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Libya's International Conference on Translation Studies

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• واقع الترجمة المهنية في ليبيا
• تعليم الترجمة وتدريب المترجمين
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• الترجمة والهجرة
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الأهداف
● تشخيص واقع الترجمة الحالي في ليبيا ومقارنته بالتجارب الدولية بغية وضع استراتيجيات لإفادة الجامعات ومراكز التدريب من تلك التجارب في تدريس الترجمة وتدريب المترجمين واستخدام تقنيات الترجمة الحديثة وتطوير أفضل الممارسات وتطبيق أحدث المعايير.
● الاستفادة من التجربة الدولية وتبادل الخبرات الفردية وتقييم سوق العمل لتطوير البرامج التعليمية والتدريبية التي تلبي احتياجات السوق.
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الكلمة الافتتاحية

بسم الله الرحمن الرحيم

والصلاة والسلام على أشرف الأنبياء والمرسلين

تحية طبية وشكرا لكم على حضور مؤتمر ليبيا الدولي لدراسات الترجمة الذي تنظمه كلية اللغات بجامعة طرابلس وبالتعاون مع شركة ركيزة لتنظيم المؤتمرات.

بهذه الكلمة نفتتح هذا المؤتمر والذي رأينا أن يصادف يوم تحتفي به أقسام ومراكز الترجمة وهو اليوم العالمي للترجمة.

وهو يوم تحتفل به جُل المؤسسات والجامعات التي تعنى بعلم الترجمة في العالم، ويصدر الاتحاد الدولي للمترجمين شعار يميز كل سنة عن السنوات التي قبلها، وشعار سنة 2021 هو united in translation (الترجمة تجمعنا) وأتى هذا الشعار ليعبر عن التباعد الذي سببته الكورونا خلال العام الماضي، حيث قرر الاتحاد الدولي للمترجمين اختيار شعار يرمز إلى الاجتماع (فالترجمة تجمعنا). أما شعار هذه السنة هو A World without Barriers (عالم بدون حواجز).

في عام 2017، كان هناك إنجازًا تاريخيًا لجميع المترجمين، حيث اعتمدت الدورة 71 للجمعية العامة للأمم المتحدة بالإجماع القرار A/RES/71/288، الذي أقر بدور الترجمة المهنية في ربط الدول وتعزيز السلام والتفاهم والتطوير. في القرار نفسه، أعلنت الجمعية العامة للأمم المتحدة يوم 30 سبتمبر ليكون اليوم الدولي للترجمة للأمم المتحدة، ويتم الاحتفال به عبر شبكة الأمم المتحدة بأكملها.

فأرحب باسمي وباسم قسم الترجمة بكل المترجمين الذين هم معنا اليوم وأقول لهم الترجمة هي الماضي وهي المستقبل. الترجمة هي الناقلة التي تنقل الكلمات والعبارات والثقافات، الترجمة هي الرابط بين المجتمعات. الترجمة تفتح الأبواب لتعلم الثقافات،

الترجمة هي جسر للتواصل بين الشعوب، والمترجمون هم المهندسون والبُناة لهذه الجسور. الترجمة فكر وأدب وسياسية، الترجمة فن وأبداع، الترجمة علم ودراسة.

الترجمة تتشابك وتتلاقح مع كثير من المجالات، فقد أصبحت جزء لا يتجزأ من علوم تقنية المعلومات، فتجد المترجم على سبيل المثال في شركات التقنية والمستشفيات والمحاكم والملاعب وفي دور النشر والمحطات الإعلامية، فلو كنت تريد لعمل ماء أن يخرج للعالمية، فلا غنى عن المترجم.

بعدما كانت الترجمة فرع من فروع علم اللسانيات وكانت معظم أبحاث الترجمة في علوم اللغة المقارن، الآن هي علم مستقل بذاته، له مجالاته وفروعه. فمجالات الترجمة تشمل الترجمة التحريرية والترجمة الفورية والترجمة السمعية البصرية والترجمة الآلية والأدوات المساعدة التقنية

الآن هناك أقسام مستقلة بداتها تقوم بتدريس علوم الترجمة في كثير من بلدان العالم وكذلك في بلادنا العربية، يوجد في ليبيا أقسام مستقلة تجيز شهائد في الترجمة ولدينا برامج ماجستير في الترجمة وما هذه الفعاليات التي نشهدها من حين الآخر إلا دليل على حيوية أنشطة ودراسات الترجمة.

بل أن الترجمة ذهبت أكثر من ذلك وأصبحت تطرق أبواب تخصصات وعلوم أخرى لتتباحث معها بعض الظواهر، فدراسات الترجمة هو تخصص يتتداخل مع كل العلوم اللغوية والإعلامية والاجتماعية والأنثروبولوجيا والتاريخ والعلوم السياسية والدبلوماسية والطبية وغيرها.

سيكون لدينا اليوم 30 مداخلة باللغاتِ العربية والإنجليزية والفرنسية والإيطالية من مختلف الجامعات الليبية وبعض الجامعات العربية والدولية وستركز على جوانب مهمة في مجالات الترجمة، مها اطلالات على وضع الترجمة في ليبيا ومنها مناقشات علمية حول تدريس الترجمة ومنها مداخلات بحثية تناقش الترجمة الأدبية والإعلامية والترجمة الآلية وغيرها.

في الختام، أرحب بكم من جديد ونسأل الله لنا ولكم التوفيق والاستفادة من هذه المشاركات التي ستكون قيمة بعون الله.

اللجنة العلمية للمؤتمر

1. د. حمزة امحمد الثلب - رئيس اللجنة العلمية
2. د. جمال محمد جابر - عضو
3. د. محمد جمعة زاقود - عضو
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6. د. خديجة مسعود فشيكة - عضو
7. أ.فاتح المبروك خليفة صمود- عضو

الكلمـــة الختاميـة للمؤتمـر

بسم الله الرحمن الرحيم

تم بحمد الله ورعايته أعمالُ (مؤتمر ليبيا الدولي لدراسات الترجمة)، تحت شعار "الترجمة ومتطلبات القرن الواحد والعشرين: تحديات الواقع وآفاق المستقبل" الذي نظمته كلية اللغات بجامعة طرابلس، بالتعاون مع شركة ركيزة لتنظيم المؤتمرات، بتاريخ الأول من أكتوبر 2022 م بجامعة طرابلس، ليبيا.

وقد شارك في هذا المؤتمر 30 باحثا متخصصا في الترجمة، وباللغات العربية والإنجليزية والفرنسية والإيطالية، من ليبيا ومن 5 دول أخرى، وهي: المغرب وتركيا وماليزيا وإسبانيا والإمارات، وبحضور رئيس جامعة طرابلس وعدد من الوزراء وبعض عمداء الكليات، وشخصيات أكاديمية ومدراء مراكز بحثية.

وانعقد المؤتمر على مدار يوم واحد، نوقشت فيه أبحاث الأساتذة المشاركين،

والتي أسهمت في إثراء البحث العلمي المشترك بين الجامعات الليبية والعربية والمراكز البحثية المتخصصة في مجالات الترجمة، كما أسهم في الإفادة والاستفادة من كل التجارب لتطوير وتفعيل البرامج التدريسية والأكاديمية بين الجامعات الليبية وبعض التجارب الدولية.

هذا وتركزت الأبحاث في محاور عديدة منها: التواصل الفعال عن طريق الترجمة، ودور المترجم في التعامل مع النصوص السياسية والإعلامية، ومكانة المترجم في المجتمع الإنساني. وقد ناقشت بعض البحوث الترجمة الأدبية والترجمة الدينية والترجمة والأزمات. ولم يقتصر الأمر على ذلك، بل سلطت بعض المداخلات الضوء على الترجمة الشفهية والترجمة الآلية والترجمة السمعية البصرية، وتفضل بعض الأساتذة الكرام

بمناقشة صناعة الترجمة في ليبيا والبرامج التدريسية الخاصة بالترجمة في بعض الجامعات وغيرها من الكلمات في مجال الترجمة.

وقد انتهى المؤتمر إلى عدد من التوصيات، وأهمها ما يلي:

1. فتح باب التعاون بين الجامعات الليبية فيما يخص برامج الترجمة من أجل تطوير هذه البرامج وربطها بسوق العمل.
2. تكثيف البرامج التدريبية الخاصة بالترجمة لسد العجز في السوق الليبي وخاصة الترجمة الفورية.
3. إدخال برامج الترجمة الآلية والأدوات المساعدة في البرامج التدريسية.
4. العمل على تطوير وتقنين مهنة الترجمة في ليبيا والعمل على تأسيس نقابة عامة للمترجمين تكون مهمتها منح الإذن لمزاولي مهنة الترجمة.
5. التأكيد على تشجيع حركة الترجمة وذلك بجعل الأعمال المترجمة جزء من النتاج العلمي للأستاذ الجامعي المتخصص بالترجمة وتضمينه في الترقيات الأكاديمية وغيرها.
6. التأكيد على التعاون مع المنظمات الدولية وحث المترجمين الليبيين على عضويتها لتطوير حركة الترجمة بليبيا.
7. أن يكون مؤتمر الترجمة سنويا ،وينعقد في جامعة طرابلس أو اَي جامعة ليبية مستعدة لاستضافته

ولكم فائق الشكر.

والسلام عليكم ورحمة الله وبركاته.

حُرر في 1/10/ 2022 م، في مدينة طرابلس ـ ليبيا.

د. حمزة امحمد الثلب - رئيس اللجنة العلمية للمؤتمر

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Cultural Obstacles in Literary Texts Translation: The Case of the Arabic Translation of Shakespeare's Hamlet

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ABSTRACT

Literary translation may be one of the primary methods for communicating across cultures since literary works exhibit various linguistic qualities along with cultural and social characteristics of human existence. Translation is seen as a method of cultural transmission that entails more than just looking for semantic equivalence. Translators must thus analyze the linguistic and cultural characteristics of language along with discourse-related factors and be attentive to how these ideas are expressed in various cultural contexts. The translator is frequently conflicted between the aesthetic appeal and cultural elements of both the ST and the TT, since literature is typically seen as a cultural image of societies and a reflection of populations. The current research looks into literary translation from English to Arabic in order to better understand these obstacles. It makes an effort to pinpoint the fundamental difficulties that translators confront while concentrating on the various methods they employ to deal with these issues through the translation of "Hamlet" by William Shakespeare. This study compares the stylistic elements of an original text with those of its translation into a different language. This basically entails recognizing language and cultural distinctions as well as translation approaches to determining the methods the translator most usually employs.

الملخص

قد تكون الترجمة الأدبية إحدى الطرق الأساسية للتواصل عبر الحدود الثقافية حيث تُظهر الأعمال الأدبية صفات لغوية مختلفة إلى جانب الخصائص الثقافية والاجتماعية لوجود الإنسان. يُنظر إلى الترجمة على أنها طريقة لنقل الثقافة تنطوي على أكثر من مجرد البحث عن التكافؤ الدلالي. لذلك يجب على المترجمين تحليل الخصائص اللغوية والثقافية للغة جنبًا إلى جنب مع العوامل المتعلقة بالخطاب وأن يكونوا منتبهين لكيفية التعبير عن هذه الأفكار في سياقات ثقافية مختلفة. غالبًا ما يتعارض المترجم بين الجاذبية الجمالية والعناصر الثقافية لكل من النص المصدر والنص الهدف، نظرًا

لأن الأدب يُنظر إليه عادةً على أنه صورة ثقافية للمجتمعات وانعكاس للسكان. يبحث البحث الحالي في الترجمة الأدبية من الإنجليزية إلى العربية من أجل فهم أفضل لهذه العقبات. حيث تحدد الصعوبات الأساسية التي يواجهها المترجمون مع التركيز على الأساليب المختلفة التي يستخدمونها للتعامل مع هذه القضايا من خلال ترجمة "هاملت" بقلم ويليام شكسبير. يقارن هذا المقال العناصر الأسلوبية لنص أصلي بعناصر ترجمته إلى لغة مختلفة، حيث يستلزم هذا أساسًا إعادة النظر في اللغة والاختلافات الثقافية بالإضافة إلى أساليب الترجمة لتحديد الأساليب التي يستخدمها المترجم عادةً.

KEYWORDS: Culture, Literary texts, Literary translation, Obstacles, Translators.

Introduction

Translation has been shown to be a highly useful tool for effectively communicating, sharing cultures, and gaining information because of the variety of languages, the diversity of civilizations, and the importance of connections in human existence. Consequently, literary translation is crucial in enhancing cooperation between various cultures. Language and culture appear to be intertwined, and it is crucial to take both into account while translating. All translators strive to establish the proper equivalency between terms and notions in the origin and target languages, despite the fact that there is no set framework or effective technique regarding how a translation should be done. Due to cultural differences, finding the appropriate equivalence is a complex process that involves transferring meanings from one language to another and requires deep knowledge of the source and target cultures, as noted by Larson (1998). The most challenging part of this procedure is for the translator to bridge the cultural differences between the two languages. Finding analogues for culturally distinct phrases entails focusing on their varied cultural aspects or things. Yet, how must the translator go about doing that? And what are the suitable techniques that may facilitate a successful transition for him?

English to Arabic translation presents certain linguistic, morphological, and cultural challenges. Going back to the source's cultural and social roots is necessary to comprehend these issues. Consider the impact of English-language writings on the translation into Arabic procedure. It is also crucial to remember that among the VSO Non-Indo-European languages, Arabic has social and cultural standards that are significantly

different from those related to a language of the west. Numerous translators, linguists, logicians, poets, and semanticists have studied and addressed translational issues. The difficulties of translating between any two Indo-European languages, such as, have received a great deal of attention in the past, but this study is still in its infancy.

The purpose of this study is to explain the difficulties of literary translation by conveying cultural concepts between languages. The limitations and restrictions of translating culturally distinctive elements in literary works are also defined and examined. Its objective is to discover the culturally distinctive elements in William Shakespeare's English play Hamlet and to ascertain how they are translated while studying the techniques and methods the translator employed to gain a degree of audience acceptability in Arabic culture.

Literature Review

In contrast to ordinary translation, literary translation is a special kind of translation. Because of its unique characteristics, it has long been a topic of debate among translation academics. As a result, this type of translation is a means of intercultural communication in addition to being a translation of a text from one language into another.

Literary translation, which is recognized as an art form, must convey the author's inspirational, philosophical, and emotional writing. It is asserted, however, that a literary translation cannot be assumed to be excessively true or excessively free from the source. When a translation is too realistic, intelligibility and visual appeal degrade, but when it is too loose, it stops being a translation and transforms into an adaptation. A creative translation also preserves the integrity of the source material and avoids creating something that sounds unrecognizable in the language of the recipient.

A translation must be readable and acceptable to readers in the receptor language despite its diversity from the original. The basic objective of translation, according to contemporary literary theoretical approaches, is interaction, and every communication event must take language usage context into consideration. The ability to instigate supplementary, metaphorical, or aesthetic connotations rests with the context.

Characteristics of Literary Translation

Literary translation is recognized as one of the primary methods of cross-cultural interaction since literary written works exhibit a wide variety of language characteristics along with historical and cultural facets of human existence. It necessitates a number of qualities that the translator must be aware of in order to accurately express all ST literary traits, including sound effects, morphophonemic word choice, figures of speech, and style (Riffaterre, 1992: 204-205).

These characteristics are summed up by Belhaag (1997: 20) as being (emotive, non-literal, and symbolic; focused on both structure and content; subjective; permitting numerous interpretations; everlasting and universal; utilizing unique methods to 'heighten' communication impact; propensity to depart from language rules).

Cultural Concepts in Literary Translation.

The cultural component of a specific message cannot be ignored or overridden during translation since language is the medium through which culture is transmitted and mimics its characteristics. Because "culture is the core of the language and hence of translation," translating a language simply entails doing it in terms of its culture. (Bassnett, 1991).

Definitions of the word "culture" may be quite difficult. Newmark (1988: 94) asserts that culture is "the manner of living and its expressions that are special to a society that utilizes a certain language as its means of communication" acknowledging that each linguistic group has its own distinctive cultural characteristics.

When thinking about the consequences of translation, the concept of culture is crucial. As she discusses the issues with correspondence in translation, Nida gives equal weight to the sociocultural distinctions between the SL and the TL and draws the conclusion that “cultural distinctions may provide more serious challenges for the translator than linguistic distinctions” (Nida, 1964: 130). It is also noted that, despite major formal alterations in the translation, cultural similarities frequently help people comprehend one anoth-

er. Thus, lexical issues are just as important as the cultural consequences of translation.

As Bassnett (1991: 23) notes, “In order for the TL copy to match the SL copy, the translator must approach the SL material in this manner. To seek to enforce the system of values of the SL culture onto the TL culture is risky terrain” Therefore, when translating, it's vital to take into account how the lexical effect will affect the TL reader as well as how cultural factors may be interpreted, and then make judgments about the translation in line with those considerations. As a result, it is reasonable to assume that culture and language are closely connected, and that both must be taken into account while translating. This is why a key component of the translator's job is researching the local culture. According to Baker (1996: 11), “the study of culture has a remarkably long history that covers a variety of fields, including anthropology, sociology, and, more recently, cultural studies”.

Dimensions of Culture

Originally used to refer to the development of the spirit or intellect, the term “culture” now refers to social and material activities, organizations, and ideas as well as behaviors like courting and childrearing. (Vermeer, 1989) As a result, there are several categories available for these cultural elements. (Newmark, 1988), following Nida, categorizes foreign cultural terms into the following five groups and applies the idea of culture to the process of translation. Every subsequent literary work does, in fact, portray these cultural characteristics of the culture in which it was created.

- Ecology (plants, animals, weather, etc.).
- Object culture (nutrition, clothes, houses, cities, transportation).
- Social environment.
- Institutions, practices, rituals, policies, or ideas (which include artistic, religious, governmental, and organizational subgroups).
- Body language and routines.

Cultural Translation Challenges

The greatest challenges for translators throughout the translation process are cultural differences, which have also led to the greatest misunder-

standings among readers (Valdes, 1986: 123). According to Newmak (2001: 328) cultural differences are "the biggest barrier to translation, particularly in the pursuit of a precise and competent translation" Culture itself has restrictions on how well it can translate one language into another. Each community or individual group creates its own culture, which is revered, practiced, and confirmed along with its restrictions, depending on its early history, geographical conditions, and religion.

One of the distinctive characteristics of culture, which is not always enforced by the external world, is the restriction on translation. From one place to another, different behaviors will be considered appropriate. (Goodenough, 1964: 36) Various cultural standards in the original language and target language are today's biggest challenges for translators. It is the translator's duty to decide which criteria should be prioritized over others. Whether cultural standards from the SL, TL, or a mixture of both should be taken into account based on the translator's choice.

Methodologies and Techniques of Literary Translation

The techniques that lead to the best resolution of a translation challenge are typically referred to as translation techniques. There are a number of methods and approaches that have been proposed by various scholars, like Vinay and Dalbernet (1995) with their seven approaches, Nida (1964) and Newmark (1988), but what are the most effective ways to get beyond cultural barriers? So, a variety of tactics were suggested. They have drawn criticism since they sometimes look useless.

Newmark suggests that contextual analysis and transmission are two competing approaches that Newmark suggests (Newmark, 1988: 96). According to Newmark, transference preserves cultural terms and notions while adding "local color". He asserts that, although emphasizing culture, which has importance for knowledgeable readers, this approach may be problematic for the mass audience and restrict their ability to comprehend some elements. As a result of the significance of translation in interaction, Newmark suggests contextual analysis, which he identifies as "the best precise translation process, which eliminates the culture and emphasizes the theme" (Newmark, 1988: 96). When thinking about cultural implications for translation, Nida's ideas of formal and dynamic equivalence (Nida, 1964: 129) could be taken into account.

When both form and content are replicated as accurately as feasible, Nida claims that a “gloss translation” primarily represents formal equivalency. The TL reader can “comprehend as much as he can about the norms, style of thought, and methods of expression” of the SL setting (Nida, 1964: 129). Dynamic equivalence, in contrast, does not need the receptor to comprehend the cultural norms of the origin context and is compared to “relate the receptor to forms of conduct related to the context of the one's culture”. The original's shape and content must be replicated as accurately and meaningfully as feasible, with as close of an equivalent as possible. The ability to relate to the person in the SL, understand their habits, ways of thinking, and various modes of communication are required.

In order to be effective, a translation must serve the same purpose in the target language as it did in the origin. Nida also considers the needs of the reader as well, stating that the translation must be described by "spontaneity of expression" and relevance to the "receptor's" culture. He is seen as supporting the "domestication" of translation because of this. In Nida's opinion, the translation must be accurate, communicate the original's essence and way while paying attention to its style, and should have the exact same impact on the target audience as the original did (Nida, 1964: 134). As far as he's concerned, the answer is a dynamic equivalency that strikes a balance between the two issues.

Despite being source-oriented, the equivalency must also adhere to and be understandable in the receptor language and culture. In great depth, Nida discusses the techniques the translator must employ to obtain the most accurate rendition of the SL, such as the use of footnotes to highlight cultural variances when exact renditions cannot be obtained. Glossing is the term used to describe this. He also discusses the difficulties of translating the original's emotional content and the necessity to communicate the sarcastic, humorous, playfulness, and sentimental components of meaning (Nida, 1964: 139-40). Since “that which connects people is bigger than that”, Nida's beliefs are founded on an inspirational notion of humanity as “an entity untouched by time and location Even when cultures and languages are highly different, there remains a baseline for interaction despite the equivalence ought to be source-oriented” (Nida, 1964: 24).

Additionally, he states that "since no two languages are similar in the meanings assigned to matched symbols, or in the ways in which such symbols are organized in words and sentences, it logically follows that there cannot be ultimate correlation between languages... no translation is entirely correct... the effect may be sensibly similar to the original, but no identity in depth" (Nida, 1964: 126). As a result, the translator's explanation must be applied in some capacity during the process of translation. According to Nida, in order to ensure correctness and compatibility, the message in the receptor language must relate as nearly as feasible to the various SL components.

Because it is constantly dealing with differences, the process of translation involves searching for connections between language and culture. It cannot and should not attempt to eliminate all of these differences. A translated literature should be the place where a new culture is shown, giving the reader a glimpse of the other and resistance of a particular society. By reminding the reader of the gains and losses in the translation process as well as the unbridgeable gaps between cultures, "a translation method focused on an aesthetic of discontinuity can best retain that difference, that otherness" (Venuti, 1995: 305). In a different argument, he makes the case that translations should incorporate imagery from other cultures. (Venuti, 1992: 104)

Additionally, other principles were developed to successfully transfer cultural ideas and words, such as replacement, generalization, explication, extension, overexpression, distribution, description, reduction, exclusion, adoption, foreignization and compensation, depending on the translating conditions that demand an accurate attitude. In order to achieve his task, the translator must sometimes choose between being liberal or true to the artistic and cultural aspects of the ST and the culture of the intended reader. So, how faithfully can the literary translation stay true to the author's goals while still maintaining the original text?

The Method

This paper compares the cultural elements of an original text (an English work) with those of its translation into a different language (Arabic). This basically entails recognizing language and cultural distinctions as well as translating tactics to ascertaining the methods the translator employs. The

researcher has used a variety of techniques, such as comparative analysis, to try to gain an understanding of how the translator dealt with the challenges posed by culture. The success of the approach depends on how accurately the social, religious, and cultural realisms of the original work are reflected in the translated version.

As a case study, the researcher selected William Shakespeare's famous play *Hamlet*. The Arabic translations of *Hamlet* from several well-known Arabic translators (Jabra's translation, Kiwan's translation, Mutran's translation, and Awad's translation) are analyzed and compared. These translations were carefully chosen from among the many Arabic translations of Shakespeare's Hamlet because they accurately depict Arabic culture and provide many researchers and artists who are unable to comprehend the original with a flavor of Shakespeare's ideas. These four versions, produced by prominent publication firms and translators, were chosen. The play was first read by the researcher in English, and then Arabic translations of it. The play's translation varies depending on how the play's text is clear to the translator. The translations were somewhat different. This paper seeks to clarify the distinctions between these translations as well as the primary methods used to translate the literary material.

Results and Discussion

Literary Translators' Techniques

"FRANCISCO: For this relief much thanks. 'Tis bitter cold, And I am sick at heart".(Shakespeare, 2012, Act I, Scene I 8).

Mutran's Translation	**Jabra's Translation**
"فرنسيسكو: ألف حمد لك على هذه المنة، البرد قارس، وقلبي في وحشة" (مطران، 2013: 25).	"فرنسيسكو: شكرا لمجيئك بديلا لي. البرد قارس وفي صدري ضيق" (جبرا، 1979: 27).

The Arabic translations make it clear that Jabra and Mutran used distinct approaches to translate Shakespeare's Hamlet. Both Jabra's and Mutran's usage of modern Arabic and the classical Arabic they portray are simultaneously inspired by Islamic culture. There is no third option available; the translator should select either the domestication approach or the foreignization technique when translating any literary work.

In contrast to foreignization, which is defined as "an ethno-aberrant influence on those principles to enroll the linguistic and cultural variation of the foreign script, driving the reader abroad," domestication refers to “an ethnocentric decrease of the foreign script to target-language cultural norms, fetching the author back home” (Venuti, 1995: 20).

In general, translators are forced, consciously or subconsciously, to use one of these two translation techniques, or perhaps a mixture of both, due to language and cultural variations. In the case of the most recent Arabic translations of Hamlet, culture has a significant influence on the translators' decisions. The fundamental challenge that inhibited Jabra and Mutran in their translations, nonetheless, was the use of phrases that were culturally bound. In their discussion of this subject, Nida and Reyburn claim that “challenges emerging out of variations in culture are the most important obstacles for translators and have created the greatest misconceptions among readers” (Nida and Reyburn, 1981: 2).

Words Associated with Religion and Culture

“HAMLET: For God’s love, let me hear!” (Shakespeare, 2012, Act I, Scene II 21).

Mutran's Translation	**Jabra's Translation**
"هاملت: ناشدتك الله تكلم" (مطران، 2013: 34).	"هاملت: بربك تكلم" (جبرا، 1979: 45).

One of the many terms in Hamlet that are linked by religion and culture is the excerpt above. The two Arabic sentences appear to have each used a different approach to translate the religious and culturally related terms at first impression (Culture Specific Terms). Regarding Jabra "For the love of God, let me hear!" He wrote it in Arabic as "بربك تكلم" in an attempt to give it an Islamic effect for target language (TL) listeners, though Jabra has been accused of employing the "foreignization" strategy in his translation. In this case, he uses the domestication technique to create the religious-culture-bound terms (C.S.I). The influence of religion on a society's culture and language cannot be overstated. The influence of Christianity on English terminology and society's way of life has been significant and crucial. The Qur'an has also had a significant influence on the lexicon of the Arabic language, in addition to its power in influencing the way of life of society's citizens (Aziz, 1982).

Mutran Khalil employs a spontaneous approach in his translating process as opposed to Jabra Ibrahim. As a result, Mutran chooses Arabi-

zation over translation. In his translation of Hamlet, he sticks to Qur'anic intertextuality in an effort to more closely resemble Arabic by adopting the traditional Arabic language. In contrast to Jabra, Mutran makes an effort to connect the Arab audience and readers to the original text. Mutran uses the approach of free translation to accomplish his goal. In his translation, Mutran is not constrained by any limitations. The concept of the original material coming in an alluring Arabic language appears to be what is worrying Mutran. By replacing the term from the English vow with a word from the Islamic vow, he attempts to compare the two and draw the reader's attention to the original text. By doing this, he manages to give the original text a certain level of spontaneity. Using the Islamic vow, he says, "ناشدتك الله تكلم".

Domestication, in general, is the kind of translation that employs a truthful bilingual style and is used to reduce the oddness of the translated text for target language readers, whereas foreignization refers to the production of a target text that intentionally breaks target norms by preserving some of the original's foreignness (Eisawy, 2014).

In contrast to the following translations:

"HAMLIT: Yes, by Saint Patrick, but there is, Horatio, and much offense, too" (Shakespeare, 2012, Act I, Scene V 37).

Kiwan's Translation	**Jabra's Translation**
"بلى أقسم بالقديس باترك" (كيوان، 2004: 59).	"بلا والله إن فيها لإساءة" (جبرا، 1979: 65).

However, the two translators used various translation techniques and rendered this sentence differently in the target language. On the one hand, Jabra chose functional equivalence, employing the standard Arabic swearing word used to demonstrate assertions, specifically "والله" which translates to "(I swear) by Allah". When Muslims intend to swear, they typically utilize this term when swearing. This has to do with how religiously distinct Muslim and Christian civilizations are. From this angle, the Arab readership would find Jabra's translation of this profanity to be more acceptable and appropriate. Additionally, it might serve the original text's usage of the English curse word's practical purpose. But it's clear that the focus is on domesticating the language based on paying attention to the active rules and customs of the target culture.

On the other hand, Kiwan chose to translate literally, keeping all of the swear words that were there in the original language of "I swear by Saint Patrick". Readers of the target text are now extremely close to the essence of the source material thanks to this interpretation. It is the sort of translation that accurately conveys the author's purpose of the original text. The reader of this work would benefit greatly by learning more about the societal beliefs of the source culture. More crucially, it might retain the verbal action of swearing's pragmatic purpose as it was meant in the original text. However, it indicates a preference for foreignization in an effort to adhere to the author's intentions while writing the source material.

Hamlet's Translation of Pun Words

There is no denying that language represents one of Shakespeare's dramas' most significant elements and a quality that sets him apart from other authors. Additionally, Hamlet contains several pun terms that the translators might use in the translation process. Shakespeare had two special abilities that nobody else could match: wordplay and the invention of new terms. One of the ways Hamlet pretended to be mad and hid from the palace and the King's entourage was by cleverly using pun phrases. To keep Polonius and the other characters from figuring out what Hamlet's true motivations are in the discussion that follows, he appears to be insane by utilising pun phrases. The excerpts of following table illustrate Hamlet's pun words.

"*POLONIUS: What do you read, my lord? HAMLET: Words, words, words. POLONIUS: What is the matter, my lord? HAMLET: Between who? POLONIUS: I mean the matter that you read, my lord"* (Shakespeare, 2012, Act II, Scene II 51).

Awad's Translation	**Jabra's Translation**
"بولونيوس: ماذا تقرأ يا مولاي؟ هملت: ألفاظ. ألفاظ. ألفاظ. بولونيوس: وما الموضوع يا مولاي؟ هملت: موضوع في أي مكان؟ بولونيوس: أعنى موضوع الكتاب الذي تطالعه يا مولاي." (عوض، 2000: 60)	"بولونيوس: ما الذي تقرأه، يا مولاي. هاملت: كلمات، كلمات، كلمات. بولونيوس: وما الذي فيها؟ هاملت: فيمن؟ بولونيوس: في الكلمات التي تقرأها يا مولاي." (جبرا، 1979: 85).

Awad has translated the same passage more precisely and successfully. When Awad employs the Arabic term (الموضوع), which may imply a subject as a definite noun and at the same time relate to an indefinite noun (موضوع, subject), he correctly grasps the concept and accurately translates the pun. Awad plays around with language by using the Arabic term. His translation utilises word play and puns to draw readers into the original text while giving the translated language an air of spontaneity.

Contrarily, Mutran omitted the aforementioned conversation from the play's text while reproducing it. Numerous additional excerpts from Mutran's translation of the book were also completely erased. He condensed the second and third acts of the original text to create an altered third act. Additionally, he combined the fourth and fifth acts into the new fourth act. In order to retrieve the original text's essence, Mutran has, as was previously said, twisted the original text.

It is acceptable to argue that Mutran's adoption of domestication is a veiled allegory for the ST in his particular TT. He excused himself from the original text's restrictions and stuck to the desired ones. His goal was to direct the writer's attention toward the desired audience. However, Mutran occasionally went against his attempt to domesticate Hamlet and included foreignization in his translations without providing any rationale (Assi, 2018: 14-15).

“To Be or Not to Be, that is the Question”, from Hamlet's Fourth Soliloquy

One of the most famous expressions in all of English literature is "To be or not to be, that is the question." The play is summed up in Hamlet's fourth soliloquy. The fear, hesitancy, uncertainty, and loss of the power to select between life and death are all exposed. In his soliloquy, Hamlet doubts which is the proper attitude to take towards life: whether or not it is worth living at all. The conflict between action and reflection is evident in Hamlet's “To Be, or Not to Be”, which appears to be the story of a suffering man. He predicts an impassable challenge: Being may continue after death. It's possible that the state of being after death will be much more unpleasant than the one he's in right now (Wilson, 2017: 349-350).

New to Arabic writing was the genre of play, and the soliloquy was peculiar. The fourth sentence of Shakespeare's Four Quartets was translated into Arabic, but Arab translators could not agree on its interpretation. What these phrases actually signify has been a contentious point of

contention among Arab translators and authors to this day. Shakespeare's works, in the opinion of some translators, need to be verse-translated into Arabic. Others claim it cannot be rendered as verse, thus they convert it to prose. Enani offers his opinion on why poets everywhere choose to convert Shakespeare's masterpieces into verse instead of prose. (Enani, 2016). Jabra and Murtan translated the fourth soliloquy as the following:

"Hamlet: To be or not to be—that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, or to take arms against a sea of troubles and, by opposing, end them. To die, to sleep— No more—and by a sleep to say we end The heartache and the thousand natural shocks That flesh is heir to—'tis a consummation Devoutly to be wished. To die, to sleep— To sleep, perchance to dream. Ay, there's the rub, for in that sleep of death what dreams May come, when we have shuffled off this mortal coil, must give us pause. There's the respect That makes calamity of so long life. For who would bear the whips and scorns of time, Th' oppressor's wrong, the proud man's contumely, (...)". (Shakespeare, 2012, Act III, Scene I 66 - 67).

Mutran's Translation

"هملت: أكون أو لا أكون؟ تلك هي المسألة، أيّ الحالتين أمثل بالنفس؟ أتحمل الرجم بالمقاليع وتلقي سهام الحظ الأنكد. أم النهوض لمكافحة المصائب ولو كنت بحرا عجاجا وبعد جهد الصراع إقامة حد دونها، الموت، نوم، ثم لا شيء. نوم مستقر به من آلام القلب، وآلاف الخطوب التي وكلتها الفطرة بالأجسام، ونخشاه على انه حقيق بان نرجوه، الموت رقاد، رقاد وقد تكون به الأحلام، آها هذه عقيدة المسألة، إنما الخوف من تلك الأحلام التي قد تخلل رقاد الموت بعد النجاة من آفات الحياة، وهو الذي يقف دونه العزم، ثم هو الذي يسومنا عذاب العيش، وما أطول مداه، إذ لولا هذا الخوف، لما صبر احد على المذلات، والمشقات الراهنة، ولا على بغي الباغي، ولا على تطاول الرجل المتكبر، ولا على شقاء الحب المرذول، ولا على إبطاءات العدل، ولا على سلاطة السلطة، ووقاحة القدرة، ولا على الكوارث التي يبتلى بها الحسب الصحيح،

Jabra's Translation

"هاملت: أأكون أم لا أكون؟ ذلك هو السؤال. أمن الأنبل للنفس أن يصبر المرء على مقاليع الدهر اللئيم وسهامه، أم يشهر السلاح على بحر من الهموم وبصدها ينهيها؟ نموت... ننام.. وما من شيء بعد... أنقول بهذه النومة ننهي لوعة القلب، وآلاف الصدمات التي من الطبيعة تعرض لهذا الجسد؟ تلك غاية ما أحر ما تشتهى. نموت..... ننام.....ننام-وإذا حلمنا؟ أجل لعمري، هناك العقبة. فما قدد نراه في سبات الموت من رؤى، وقد ألقينا بفانيات التلافيف هذه عنا يوقفنا للتروي." (جبرا، 1979: 106).

والمجد الصريح، بفعل الجهلة، وتهجم السفلة، وفي وسع المرء أن يترخص في الابتعاد، فيسلم من كل هذه الرزايا بطعنة واحدة؟ من خنجر في يده. من الذي كان يرضى بالبقاء رازحا تحت الحمل دائم الأنين، مستنزفا ماء الجبهة من الإعياء؟" (مطران، 2013: 50-51).

The translation provided by Jabra is exact and follows each word exactly. He uses the Arabic term that has the same meaning since he is so tied to the original language. He expresses "that is the question" in Arabic using the word "ذلك هو السؤال". Jabra explains why he made this decision in this instance. First of all, there is an issue that results from the various linguistic, syntactic, and cultural diversity between Arabic and English. The issue of the most popular Hamlet line, “To Be or Not to Be: That is the Question”, being inaccurately translated stems from the fact that Arabic lacks the verb “to be”.

Jabra uses a formal equivalency technique to produce an Arabic translation of Hamlet that is accurate yet unpolished. His capacity to translate the play into standard and idiomatic Arabic is constrained by his direct servility to the original text. Beyond that, the Arabic rendition is doubly removed from Arabic culture because both themes and references are portrayed outside of the cultural context and lexical meaning. The new product therefore appears to be an artificial transplant of a foreign work into the native Arabic environment. This issue is caused in part by the translator's initial decision to translate words to words rather than sentences to sentences or thoughts to thoughts, as well as in part by the sheer nature of Shakespeare's extremely complex cultural and linguistic references and the literary style of Hamlet (Al-Abdullah & Tajdin, 2005).

The usage of classical Arabic in Mutran's translation of the fourth soliloquy sets him apart from the other translators and sets it apart from Jabra's version in one key area. The most problematic part of the fourth phrase is the usage of the he-soliloquy that can be found in Hamlet's soliloquies, “هملت: أكون أو لا أكون؟ تلك هي المسألة”. He uses “أكون؟ أو لا أكون”, which is the correct equivalent for the verb “to be”, to address the problem of there is not being a word "to be" in Arabic. His use of “المسألة” as

an equivalent for “that is the question” is so precise that TL readers feel the text is normal.

Additionally, it gets the reader ready to follow the subsequent events and come to a full comprehension of the overall goal of the soliloquy. Assi summarizes Mutran's attempts to domesticate or Arabize Hamlet by using Quranic intertextuality: “Mutran employs Quranic intertextuality [...]. Moving the intended reader to the original text weakens Mutran's translational goal” (Assi, 2018: 9).

Scene from The Nunnery

One of the play's primary foundations is the opening scene of Act III between Hamlet and Ophelia, which is also the setting for some of Hamlet's most well-known quotes. Hamlet is unaware of how much the King and the Old Chamber, who were spying on him, have conspired against him. The king's top priority was to find the true cause of Hamlet's lunacy. Shakespeare's language presented several difficulties and problems for the Arabic translators of Hamlet. This scenario was interpreted differently by Mutran and Jabra. The excerpts the following table demonstrate how these two translators approach translation differently.

“Hamlet: Ha, ha! are you honest? Ophelia: My lord! Hamlet: Are you fair? [...] Hamlet: That if you are honest and fair, your honesty should admit no discourse to your beauty. [...] Hamlet: Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it was better my mother had not borne me. I am very proud, revengeful, ambitious; with more offenses at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where’s your father?” (Hamlet, 2005, Act. III. I). (Shakespeare, 2012, Act III, Scene I 68 - 69).

Mutran's Translation	**Jabra's Translation**
"[...] هاملت: إن كنت عفيفة وجميلة، فحذر أن يكون لعفافك أدنى اتصال بجمالك. أوفيليا: ولكن يا موالي أيكون للجمال رفيق أفضل من العفاف؟ هاملت: هذا حق ولكنه يتسنى للجمال أن يحول العفة إلى قوادة سافلة، أكثر مما	"هاملت: ها. ها! أعفيفة أنت؟ أوفيليا: سيدي. هاملت: أجميلة أنت؟ هاملت: أعني ان كنت عفيفة وجميلة معا، وجب على عفافك. أن يجعل الوصول إلى جمالك محرما [...] أوفيليا: يقينا يا سيدي، لقد حملتني على اعتقاد

ذلك [...] أوفيليا: أذن فقد خدعت. هاملت" اذهبي إلى دير وترهبي. أتريدين أن تلدي الخطاة؟ أنا نفسي على قدر من العفة، ولكن بوسعي رغم ذلك أن اتهم نفسي بأمور هي من الإثم ما يجعل أمي تتمنى لو لم تكن ولدتني [...] هاملت: إن كنت ستتزوجين، أعطيتك أذهبي. وداعا. أذهبي .مهرا هذا الوباء[...] إلى دير وترهبي" (جبرا، 1979: 108-110).

يتسنى للعفة أن تصور الجمال على مثالها. كأن ما تقولين من المغالطات المتقدمين، أما الآن فالزمن على غير ما تظنين، لقد أحببتك قبلا. [...] أوفيليا: لقد زدتني خيبة أمل. هاملت: اذهبي إلى دير، عالم تريدين أن تكوني والدة، ومرضعا لخاطئين؟ أنا على شيء من الاستقامة مع هذا أستطيع أن اذكر لك عن نفسي أشياء كان خيرا معها ألا تلدني أمي، تكاد الذنوب التي تحف بي تكون أكثر عددا نحن .مما عندي من الخواطر لإيوائها [...] جميعا مجرمون سفلة فال تصدقي أحدا منا، سيري سيرك دراكا إلى دير، أين أبوك؟" (مطران، 2013: 51-52).

Jabra effectively communicates the meaning and effect of the original material to the intended reader in these lines. Jabra Ibrahim's part in Shakespeare's use of pun words and optical illusions, as well as the addition of footnotes to explain them, are credited with Jabra's effectiveness in transmitting the meaningful message of the original text. His Arabic facial gestures seem to be rejecting Ophelia of being truthful in some way. In Arabic, the term “interrogative question” (الاستفهام الإنكاري) refers to asking a question with the intention of receiving a negative response. Readers in the target language may detect Jabra's fidelity in his translation and the accuracy of the terminology he employed. Footnotes assist with the Arabic readers' ability to fully understand the original material by gathering important information about the culturally specific vocabulary.

Following an interpretation of Mutran's nunnery scene translation, the following issues are made explicit: The reader and viewers of the text in the target language first have the impression that they are reading a work with an Arabic origin. The second issue is the usage of Classical Arabic, which at the time was the literary and cultural tongue. Thirdly, Mutran used a French version of Hamlet rather than an English one to translate it. He relied on the French version as a source material, despite the English version being referred to in the passage. He thereby deviates too much from the Shakespearean original in his translation. The author was taken to the target receptors using the free adaptation technique.

The Arabic idioms employed by Jabra, as opposed to Mutran, can indicate whether you are honest (honest) in Arabic and can be used as a proper noun for a female person. It may also be an adjective that signifies "honest" at the exact same time. Jabra cleverly used these word's key characteristics and turned it into a joke. Jabra's translation suggests that you are not being truthful since he addresses his speech in the interrogative form. But Mutran's translation only poses the question, "Are you Afifa (Honest)?" "آها. آها. أأنت عفيفة، ؟" which denotes the appropriate term for a female person. Given that it has only been used as a pun, it lacks the feeling of a pun in this instance. Shakespeare's original intent is too far removed from Mutran's translation. That may be the case because Mutran was more concerned with the message than the Arabic consistency.

As the arguments above demonstrate, each translator made an effort to translate faithfully, albeit from varied approaches. According to Jabra Ibrahim Jabra, fidelity means keeping the important theological and cultural elements of the Shakespearean text to the extent that they prevail over those of the ST. Jabra contrasts with specificity over the target language in terms of culture and religion. In an effort to reduce the influence of the source text on the receivers of the target language, Mutran Khalil Mutran keeps the religious and cultural aspects of the target language. He resorted to replacing the culturally and religiously distinct terminology (also known as "culturally bound words") with their Arabic and Islamic equivalents. As a consequence, the source text transformed in the crucible of the target text, yielding an adaptation of the original text that is unique from all previous translations. As a result of its radical departure from the original text, Mutran's trans adaptation stands apart among the other translations and rewrites of Shakespeare.

The findings showed that every translator employed many strategies, including "domestication", "foreignization", "functional equivalence", "deletion", "transliterate", and "culture replacement" to translate the meaning into TT.

However, the impact of Jabra's translation on the Arabic receiver is remarkably similar to that of the ST. By concentrating on Jabra's translation, an Arabic reader may completely comprehend what is happening in Shakespeare's Hamlet since Jabra utilizes translated versions of words and idioms that are appropriate for the intended reader. The translation of texts and cultural artifacts from an English version of a text into another

translated one is also highly valued by Jabra. Al-Abdullah and Tajdin also emphasize the same idea: “Jabra's Hamlet translation is an attempt to get attention. It has given Arab culture access to a version of the play that has allowed a large number of scholars and artists who are unable to read the original to experience Shakespeare in some measure. In general, translating literature may be challenging, especially for works of art like Shakespeare's. However, the researchers come to the conclusion that dynamic equivalence is a better method for translating literature into another language after studying this work of Jabra” (Al-Abdullah and Tajdin, 2005).

Conclusion

Every text is translated differently by each translator. The author makes the following recommendations for literary translators in his conclusion. Before beginning a translation, translators must first have a thorough understanding of the source material. Second, translators of literary works should be aware of the authors' language and cultural origins in addition to the texts. Third, translators need to be aware of significant historical developments that took place before the book was written.

The translator exercises extreme caution while using his trade to ensure that it is neither summarizing nor replacing because translation is considered to be a replica rather than a carbon copy or reflection. The translator needs to be an excellent writer who is familiar with both the source and target cultures and languages. As a result, a translator is charged with immense responsibility since in addition to defending the author's ideas or perspective, he must also appease the reader and the critic. Additionally, the translator must take into account not just the language's vocabulary and grammatical structures but also the cultural implications that are embedded in certain linguistic phrases in order to produce a truthful, cohesive, and aesthetic translation.

As a result, the translator might employ a variety of techniques to get around the challenges and issues that cultural factors present, some of which have been condemned for being ineffective. Furthermore, transferring is feasible since anything that can be stated in one language can also be conveyed in another, despite the fact that cultural variations may make translation difficult.

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