introduced here. This is because Christian references are included in Shakespeare’s sonnets, and these references are, to some extent, not challenging to understand for a Muslim audience.

7.5.1 CHRISTIAN LEXICAL UNITS

Christian lexical units can be categorised into seven categories (Crystal, 1964, pp. 154–155), as follows:

a) Vocabulary that requires an explicit historical clarification, and is usually present with emotional overtones, dependent on how extensive the user’s belief and knowledge is. For example, the phrase “the passion” refers in Christianity to the sufferings of Jesus in the period following the Last Supper and including the Crucifixion (Elewa, 2014, p. 26). However, depending on one’s knowledge of Christianity this phrase could lead to misunderstanding because of possible potential double meanings with secular phrases.

b) Vocabulary that requires an explicit historical clarification but has no definable emotional overtones. This vocabulary can also occur in non-religious contexts, according to the subject matter, for example, in history. Words such as “a talent” which is a variable unit of weight and money used in ancient Rome and in the Middle East (Elewa, 2014, p. 26), and “synagogue” are examples of such cases.

c) Vocabulary that describes, “personal qualities and activities with no explicit correlation with the past, but which need to be interpreted in the light of Christ’s own usage” (Crystal, 1964, p.

154). This category can include the terms “purity”, “contrition” “prayer”, and “pity” etc, and words such as “praise”, “glorify”, and “adore” etc., also come into this category, as well as morphologically foreign words, such as “Amen” and “Hallelujah”.

d) Vocabulary that refers to commonly used, but specifically religious concepts that are different from those mentioned in the previous categories, which might also have a Catholic definition, and where any historical basis is normally subordinate to their doctrinal definition. As mentioned before, fullness of meaning depends on the intensity of the user’s convictions, and examples of these terms might include: “heaven”, “hell”, “the sacraments”, “the saints”, “purgatory” (this example in particular is used in Abu-Deeb 's Introduction to his translation of Shakespeare's sonnets), “damnation”, “salvation”, and “the trinity”, etc.

e) Religious technical terms, such as “collect”, which is a brief formal prayer that is used in various Western liturgies before the epistle, and varies according to a specific day (Elewa, 2014, p. 27), and terms such as “sermon” “cardinal” and “cruet” which is a small vessel used for holy water, etc.

f) Theological terms that include any of the examples mentioned in the above points, but that usually have a precise definition. Examples could include terms such as “consubstantial” and “transubstantiation”.

g) Vocabulary that usually appears in liturgical language, but that can be used in other styles or registers, for example, terms such as “admonish” and “deign”. In addition, formulae such as: to “forgive sins”, or to “have mercy on us”, or to “exact vengeance” fall into this remit. Crystal (1964, p. 155) explains that, “In such cases one needs to assess possible inter-relationships between registers which could influence acceptability.”

7.5.2 ISLAMIC LEXICAL UNITS

Islamic lexical units are described by Elewa (2014, p. 27), but some of these terms might be unfamiliar to a lay translator, for the specific reason that they are used only in an Islamic context. For example, the word *aldhihar* is used in a solely Islamic context to refer to a case in which a husband prohibits himself from exercising marital sexual rights. Some Islamic terms might be familiar to the lay translator, since they might be familiar in a general or non-Islamic context, but they might be used in an Islamic context in the source text, for example, the words *alfat-h*, (liberation), and *alwala*, (allegiance to Muslims) (Elewa, 2014, p. 27). Some Islamic terms might be familiar to the translator, because they are used in non-religious contexts, but might also be used in a way that seems to be Islamic in the ST, for example, *almukatabah*, (liberation by virtue of an agreement with a slave) and *alhajib*, (exclusion of some relatives from inheritance) (Elewa, 2014, p. 27).

7.5.3 THE DIFFERENCES IN RELIGIOUS BACKGROUNDS AMONG TRANSLATORS

Four of the selected translations were completed by Muslims, whereas Abu-Deeb (2012) is Christian. This point is interesting in terms of the investigation of norms, since differences of religious backgrounds may affect the following:

- a) How the translator is driven by religious norms when translating.
- b) How the translator deals with Islamic or non-Islamic religious norms in comparison to the Elizabethan Christian norms traced in the source text.
- c) The tendency of Muslim translators to render a translation according to Islamic norms.

This study is descriptive and non-judgemental and does not contend that Abu-Deeb's translation is better or more accurate due to his shared religious background with Shakespeare. However, it is apparent that some of the lexical choices made have been influenced by differences in the religious backgrounds of the translators. From the outset, Abu-Deeb (2012,

p. 13) describes translating Shakespeare's sonnets and the ensuing difficulty of this task as like “stepping into” المطهر (purgatory), “heavy with sin and knowing that there is no chance to arrive in Eden”. Such a comparison is Christian in origin. However, Muslims are familiar with the meaning of “purgatory”, and are aware it has an equivalent, الأعراف. Such comments can be found throughout Abu-Deeb’s translation of the sonnets. Many other examples can be found in the other translations that might have either Qur’anic or Biblical connotations, or that allude to Islamic or Christian stories.

7.5.4 THE NORMS OF TRANSLATING SONNETS WITH A BIBLICAL INSPIRATION

Many writers have identified references to the Bible in Shakespeare’s sonnets. However, “there has not generally been an exploration of their religious or spiritual meanings, except to identify verses that are suggestive of Biblical passages” (Zinman, 2009, p. 14). It was against the law for writers in Shakespeare’s time to make direct references to religion, and “it was therefore necessary for such themes to be occluded within the text and beneath a literal reading” (Zinman, 2009, p. 14). This makes translating the sonnets difficult in relation to the choice of lexical items, or when attempting to clarify meanings to the target text audience.

7.6 THE WORD “GOD” IN THE ARABIC TRANSLATIONS OF SHAKESPEARE’S SONNETS

The word “God” indicating God Almighty, is mentioned only once in Shakespeare’s sonnets, in Sonnet 58. Another use of the word “god” is found in Sonnets 153 and 154 but this refers to Cupid, the Greek God of Love. Translating from English into Arabic requires discernment. It is important to ask the question of whether to translate الله (Allah) into “God” or to transliterate it into “Allah” as Western culture understands the concept (Parrinder, 1965). The illustration below shows the translations of the first line of Sonnet 58 by the five translators:

The Source Text	<i>That God forbid, that made me first your slave</i>
Tawfiq (1988, p. 77).	أدعو الله الذي جعلني لك منذ البداية عبداً I pray Allah who made a slave for you from the beginning
Wālī (2008, p. 74).	لا قدر الله الذي جعلني عبدك من البداية Allah forbids, who made me your slave from the beginning
Abu-Deeb (2012, p. 196).	ليحرّم ذلك الربّ الذي جعلني بدءاً عبداً لك، May the god who made me your slave from the beginning forbid it
Lu'lu'ah (2013, p. 144).	لا قدر من صورك، والذي جعلني أول الأمر عبدك May who has created you forbid it; He is the one who had made me your slave in the beginning
Enani (2016, p. 155).	لا قدر ربّ الحب – من سواني أصلاً عبداً لك – May god of love forbid it – who has created me as your slave

Table 7.1 Renderings of “That God forbid, that made me first your slave” (Sonnet 58).

Although the word “Allah” is commonly used among Muslims, it is not confined to Islam or the Qur'an. It is also found in Arabic translations of the Christian Gospels as well as in the Torah of Judaism. El Shiekh and Saleh (2011, p. 144) explain that, “In the Book of Genesis we are told في البدء خلق الله السموات والأرض [In the beginning God created the heaven and the earth], and in John’s Gospel we are told في البدء كان الكلمة والكلمة كان عند الله [n the beginning was the Word, and the Word was with God].” This similarity begs the question of why the common word “God” is translated so differently. For example, “God” can be translated as الله, which is the usual first choice of Muslim translators (as in Tawfiq’s and Wālī’s translations), while رب is

preferred by the Christian Arabic translator Abu-Deeb. The answer might be found in the last attempt by Enani, in which he refers to رب الحب (the God of Love) to indicate a common idea of the word. This indicates that the choices made, therefore, are simply down to personal preference. More evidence of this kind of translation variation can be seen when we analyse Sonnet 146, discussed below.

7.7 TRANSLATING RELIGIOUS REFERENCES

Sonnet 146 is the most “religious” of Shakespeare’s sonnets. Several articles have analysed its Christian sensibilities (Booth, 2000, p. 501). A common feature of Shakespeare’s sonnets is their lack of obvious biblical associations. The analysis tables below concentrate on the following phrases: “buy terms divine” and “fading mansion”. It shows how these phrases were translated for an Arab audience. However, before analysing the above noted expressions, it is necessary to discuss the way the translators have dealt with the missing word at the beginning of the second line of Sonnet 146.

The Source Text	<i>By these rebel powers that thee array</i>
Tawfiq (1988, p. 172).	<p style="text-align: center;">أيتها المخدوعة بهذه القوى المضطربة التي تتلبسك،</p> <p>Oh, deceived by these forces that are clinging you</p>
Wālī (2008, p. 160).	<p style="text-align: center;">يا من تغذين ما يسكنك من قوى عاصية؛</p> <p>O you who feed the disobedient forces that inhabited you</p>
Abu-Deeb (2012, p. 378) in prose.	<p style="text-align: center;"><يا حبيسة > هذه القوى المتمردة التي بها تتسرلين،</p> <p>O trapped by these rebellious forces, which you are manacled by</p>

Abu-Deeb (2012, p. 449) in poetry.	و أسيرة بعض قوى تكسوك ولكن تتمرد And captive for some forces that cover you, but they are rebellious
Lu'lu'ah (2013, p. 320).	يا مؤطرة بهذه القوى المتمردة، تغذيتها، O framed by these rebel forces, feeding them
Enani (2016, p. 251).	يا من تغذين القوى التي تمردت (أعني الحواس الظاهرة) You are who feeds he forces that rebelled (I mean the visible senses)

Table 7.2: Renderings of “by these rebel powers that thee array” (Sonnet 146)

In this sonnet, Abu-Deeb invokes Biblical allusions. He includes a footnote describing how, according to researchers, it is the only Christian sonnet (Abu-Deeb, 2012, p. 378). This comes from a purely Christian point of view. Abu-Deeb adds in a second footnote about the missing word at the beginning of the line, offering a suitable suggestion to determine the meaning in context. He adds that other translators have added in the word “spoiled” as in “spoiled by these rebel powers that thee array” but Abu Deeb uses the word “imprisoned”. Abu-Deeb is the only translator who has, both in his poetic and prose versions, made reference to “captivity”, which might be derived from the Christian doctrine of salvation. Analyses of the terms “fading mansion” and “buy terms divine” are outlined below:

The Source Text	<i>Dost thou upon thy fading mansion spend?</i>
Tawfiq (1988, p. 172).	تنفقينه على هذا المنزل الغارب؟ You spend it on this going house?
Wālī (2008, p. 160).	على سكنى قصيرة في قصرٍ يتهدم؟ On a short living in a palace collapses?

Abu-Deeb (2012, p. 378).	على هيكلك المتداعي؟ On your dilapidated structure?
Lu'lu'ah (2013, p. 320).	تغدقين على صرحك المتهالك؟ Spend generously on your decrepit edifice?
Enani (2016, p. 251).	على القصر المهتم الذي فيه تعيشين؟ On the ruined palace where you live?

Table 7.3: Renderings of “Dost thou upon thy fading mansion spend?” (Sonnet 146)

Zinman (2009, p. 456) explains that, “Shakespeare calls the body the soul’s ‘fading mansion’ unlike the heavenly mansion referred to in the Bible ‘In my father’s house are many mansions’ (John, 14:2).” This Bible verse has also been translated into Arabic as: *في بَيْتِ أَبِي مَنَازِلُ كَثِيرَةٌ* using a different lexicon than the one chosen by Abu-Deeb, but with the same meaning as that chosen by the other translators. This expression reflects on how the physical life is always fading, unlike the immortality the Bible promises in Psalm 23:6, “Truly, goodness and gracious love will pursue me all the days of my life, and I will remain in the LORD’s Temple forever” (“Temple” is replaced with “House” in the other versions). In this way the chosen translators convey the image of mortality and human weakness in their translations.

The Source Text	<i>Buy terms divine in selling hours of dross</i>
Tawfiq (1988, p. 172).	اكسبي العهود الخالدة، بالتخلي عن الساعات الزائلة؛ Win the eternal times, by giving up the fleeting hours
Wālī (2008, p. 160).	ابتاعي خلود السماء بساعات تقضيها في العبث. Buy the the immortality of the heavens by the hours that you spend in futility

Abu-Deeb (2012, p. 378).	واشترى ملكوت الله، بما تبيعين من ساعات التفاهة والمتعة الزائلة. Buy the Kingdom of God, by selling the hours of vanity and fleeting pleasure.
Lu'lu'ah (2013, p. 320).	واشترى أجل الملكوت ببيع زيد أيامك، Buy the deadlines of Heaven by selling the scum of your days.
Enani (2016, p. 251).	بيعي حثالة الساعات في سبيل الباقيات الصالحات عند ربك Sell the hours of dross for the sake of

Table 7.4: Renderings of “Buy terms divine in selling hours of dross” (Sonnet 146)

Abu-Deeb’s lexical choice of the word الله in this sonnet supports the previously discussed analysis of Sonnet 58. This is another example of how differences in religious backgrounds might affect a translator’s choice of religious references.

Since “norms” is a cognitive concept, norms cannot be followed completely, as in the case of Lu’lu’ah’s translation. Tawfiq uses a religiously neutral reference, including the expression العهود الخالدة, while Abu-Deeb makes a Christian reference using the expression ملكوت الله (Kingdom of God). This expression is an equivalent of “Kingdom of Heaven” as seen in the Gospel of Matthew, and is one of the major elements of the teachings of the Christ in the New Testament.

Lu’lu’ah chooses a similar expression to that used by Abu-Deeb, but with a slight difference. It is worth mentioning here that Lu’lu’ah had read Abu-Deeb’s translation of Shakespeare’s sonnets before he attempted his own version. This suggests that such lexical choices are not merely based on influence, but on personal preference, for what the translator finds most suitable for meaning.

Enani chooses a direct quote from the Qur'an in his translation, وَالْبَاقِيَاتُ الصَّالِحَاتُ خَيْرٌ عِنْدَ رَبِّكَ ثَوَابًا وَخَيْرٌ أَمَلًا (Al-Kahf, 46) (But lasting good works have a better reward with your Lord and gives better ground for hope) (Abdel Haleem, 2015, p. 186). He also uses وَالْبَاقِيَاتُ الصَّالِحَاتُ خَيْرٌ عِنْدَ رَبِّكَ ثَوَابًا وَخَيْرٌ مَرَدًا (Maryam, 76) (And good deeds of lasting merit are best and more rewarding in your Lord's sight) (Abdel Haleem, 2015, p. 195); the expression الباقيات الصالحات means “all kinds of the good deeds”. Enani quotes this expression from the Qur'an to represent his intended meaning. In his introduction piece, Enani hints that he wants his version to look as if the sonnets had been written for an Arab audience, and he follows norms that direct him towards this purpose. This example shows how quoting sacred texts in translation often represents societal norms. Another example can be found in Sonnet 42.

The Source Text	<i>And both for my sake lay on me this cross</i>
Tawfiq (1988, p. 61).	و أنتما من أجلي تحمّلاني هذا العذاب الأليم. And you for me endured me this painful torment
By Wālī (2008, p. 58).	ومن أجلهما أنا أحمل هذا الصليب! And for them I carry this cross!
By Abu-Deeb (2012, p. 164) in prose.	وكلاهما من أجلي يحمّلني هذا الصليب. Both for me force me carry this cross
Lu'lu'ah (2013, p. 112).	وكلاهما من أجلي يضعان عليّ هذا العبء. Both for me put this burden on me.
Enani (2016, p. 138).	أي إنّ الحب لدى الإثنين لذاتي صار صليباً أحمله الآن That is, the love of the two for myself has become a cross I carry now

Table 7.5: Renderings of “And both for my sake lay on me this cross” (Sonnet 42)

The phrase suggests that the speaker is, “Christ-like in his innocence, in his suffering, and in the patience with which he loves his persecutors” (Booth, 2000, p. 202). Both Abu-Deeb and Enani prefer to keep the word “cross” with its denotative meaning as الصليب, while Tawfiq and Lu’lu’ah translate this word with its connotative meaning of pain and a heavy burden from the historical story of Christ’s sacrifice.

The Source Text	<i>Sweet beauty hath no name, no holy bower, But is profaned, if not lives in disgrace.</i>
Tawfiq (1988, p. 153).	<p>لم يعد للجمال العذب اسم، ولا مقام مقدّس، بل أصبح مهملًا، فضلاً عن الاستهجان الذي هبط اليه</p> <p>Pure beauty does not have a name or a holy status anymore. It became neglected, aside from the inexpedience it dropped to.</p>
Wālī (2008, p. 143).	<p>لم يعد للجمال الفاتن اسم ولا قداسة؛</p> <p>Beauty has no name or holiness anymore</p>
Abu-Deeb (2012, p. 339) in prose.	<p>لم يعد للجمال الحلو اسم، أو كعبة مقدّسة بل صار مدنسًا، إن لم يكن يعيش في العار.</p> <p>Sweet beauty has no name anymore, nor holy Ka’bah. It became profaned, if not even living in shame.</p>
Abu-Deeb (2012, p. 437) in poetry.	<p>ولم يعد الحسن حسناً ولم يبق اسم لعذب الجمال وآياته البديعه ولا كعبة لقداسته، بل غدا دنسا، ولغ الخزي فيه.</p> <p>Beauty is not beautiful anymore</p> <p>There is no name left for the pure beauty and its marvelous remarks.</p> <p>Nor even a Ka’bah for its holiness</p>

	It became profaned, with shame living in it.
By Lu'lu'ah (2013, p. 282).	<p>لم يعد للجمال الحق من اسم، ولا خميلة معبد مقدّس، بل تدنّس ، إن لم يلحق به العار.</p> <p>Real beauty has no name anymore Nor a tree of a sacred temple It is now becoming defiled If not even asamed</p>
Enani (2016, p. 229).	<p>والجمال الرقيق قد ضاع اسمه عازفاً عن خمائل الأظهار دنيوي الصفات والطبع إن لم يسلم اليوم من رذاذ العار</p> <p>The delicate beauty has lost its name, Reluctant to the qualities of pure Mundane qualities and temperament If not free today from the spray of shame</p>

Table 7.6 Renderings of “Sweet beauty hath no name, no holy bower” (Sonnet 127)

This example taken from Sonnet 127 supports the idea that the translators’ different religious backgrounds might not necessarily affect their lexical choices. Among the translations of this sonnet, Abu-Deeb is the only translator who has chosen the Islamic expression كعبة مقدّسة (Holy Ka’bah), which is where all Muslims perform prayer by the holy Makkah, in order to express the meaning of “holy bower”.

7.7.1 CONCLUSION: TRANSLATING RELIGIOUS (BIBLICAL) REFERENCES

It can be concluded that translations of Biblical references found in Shakespeare’s sonnets by the chosen translators are not governed by religious favour. Rather, each translator has opted to keep in the religious sentiment or to remove it. None of the translators has tried to impose

his religion on the translation of the sonnet, but each translator’s religious knowledge and understanding of the meanings of the sonnets has shaped their translations. Abu-Deeb and Enani’s translations use more religious references, whether Christian or Islamic, than either Lu’lu’ah’s or Tawfiq’s translations.

7.8 THE CULTURAL CONCEPT OF SEASONS IN TRANSLATIONS OF SHAKESPEARE’S SONNETS

The following examples can be cited when exploring the cultural concept of seasons in the translations of Shakespeare’s sonnets.

The Source Text	<i>Shall I compare thee to a summer's day?</i>
Tawfiq (1988, p. 37).	هل أقارنك بيوم من أيام الصيف؟ Shall I compare you to one of the days of summer?
Wālī (2008, p. 34).	هل أشبهك بيوم صيف؟ Shall I compare you to a summer’s day?
Abu-Deeb (2012, p. 114) in prose.	هل أشبهك بيوم صيفي؟ Shall I compare you to a summer’s day?
Abu-Deeb (2012, p. 408) in poetry.	أبيوم من أيام الصيف أشبهك الآن؟ Shall I now compare you to one of the summer’s days?
Lu’lu’ah (2013, p. 64).	ماذا لو شبّهتك بيوم صيف؟ What if I compared you to a summer’s day?
Enani (2016, p. 113).	أتراك تشبه أيّ يوم مرّ بي صيفا؟ Do you look like any day I’ve been through in summer?

Table 7.7: Renderings of “Shall I compare thee to a summer’s day?” (Sonnet 18)

Sonnet 18 is perhaps one of the most translated Shakespearean sonnets of all time in any language. Many Arab countries teach this sonnet in English literature modules, as did Egyptian schools throughout the first half of the twentieth century. However, up until recently critics did not pay much attention to the idea of a male addressee (Enani, 2016, p.276). Furthermore, in Arab literary circles contradicting opinions have emerged regarding the translation of the word “summer” for Arab audiences. According to two theories that support the acceptability of translation school, some translators opt to translate “summer’s day” as a “spring day” for Arab audiences, since in springtime in Arab countries is mild and beautiful, unlike the summers. Shakespeare uses this metaphor to show how beautiful his beloved is. However, due to negative connotations of summer in Arab countries, translating the word “summer” literally could create a negative image in the minds of Arab readers.

In the translations, all the five translators have kept the word “summer” (صيف) in their translation. However, TT norms of replacing “summer” with “spring” might be preferable for Arab audiences so that they can comprehend Shakespeare’s meaning more easily, but none of the translators followed this principle. Enani has classed this change as a misunderstanding of cultural adaptation. In this case, should the translator reflect the poet’s conception of the four seasons or another culture’s idea of the seasons? In Shakespeare’s sonnet summer symbolises fertility, reproduction, and love, with the image of long days and bright sun. The difference between summer and spring in Arab countries and in England relates to temperature (Enani, 2016, p.37). Enani criticises Lu’lu’ah’s argument “summer” must be translated as “spring” for Arab audiences, but Lu’lu’ah himself translated “summer” as “summer” as shown above.

7.9 TRANSLATING GREEK MYTHOLOGY IN SHAKESPEARE’S SONNETS

The following examples explore the translation of Greek mythology in Shakespeare’s sonnets.

The Source Text	<i>Be thou the tenth Muse, ten times more in worth Than those old nine which rhymers invoke</i>
Tawfiq (1988, p. 57).	<p>فلتكن أنت عروس الالهام العاشرة، ولتكن عشر مرات أكثر جدارة من عرائس الالهام التسع القدامى اللاني يستلهمهن الشعراء؛</p> <p>Be the tenth bride of inspiration, and be ten times worthier than the old nine muses whom poets are inspired by</p>
Wālī (2008, p. 54).	<p>فلتكن عاشر موحيات الفن وقدرك أعظم من عشرة أمثال التسع التي يستوحىها الشعراء من قديم،</p> <p>Be the tenth art-inspirers, and your status is higher than ten of the nine inspirers that poets consider from long time ago</p>
Abu-Deeb (2012, p. 156) in prose. (Abu Deeb did not translate this line in to poetry).	<p>لتكن أنت عروس الالهام العاشرة، وأنفس بعشر مرات من التسع القديمات اللواتي يستلهمهن الناظمون،</p> <p>Be the tenth bride of inspiration, ten times more precious than the old ones whom composers are inspired by.</p>
Lu'lu'ah (2013, p. 104).	<p>فلتكن أنت عاشر ربّات الفنون، عشرة أمثال أكثر قدراً من أولئك التسع القديمات اللاني يستلهمهن الشعراء،</p> <p>Be the tenth mistresses of arts, ten times higher than those old nine whom poets are inspired by.</p>
Enani (2016, p. 134).	<p>فلتصبح ربة شعر عاشرة لي ... أعلى مرّات عشرا من تلك التسع بنات الأمس ومصدر الهام الشعراء</p> <p>Be my own tenth mistresses of poetry, ten times higher Than those muses of yesterday who inspire poets.</p>

Table 7.8: Renderings of “Be thou the tenth Muse, ten times more in worth” (Sonnet 38)

In this example the speaker calls the addressee his “muse” as he does in many sonnets, but this example was chosen because of its reference to the myth of the Nine Muses, which Shakespeare uses again in other sonnets. The translators have opted for literal translations of the Greek myth of the Nine Muses. This myth refers to nine Greek goddesses, and is outlined in the Oxford Dictionary of Mythology (1997) as follows:

- a) Any of a number of sister goddesses, originally given as Aoede (song), Melete (meditation), and Mneme (memory), but later and more commonly as the nine daughters of Zeus and Mnemosyne who presided over various arts: Calliope (epic poetry), Clio (history), Erato (lyric poetry), Euterpe (music), Melpomene (tragedy), Polyhymnia (religious music), Terpsichore (dance), Thalia (comedy), and Urania (astronomy); identified by the Romans with the Camenae; and b) Any goddess presiding over a particular art.

“Muse” is translated in Arab dictionaries as, “a poet’s inspiring goddess or woman” as in the Almaany Dictionary. In other words, in Arabic there is no significant cultural identification that connects “nine” to “muse”. In Arabic, this has been translated as إلهة؛ إلهام؛ عروس الشعر؛ مصدر الوحي؛ شاعر, the equivalent choice of the translators (almaany.com). In the translations of the sonnets, both Lu’lu’ah and Enani provide a brief explanation of the meaning of the “nine muses” in the commentary part of their books, after their translation of the sonnets.



Figure 7.3: The Nine Muses

Taken from [www.greekboston.com/wp-content/uploads/2015/01/Nine_Muses - Samuel Griswold Goodrich 1832.jpg](http://www.greekboston.com/wp-content/uploads/2015/01/Nine_Muses_-_Samuel_Griswold_Goodrich_1832.jpg)

Another example of a different myth used by Shakespeare is as follows:

The Source Text	<i>What potions have I drunk of siren tears</i>
Tawfiq (1988, p. 143).	ياللجرعات التي شربتها من دموع الاغواء What potions I drank from tears of seduction
Wālī (2008, p. 135).	أي سم من دم الساحرات قد جرعته What poison from witches' blood I swallowed
Abu-Deeb (2012, p. 323) in prose.	أية جرعات سحر شربت من الدموع المغوية؟ What potions of magic I drank from seductive tears?
By Lu'lu'ah (2013, p. 266).	أية جرعات إغراء قد شربت من دموع الحوريات What potions of seductions I drank from sirens' tears
Enani (2016, p. 221).	أي كؤوس من عبرات الحوريات ببحر النيه تجرعت بها What glasses from sirens' tears in the sea of wandering I drank

Table 7.9: Renderings of “What potions have I drunk of siren tears” (Sonnet 119)

Booth (2000, p. 400) explains the meaning of “potions of siren tears” as follows, “*Potions*” as medical drafts and “*Siren*” as alluring, deceiving, and dangerous siren-like. (Sirens are mythological creatures, part bird, part woman, who lure sailors to destruction by the irresistibly enticing sweetness of their singing.

The following illustration is an artist’s impression of the sirens, which clearly shows that Shakespeare’s image was not meant in a complementary sense. Both Tawfiq and Abu-Deeb opt to omit the mythical reference in their translations. Instead, they replace its literal meaning with another expression that gives the intended message of “disguising tears of lust” in accordance with the context of the sonnet. To translate the word “siren” as الحوريات without any

additional explanation regarding the dangerous qualities of these creatures might mislead the Arab audience about the message of this sonnet. Usually, for Arabs, the word الحوريات is connected with a beautiful and innocent creature, while Shakespeare has chosen this image to focus on harmful features. Lu'lu'ah translates “sirens” as الحوريات without any additional clarification. Additionally, he uses the phrase إغراء and not إغواء (although this is an equivalent of the word إغواء). The common use of this word indicates a degree of lustiness. In other words, this choice does not convey the intended message which aims at describe the sirens negatively. On the other hand, Enani translates sirens as الحوريات but adds in the phrase ببحر التيه (in the sea of deviation), which means temptation in a negative sense.



Figure 7.4: Artist's Impression of the Mythological Sirens

Taken from colleenhouck.com/wp-content/uploads/2015/06/pic-1-sirens.jpg

Another myth translated is outlined as follows:

The Source Text	<i>That heavy Saturn laugh'd and leap'd with him</i>
Tawfiq (1988, p. 122).	حتى بات زحل الثقيل يضحك معه ويقفز؛ Even the heavy Zuhal laughs and jumps with him
Wālī (2008, p. 114).	مما أضحك زحل الجاد فرقص معه. It made the serious Zuhal laugh, so it dances with him

Abu-Deeb (2012, p. 276) in prose.	لدرجة أنّ زحلا تضحك و توثب معه To the degree that even Zuhal laughs and jumps with him
Lu'lu'ah (2013, p. 224).	حتى عاد زحل الكئيب يتضحك ويتقافز معه. Until Zuhal is laughing again and jumping with him
Enani (2016, p. 198).	فأذ بالكئيب العجوز ساتورنوس يضحك So, the old dreary Saturnos laughed

Table 7.10: Renderings of “That heavy Saturn laugh'd and leap'd with him” (Sonnet 98)

Booth (2000, p. 318) explains that, “*heavy Saturn* = the gloomy God of dearth and winter. In astrology the planet Saturn was the tutelary deity of the melancholy humour, and governed those of a gloomy, sour and heavy temperament. He was also associated with old age. The point of the line is that even Saturn feels the power of spring.”

Enani is the only translator who has kept Saturn’s name in the Arabic translation, but he has translated “heavy” as كئيب (gloomy) which expresses the intended meaning of the metaphor. What is interesting in this example is the different way that Enani deals with the mythical reference, he usually provides immediate clarification for Arab audience of the meaning of foreign words, and he mostly domesticates them. This gives a clear view that even if a translator is attached to the norms of a culture (in this case, Arab culture), it does not necessarily imply that he must change everything he is confronted by in translation to make it meet audience expectations. On the other hand, this might be considered supportive of the norms of the TC, since it keeps the choice open for an Arab audience to perceive the figurative image Shakespeare has originally drawn in the ST. The three other translators have translated the word Saturn to refer to the planet Saturn, and not to the Roman myth of the god Saturn. زحل Is the Arabic name for the planet Saturn.

The Source Text	<i>As Philomel in summer's front doth sing</i>
Tawfiq (1988, p.126).	<p style="text-align: right;">كالعندليب حين يغني في مطلع الصيف</p> <p>Like a nightingale when it sings in the beginning of summer</p>
Wālī (2008, p.118).	<p style="text-align: right;">عندما كان العندليب في أول الصيف يشدو،</p> <p>When the nightingale was singing in the beginning of summer</p>
Abu-Deeb (2012, p.285) in prose.	<p style="text-align: right;">كما تغرد فيلوميل عندما يهّل الصيف،</p> <p>As Philomel sang when summer comes</p>
Lu'lu'ah (2013, p.232).	<p style="text-align: right;">مثمًا يشدو البلبل في أول الصيف،</p> <p>Like a nightingale when it sings in the beginning of summer</p>
Enani (2016, p.203).	<p style="text-align: right;">كالعندليب فيلوميل إذ يشدو بأول الصيف الطويل</p> <p>As Philomel the nightingale as it sings in the beginning of the long summer</p>

Table 7.11: Renderings of “As Philomel in summer's front doth sing” (Sonnet 102)

In this example, taken from Sonnet 102, Booth (2000, p. 330) adds an important note saying, “Philomel the nightingale here used simply as a poetic name for the species, with no active reference to the myth of Philomela.” Philomel is another name for the mythical Philomela, the youngest daughter of the King of Athens, whose tongue was cut out and later transformed into a nightingale. Philomela is frequently mentioned in literature and musicals in the Western literary canon.

Tawfiq takes into account the everyday reader who usually looks for the intended meaning only. Accordingly, he omits the name of Philomel and replaces it with العندليب (a nightingale). Lu'lu'ah does the same by replacing Philomel with البلبل, which is another word for nightingale. However, Lu'lu'ah bridges the cultural gap by describing the mythical story in the commentary part of his book. Abu-Deeb and Enani opt to leave the name of Philomel as it is in their translations. As usual, Enani adds in the descriptive word العندليب فيلوميل (Philomel the nightingale) to make reference to the source text, and to clarify its meaning to Arab audience. In Sonnet 153 the translators must deal with a taboo expression, as well as mythical references.

The Source Text	<i>Cupid laid by his brand and fell asleep</i>
Tawfiq (1988, p. 181).	<p>رکن کویبید شعلته الغرامية الى جواره و راح في سبات عميق:</p> <p>Cupid put his love brand beside him and went into a deep sleep</p>
Wālī (2008, p. 167).	<p>وضع كيوبيد جذوته جانبا واستغرق في نومه؛</p> <p>Cupid put his brand aside and slept deeply</p>
Abu-Deeb (2012, p. 392) in prose.	<p>إستلقى كيوبيد إلى جانب مشعله واستسلم للنوم.</p> <p>Cupid laid beside his brand and surrendered to sleep</p>
Abu-Deeb (2012, p. 455) in poetry.	<p>ألقى كيوبيد اله الحب الى جانبه يوما مشعله واستسلم للنوم قليلا</p> <p>Cupid the god of love threw his brand aside one day and surrendered a little to sleep</p>
Lu'lu'ah (2013, p. 334).	<p>وضع ((كيوبيد)) مشعله جانبا وأخذ للنوم.</p> <p>Cupid put his brand aside and went to sleep</p>
Enani (2016, p. 258).	<p>غلب النعاس عيون ربّ الحبّ فاستلقى ونام</p>

	Drowsiness defeated the god of love's eyes so he laid down and slept
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Table 7.12: Renderings of “Cupid laid by his brand and fell asleep” (Sonnet 153)

Enani usually tends to keep in mythical references in a literal way, followed by a brief explanation or a hint about their origins. In this case, he opts to keep in the reference, as he does in previous sonnets, but he includes reference to ‘رب الحب’ (the love god). The other translators prefer to keep Cupid's name as it is in the source text. The next example is taken from Sonnet 153.

The Source Text	<i>A maid of Dian's this advantage found</i>
Tawfiq (1988, p. 181).	ورأت إحدى عرائس ديانا في هذا الوضع فرصتها المواتية And one of Diana's brides has seen in this situation her favorable chance
Wālī (2008, p. 167).	و عرفت صبية من صبايا ديانا ما لجذوته من مزية And one of Diana's maidens knew what advantages his brand has
Abu-Deeb (2012, p. 392) in prose.	ووجدت واحدة من وصيفات ديانا الفرصة سانحة، And one of Diana's maids found the chance available
Abu-Deeb (2012, p. 455) in poetry.	وأنت واحدة من حوريات ديانا تنتهز الفرصة، And one of Diana's nymphs came to get advantage of this chance
Lu'lu'ah (2013, p. 334).	فوجدت الفرصة سانحة إحدى عذارى ((ديانا))، And one of Diana's virgins found this chance available

Enani (2016, p. 258).	فإذا بحوريات ديانا العذارى قد رأين النار جانحة So the nymphs of Diana saw the fire pervading
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Table 7.13: Renderings of “A maid of Dian’s this advantage found” (Sonnet 153)

According to Qamus Al-Maany (almaany.com), in Arabic, the word “maiden” refers to a female servant. Generally speaking, all of the translations made are intelligible to the Arab reader, although not all of them convey an exact meaning of the word “maid” that Shakespeare intended, as in allusion to the story of Cupid. A maid of Dian’s can mean: (1) one of the virgin huntresses who served Diana, the virgin goddess of the hunt; or (2) hot desire and will power, which are terms that refer to sex or lust. The next example is taken from the same Sonnet 154.

The Source Text	<i>And so the General of hot desire Was sleeping by a virgin hand disarmed</i>
Tawfiq (1988. p. 182).	هكذا كان أمير الرغبات الساخنة مستغرقاً في النوم عندما جردته اليد العذراء من سلاحه. وأطفأت تلك الشعلة في أحد الآبار الباردة المجاورة، Thus was the Prince of Hot Desires Sleeping when the Virgin's hand stripped him of his weapon. That flame was extinguished in a nearby cold well
Wālī (2008, p. 168).	نعم، جردت العذراء بيدها قائد الرغبة المحمومة من سلاحه. أطفأت العذراء الجذوة في بئر باردة قريبة Yes, the Virgin stripped her hand Commander of the hectic desire of his weapon. The Virgin extinguished the stump in a nearby cold well

<p>Abu-Deeb (2012, p. 394) in prose.</p>	<p>وهكذا غدا ربُّ () الشهوة المتوقّدة، وهو يغطّ في نومه، أعزل، انتزعت سلاحه يد عذراء، أطفأت المشعل في بئر قريبة باردة،</p> <p>Thus the Lord of flaming desire deep asleep at night, Unarmed, disarmed by the virgin hand, She extinguished the torch in a nearby cold well</p>
<p>Lu'lu'ah (2013, p. 336).</p>	<p>وإذ كان زعيم الشهوة العارمة نائماً جردته يد عفيفة من سلاحه. و غمست ذلك المشعل في بئر باردة قريبة،</p> <p>While the leader of lust was asleep, a chaste hand stripped his weapon. And dipped that torch into a nearby cold well</p>
<p>Enani (2016, p. 258).</p>	<p>جرّدت في نومه ملكاً لأشواق النفوس الحائرات من سلاح في يديه ذي مضاء أطفأت في ماء بئر بارد غير بعيد شعلة النار</p> <p>She stripped his strong weapon from him, while he was asleep; The king of the longing souls. And extinguished the fire stump in a nearby cold water well</p>

Figure 7.14: Renderings of “And so the General of hot desire ...” (Sonnet 154)



Figure 7.7: Diana and Cupid

Taken from www.commons.wikimedia.org/wiki/File:Batoni_Diana_and_Cupid.jpg

7.10 TRANSLATING TABOOS FOUND IN SHAKESPEARE'S SONNETS

Shakespeare's sonnets are laced with sexual suggestion that is considered taboo in Arab culture. Discussion undertaken in previous chapters concluded that a good translation is probably one that does not only observe loyalty to the author's vision, but can also achieve public acceptability (Miremedi, 2003). Toury (1978) explains how clashes between the traditions and norms of two contrasting cultures can become embroiled in the process of translation. Therefore, in relation to dealing with taboos, a translator must sometimes find ways of rendering meaning in a way that meets audience expectations.

This part of the chapter begins by defining the concept of taboo, and will give examples of what might be considered taboo in different cultures. Following this, translation shifts are examined in order to show how the chosen translators have solved problems posed by taboo content found in Shakespeare's sonnets.

7.10.1 THE MEANING OF TABOO

The word “taboo” is similarly defined in different dictionaries, with only slight differences found in its description. It is described in the *Oxford Advanced Learner’s English-Chinese Dictionary* (sixth edition) (2004) as, “a cultural or religious custom that does not allow people to do, use or talk about a particular topic as people find it offensive or embarrassing; taboo words are words that many people consider offensive or shocking, for example because they refer to sex, the body or people’s race.” Also, in the *Routledge Dictionary of Language and Linguistics* (2000), taboo is defined as, “a term that is avoided for religious, political or sexual reasons and is usually replaced by a euphemism, e.g rest room or bathroom for toilet” (Gao, 2010, p. 2310).

7.10.2 TABOOS OF ALL VARIETIES

When discussing the concept of ‘taboo’ Gao (2013, p. 2310) explains as follows, “Tabooed subjects can vary widely: sex, death, illness, excretion, bodily functions, religious matters, and the supernatural. But quite often they extend to other aspects of social life.” Gao categorises the varieties of taboo into, “bodily excretions, death and disease, sex, four-letter words, swear words, privacy, and discriminatory language that includes: 1) sexist language and 2) racist language.” These are described in more detail below:

a) **Bodily Excretions.** Gao (2013, p. 1311) explains as follows, “Except tears, all the words concerning bodily excretions are believed taboo.” Thus, euphemisms are used to replace expressions such as “urinate”, which is only usually used in a formal, hospital or official setting. In everyday life this word more likely to be described using a euphemism, such as, “to answer call of nature”.

b) **Death and Disease.** The fear of death causes people not to talk about it. An example of this is when we say, “If anything should happen to me” which really means “when I die”. People

tend to avoid talking about death or serious diseases that might cause death or affect natural life, using precise or descriptive words. Instead, euphemisms are applied, such as “passed away” instead of “died”. “Cancer” might be referred to in a roundabout way as the “Big C” or being “terminally ill”. The same can be said for various mental disorders, i.e. “he is not all there” etc.

c) **Sex.** Although making reference to sex is not as taboo in some parts of the world as it was in previous centuries, it is still taboo in some situations and in some places to describe sexual intercourse directly, especially in Arab-speaking countries. Gao (2014, p. 2311) explains as follows, “In the United States, the sexual revolution of the 1960s began to make great changes, and English-speaking countries tend to be freer and more tolerant on this in recent years.” This cultural change has also reached China, “Thus to ‘make love’ to ‘have sex with’ etc, which are slightly ‘dressed-up’ terms, are not all uncommon in writing now” (Gao, 2014, p. 2311).

d) **Four-letter words.** In spite of the 1960s sexual and social revolution, people are still intolerant of certain curse words and sexual curse words, which as described as “four-letter words”. These words are considered improper in general conversation (especially where children are present) and in some written forms. However, the word “fuck” was added to the *Dictionary of Slang and Unconventional English* in 1963 by Eric Partridge; although he uses an asterisk for the vowel “u”. This received a storm of complaints from schools, libraries, and the police. Therefore, this book is not found in open shelves of public libraries even today. Another example was the ban of the unabridged edition of D. H. Lawrence's literary work *Lady Chatterley's Lover* in 1959, because it contained several instances of the word. Indeed, at the time the book was subject to obscenity charges and a court case ensued (Gao, 2014, p. 2311).

e) **Swear Words.** Some of these words can be classed under the category of four letter words as explained above, and many English words are classed as swear or curse words. A number

of them are legitimate words that, historically, might have been used in a formal or legal setting, but, over time, have been appropriated as insults, and some are found in everyday use. The main connotations of swear words relate to sex (as in the F word), supernatural powers, and excretion. Gao (2014, p. 2312) explains that, “Half of them relate to words referring to body parts and functions that societies considered taboo, such as *merd*, *ball*, and other four-letter words. Another half deals with the names of gods, devils, etc.”

f) **Privacy.** People from English speaking countries place a high value on privacy, and, therefore, breaking privacy or confidentiality is considered taboo and even unlawful.

g) **Discriminatory Language.** There has been a growing awareness throughout the 21st Century about sensitive words that might be construed as sexist or racist language. Sexist language is classed as language that denigrates women. An example of this idea is found in use of the terms “master” and “mistress”. Hudson (2000, p. 102) explains, “A class pair is *master* and *mistress*, where the male meaning is ‘good’, and the female meaning is ‘bad’; specifically, a mistress is a partner for extramarital sex.” Gao (2014, p. 2312) explains that some terms reflect greater tolerance towards men in the sexual liberties. The word “mistress” is one of the examples discussed in the following analyses of Shakespeare's sonnets. Deng (1989: 100, as cited in Gao, 2014, p. 2312) defines racist language as, “that which shows a bias against certain racial or ethnic groups; it is the language that degrades or belittles them.” An example of this in the English language can be connotations of different colours: the colour white holds positive connotations, while black holds negative ones, whether this is actual colour black colour or black people.

7.10.3 TABOO IN TRANSLATION

If the taboo expression in the SL is not considered a taboo in the TL, then the translator will usually translate it directly as it is. On the other hand, if the expression is taboo in both cultures or in the TL only, then the translator must seek out the most appropriate strategy to follow to deal with the taboo item. In such cases, Davoodi (2009) explains that the following strategies have been suggested by researchers to solve the problem of finding a taboo in translation:

a) **Substitution.** With this technique, the translator substitutes the taboo term with another acceptable term for the TT audience. An example of this is seen in the translations of Shakespeare's sonnets, when the word "black" is translated as *سُمرة* (brown) to describe the black skin tones of the dark lady. In the imagery of the sonnets, the dark-skinned lady is also described in terms of her bad (black) behaviour, and in modern eyes, this connotation has discriminatory overtones, in relation to the word *أسود* (black).

b) **Taboo for taboo's sake.** Although this technique might cause embarrassment to the TT audience, the translator may find it useful to keep the effect of the taboo by replacing it with another taboo from the TT culture. Examples of this can be found in the translations of Shakespeare's sonnets in relation to the love triangle between the speaker, the dark lady and another male addressee, especially in *Sonnet 42*.

c) **Censorship.** This technique allows the translator to omit the taboo, or to censor it. This is usually not an acceptable procedure, because it can distort meaning if the taboo is a key term in the ST. Tawfiq was criticised by Enani for using this technique in his translation of the sonnets.

d) **Applying euphemisms.** Euphemism in translation can be used to replace taboo content in the ST with an agreeable inoffensive expression from the TT culture. Linfoot-Ham, (2005, p. 228) explains that, "The need of euphemism is both social and emotional as it allows discussion

of ‘touchy’ or taboo subjects without upsetting other people.” Euphemism aims to protect the audience from possible offence.

7.10.4 SOLVING THE PROBLEM OF TABOOS IN THE ARABIC TRANSLATIONS OF SHAKESPEARE’S SONNETS

Although Gao’s (2013) categorisation of taboos is useful, when looking at texts written in English, the same norms do not apply in their entirety to Arab speaking countries or to Arab culture. For example, the mention of death is not considered a taboo for an Arab audience. However, the most common taboos in Shakespeare’s sonnets for Arabic readers would be sexual references, and (as discovered in research undertaken in recent years), the speaker’s address to another man.

7.10.5 THE QUESTION OF HOMOEROTICISM IN TRANSLATING SHAKESPEARE’S SONNETS

In recent years, Sonnet 20 has been singled out by critics and researchers because it appears to address a male. In the sonnet the speaker uses vulgar expressions to express his feelings. For an Arab audience, this idea would be problematic. Indeed, both the vulgar terms and the idea of homoeroticism are both considered taboo in Arab culture. It has been argued that the sonnets comprising the first sequence address a fair youth, but they are written using mostly gender-neutral language. However, Sonnet 20 poses problems because it clearly addresses a man. The sonnet refers to masculine genitals and compares the addressee to a woman, but without any of the negative qualities that accompany being female.

The first expression for discussion is the statement, “Hast thou, the master-mistress of my passion” which raises problems for audiences not only because it uses the previously discussed loaded words “master” and “mistress”, but because it addresses a male recipient.

The Source Text	<i>Hast thou, the master-mistress of my passion</i>
Tawfiq (1988, p. 39).	يا مالك القلب ويا معشوقته؛ O the owner of the heart and its love
Wālī (2008, p. 36).	يا سيّد و سيّدة هواي، Master and Mistress of my love
Abu-Deeb (2012, p. 119) in prose.	سيّد الخليلات لمشاعري المشبوبة أنت. You are the master of mistresses for my flaming feelings
Lu'lu'ah (2013, p. 69).	هو ما لديك، يا سيّد سيّدات غرامي، It is what you have got, you master of my love mistresses
Enani (2016, p. 115).	فأنت يا جليّ كأنك الخليفة التي غدت مدار عشقي المشبوب For you are, my friend, as the lover who became the orbit of my flaming love

Table 7.15: Renderings of “Hast thou, the master-mistress of my passion” (Sonnet 20)

Regardless of the controversial identity of the address, all the Arabic translations of this line address the male beloved, mainly because all the surrounding lines support his masculine identity. However, their translations do not convey any deeper meaning than that which has a surface meaning of the word “passion”. In *Shakespeare’s Beloved: The Solution to the Riddle of Shakespeare’s Sonnets* (2003), Schmid suggests the word “passion” here does not describe the kind of passion that exists between two lovers. Also, none of the translators have translated the word “passion” as to mean anything deeper than “strong feelings”. Schmid (2003, p.28) says, “this is not Shakespeare’s beloved’, but just what he says, ‘the master-mistress of my passion’ - passion from ‘pati’, ‘passus’ or “‘to suffer’.”

Enani references *The Riddle of Shakespeare's Sonnets* in the Introduction to his translation of the sonnets, and, therefore, it is possible that he has the most up-to-date understanding of arguments surrounding the riddle. Nevertheless, he does not rely solely upon modern critics' opinions of this sonnet, and he makes a translation that combines different views. In Enani's translation of Sonnet 20, he uses the word "master" as a noun. For example, when a lover calls his beloved "O mistress mine", and not as an adjective that describes what a servant is to his master. Describing a beloved woman using masculine adjectives in Arabic love poetry is a common literary device. Indeed, one of the most popular songs composed by an Arab poet, Prince Abdullah Al-Faysal, and performed by Abdulhalim Hafiz in 1973 is called يا مالكاً قلبي (O, the master of my heart) and this uses masculine words to address a woman. This kind of address does not imply any actual sexual dimension to the relationship, but it does imply romantic passion and admiration, and the power a woman has over a man in a romantic situation. Another expression for discussion in this category is the word "hue", used in Sonnet 20.

The Source Text	<i>A man in hue all hues in his controlling, Which steals men's eyes and women's souls amazeth</i>
Tawfiq (1988, p. 39).	<p>رجل أنت في طباعك دانت لك الخصال كلها، تخلب أعين الرجال، تثير أرواح النساء.</p> <p>Man you in your character condemned you all the qualities, The eyes of men, evoking the lives of women</p>

Wālī (2008, p. 36).	<p>أنت رجلٌ في شكلك ، قادر على تقمص جميع الأشكال، قادر على أن تسلب عيون الرجال وتشدُّ أرواح النساء.</p> <p>You are a man in your form, able to reincarnate all forms, Capable of robbing the eyes of men and driving the lives of women</p>
Abu-Deeb (2012, p. 119) in prose.	<p>رجل بهيِّ المحيّا أنت، وكلّ محيّا له ينصاع، يسلبُ أحداق الرّجال، ويذهل أرواح النساء.</p> <p>A man with a beautiful nature, and every living creature that obeys him, Take away men's anguish, and astound women's souls</p>
Lu'lu'ah (2013, p. 69).	<p>رجلٌ في هيئته، متملّكا كلّ هيئة، يستهوِي عيون الرجال ويحير أرواح النساء،</p> <p>A man in his form, possessing every shape, Takes away the eyes of men and leaves the spirits of women in dilemma</p>
By Enani (2016, p. 115).	<p>في صورة الرّجل.. لكنّه يضمُّ مجمل الصُّورُ فإنّه ليخلب الفؤاد في الأنثى ويسلبُ العيون في الذّكر</p> <p>In the image of the man, but it combines all the images It is to charm the heart of the female and takes away the eyes of the male</p>

Table 7.16: Renderings of “A man in hue all hues in his controlling” (Sonnet 20)

Tawfiq’s translation of these lines was criticised for the complete deletion of taboo references. In other words, Tawfiq omitted to mention the physical qualities of the beloved, and changed the meaning to refer to the beloved’s lovely manners or nature. Whether Tawfiq was rightly criticised for changing these lines is open to question, but he is the only translator who has

completely obeyed the demands of Arab norms in this case. This example suggests that sometimes, even if the translator is very concerned with the norms of the TT, he does not have to change the meaning of in the ST, especially if the overall meaning is generally acceptable to the lay audience.

7.10.6. SOLVING TABOOS RELATING TO THE DARK LADY SONNETS 127, 130, 153, AND 154.

In Sonnet 127, Shakespeare explains that his beloved is not considered to be beautiful because she has dark skin, and it is the cosmetics she wears that give her skin a fair tone. Shakespeare speaks about the dark skin of his lover, a characteristic he also refers to in other sonnets. He describes her as having black eyes and black hair, which make her look as if she is in mourning, but, he explains, this mourning suits her sadness, which makes everyone who sees her think she is a beauty (Alamuldin, 2002, p. 192). By today's standards, this sonnet contains discriminatory and racist language, since it equates black skin with being considered ugly by many, as well as with dubious sexual inclinations. The speaker also attaches the image of the 'dark lady' to mourning and death; here death is not a particularly extreme taboo, as it is in other cultures.

Dark skin was not considered to be attractive in the Elizabethan era. Indeed, as the speaker describes, darker-skinned ladies tended to use cosmetics to look whiter, and the speaker describes the woman disguising her natural pigmentation in the fourth line of the sonnet, and the speaker uses the word "bastard" to describe the outcome. Also, he compares the blackness of her eyes to a 'raven' a bird that is often associated with bad omens in many cultures, including in English and Arab cultures. In the Arabic translations, the word for "black" that is used to describe the woman's skin colour translated differently. The words *سمرة* or *سمار* are

substituted many times for سواد although they are not exact equivalents for the meaning of “blackness”.

The Source Text	<i>In the old age black was not counted fair</i>
Tawfiq (1988, p. 153).	في العصور القديمة، لم يكن الأسود يعدّ لوناً بديعاً In ancient times, black was not considered an exquisite color
Wālī (2008, p. 143).	في الزمن القديم لم يروا الحسن في سواد اليوم، In ancient times, they did not see beauty in the darkness today
Abu-Deeb (2012, p. 339) in prose.	في العصور الغابرة لم يكن السواد يحسب جميلاً، In ancient times, blackness was not counted as beautiful
Abu-Deeb (2012, p. 437) in poetry.	في عصور مضت لم يكن أحد ليظن السواد جميلاً، In ages ago, no one would have thought blackness was beautiful
Lu'lu'ah (2013, p. 282).	في سالف الزمان ما كان السواد يحسب حسناً، In the past, blackness was not counted a beauty
Enani (2016, p. 229).	لم تكن سمرة الوجوه لدينا تحمل الحسن في الزمان الخالي Our tanned faces did not bear this beauty long time ago.

Table 7.17: Renderings of “In the old age black was not counted fair” (Sonnet 127)

The word “black” can be translated as أسود in classical Arabic. However, in Arabic dialect, سمرة refers to “a black skin tone” or “a brown skin tone”. Abu-Deeb adds a title to each of the sonnets, and titles Sonnet 127 الجمال الأسود (*Black Beauty*), and Sonnet 132 فإنّ الحسن أسود (*Since*

Beauty is Black). Enani explains that this sonnet is the first to talk about السمراء الغامضة (the Mysterious Brunette). Enani (2016, p. 350) explains that in Elizabethan England, the term “fair” could refer to beauty in general, or having blonde hair, or having a light skin tone (fair skin). This sonnet has been criticised for having racist overtones, because although the speaker explains that a black skin tone has become a sign of beauty, he does this in a mocking way. The speaker goes on to describe the colour black as being “slandered with bastard shame”. This stigmatises the skin tone of the dark lady, and compares it to something shameful.

The Source Text	<i>And beauty slandered with a bastard shame</i>
Tawfiq (1988, p. 153).	<p>وشاهت سمعة الجمال بالخزي كأبناء الزنا،</p> <p>And the reputation of beauty was as shameful as the sons of adultery</p>
Wālī (2008, p. 43).	<p>وما كان جمالا يغيره زيف النسب.</p> <p>It is not a beauty changed by false ancestry</p>
Abu-Deeb (2012, p. 339) in prose.	<p>والجمال صار يوصم بعار الزندقة:</p> <p>Beauty has become stigmatized by the shame of infidelity</p>
Abu-Deeb (2012, p. 437) in poetry.	<p>غير أنّ الجمال غدا زانفا، لم يعد طاهراً ونقيّ الخصال،</p> <p>But beauty has become false, it is no longer clear with pure qualities</p>
Lu'lu'ah (2013, p. 282).	<p>وجمالّ شانه عار بنوة غير شرعية؛</p> <p>A stigmatized beauty by the shame of illegitimate children</p>

Enani (2016, p. 229).	<p>بل و صار الجمال يحمل عاراً من بهاء الأصباغ كالأنغال</p> <p>Beauty is ashamed by the colours of paints like illegitimate children</p>
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Table 7.18: Renderings of “And beauty slandered with a bastard shame” (Sonnet 127)

Although Tawfiq has been criticised for his tendency to delete taboos, in this example he is the only translator to have kept in the correct meaning of the word أبناء الزنا (son by adultery). Abu-Deeb tries to keep to an authentic meaning, and chooses the word زندقة, which keeps the intended meaning of “infidelity” but he uses a less vulgar term than “son by adultery”. However, he suggests impurity in an indirect way. Both Lu’lu’ah and Enani solve this problematic issue by choosing less vulgar equivalents, in a similar way to Abu-Deeb has done, in translation.

The Source Text	<p><i>Thou blind fool love, what dost thou to mine eyes, That they behold, and see not what they see? They know what beauty is, see where it lies, Yet what the best is take the worst to be. If eyes corrupt by over-partial looks Be anchored in the bay where all men ride</i></p>
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<p>Tawfiq (1988, p. 163).</p>	<p>أيها الحب الأعمى الأحمق، ما الذي فعلته بعيني فلو أنهما أصبحتا خريبتين من مداومة النظر المغرض، ثابتتين في مرسى الخليج الذي يركب كل الناس فيه، لماذا يعتقد قلبي أنه مستأثر لنفسه بمن يحب، وهو يعرف انه مكان عام للعالم بأسره؟</p> <p>O idiot blind love, what have you done to my eyes If they become ruins of continuous intentional view, Fixed in the bay of Marina, which has all people riding in it, Why does my heart believe that it is self-respecting to love, When he knows that it is a public place for the whole world?</p>
<p>Wālī (2008, p. 151).</p>	<p>أيها الحب الأبله الأعمى، ماذا فعلت بعيني؛ إن نظرات المحاباة تعشي العيون، فترسو في خليج يطؤه الرجال جميعاً؛ ولم يظن قلبي أن ذاك الخليج هو خليج وحده وهو يعلم أنه مشاع كالعالم الواسع،</p> <p>O silly blind love, what have you done with my eyes The looks of favouritism, And they shall be in one man and all men My heart did not think that the Gulf was a bay alone, He knows that it is popular with the wider world</p>

<p>Abu-Deeb (2012, p. 360) in prose.</p>	<p>أنت أيها الحب، أيها الأحمق الأعمى، ما الذي تفعله بعيني إذا كانت العينان تفسدان بنظرة الهوى وترسوان في الخليج الذي يركب فيه كل الرجال، لماذا ينبغي على قلبي أن يفكر أن الحاورة الخاصة التي يأنفها أرض مشاع لكل البشر؟</p> <p>You, O blind fool, what do you do with my eyes? If the eyes spoil the look of fancy of Tarswan in the Gulf where all men ride. Why should my heart think that chakra is special when it is common to all humans?</p>
<p>Abu-Deeb (2012, p. 442) in poetry.</p>	<p>أيها الحب، أحمق أنت و أعمى، و قاس عليا لئن كانت المقلتان تزوغان إذ تبصران بعين الهوى والميول وحيث امتطى الناس أجمعهم ترسوان بدون أناة ولماذا على القلب أن يتقبل أن حديقته هي أرض مشاع لكل الوري ورياض مباحة؟</p> <p>Oh love, you are an idiot and blind, and cruel Even though the two strongholds are arrogant as they see the eye of desire and its tendencies And when all the people went to Tursoan without anguish Why should the heart accept that its garden is a common land for all the urinary and all that is permissible?</p>

<p>Lu'lu'ah (2013, p. 302).</p>	<p>يا ملهم الحب، يا أحمق أعمى، ما الذي فعلت بعيني، إذا كانت العيون قد أودت بها ملامح شديدة الولوج فأذهب الى حيث يرسو جميع الرجال، ولماذا يحسب فوادي تلك بقعة معزولة يعرف أنها ساحة مفتوحة للعالم الأوسع؟</p> <p>Oh my love, blind fool, what did you do with my eyes, If the eyes have been given the features of extreme weariness Go to where all men are anchored, Why do my enemies look on that isolated spot? And know that it is open to the wider world?</p>
<p>Enani (2016, p. 240).</p>	<p>ياربّ الحبّ أيا مكفوف البصر هل أغشيت بعينيّ أنا نظري إن تكن الأعين قد فسدت بالنظر المتحيّز إذ ترسو في مرسى كلّ رجال الأرض بلا أيّ تميّز ولماذا يتعلّق قلبي بمكان يحسبه فذاً أو ملك يمينه وهو مشاعّ يعرف قلبي أن النّاس جميعاً يرتادونه</p> <p>Oh, blind Lord of love Did you blindfold my eyes? If the eyes have been corrupted by the biased gaze, they are anchored in the berth of all the men of the earth without any distinction, And why is my heart related to a place that thinks it is right? When it is a public place that my heart knows all people are coming to.</p>

Table 7.19: Renderings of the first six lines of Sonnet 137

Here, the taboo image plays on the word “ride” as a word for sexual intercourse. According to researchers, the word “ride” is among the most vulgar words that Shakespeare uses in relation to the “dark lady”. Shakespeare also uses this word in *Othello* 2.1. 76 - 80 in a similar way. The metaphor uses the image of a boat being anchored in a harbour where lots of men’s boats ride through. Booth (2000, p. 473) explains that this metaphor suggests the act of sexual intercourse. In the Arabic translations the ST image is melted down into the context of the rest of the sonnet, and the source image is mostly retained in all the translations. In respect of the word “fool”, Booth (2000, p. 473) notes that, “the word *fool* may have had the specifically bawdy sense *penis*.” However, knowing this does not add to the weight of the overall image and none of the translators has translated this as to mean anything but a literal translation of “idiot”. Tawfiq does not add any extra commentary to this translation of the sonnet, neither does Abu-Deeb. Lu’lu’ah talks about the sexual metaphors of the riding in the harbour and notes this image is also used in *Othello*. Enani provides the reader with a simple explanation of the sonnet in the commentary part of his book, but omits a translation of the word “fool”. He explains that the speaker blames himself for loving an “ugly lady” who does not know the meaning of loyalty, because she entertains the advances of many men. However, Enani only hints that entertaining these advances refers to actual sexual relations.

These lines have been translated differently without affecting the overall message of the sonnet. Tawfiq and Abu-Deeb have envisaged Shakespeare’s “blind fool love” in a more literal sense, whilst Lu’lu’ah and Enani characterise “blind fool love” as Cupid, because Cupid is usually depicted as blindfolded.

7.11 THE TRANSLATION OF CULTURAL (RELIGIOUS AND MYTHICAL) REFERENCES AND TABOOS, AND THEIR RELATIONSHIP WITH NORMS

As previous chapters have concluded, norms play a dominant role in every translation process. The translators' agency, whether intentional or not, is used to ensure their translations are culturally accepted.²² The examples discussed in this chapter show that all five translators have applied multiple strategies to translate the culture specific expressions found in Shakespeare's sonnets so that their product is suitable, acceptable, and comprehensible to an Arab audience. Tracking Toury's initial norms and matricial norms helps to give the discussion a clearer shape. The cognitive nature of "norms" means that tracking the personal preferences and lexical choice helps us to understand a translators' agency. Based on the analysis, translators fluctuate and oscillate in their use of initial norms. Even if a translator shows a clear tendency to follow the norms of a specific culture, whether that of the ST or the TT, the analysis shows that there is always oscillation. Although Islam is the most widespread religion in the countries where the translators originate from, it cannot be concluded that the translations generally tend to favour Islamic preferences, because, as the analysis of examples in this chapter show, translators fluctuate in their adherence to a specific culture.

²² The application of Toury's, Chesterman's, and Hermans' ideas about norms do not stretch to cover all the components of this chapter; but they can be used to add shape to the arguments presented, because the chapter is mainly interested in cultural references.

7.12 CONCLUSION

This chapter has examined the different methods followed by the five translators to negotiate Shakespeare's sonnets in relation to Arabic norms. This approach cannot be used to classify all of the cultural references found in translations of Shakespeare's sonnets, and none of the five translators can be classified as being either purely SC-oriented or purely TC-oriented. While it is true that Enani prefers to domesticate references in most cases (as opposed to Abu-Deeb, who prefers to foreignise them), Enani does not always translate references to suit the norms of the TC. Indeed, each translator oscillates between being SC and TC orientated to varying degrees.

Another consideration taken into account when analysing the translations of Shakespeare's sonnets was the appearance of discrepancies between the methods of translation discussed in the translators' introduction pieces, and the actual methods used for translation as presented in the texts.²³ For example, in the Introduction to his work, Abu-Deeb promises the reader that he will be loyal to Shakespeare's work, but when we compare Abu-Deeb's translations to the author's original poems, we find that he only fulfils his promise to some extent, and does not completely accomplish it this goal. This is also apparent in Abu-Deeb's translation of Edward Said's *Orientalism*.

Religion itself was not found to have a particularly strong effect on the translators' use of lexical patterns or their translation choices. However, the analysis did find that translators with a strong attachment to their culture's norms (many of which are derived from Islam) were more likely to follow their target audience's religious expectations. Enani, who demonstrates the

²³ This phenomenon can be observed in all of the translations, except for Tawfiq's, which does not talk about methods in its Introduction.

strongest attachment to TC norms, tends to use Islamic references, such as Qur'anic verses, and is more 'conservative' in his approach than the other translators. At the other end of the spectrum, Abu-Deeb displays knowledge of Christianity. However, his knowledge of Christianity does not completely inform his choices, and he translates some words and phrases into equivalents that have particular significance in Islam (e.g he translates "holy bower" as 'كعبة' [Kaaba]). Lu'lu'ah also alludes to the Christian biblical inspiration found in some of the sonnets, but only in the commentary section of his text.

When translating mythical references, Enani demonstrates his attachment to TC norms by providing his readers with an extra explanation of the significance of certain mythical references in Elizabethan culture, as well explaining what these myths mean in Arabic. In contrast, Abu-Deeb chooses to keep in the original mythical reference, but does not provide any extra commentary. Tawfīq and Lu'lu'ah vary between omitting and including mythical references, but where they are included, Lu'lu'ah provides explanations for these references in his commentary.

Tawfīq has been criticised by some scholars and translators, including Enani, for omitting taboo subjects from the translation of the sonnets. However, the analysis shows that, in some instances, Tawfīq simply chooses less effective words when translating taboo references for the TC, rather than omitting taboo references entirely. Abu-Deeb and Lu'lu'ah treat taboo references similarly, seeking to minimise the effect of the taboo on their Arab readers, without omitting the reference completely. It is important to mention that Lu'lu'ah delineates the taboo reference in the commentary portion of his text. Enani uses the most conservative approach towards the translation of taboo subjects. He keeps in some references but does not allude to them in the commentary to his translation; this places the burden of determining meaning on

the reader. Furthermore, Enani omits descriptions of what he considers to be the most taboo subjects, particularly sexual references, from his textual commentary entirely.

It is possible then, to conclude that many interrelated factors affect the choices a translator makes, in respect of whether he or she is SC or TC oriented. A translator's individual translation priorities are the driving factors behind his or her decision-making processes. For example, Enani prioritises the effect of rhyme in his translations of poetry. The translator's voice also plays a role in the decisions a translator makes, and the next chapter will discuss this phenomenon. While some translators strive towards invisibility as much as possible, others, like Abu-Deeb, combine their own voices together with Shakespeare's voice.

CHAPTER EIGHT:

THE TRANSLATOR'S VOICE AND NEGOTIATING TRANSLATION NORMS

8.1 INTRODUCTION

Previous chapters have explored how Arabic translators have translated Shakespeare's sonnets in line with Arabic translation norms. This chapter explores the individual voices of the five Arabic translators to find out whether they have challenged, questioned or adapted these norms.

In this respect Qun-xing (2016, p. 184) explains as follows:

[The] translator's voice can never disappear; instead, it is always traceable in a translation. [The] translator's voice can be traced in a micro-dimensional way by analysing concrete narratological techniques and the individuality of language use through comparing the source texts with the target texts, or through comparing different translations of the same source text.

A comparison of the use of language by the five chosen translators will be undertaken, together with an examination of the additional relevant characteristics of each translation. This allows us to identify each translator's voice and how they show distinctiveness or uniqueness. Bourdieu's sociological concept of distinction will be used in order to trace the distinctive voice of each translator. In this endeavour, the chapter seeks to answer the following set of questions:

How do Arab translators negotiate the norms of translating Shakespeare's sonnets, using their own distinctive voices, which might be at odds with TC or SC norms? Moreover, how can we account for the translator's voice using the sociological concept of "distinction" as developed by Bourdieu?

This chapter concludes by summarising the basic characteristics of each translator's voice. Points of distinction in each translation will also be clarified in order to present a conclusion

about the influence of norms in translating Shakespeare's sonnets into Arabic and their connection to distinction.

8.2 THE TRANSLATOR'S VOICE: STRATEGIES OF DISTINCTION

As discussed in Chapter Two, the author's voice is mediated through the translator's voice. Translations also echo the translator's voice, which can encompass their ideological positions, ideas about translation, linguistic/aesthetic sensibility, and an understanding of who their expected audience is. Accordingly, each of the different Arabic translations of Shakespeare's sonnets reveals a specific translator's voice.

It is common for translators who translate the same work to compare their translations with those of other translators, in order to distinguish their own work. Hanna (2016, p. 154) explains that retranslations of Shakespeare's tragedies in Egypt were, "completed to achieve distinction in the field of drama translation by suggesting that their translations fulfilled functions that were not purportedly fulfilled by earlier translations." In the introductions to their works, the chosen translators examined in the current study make comparisons with, and pass comments on their own work and other translations of the sonnets. They do this in order to try to highlight how previous versions lack certain elements or particular qualities, and how their own translation stands out when compared with others. The French sociologist, Pierre Bourdieu (1930-2002) talks about this kind of behaviour among cultural agents, and these theories are developed in relation to translation by Hanna (2016, p. 139) who calls the choices made by each translator "strategies of distinction."

Hanna (2016, p. 139) expands on Bourdieu's theory to suggest that, "the value of any cultural product is determined in relation to other products within the same field of cultural production." In the current study, the five different Arabic translations of Shakespeare's sonnets can be classed as cultural products that belong to the same field. Bourdieu (1991) notes the role of

deviation in trying to achieve distinction or originality from other cultural products in the same field. In other words, something that is familiar or commonplace in the field holds back any steps towards distinction. This is important, because in light of Bourdieu's theories, a translation that demonstrates distinctiveness has the potential to add value to the translation of a work that already has been undertaken by other translators, hence deviation from norms can set apart translations of a particular work. Bourdieu (1991, p. 60, cited in Hanna 2016, p. 139) explains this as follows:

The work performed in the literary field produces the appearances [sic] of an original language by restoring to a set of derivations whose common principle is that of deviation from the most frequent, i.e. 'common', ordinary', 'vulgar', usages. Value always arises from deviation, *deliberate or not*, with respect to the most widespread usage, 'commonplaces', 'ordinary sentiment', 'trivial' phrases, 'vulgar' expressions, 'facile' style.

Phrases taken from this quote, such as "ordinary sentiment" or "commonplace", are perhaps more applicable to certain translations of the sonnets more than others. When we apply Bourdieu's understanding of distinction to the five Arabic translations of Shakespeare's sonnets, the concept of the translator's voice is seen in a different light. However, describing the translator's voice and its position in terms of high or low levels of distinction might mean that we begin to judge some translations as more distinctive than others, and this goes against the descriptive nature of the current study. Therefore, the following paragraphs will focus on the strategies of distinction that each translator (as a cultural agent) uses in order to encourage a reading audience to read his translation.

There is no doubt that the concept of variation is constrained. Hanna (2016) explains that Bourdieu understood that various approaches taken to achieve distinction are very much related

to the language and cultural beliefs of the producers. Indeed, norms, though often unconscious, can challenge aspirations of deviation. For instance, some of the chosen translators did not feel they could translate some of the vulgar expressions or images used by Shakespeare, because Arabic publishers and audiences would have rejected these translations for cultural and religious reasons. Bourdieu (1991, p. 64) balances behaviours to gain distinction with what he calls, “the strategies of assimilation and dissimulation.” This idea encompasses the producer’s decision to adhere to conventions and to the norms of a culture. Hanna (2016, p. 139) explains this principle in more detail, stating that:

The attempt by new procedures to gain “distinction” from existing procedures has to be balanced by a minimum compliance with the conventions that make up the structure of the field: this minimum compliance is the fee that new procedures pay in order to gain and maintain membership in the field.

Tawfiq’s (1988) translation could therefore be described as indistinctive, as it is conventional to a large extent, in light of Bourdieu’s understanding of “normality”. Wālī’s (2008) translation, although it is “normal” as Bourdieu would have described it, transmits meaning from one language to another without remarkable style, but provides the reader with further explanation of the descriptive expressions Shakespeare uses, and the choices made by the translator, which, according to Bourdieu, adds to the distinctive value of the work. Wālī provides meanings to words in Arabic, using lexical choices in MSA that are accessible to modern day readers who do not need a dictionary to check their meaning. Tawfiq’s use of Arabic equivalents, on the other hand, is simplistic and not complex, which enables the everyday reader to understand and comprehend his translation, while Wālī’s academic competence and subtlety in explaining meaning is apparent in his translation. Both translators try to deviate from the traditional practice of classical poetry writing, especially where archaic vocabulary is used. Practically, this deviation adds to the distinction of their translation versions of the sonnets.

Abu-Deeb's (2012) voice is heard through his translation. The key characteristic of Abu-Deeb's work (both his translations and his literary criticism) is its distinctiveness, as Bourdieu understood the term. In addition, Abu-Deeb's translation reveals his competence in understanding the source culture, and this provides distinction because it allows an Arab audience to taste English Elizabethan culture. Indeed, Abu-Deeb treats meaning differently in comparison with the other translators. Abu-Deeb's distinctiveness appears in almost every sonnet he translates, and he has cultivated a very distinct voice. Abu-Deeb and his distinctive voice in translation will be further expanded upon later in this chapter.

Lu'lu'ah's (2013) translation is precise in its consideration of the ST culture and its expressions and, therefore, this takes the translation to a higher level of distinction than does Wālī's version. Lu'lu'ah gives his reader both an adequate and acceptable version of Shakespeare's sonnets, and keeps in traces of the SC. Just in case these traces are not clear in the text itself, he provides referenced clarifications in his commentary section. Enani (2016) produced full translations of all the sonnets with a significant consideration of the TC audience, unlike Wālī who deleted what he felt were the most taboo sonnets, as previous examples given in Chapter Seven show. Enani's combination of the ST lexicon with clear meanings, and his use of well-rhymed poetry, all adds to the distinctiveness of his version of the sonnets. However, this analysis is general and cannot be applied to every translated sonnet across the five attempts. The following subsections explore strategies of distinction that can be identified from the translations/translators studied in this thesis.

8.2.1 BREAKING NORMS: DEVIATION

Norms have a close relationship to distinction. Although breaking norms is not generally considered to be favourable, breaking them does give the author/translator a distinctive voice. This study of five Arabic translations of Shakespeare's sonnets supports the conclusion that deviation is a key strategy of distinction. The analysis shows that deviation most likely takes the form of additions or changes to the ST, and rarely takes the form of deletion. However, although similar studies might highlight the role of deletion as it adds to distinctiveness, this study finds that deletion leads to a lack of distinctiveness, because it removes the problematic areas that a translator might seek to solve distinctively. It could also be inferred that distinction is what the audience actually seeks among the different translated versions of the same ST. Furthermore, it is important to highlight that a translator might not consciously seek distinction and might try to avoid deviation as much as possible, for multiple reasons, including an awareness of his/her audience, acknowledgment of the ST, and/or the purpose of translation, such reasons might control the translator's attitude towards deviation. Thus, based on the analyses undertaken in this study, deviation can be traced from two basic sources: a) deviation from the ST, and b) deviation from TT norms and TT audience expectations.

8.2.1.1 DEVIATION FROM THE SOURCE TEXT

In the corpus of this study, deviation occurs when a translator changes or adds to Shakespeare's sonnets, in either shape or meaning. This deviation might disguise the authenticity of the sonnets, and can infer a different image of the Elizabethan era, of the poet's voice, or even the overall meaning of each sonnet. However, the choices made might sometimes meet an audience's preferences and, therefore, add value, and, hence, distinctiveness to the translation. Furthermore, the more a translator is attached to TC norms, the more he/she might deviate from the ST, and when this happens, the features of the SC become less obvious in translation. Therefore, the more a translator's voice is honoured, the more distinctive the translation is, and

this distinction in voice also appears when a translator is clearly attached to the norms of either the SC, as in the case of Abu-Deeb, in most instances, or of the TC, as in the case of Enani, again in most instances.

Each of the five translators have diverted from the ST but to differing degrees. As can be explained by Bourdieu's theory, the audience's tastes might be a key motivator in creating distinction. The typology of the audience and their common tastes, that are usually made up of culture, faith, language, and ethnic background give purpose and meaning to each translated version of the sonnets, and these elements can play a crucial role in the degree of deviation achieved. However, a full analysis of audience tastes is beyond the scope of this thesis, because it is not meant to be a reception study. The focus here is mainly on the agency of translators, in complying with, and challenging, translation norms.

Tawfiq's version comes closest to attaining the surface meanings of the ST, because he undertakes, on the whole, a literal translation of the sonnets. The paradoxical element here is that literal translation might work to disguise the meaning of poetry rather than represent it.²⁴ Tawfiq's version targets everyday readers, who are concerned with reading Shakespeare's works without going deeper into meaning, so it repeatedly omits taboo and awkward expressions to meet TC expectations. Wālī's version, although it is a literal translation in many ways, is also keen to communicate the connotations of figures of speech, and metaphorical language, etc. with additional explaining words. Wālī is an Academic Professor of English, and the reason behind Wālī's interest in clarifying meaning could be an awareness of his assumed targeted audience, who are most likely to be students of English Literature.

As previous chapters have shown, each of the five translators have, whether intentionally or not, challenged rules. Abu-Deeb clearly breaks rules deliberately, as illustrated in his

²⁴ Chapter Three explains more about poetry translation.

Introduction and the other paratextual tools he uses. Key features of his translations demonstrate deviation from the ST. Firstly, Abu-Deeb includes a long introduction to his translation of Shakespeare's sonnets, in which he explains to the reader the principles he uses for translation, and breaking norms is one of them. Abu-Deeb highlights his deviation many times throughout his Introduction. He begins by explicitly telling readers that he has broken the Arabic literary norm of not translating poetry (although many translators previously translated verse from/into Arabic). Abu-Deeb says, "And I recalled Al-Jahiz's old saying 1200 years ago that poetry is not to be translated, but, a moment where I insisted on revealing the beauty of sonnets encouraged me to translate them in this preferable way" (Abu-Deeb, 2012, p. 14). Al-Jahiz tells Arab translators not to translate poetry into verse because this decreases the poetic value of the poetry. It is interesting to note here that Abu-Deeb is proud of breaking this norm. Abu-Deeb quotes Al-Jahiz in his Introduction, explaining that his work goes against what is usually expected.

Breaking norms works towards making Abu-Deeb's work distinctive, and Abu-Deeb describes himself as a non-believer in following norms saying, "but as happens in every type of poetry when being practised by a writer that does not believe in norms, whatever they are - poetic or political or ethical - the poem that I'm writing has composed itself in the end" (Abu-Deeb, 2012, p. 15). This breaking of norms does not only apply to his translation of Shakespeare's sonnets, but also to other translations he makes, including his translation of Edward Said's *Orientalism*, where he once again offers a distinctive voice.²⁵

In his analysis of Arabic literary culture, Abu Deeb suggests that sticking to norms has become a stigma and explains that it is not always a good thing. In describing his trend of breaking norms, he praises Shakespeare for breaking norms himself. Abu-Deeb (2012, p. 21) explains,

²⁵ See Chapter Four for a fuller discussion of Abu-Deeb's works.

“Shakespeare has been always breaking the theoretical requirements of prosody”. Abu-Deeb also comments on English literary culture, stating that it “has a wider freedom and acceptance for breaking the prosodic law than Arabic culture, and poetry as well” (Abu-Deeb, 2012, p. 21). Abu-Deeb goes further, and insists that Shakespeare is not the only English poet who breaks norms because, “the extreme hold of norms is a stigma and not a virtue and it builds, in the eye of English culture, a feeling of dullness and boredom” (Abu-Deeb, 2012, p. 21). He repeatedly admits that he seeks to break these rules, saying, “It was once said that humans were not created for norms, but norms were created for humans. I praise this saying and feel pleased with it, and I am not ever willing to go astray from it” (Abu-Deeb, 2012, p. 55).²⁶

Abu-Deeb gives titles to each sonnet he translates, in addition to referring to each by number. He notes that he hopes Shakespeare will forgive him for this, saying, “I hope the real owner of the sonnets will forgive me for giving them titles - if souls can forgive” (Abu-Deeb, 2012, p. 58). In addition, he highlights the final couplet in every sonnet (the last two lines of the sonnet) for emphasis, and this breaks the metrical norm pattern of the sonnet, since it changes the original shape of the sonnet. Abu-Deeb also makes extra line additions to some of the sonnets, and describes this as, “a guilt he is not sorry for” (Abu-Deeb, 2012, p. 58). Usually, translators do not alter the basic features of the texts they translate. These features function as boundaries that guide a translator, and as borders that translators do not usually cross. However, for Abu-Deeb, breaking norms is a norm. Therefore, the agency/visibility of the translator is more obvious in the case of his translation, and this adds to its distinction.

Abu-Deeb’s translation is not the only version that shows the characteristics of deviation. For example, Enani’s translation is, as previous chapters have reflected, an Arabised, or sometimes even an Islamised version of Shakespeare’s sonnets, owing to his consideration of an Arab

²⁶ This example also reflects Abu-Deeb’s Christianity because it is inspired by a famous saying of Christ in Mark 2.27: Then he said to them, “The Sabbath was made for man, not man for the Sabbath.”

audience and their tastes. Indeed, in Sonnet 122, Enani translates eternity as يوم الدين (judgement day), which is a common expression in line with an Arab audience's typical expectations and taste.

The Source Text	<i>Beyond all date even to eternity</i>
Tawfiq (1988, p. 146).	و تتجاوز جميع الأزمنة ، حتى زمن الخلود ؛ And exceed all times, until the time of eternity
Wālī (2008, p. 138).	خالدا الى ما بعد الزمان ؛ Immortal to forever beyond time
Abu-Deeb (2012, p. 328) in prose.	ما بعد كلّ التواريخ، وحتى أبد الأبدية Beyond all dates, and until forever and ever
By Lu'lu'ah (2013, p. 272).	و أبعد من كل الأزمان الى الأبدية، And beyond all times to eternity
By Enani (2016, p. 224).	وتظلّ مسطرة فيه حتى يوم الدين And stay written there until the judgement day

Table 8.1: Renderings of “Beyond all date even to eternity” (Sonnet 122)

As the aforementioned translations highlight, only Enani's lexical choice deviates into a more Arabised expression: يوم الدين which can be translated as “judgment day”. Such deviation adds to the artistry of the poetry and meets an Arab audience's tastes.

8.2.1.2 DEVIATION FROM THE TT

The deviation from the TT includes any deviation from aspects of TC norms and Arabic-speaking audience expectations. In this study of Arabic translations of Shakespeare's sonnets, deviation occurs when a translator goes against the Arabic norms of translation. Generally, all of the five translators break the common Arabic literary norm devised over 1,200 years ago by Al-Jahiz²⁷ and other Arabic literary scholars, of not translating poetry (although many examples of world literature have been translated into Arabic poetry, therefore, breaking this norm.²⁸) Enani takes this deviation a step further by translating Shakespeare's sonnets into verse, and not into prose as most translators had done before him.

Lu'lu'ah shows strong loyalty to Arabic culture, but, nevertheless, challenges old Arabic norms. One of these norms is the idea that poetry cannot be translated. Commenting on Jabra's opinion, Lu'lu'ah explains that he has the desire to write in verse form in order to challenge this old norm, since he does not like or agree with it. On the other hand, Lu'lu'ah's comments about Jabra's work reveals loyalty to Arabic norms. He praises Jabra for paying attention to the aesthetics of the target text, his consistency of understanding, and his avoidance of literal translation. Lu'lu'ah also adds in footnotes to clarify meaning and considers the target reader in every detail.

²⁷ Al-Jahiz's norm of not translating poetry is mentioned in the introductory sections of Lu'lu'ah's, Abu-Deeb's, and Enani's translation versions.

²⁸ As previously mentioned, some norms are stronger than others, whilst it is accepted by some audiences that others can be broken.

8.2.2 ADHERING TO THE NORMS OF THE SC OR THE TC

It can be concluded from previous discussions that a translator's voice, norms and distinction are connected. In some cases, the more visible a translator's voice is, the more norms s/he is likely to break. According to Bourdieu's understanding of distinction and its connection to the receivers' tastes, when translators challenge accepted norms, they want to make sure they maintain a minimum of TC norms in order to guarantee that their work will be accepted by their audience. One piece of evidence that proves this theory is the translators' concern for their audience and the repetition of words that reflect this concern in the translator's introductions. For example, Enani inserts the statement, "what the reader would seek" in the last paragraph of the Introduction to his translation. This, perhaps, conveys a message to his readers about putting their expectations first. Also, Lu'lu'ah gives his readers the choice of simply gaining enjoyment reading Shakespeare's sonnets in Arabic or seeking further explanations and meaning in the commentary section at the end of his book.

Some translators more obviously adhere to the norms of either the SC or the TC, but this adherence can add to distinction. In applying this theory to the case studies, it can be seen that Enani (2016) and Abu-Deeb (2012) exercise many strategies of distinction, and they are the two translators who seem to engage the most with the norms of either the SC or the TC, in most cases. Looking at this from an alternate perspective, this shows that following norms does not necessarily mean that distinctiveness is not achieved. It could be argued that in the majority of instances, Enani's translation considers the norms of the TC the most.

Another point to add here is that the extent of literal translation undertaken cannot always be used to judge a translation effort. It also does not always follow that a translator leans towards the SC norms simply because he/she keeps its main features. Sometimes, literal translations are used by a translator to escape from the obstacles of translating difficult or taboo cultural

references. Tawfiq's translation attempt is an example of one that is literal, but still falls in the middle of the scale in relation to complying with SC or TC norms. However, literal translation can affect distinction negatively when it disguises the translator's voice.

Showing loyalty to Arab literary heritage is shared by two of the translators (Tawfiq and Wālī). Unfortunately, Wālī did not include a long introduction or annotated commentaries with his translations, in order to support this analysis fully, but his translations reflect an interest in Arab cultural norms as previous chapters have shown. Abu-Deeb also shows pride in what, he argues, is the Arabian origins of the sonnet. He explains that the Arabic world has spawned many pioneers of literature, but that he has still been influenced by English literary culture. Abu-Deeb reflects his loyalty to Arabic culture in the idioms he includes in his Introduction to his version of the sonnets. For example, he is pleased that he is able to undertake the translation of Shakespeare's sonnets, and uses the idiom يتلج صدري "freezes my chest" (it makes me extremely happy and satisfied as if my chest is icy-chilled). Abu-Deeb compares Arabian sonnets with Giacomo Da Lentini's sonnets; Lentini is, historically, credited with the invention of the sonnet form.²⁹ Abu-Deeb also claims that Shakespeare's sonnets have Arabian roots.

Generally speaking, Lu'lu'ah shows a tendency to lean toward the norms of the target culture (Arabic) when translating Shakespeare's sonnets. This is revealed not only in his translation of the sonnets, but in his other written works, and in the Introduction and Commentary to his translation of Shakespeare's sonnets. Lu'lu'ah authored a book in 2010 called: *Arabic-Andalusian Poetry and the Rise of the European Love-Lyric*, which, as its title reflects, strongly supports the theories that contend for the Arabian roots of European love lyrics in general and Shakespeare's sonnets in particular. Lu'lu'ah's translation is distinctive because he addresses the surface meanings of the sonnets (what a reader would understand without referring to extra

²⁹ See Chapter Five for more information about the historical development of the sonnet.

sources) and the deeper meanings of the sonnets. He gives the reader the choice of whether to read the sonnets from a surface meaning perspective only, or to read a further explanation that explores their deeper meanings, for example, he explains Biblical references and/or mythical stories in the commentary part of his version.

As discussed in Chapters Five and Six, Enani demonstrates the largest attachment to the norms of the target culture (Arabic). Enani reveals his loyalty to Arabic language and culture in all aspects of his work, in the Introduction, in the translations themselves, and in his concluding Commentary. To a great extent, Enani's translation of Shakespeare's sonnets contributes to the poetic heritage of the Arabic language, for it is the only version that is composed completely in poetry. To summarise, Enani looks to recreate a complete Arabic version of Shakespeare's sonnets, providing access to sonnets that an Arab audience might find uninteresting or even silly. Most of all, Enani cares about translating the music of poetry; he knows that Arab audiences are used to hearing the musicality of poetry and feels that this needs to be combined with a strong translation of meaning that does not result in an emptiness of meaning. In his Introduction, Enani explores some of the principles he has used in translating Shakespeare's sonnets. He clarifies that, sometimes, he has not followed original Shakespearean rhymes or syllable length for the sake of Arabic prosody. In other words, he sometimes breaks operational norms (metrical norms in particular) for convenience. However, many times, Enani explains that he has tried to imitate Shakespeare's sonnets in their meaning and shape, but admits that this was a difficult task, and he was not able to do this entirely.

8.2.3 ACCESS TO THE SOURCE TEXT CULTURE

Throughout the history of translating Shakespeare's drama into Arabic, each successive translator has claimed that their translation is better or more advanced than any others. For example, Mutrān does this, as discussed in Chapter Four. Also, some translators claim distinction because they have translated from the original source language, and not from a translated version of the original work (e.g. Mutrān, who translated Shakespeare from French). In other words, direct access to the source language/culture has always been used as a strategy by translators to highlight the distinctiveness of their voice and the translation product, compared to other works. The same can also be said in the analysis of the different translations of Shakespeare's sonnets.

Chapter Six examined the ways the chosen Arabic translators handled certain references made by Shakespeare in his sonnets that are considered taboo in Arabic culture. In translating religious references in particular, Abu-Deeb's version showed distinction because he had direct access to the source religion. Although Abu-Deeb does not refer to this quality precisely in his introduction piece or in his footnotes, he is the only Christian translator among the others. Abu-Deeb's translation demonstrates a strong understanding of Christian religious culture and this is echoed in the translation choices he makes. This does not imply that the other translations lack clarity or accuracy, but Abu-Deeb's lexical religious choices clearly reflect his knowledge and understanding of the Bible in particular, and of Christianity in general. One example of this is his translation of the term "gracious light" as seen in Sonnet 33.

The Source Text	<i>Lo! In the orient when the gracious light</i>
Tawfiq (1988, p. 23).	انظر الى الشرق حين يكون ضوء الشمس الفاتنة Look at the orient when the light of stunning sun

Wālī (2008, p. 23).	انظر الشمس الملكية في المشرق Look at the majestic sun in the orient
Abu-Deeb (2012, p. 92) in prose.	حَتَّق، حين يرفع النور المبارك Stare, when the blessed light is being raised
By Lu'lu'ah (2013, p. 42).	انظر، حينما النور الجليل في المشرق Look, when the great light is in the orient
By Enani (2016, p. 101).	أرأيت الأفق الشرقي إذا رفعت فيه ربة أنوار النعماء Have you seen the horizon of the orient when the Goddess of blessings is being raised

Table 8.2: Renderings of “Lo! In the orient when the gracious light” (Sonnet 33)

According to Zinman (2009, p. 15) this phrase taken from: “For as the lightning cometh out of the East, and shineth even unto the West; so shall also the coming of the Son of man be” (Matthew, 24: 27). He discusses the Biblical theme around the word “gracious light” saying that, “When the eye is reverently directed heavenward, the soul may receive “the gracious light” of the Spirit and experience the rebirth or resurrection promised by the Son of God. The words in line 1 of the Sonnet, “orient when the gracious light,” is read as the light of the Spirit described as coming from the East” (Zinman, 2009, p. 15).

The different back translations show that Abu-Deeb and Lu'lu'ah are the only translators who add a religious touch to their translations. Abu-Deeb uses the word مبارك, which means “blessed” to describe the light, and this has clear religious connotations, because the concept of blessings generally comes from God or a divine source.

Lu'lu'ah refers to Greek mythology and to oriental countries that worship the Sun in his translations. Also, he uses the word جليل which means a “great thing”; he does not refer to

“blessings” in the way Abu-Deeb does. It is interesting that Lu’lu’ah undertook a close reading of Abu-Deeb’s version, and might have been influenced in his own choices by what Abu-Deeb had done or not done.

Another example is the word “glorious” seen in Sonnet 33.³⁰ This sonnet alludes to the biblical story of the Transfiguration of Jesus, and Waugaman (2012-13, p. 77) states, “Pondering these allusions deepens the pathos and irony of the sonnet. It glorifies the Youth on the surface, while its biblical echoes sharpen the poet’s abject disillusionment in him.” Waugaman (2012-13, p. 77) supports his view by referring to a Biblical passage from Matthew 17:2 about the Transfiguration of Jesus and concludes by saying that the passage is, “widely viewed by Christians as describing a moment when Christ’s divinity is made visible. As the Genevan gloss puts it, ‘Christ shewed them his glorie, that they might not think that he suffered [his subsequent crucifixion] through infirmitie, but that he offered up himself willingly to dye.’”

Again, Abu-Deeb is the only translator who adds a religious sense to the line by choosing the word *مجيد* which means “exalted and praiseworthy”. Furthermore, some of Abu-Deeb’s comments in his Introduction and in his footnotes give clear hints of his knowledge of Christianity. For example, he comments on Sonnet 146 with a footnote saying that this sonnet is, “the only ‘Christian’ sonnet. It means that it is the only one from the whole collection that comes from a Christian vision of man. It praises the status of soul and disgraces the body” (Abu-Deeb, 2012, p. 378).³¹

³⁰ See Chapter Six for a further discussion of Sonnet 33.

³¹ See Chapter Seven for a fuller discussion of Sonnet 146.

8.2.4 ACCESS TO THE TARGET AUDIENCE

One strategy that the translators have adopted to highlight their translatorial voice and the distinctiveness of their translation is to claim access to their target audience. The translations made by Tawfīq (1988, 2005) and Wālī (2008) are simplified in their use of rhetorical images and poetic language, and they make heavy use of surface level meaning and literal translation, so as to meet an everyday Arabic reader's expectations and understanding. As examples from previous chapters have shown, these translations tend to paraphrase figurative language rather than finding equivalents in Arabic. On the other hand, they sometimes sacrifice rhetorical elements to make the TT more accessible. These translations tend to delete unacceptable images, compared with other translations. However, because of this, these versions lack some points of distinction according to Bourdieu's understanding of it, in comparison to the other translations of Shakespeare's sonnets. This assessment does not seek to conclude that this simple use of language means that these translations are any less worthy, effective, or enjoyable to read as translations, it only seeks to explain that the approach that a translator uses to make his translation can affect its level of distinction in Bourdieusean terms.

In the introduction piece to his version of the sonnets, Enani suggests that using rhymed translation makes the text more comprehensible for Arab readers. In other words, he believes that translating poetry as poetry contributes to the acceptability of the text. This reveals how he favours the general norms of the target (Arabian) literary culture, but overturns the idea that poetry cannot be translated. Enani also explains how he dislikes literal translations of poetry (even if translated into poetry form). Enani cares about Arabic prosody when translating poetry, such as the norms of rhythm and of rhyme, etc. In respect of his interest in following the norms of the TC culture, this is also revealed in the way he deals with taboo subjects. He believes that an Arab audience has the right to access all sonnets but with the required adjustments. Overall, Enani is against deleting taboo sonnets and he criticises translators like Tawfīq for this practice.

Using verses from the Qur'an can enhance the acceptability of a text for an Arab audience, and even for non-Muslim recipients, using divine references can enrich a literary work for some readers. For Arabs, the language of Qur'an is commonly believed to be the standard (ideal) form of Arabic, and quoting from it is thought to lift up the level of a literary work in the eyes of Muslim readers. This theory is also applicable to Abu-Deeb's referencing of Biblical stories. Wālī uses an interesting statement to describe Shakespeare, and one which reflects how much Wālī is influenced by the Qur'an, or at least his knowledge of it. Although it is not desirable in Islam to use a Qur'anic verse taken from Al-Furqaan, 7 that is associated with the Prophet Muhammad to describe other people, Wālī uses the Qur'anic verse shown below to describe Shakespeare:

"وَقَالُوا مَالِ هَذَا الرَّسُولِ يَأْكُلُ الطَّعَامَ وَيَمْشِي فِي الْأَسْوَاقِ ۗ لَوْلَا أَنْزَلَ إِلَيْهِ الْمَلَكُ فَيَكُونُ مَعَهُ نَذِيرًا"

This can be translated as follows: What sort of messenger is this? He eats food and walks about in the marketplaces! Why has no angel been sent down to help him with his warnings (Abdel Haleem, 2015, p. 227). Here, Wālī intends to show that it is a great responsibility to take on the job of translating works as important as those of Shakespeare, but that, ultimately, Shakespeare is a human being who can be reached in translation. In the context of norms, this means that Wālī is influenced by TC norms. Furthermore, Enani uses a direct Qur'anic quotation in his translation of Sonnet 146.³²

The demographic of the audience is also relevant. Generally, the translators' agency tends to cover a wider range of audience than the previous translation would have reached. It could be concluded that one of Tawfiq's achievements is to introduce Shakespeare's poetic language to a non-elite audience. As Chapter Four discussed, Shakespeare's works were introduced to local Egyptian people in a comedic form. To be more precise, theatres tended to stage Shakespeare's

³² See Chapter Seven for a fuller discussion of Sonnet 146.

tragedies as comedies in order to attract an audience and meet the expectations of that audience. Translations of Shakespeare's plays in their original form would have targeted the elites, while comedies targeted everyday visitors to the theatre. Tawfiq's translation of the sonnets is pioneering because it puts Shakespeare's sonnets into the hands of the everyday reader in a language he or she would understand.

8.2.5 THE TRANSLATORS' COMMENTS ON OTHER TRANSLATIONS AND TRANSLATORS

In relation to the opinions of translators about the work of other translators, Hanna (2016, p. 139) explains that, "conscious of this fact, new producers attempt to achieve 'distinction' for their products, i.e. they attempt to attach to their products qualities that are considered lacking in existing products." This statement could explain why some translators attempt to talk negatively about other translations of the same work, not talk at all about other works, claim they have not read the work of other translators, or talk positively about their own works to show how other works lack certain positive qualities.

Tawfiq (1988) does not comment on any other translations of Shakespeare's sonnets. By the time Tawfiq began his translation of the sonnets, Jabra had already translated most of them, but Tawfiq might not have, in fact, read Jabra's attempt, and so made no points of comparison between his own attempt and Jabra's. However, the four other translators of the sonnets all comment on their predecessors' attempts, in a way that tries to point to the strengths of their own versions.

Wālī's translation (2008) comes after Tawfiq's, but Wālī makes no comments about Tawfiq's translation. It is also important to note here that Enani revised Wālī's translation of the sonnets. Furthermore Abu-Deeb (2012) does not mention Tawfiq's translation in his introduction piece. Lu'lu'ah (2013) talks about Abu-Deeb's translation, and criticises him on some points. Enani

(2016) also talks about other previous translated versions of the sonnets, and criticises Tawfiq for his “mistakes”. Also, Lu’lu’ah talks about a previous translation of Shakespeare’s sonnets by Abu-Deeb that was published in a free monthly book offered by Dubai Cultural Magazine (2010) under the title: *William Shakespeare: Sonnets, translated into Arabic by Kamāl Abū Dīb*. Lu’lu’ah explains that Abu-Deeb includes a manifold introduction about Shakespeare and the sonnets, referring to the possible Arabian roots of the sonnets, and this introduction piece is followed by the translation of 52 sonnets in prose, and some translated in verse. Lu’lu’ah criticises Abu-Deeb’s introduction piece for containing inaccurate information, and he criticises the tone used by Abu-Deeb for narrating this information.

Lu’lu’ah does not show concern for tracking Abu-Deeb’s mistakes, but, rather, he is more concerned with commenting on Abu-Deeb’s translation of the sonnets; he blames Abu-Deeb for prioritising readers rather than Shakespeare’s text. In other words, Lu’lu’ah claims that Abu-Deeb’s translation should be more authentic, and should lean more towards highlighting the source text rather than the translator’s mastery of the talent of translation. This note might work to enrich Lu’lu’ah’s translation, because it draws attention to Abu-Deeb’s mistakes. Lu’lu’ah also criticises Abu-Deeb’s choice of calling the sonnets “Tawasheh” and claiming their connection to Islamic rhymes (Lu’lu’ah, 2013, pp. 21-22). Lu’lu’ah gives examples of what he sees as “mistakes” in Abu-Deeb’s translation; these examples fill the last eight pages of Lu’lu’ah’s introduction piece. Lu’lu’ah also addresses Abu-Deeb using a sarcastic tone. For instance, he talks about the way Abu-Deeb refers to “sweeping the stones” in his translation of Sonnet 55, as الحجارة التي لم تكنس (non-swept stones); he says, “... would he wash them with soap and hot water, for example ...” (Lu’lu’ah, 2013, p. 24). At the end of Lu’lu’ah’s criticism of Abu-Deeb’s translation, he concludes with the comment that, perhaps, one should not try to translate poetry! In contrast, Enani embraces the idea that an Arabic audience might take pleasure in reading well-rhymed verse translated into Arabic poetry.

Lu'lu'ah wonders if the Arabic reader cares for Abu-Deeb's verse, "the core question is: does an Arabic reader need rhymed poetry translated from a foreign language? What an Arabic reader desires is to see what others have devised in pictures, metaphors and ironies in the subjects of their poetry. Therefore, they are to be transferred to him in a clear understood prose, [...] this is if the translator did not want to show off his muscles in rhyming or in expressing themselves" (Lu'lu'ah, 2013, p. 29).

8.2.6 THE TRANSLATORS' REFLECTIONS ON THEIR OWN TRANSLATIONS

It is not essential for a translator to mention the mistakes of a former translator to gain distinction. By making positive statements about their own work, they might also cast a negative light on previous translations. In this respect, Abu-Deeb does not compare his work to that of any other translators. Rather, he compares his work to the original Shakespearean sonnets. What is interesting in the first page of his introduction piece is that he mentions Jabra's translation of some of Shakespeare's sonnets, but stresses that he has not read Jabra's version because he did not want to be charmed: "... reading Jabra's version before I translate the sonnets will captivate me with an indelible constraint, and it might force me to give up what I have been planning to do. And for I have urgent reasons - which I will not say them now - to dare to translate Shakespeare's sonnets, I will so do it without exposing myself to Jabra's effect that might be destroying if I allowed its charm to cast its magic on me" (Abu-Deeb, 2012, p. 13). It might be inferred from this point that Abu-Deeb is trying to draw attention to his own linguistic competence and understanding of Shakespeare's language and culture.

8.2.7 ACCESS TO PREVIOUS TRANSLATIONS OF THE SAME WORK

Although being a pioneer is distinctive, it does not always mean that distinction is gained by pioneering behaviour. Some studies that examine retranslation claim that the very first translation of a work usually has a direct influence on successive translations. Koskinen and Paloposki (2015) explore the influence of a first translation on ensuing translations of the same work. Their study concludes that there is a direct influence of one translation on another. To relate Koskinen and Paloposki (2015) to the current study of retranslations of Shakespeare's sonnets, it can be noted Enani's (2016) version gains distinction because of the existence of previous retranslations of Shakespeare's sonnets by other translators. On the other hand, Tawfiq's (1988) work misses this benefit because of his lack of access to previous translations. The same principle could be applied to all the discussed translations of Shakespeare's sonnets that emerged after 1988.

8.2.8 TRANSLATION AS A PROFESSION

This refers to the work of professional translators and those who have a good knowledge of English literature in general, and Shakespeare's language in particular, and who undertake translations of Shakespeare's works, although their main profession is something other than a translator. This study does not seek to judge a translation (or a translator), but it explores the translator's background and their competence in translation. This point mainly targets Tawfiq, because his biography reveals that he translated as a freelance translator, while his main profession was in the military and not translation. Asfoor (2009, p. 221) comments on Tawfiq as follows:

His basic training was in the military, but it seems that his love of knowledge and learning languages led him later to study English language at Ain-Shams University and German language at the University of Cologne. He translated a number of books from English and German. If we were to judge Tawfiq based on this brief biography, we would conclude that

his training is not the kind which the scholar in English or German literature needs, but it is more of a hobby.

Asfoor (2009, p. 222) also notes some mistakes in Tawfiq's introduction piece to his translation of the sonnets, such as describing Shakespeare's long poems *Venus and Adonis* and *The Rape of Lucrece* as epic poems when they are not. He alludes to Tawfiq's, "mistakes which an expert in Shakespeare's language secrets does not commit. Those who make mistakes in translation, unlike other professions, do not survive the blame because the basic assumption is that translators are qualified for this job to the maximum."

Asfoor (2009, p. 222) notes that he will not discuss Tawfiq's mistakes in translating Sonnets 135 and 136, because these sonnets cause problems because of their taboo content. However, he explains that, in Sonnet 3, Tawfiq translates the line, "Now is the time that face should form another" in a way that gives the indication that Shakespeare is asking his companion to "change his look" rather than asking him to get married and reproduce. In this respect, Tawfiq's version might lack some gravitas when it is compared to the work of the professors of literature such as Abu-Deeb and Enani.³³ However, Tawfiq's translation is distinctive for other reasons that are explained in this current chapter.

8.3 CONCLUSION

This chapter has sought to bridge gaps in the concept of "norms". Norms describe the collective behaviour of translators or, in other words, the expected behaviour of translators. In real terms, no translation can ever comply with norms completely, because "norms" is a cognitive concept that changes according to time and place. This chapter connected the concept of distinction to norms whilst describing the individual behaviour of the translators as agents.

³³ Enani also notes that Tawfiq's work contains mistakes.

The element of deviation stands clear in this current chapter among the different elements that Bourdieu connects to distinction, and those which are used to highlight norms. Although norms are usually connected to the idea of following what a certain group would encourage all its members to follow, this chapter talks about how breaking norms can be achieved positively, to reach distinction. In other words, if a translator stands against norms and tries not to disguise his voice with the voice of the ST narrator, then the more his translation might gain an audience's acceptance, because the two elements match what an audience seeks from a translation (especially translations of classical works of literature that an audience might already know vaguely or in detail).

It is important to note that the researcher has screened Bourdieu's views through Hanna's (2016) perspective, since Bourdieu did not elaborate his understanding of distinction with translation studies as his main focus. Hanna discusses what can be referred to as, "strategies of distinction", and this chapter applies these points to the corpus of the current study with more elaboration. Also, this study is descriptive in its nature and not evaluative, and it does not seek to judge whose translation is more distinctive than the other. However, it aims to show the distinctive characteristics of each translation.

CHAPTER NINE:

CONCLUSION

9.1 INTRODUCTION

Shakespeare is a towering literary personality, arguable known the world over. The Arab World holds him with much the same high esteem thus in addition to popularly enjoying his works, they are performed, published and quoted often in daily newspapers. The Bard's works are also pertinent sources of study, in varying forms and in a multitude of areas. As is the case for this research, including the translation study and the many areas within this field.

As this research has demonstrated translation is so much more than a process of interlinguistic exchange, of rendering meaning of texts from one language to another. There are many nuances to consider and many obstacles to overcome. As popular as he is, Shakespeare provides many great challenges for the translator who attempt to translate his works. One could argue that translating Shakespeare to modern day English is a challenge unto itself and this point would illustrate the difficulties encountered with the task of translating his works to Arabic. Nonetheless, as this study has demonstrated there are translators who relish such opportunities.

The essential objective of this research was to implement a socio-cultural approach to the study of poetry translation, based on the concept of "norms". In order to achieve this, the study engaged in a detailed discussion of the cognitive concept of norms, a theory developed by Gideon Toury (1995), and the concept of the "Translation's voice". The thesis also explored "translational shifts" as a tool used to examine the behaviour of translators. Also, the translators' agency as it is linked to the concept of "distinction," which was first introduced by Pierre Bourdieu (1979). Additionally, the works of other pertinent translation theorists were

also discussed in order to elaborate a methodology for the study of Arabic translations of Shakespeare's sonnets.

The most significant feature of this study is its cross disciplinary nature. It integrates different theories of norms (primarily that of the socio-cultural aspects) which describes the collective behaviour of translators, and the individual, the translator's voice. Another key feature is the cross-cultural investigation of norms in Shakespeare's sonnets, within the context of Elizabethan era of the UK and Arabian cultures of that same time period.

The study also reflected on the obstacles that were encountered during the translation process and the resultant consequences of challenging norms.

The corpus of the study composed of five Arabic translations that were chosen from research of all published books of complete Arabic translations of Shakespeare's sonnets; to include all translations, would fall outside of the remit of this thesis. In the effort to shed light, the chosen five translations and their respective translators lends nearer to a reflection of the full coverage of the entirety of Shakespeare's sonnets. Similarly, the five chosen translators provide pertinent scope for comparison in terms of methodology, style and creativity. The translators discussed in this thesis are Badr Tawfiq (1988), Esmat Wālī (2008), Kamāl Abu-Deeb (2012), 'Abd al-Wāḥid Lu'lu'ah (2013), and Muḥammad Enani (2016). Finally, two sets of criteria were established: source-orientated and target-orientated to underpin the reasoning for the selection of the translators and translations for the purpose of analysis.

9.2 REVISITING THE RESEARCH QUESTIONS

Based on the overriding aim of the thesis, the current study set out to answer the key question: *Can the concept of translation norms be used for exploring the translation of Shakespeare's sonnets into Arabic?* The theory of "norms" is a cognitive concept that cannot be measured nor described in any concrete way. Furthermore, translators do not always intentionally follow norms, and this trend is reflected in their translations. In other words, translators often follow dominant norms unconsciously, due to personal beliefs or in consideration of TT acceptance. Therefore, the appearance of norms-governed choices varies in different translations according to their translators.

This study demonstrates that norms can differ from one person to the next, according to his or her ideas about culture, religion and behaviour and personal biases. Furthermore, Norms differ from one culture to another, and they differ within a single culture across different points in time. For example, culturally speaking, Saudi Arabia has become a different place from what it was thirty years ago, just after the so-called Sahwa (The Awakening Movement) which lasted from 1979 to 2016. During the Sahwa era certain attitudes and behaviours were deemed taboo, in comparison to how the same attitudes were thought of in previous times.

This phenomenon explains why films and theatrical shows (including those that were inspired by Shakespeare, as detailed in Chapter Four) started to emerge more frequently in Saudi Arabia by the end of the era. Also, as the study reflects, all the five translators hail from different countries in the Arab world, but, nevertheless, they vary in their preferences for dominant norms, even when these norms are shared. This also applies to translations from within the same Arabian country.

Three of the translators, namely, Tawfīq (1988), Wālī (2008), and Enani (2016) are from Egypt, and although it could be concluded, to some extent, that Wālī and Enani lean more towards the norms of TC, Wali does not follow the same shifts as those followed by Enani in order to reflect dominant norms. Enani edited Wāl'īs translation of Shakespeare's Sonnets in 2008. However, Enani's version of 2016 does not imitate Wāl'īs in the methods he follows to reflect norms, such as his lexical choices, etc., [except when he uses certain strategies to transmit the meaning into Arabic) This point adds weight to the idea of norms changing over time. Tawfīq, on the other hand, shows a less attachment to TC norms than Wālī and Enani. In other words, he does not seem to use shifts extensively, or any other strategies to bring the text closer to TC acceptance. Tawfīq tends to delete culturally unacceptable expressions to meet his target audience's expectations. He generally keeps in the images of the ST with literal translations of their surface meaning. The other two translations add to this point of discussion. For example, Abu-Deeb's translation demonstrates how the religious background of a Christian translator can make a difference to the norms used in a translation of text for an Arab audience, his translations sway towards SC norms in comparison to the work of the other translators. Furthermore, Lu'lu'ah's translation shows how a translator can be affected by his tutor's (Jabra's) dominant norms.

Arabic translations of Shakespeare's sonnets were examined in order to explore the different ways the chosen translators negotiated dominant norms, mainly using translational shifts. Since norms in translation are more about the collective behaviour of translators, the study focused its attention on discussing the individual behaviours of the translators and observing how each translation was distinctive. The outcomes of this study will add to the academic discussion on Shakespeare's works in Arabic, and how this discussion can be developed in future research.

When approaching the translation of Shakespeare's sonnets into Arabic, exploring norms can help us to mediate these sonnets in a way that is relevant to an Arab audience. It also initiates an interest in considering Shakespeare's sonnets as pertinent case studies when discussing translational and literary phenomena.

The first chapter of the thesis posed the two-fold question: *How is the concept of "translation norms" theorised in translation studies?* Norms, as a translational concept, is generally connected to Toury, who is seen as the major developer of this concept in the field. However, Toury's conceptualisation does not really cover the cultural side of norms and, accordingly, the contributions of other theorists were considered in order to connect the cultural analysis of Shakespeare's sonnets to norms, using different translation theories.

One of the findings of this thesis is that it is difficult to apply different theories of norms to Arabic translations of Shakespeare's sonnets. This difficulty arises for many reasons, including the inconsistent nature of the theory of norms itself, and the fact that the Arabic language has diverse equivalents, idioms, and expressions, etc., which cannot be connected, with certainty to norms. Also, the sonnets themselves are short poems and contain all the obstacles which are usually found when translating poetry. Furthermore, the sonnets contain a considerable amount of content (religious and mythological) which are contrary to Arabic cultural beliefs. The translators have attempted to square meeting the expectations of Arab norms with their enthusiasm in remaining true to Shakespeare's expressions and meanings.

In addition to providing an introduction to the theory of norms, the thesis looked at a corpus of Arabic translations of Shakespeare's sonnets made by different translators from different literary backgrounds. This discussion focused foremost on Arab cultural norms and the

publication of the sonnets for an Arab market. A key trend identified from basic observations made in the study was that all of the translation versions are concerned with TC acceptance, even if the translators' choices seem, in many cases, to be directed towards SC norms. In other words, the translators seem to favour towards swimming with the tide rather than against it, even if some translational preferences appear to show a superficial intention to challenge Arab norms; all the translations look more towards acceptance rather than risk audience rejection.

Generally speaking, certain translation theories and practices are not necessarily applicable, but nor are they deliberately avoided by translators. After all, most translators translate based on their competence in translation and not necessarily from their knowledge of translational theories. Even when a translator is considering SC or TC norms, there is no absolute need to use certain theories for particular translations. However, some general observations can be connected to the theory of norms when describing some of the practices of the chosen translators. For example, Abu-Deeb's translation seems to consider the norms of SC, in most cases, because it keeps in the source images and meanings of the sonnets. However, this observation does not apply to all of Abu Deeb's translations of the sonnets, but his translation is still acceptable for an Arab audience. Indeed, orientation towards the SC or the TC varies between all the translators. Enani's translation seems to be governed by the norms of the target culture since it reflects Enani's obvious consideration of Arab cultural norms and Arab audience expectations, even if this has led him to make modifications to the original ST.

Chapter Three posed: *What are the strategies used for translating different problematic issues found in Shakespeare's sonnets in light of the norms of translating poetry into Arabic?* This initiated up a discussion on the problematic issues that emerge generally when translating poetry into other languages, and especially from English into Arabic. The strategies needed to

be applied in order to overcome such obstacles were further discussed in the analytical chapters which compared examples taken from Shakespeare's sonnets in their Arabic translations, and the strategies used by the chosen translators. To answer this question, translation shifts were examined in the different Arabic versions of the sonnets. Norms are cognitive concepts and translators use shifts as tools to comply with an unconscious obedience to norms. This chapter also clarified the reasons why most of the chosen translators chose to translate the sonnets into prose (and not into verse). Tawfiq (1988), Wālī (2008), Abu-Deeb (2012), and Lu'lu'ah (2013) all translated Shakespeare's sonnets into prose. Enani (2016) was the only translator from the selected corpus who translated the sonnets into verse. Chapter Three also discussed the most problematic issues relating to the translations of the sonnets (especially in relation to norms) in order to elaborate the discussion. Chapter Six explored the translation of metaphors, and Chapter Seven dealt with the translation of cultural references and taboos.

The next question this thesis attempted to answer: *How have Shakespeare's sonnets been introduced and translated for Arab readers?* Chapters Four and Five focused on introducing Shakespeare and his works as they are received in the Arab world, whilst Chapter Five detailed Shakespeare's sonnets as a genre and then profiled Arabic versions of the sonnets. These chapters added to the significance of the study because they started a discussion of norms, and introduced the reader to an Arab audience's expectations, especially in relation to Shakespeare's works. Furthermore, discussing the Arabs' understanding and acceptance of Shakespeare helped to expand on the discussion of the translation of Shakespeare's sonnets into Arabic, and the different norms exercised in rendering them. Shakespeare was introduced to the Arab world during the time when Britain colonised Egypt and Sudan, but, nevertheless, Egyptian people welcomed Shakespeare's plays with great interest and they published his works, translated and in English, and they performed his works on stage. Based on the analysis

of the introduction of Shakespeare's work into the Arab world, it seems that Arab readers/audiences were/are tolerant of the Bard's language and images, even if these clashed with their usual cultural norms. One of the main findings of this chapter is the influence of Shakespeare's canonical status on norms. Arab audiences have always accepted Shakespeare with great homage and admiration to the extent that they do not reject his different cultural views. The translators have not used translation to disguise, but to clearly show some of the source ideas and beliefs. The chapters that followed traced the accuracy of this assumption, by investigating different methods used by different translators to translate (usually) culturally rejected ideas found in Shakespeare's sonnets rather than omitting them.

Following on, the question: *How are the figures of speech, especially the metaphors used in Shakespeare's sonnets, translated in accordance with Arabic translation norms?* led the discussion in Chapter Six which dealt with the translation of Shakespeare's metaphors. The importance of discussing the norms of translating metaphors is based on the fact that each Shakespearean sonnet is made up of a series of consecutive metaphors. This chapter also addressed figures of speech that have metaphorical elements (such as personification and similes). It concluded that the metaphorical expressions found in Shakespeare's sonnets have been, mostly, rendered into Arabic with various modifications, depending on the translators' agency, and the historical era in which the Arabic translation was published. In other words, Shakespeare's metaphorical expressions have not acted as obstacles to translating the sonnets into Arabic. However, confronting norms sometimes forced the translator to amend or even delete a sonnet (although this is may is not a preferable choice) in order to comply with TC norms. Such cases appear repeatedly in the translations of metaphors found in the sonnets, as chapter six revealed.

With the question: *What are the norms of translating culturally oriented words apparent in Shakespeare's sonnets into Arabic?* Chapter Three highlighted the cultural issues that have served as major obstacles to translating Shakespeare's sonnets, and how the translators tackled the technical task of ensuring that an audience could read and comprehend the material. Chapter Seven explored how culturally unacceptable phrases are dealt with in the translation of the sonnets. These cultural problems were classified as religious, cultural, and taboo expressions. It could not be concluded that there is one dominant norm that drives the translation of such references into Arabic. However, it was concluded that the power of such references could be decreased by using shifts, or by omitting them completely.

Another observation to be noted here is the unexpected ways that the translators chose to translate cultural references. In other words, they oscillated in their translational preferences; especially the preferences that are related to norms. It was observed that the Muslim translators seem to lean more towards the norms of TC, but some examples show similarities in lexical equivalence between all the translators, whether Muslim or Christian. It is possible to see in many examples how equivalence serves Islamic and Christian religious norms, more than the preferences that the translators picked. This shows that religious norms are most likely to be unconsciously followed, and not deliberately forced. To conclude, one of the insights of Chapter Seven was to demonstrate how the translators stand against the common behaviour of connecting norms to religion. As can be understood from reading Chapter Seven, norms are not essentially driven by religion. Nevertheless, norms might be anti-religious, and they might reflect a translator's tendency to reproduce a TT that does not represent any religion. However, sometimes, a translation might follow the norms of a specific religion. None of the five translations of the sonnets deliberately tries to communicate the specific norms of the SC or

the TC religions. However, the religious background of each translator has, perhaps, added its particular bias to the translation, but it was not found to be a key reason behind the translational preferences made.

When addressing the question: *To what extent have translators complied with or challenged dominant translation norms?* All five chosen translators, to different degrees, have challenged the norms of the SC, although the translators have considered the requirements of their publishers, and kept in the flavour of the ST in their translations. Nevertheless, norms of the TC are dominant in the translation outcomes, even in the work of those translators who lean more towards the norms of SC, so as not to ignore the norms of the ST culture. However, not considering TC norms would have probably meant that their translations would have resulted in non-acceptance by an Arab audience, and, thus, a TC publishing failure. In other words, as examples taken from the corpus showed that some norms overlapped between cultures, but other norms could not be accommodated between cultures.

In order to answer: *How can we explain translation choices that go against accepted translation norms?* The researcher explained this phenomenon by connecting the translators who challenged the authority of norms with each translator's distinctive voice, which then led on to a discussion of the meaning of distinction in relation to the analysis of each translation of the sonnets, based on the analytical and descriptive chapters of the thesis. The first seven chapters of the thesis discussed the collective behaviour of the translators according to norms. Chapter Eight on the other hand, shed light on the individual behaviour of the translators based on the analysis of Chapters Six and Seven. This chapter tried to prove a connection between norms and Bourdieu's (1979) theory of distinction. It discussed this from the perspective that

distinction initially relies on audience and producer tastes, and norms take their importance from their role in initiating an audience's taste and acceptance.

This study found that the more a translator is attached to the norms of either the SC or the TC, then the more distinctive the outcome of the translation is likely to be. Chapter Eight focused on deviation as a major motivator for distinction. Some metaphors and cultural references posed obstacles to translation, and the translators had to deviate from the norm, in most cases, or stick with the images to reproduce the TT image of the ST. In addition to deviation, other Bordieuan characteristics of distinction were applied to the selected five Arabic translations of Shakespeare's sonnets in order to demonstrate how the translators achieved distinction.

To conclude, although this chapter did not aim to represent translators' agency as a norm-breaker, it did show how norms might add to any translation, even if the translation goes against them.

As an end note to this section, one can argue that it is preferable to encourage breaking norms for the sake of integrity and distinction and not necessarily for the sake of target audience acceptance. Furthermore, that it is onerous to deleting elements deemed to be taboo but rather find appropriate ways of articulating these in ways that are appropriate to TC audience whilst maintaining their distinction. One could further argue that it is for reasons such as these that translators oscillate in their choices between SC and TC norms. Regarding translator creativity, it can be said that every translator has attempted to capture and engage his audience with something and thus it seems evident that each translator attempts to vie in demonstrating the strength of his competency against that of his counterpart.

9.3 SELF-REFLECTION AND LIMITATIONS OF THE STUDY

As with any research, limitations are unavoidable, especially in relation to the restrictions of time and word, etc. The corpus of the study was confined to complete Arabic translations of the entire sequence of Shakespeare's sonnets, published in the format of a book. Thus, other Arabic translations of Shakespeare's sonnets were excluded from the study. However, Jabra's (1983) version of the sonnets was referred to briefly in this study because of its overarching influence on the work of Lu'lu'ah's (2012) version. Jabra's pioneering version was excluded from the study because it includes only forty sonnets. Further exclusions were the scattered translations of the sonnets found on various websites and journals which did not comprise a complete translation of the entire sonnet sequence and were not published in book form.

The unstable nature of both norms as a cognitive concept and Shakespeare's sonnets as a type of poetry means that interpretations can vary from one researcher to another, and, therefore, a degree of personal subjectivity is involved in any analysis of Shakespeare's sonnets. Besides, many other aspects of discussion can be applied under the investigation of norms, not only the translation of metaphors and cultural references. The easy identification of cultural norms in the translations of metaphors and cultural references (especially taboo ones) in Shakespeare's sonnets was the main reason for limiting the thesis to their discussion. Additionally, an examination of linguistic elements was beyond the scope of this study, and, therefore, this was avoided in order to ensure a dedicated focus on the cultural aspect of equivalents. Nonetheless, even a partial coverage of the linguistic elements would have added to the academic weight of the thesis. However due to the word count limitation, this was not feasible. The researcher felt that, at the very least this would involve risk of omitting pertinent information directly relating to the study. Thus, when and where necessary, some explanations of examples on the linguistic aspects of norms were briefly provided.

9.4 SUGGESTIONS FOR FUTURE RESEARCH

As previously mentioned, the scope of this study has the potential to be diverse, However, in keeping with the aims and objective of the thesis, the analysis focused on the translation of metaphors and references that have cultural connotations: mainly, religious, mythical, and taboo expressions. One reason for this concentrated effort was to shed light on the socio-cultural aspects of translation that take shape in the translation process of Shakespeare's sonnets into Arabic. The potential for greater scope has been highlighted so as to inspire further research, for example studies to analyse Shakespearean sonnets may yield other aspects of the dominance of norms in translation, for example, equivalence, which would further enrich the topic.

Shakespeare left us an extremely rich and interesting body of works that are invaluable for investigating translations of English into Arabic. Whether from linguistic or cultural point of views, Shakespeare's sonnets provide the researcher with the potential for a great variety of authentic case studies for analysis. Many researchers avoid dealing with the sonnets because of the difficulties they present in the translation process. However, each study, at the very least, paves the way for a better understanding of the next.

With regard to the subject of norms, the necessarily limited scope of this study, it is hoped, will serve as an example, or indeed a foundation, for further research on Shakespeare's sonnets, as well as contribute to efforts in finding a methodology or a model for translating poetry. Additionally, future research is invited to analyse the sonnets in order to examine other aspects of the dominance of norms in translation, for example, equivalence, which would further enrich the topic. It is also worth noting that, whereas this thesis explored aspects of translational shifts, with a concentrated focus on the translation of metaphors and references that have cultural connotations on a generic basis, there is very interesting potential for future considerations on

specific genres of TC audiences (children, students, everyday readers, etc.) Areas for discussion could elaborate on how the theory of translation as a tool of analysis connects a translators' agency and to the concept of "distinction," and how this might be applied to a specific audience, and, thus, enable greater clarity about the role norms play in translation.

This thesis contributes to research made in the field of translation regarding poetry by studying the works, in particular sonnets, of a prominent literary figure who remains ever popular both in the West and the East. In addition to all the literary values of translating Shakespeare's Sonnets, the researcher has attempted to emphasize the equal value in studying the translators who translate such works. Through choosing five translators and their respective translations for comparing and contrasting the researcher has demonstrated how, when rising to the challenges of translating Shakespeare's sonnets from English to Arabic, each of the five translators discussed have demonstrated their competencies as well as their creativity, both collective and individual. In particular many socio-cultural nuances are highlighted when translators oscillate in their choices between SC and TC norms

On a final note, it is hoped that this small contribution to research in the study of norms in poetry translation will help to balance the perception of Shakespeare as poet, as well as playwright.

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