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**Examining the Re-translation of literary works  
A Comparative stylistic Study of Two Translations of  
"The Merchant of Venice"  
By William Shakespeare**

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## **Dedication**

*I dedicate this work specially:*

*To those whom I have love for, to whom God has entrusted with awe and dignity  
To those who have taught me to give without waiting with pride, I hope God extends  
their lives so that they may see fruits whose harvest has come after a long wait,  
To those whose supplication was the secret of my success and their tenderness is surgical  
balm, to those whose rights cannot be fulfilled by words numbers cannot count their virtues  
and their words will remain stars that guide me today, tomorrow and forever*

*To my dear parents **Abdelazize** and **Zaara**.*

*To my supporter who kept supporting me with his patience, respect, and encouragement  
To my hero, my example and my dearest husband and companion on my path **Houssam** may  
Allah bless him for me.*

*To the pure, kind hearts and pure souls. My brothers **Walid** and **Taha**,*

*To my beloved sisters **Serine** and **Lina**.*

*To all my honorable family especially my grandmother **Meriam**, and everyone who  
encouraged and helped me to carrying out this research.*

*To all of them I dedicate this work and ask God for success and steadfastness.*

## **Soundes**

## **Dedication**

*I dedicate this work especially:*

*To my beloved and precious parents who have been the source of inspiration and  
encouragement*

*To my dear parents **Ammar** and **Aicha***

*To my beloved brothers and sisters who never left my side*

*To all my honorable family and my friends.*

*To all my teachers who never failed to teach and guide me*

*To everyone who encouraged and helped me to carrying out this research.*

*To all of them I dedicate this work and ask God for success and steadfastness.*

***Reguia***

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## Abstract

This study investigated the re-translation of literary works through a comparative stylistic study of two translations of the "Merchant of Venice" of William Shakespeare which considered as one of the famous dramatic literature in the world . Two Arabic translations were selected; the first was translated by Khalil Mutran and the second one was translated by Mohamed Enani. We adopted comparative stylistic method to reveal the differences in both versions and analyze them. This study aimed to examine the re-translation of literary works and the various factors forcing the re-translation of literary works . At the same time , this study aimed to identify the differences between the two translations , the strategies adopted by each translator and whether the translation of literary works needs to be revisited over time.

**Keywords:** Re-translation, Literary text, The Merchant of Venice.

### ملخص:

تناولت هذه الدراسة بحثًا حول إعادة ترجمة الأعمال الأدبية من خلال مقارنة و تحليل رواية تاجر البندقية للكاتب الإنجليزي ويليام شكسبير و التي تعتبر من أشهر الأعمال الأدبية الدرامية في العالم ، حيث تم اختيار ترجمتين عربيتين : ترجمة خليل مطران والثانية ترجمة محمد عناني . كما تم الاعتماد في ذلك على دراسة أسلوبية مقارنة لاستنباط الاختلافات في كلا الترجمتين ثم تحليلها . تهدف هذه الدراسة إلى معالجة إعادة ترجمة الأعمال الأدبية و العوامل المؤثرة في ذلك . كما بينت هذه الدراسة الإختلافات بين الترجمتين و الاستراتيجيات المتبناة من كلا المترجمين ، بالإضافة إلى ما إذا كانت ترجمة الأعمال الأدبية بحاجة إلى إعادة النظر بمرور الوقت . الكلمات المفتاحية: إعادة الترجمة، النص الأدبي، تاجر البندقية .

## Résumé

Cette étude a examinée la retraduction d'oeuvres littéraires par le biais d'une étude stylistique comparative de deux traductions du "Marchand de Venise" de William Shakespeare, considéré comme l'une des plus célèbres oeuvres de littérature dramatique au monde. Deux traductions arabes ont été sélectionnées ; la première a été traduite par Khalil Mutran et la seconde par Mohamed Enani. Nous avons adopté une méthode stylistique comparative pour révéler les différences entre les deux versions et les analyser. Cette étude a pour but d'examiner la retraduction des oeuvres littéraires et les différents facteurs qui l'influencent. En même temps, cette étude visait à identifier les différences entre les deux traductions, les stratégies adoptées par chaque traducteur et à déterminer si la traduction des œuvres littéraires doit être revue au fil du temps. Re-traduction, la littérature dramatique, étude stylistique comparative, Le Marchand de Venise, William Shakespeare, Khalil Mutran, Mohamed Enani.

**Mots clés:** Re-traduction , théâtre, texte littéraire , Le marchand de Venise.

## **List of Abbreviations**

**SL:** Source Language.

**TL:** Target Language.

**ST:** Source Text.

**TT:** Target Text.

**TT:** Target Culture.

**OT:** Original text.

**CST:** Cultural Specific Term.

**ECR:** Extra-linguistic culture- bound reference.

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# **Introduction**

## **Introduction**

Language is considered the key to communication among peoples. It is the most important means of understanding and interaction between members of society in all fields of life. Individual expresses his thoughts and needs through language, it facilitate communication among people all over the world.

In ancient times, people used to communicate in order to exchange their cultures, history and thoughts, through inscription, writing, discovering, and transferring civilization and sciences to their language so translation appeared. Translation has been and remains to be one of the most significant ways for the diverse peoples of the world to transmit ideas and knowledge. Additionally, translation serves as a vehicle for demonstrating society's capacity to absorb information that is vital to the spread of its culture. In addition, it aims to alleviate isolation by creating a bridge across cultures and languages. However, there are still many challenges in translating the cultural terms.

Literary translation is vital for the unfold of creativity, and nation's imagination. It requires many skills, so that translating a book, a poem, or a play, which will be read by thousands of readers that the target text conveys similarly the content of the original one .As such, the target text, should extend the same effect of the original one.

## **Statement of the Problem**

Retranslating literary works is considered as the complex process because the problem the potential loss of fidelity and accuracy to the original text, as well as the risk of diluting the author's intended meaning and style. Because translation differ from one translator to another, each according to his strategy. For that, translation and retranslation are influenced by many different strategies. While retranslating literature is regarded as a rather positive phenomenon , as it contributes to the diversity and leads to the broadening of the existing interpretations of literary works in the TL and TC , retranslating non - literary works , such as scientific and technical texts for example , is generally viewed as redundant and is generally avoided.

## **Research Questions:**

The present study aims to answer the following questions:

Main Question:

1. In what way does the retranslation differ from the first translated version?

Sub-questions:

1. What are the different factors that force translators to re-translate any piece of literary writing?
2. May the second or third translated version excel the first made one?
3. Does the translation of literary works need to be revisited over time ?

## **Research hypothesis:**

It is hypothesized that:

- 1- Making meaning from a literary works is not static process and translations are not static products so literary works are compelled to be retranslated.

## **Aims of the study:**

The selection of the novel of William Shakespeare “Merchant of Venice” for the present research is driven by several key objectives. This research aims to examine the retranslation of literary works, through the comparison of the two versions of Khalil Mutran and Mohamed Enani, and analyzing the differences between the two Arabic translations.

## **Literature Review**

Literary translation includes the translation of literary books, poetry, plays, literary texts, novels, short stories, poems.

According to Tuory (1981, 11) literary translation is “every literary text in the target system (and in TL) which is equivalent to another text in SL.” Which means the substitution of a text encoded in one natural language SL, referred to as ST, with a text encoded in another natural

language TL, referred to as TL, as long as a specific correlation exists between the two texts. The process of translating literature is essentially distinct from other categories, and there are countless characteristics that define the translation of literary works. In addition to conveying information to the reader, literary translation also serves aesthetic purposes. The artistic depiction of a character or nature in a particular literary work undoubtedly influences the reader. Therefore, a literary translator must consider all aspects of the original text. When we read a narrative, poem, or any other piece of literature that has been translated from a foreign language, we experience the text itself along with its significance, sentiments, and personas.

As Kuepper (1977, 244) mentioned that a piece of literature lacks a direct correlation to an actual reality, but instead creates a fictitious world through the act of reading. Its significance cannot be limited to the text, but rather emerges in a unique way with each reading. The literary work thus presents the reader with ideas and perspectives that can alter the way a world known through lived experiences is perceived. Given that there is no direct relationship between the imaginary world of the text and the reader's experience of objective reality, the act of reading compels the reader to reconcile their understanding of the real world with the fictional realm presented in the text. The challenges of interpreting literature through translation have been and continue to be subject to conflicting viewpoints and individual suggestions. The disagreement among translation theorists regarding the complexities involved in literary translation arises from the conflation of a literary text with a literary translation. In actuality, these two entities are distinct and require clear differentiation. A literary text is the original work of an author, and its merit is evaluated in relation to the literary canon and language in question. Conversely, a literary translation is not the direct output of a singular author, and its quality is not judged based on its relationship to a single literary translation or linguistic system. Non-literary texts are more amenable to translation processes because they typically pertain to an objective reality.

When it comes to literary translation, it is important to note that this technique necessitates a resourceful mindset and adept translation abilities. Consequently, this approach has sparked much debate within the academic realm. One of the primary challenges of translation lies in the fact that the source and target languages are rooted in disparate cultural contexts. Take, for example, Arabic works, which are replete with sacred verses from the Quran, making them challenging to interpret and comprehend for individuals of other faiths. Thus, comprehending diverse cultures can prove to be more arduous than understanding distinct languages.

Another challenge is to interpret a text that portrays customs that are associated with a specific nation or region of the world. Furthermore, certain words or phrases that are unique to

a particular nation or region may not have a corresponding term in another language. In such situations, the translator must provide an explanation for these terms. It is evident that the grammatical structures of two languages. May not always align with each other. When translating verbatim, the grammatical conventions of the language are disregarded, and this necessitates creativity. Consequently, the connotations of the original and translated texts may occasionally vary. While the author's language and intent are clear, the mode of expression may be unfamiliar to the target language. The translator must communicate the sentiments and passions of the author and characters by means of appropriate literary devices.

The English writer and poet William Shakespeare is considered the icon of his time, as he is known for the genius and ambiguity of his writings, and he was credited with enriching the English language and literature. This writer has become world famous, as his works and writings have been translated into almost all languages of the world, including the Arabic language.

Since the middle of the nineteenth century, translation has known a strong presence in the Arab world, as it contributed to the Arabs' openness to various cultures and intellectual worlds. The works and plays of William Shakespeare have attracted Arab attention since the beginning of the twentieth century, and it is only known that the first translation of this writer's works was Translation of the play "Macbeth" in 1900 by Abd al-Malik Ibrahim and Iskandar Gerges.

The play Hamlet is Shakespeare's most famous work, as the play was presented in Arabic for the first time at the end of the nineteenth century and was first published in translation into Arabic in 1902 by Tanios Abdo.

In the sixties of the last century, the League of Arab States launched a project to translate the complete works of William Shakespeare, but this project stopped after the death of Dr. Taha Hussein. In addition, the works of William Shakespeare have been translated by many Arab translators, including: Khalil Mutran, Muhammad Anani, Hussein Ahmed Amin, Ramses Awad, Ghaly Shukri, Fatima Musa, Jabra Ibrahim Jabra, and Nicolas Rizkallah.

The Arab world knew the works of William Shakespeare for the first time through the theater, like Romeo and Juliet, the Merchant of Venice, and Hamlet. In addition, there are works that have been translated more than one time:

The Merchant of Venice: Khalil Mutran (1922)/ Ahmed El Akad (1926)/ Muhammad Anani / Hussein Ahmed Amin (1994)/ Kamel Kilani.

King Lear: Ibrahim Ramzi (1933)/ Jabra Ibrahim Jabra (1968)/ Fatima Musa (1969)/ Muhammad Mustafa Badawi (1979)/ Anton Mechaty (1982).

Romeo and Juliet: Nicolas Rizkallah (1911)/ Muhammad Anani (1993).

Macbeth: Abd el Malek Ibrahim and Iskandar Djarjas (1900)/ Abd Rahman Zaki (1909)/ Khalil Mutran (1950).

Hamlet: Khalil Mutran (1974)/ Jabra Ibrahim Jabra/ Muhammad Anani.

Othello: Khalil Mutran (1912)/ Jabra Ibrahim Jabra.

Julius Caesar: Muhammad Anani (1991)/ Muhammad Al-Sebaei.

A Midsummer Night's Dream: Muhammad Anani, Hussein Ahmed Amin.

### **The significance of the study:**

The importance of the present research lies in the fact that it will contribute to the enrichment of scientific and academic research, and it will also answer and explain the reasons behind the need for a second translation in literary works and whether the second translation will affect the quality of the first one. In addition, the present research will highlight the impact of culture on translating and re-translating literary works.

### **Methodology of the study**

The present research is a comparative study of two translations of « The merchant of Venice » selected randomly to be analyzed. The first version is by Khalil Mutran in 1922. The second edition in 1988 by Mohamed Enani. Hence, the analysis is performed on a diachronic basis in order to explore the rationale behind the re-translation of the original text. To analyze the data, the research makes use of the theory of reception. As such; the cultural aspect will be examined.

## **The structure of the study**

The objective of this study is to identify the effect of culture on translation and retranslation in literary works, and to examine the factors and the strategies used. We have narrowed our study to cultural terms, and we have chosen the novel of “Merchant of Venice” as a case study.

Chapter one deals with the term retranslation in literary works, and the main factors forcing it. Chapter two is divided into two parts, the first part looks at the dramatic literature. Whether, the second part defines the term culture and its relation to translation, and points out its elements, functions, and it focuses on the cultural terms’ types and strategies.

Chapter three is the practical one, it looks at data collection; the data have been collected after reading the two Arabic versions of the novel. We looked at the strategies used to compare the two versions.



# **Chapter one: Translation and Retranslation**

## **Introduction**

The practice of retranslating literary works has long been a subject of debate and fascination within the realm of translation studies. Retranslation involves revisiting and producing new translations of already translated literary texts, aiming to improve upon previous versions or provide fresh interpretations for contemporary readers. This process raises intriguing questions about the role of translation, the complexities of language, and the ever-changing nature of cultural contexts. In this exploration of retranslating literary works, we will delve into the factors and drawbacks of retranslation. By examining different approaches and strategies employed in retranslation, we can gain insight into the complexities of rendering literary texts across languages and cultures.

### **1. Overview of Retranslation**

Retranslation is typically viewed as a reiterative and multiplicative event that results in a second, third, and infinitive target. Instantiation of a source text's language, however, retranslation is difficult to define in another way because of its volatile inconstancy in terms of frequency, behavior, and reasons, "Retranslation is very much a temporal phenomenon in the sense that its status as translation done again is determined by the prior existence of an initial translation of a given work into a given language. (Deame-cox, 2014, p. 1). Retranslation typically lacks any identifiable pattern, with gaps between new target texts appearing varying from random to periodic to simultaneous.

Retranslation's particular dynamics are especially difficult to understand because it produces multiples of one that connect not only to the original text but also to one another. Within the field of Translation Studies, there is a theory known as "the retranslation hypothesis", which states that retranslations are typically more focused on the target culture than first translations. According to this hypothesis, first translations tend to deviate more from the original text than subsequent retranslations, as the success of the text (and its author) in the target culture is determined by the initial translation. As such, the initial translation is adapted to conform to the norms of the target audience. Once the text and author have become more familiar to the target culture, new translations or retranslations that are more closely aligned with the source text, rather than the target culture, are both allowed and expected.

The hypothesis of retranslation is related to the German Romantic Movement, which promoted the idea that language and race are interdependent. Because it was abnormal for the translator to translate as if the original author were a member of the target culture, the source text-oriented method was thus viewed as the only "real" way to translate. According to Goethe, translations progress from source text orientated to target culture oriented before reaching their last and highest state. Schleiermacher (1813), who famously distinguished between estranged translation (leading the reader towards the text) and integrated translation (leading the text towards the reader), was convinced that a target-oriented approach could only result in an adaptation (paraphrase, imitation), which, by definition, was incapable of reproducing the original work.

The concept of re-translation refers to the process of creating multiple target language versions of a source text, which may continue indefinitely. However, re-translation is a complex phenomenon that is difficult to define, as its frequency, behavior, and motivations vary greatly. Re-translation lacks a definite pattern since a new target texts might come randomly, repeatedly, or all at once. Furthermore, the processes of re-translation are complex since it creates a number of copies that are related to the original text and one another. In particular situations and periods. sociocultural influences may facilitate or limit re-translation. (Saldanha, 2009, p. 233)

The translator's response to the dominant political and ethical climate in a particular historical and cultural context can be referred to as their political and ethical stance. When faced with a source language text that expresses political or ethical views that differ from those of the target culture, the translator's own political and ethical attitudes will determine how it is dealt with. Those who comply with or are obligated to comply with the established political or ethical standards of the target culture will adjust their translation to align with these norms, even if it means sacrificing the original political, ethical, and semantic significance. On the other hand, translators who resist or are indifferent to the political or ethical norms of the target culture will remain more faithful to the source language text, even if it is antagonistic or menacing to the political or ethical values of the target culture.

### **1.1. Indirect translation**

The first denotative meaning of the term retranslation refers to the process of translating a text through a mediating language that is different from the SL of the OT. It is known as indirect translation, intermediate translation, or mediated translation. The ST is no longer available, and there is no suitable bilingual dictionary, so this phenomenon occurs. It may also occur in weak polysystems that rely on other stronger polysystems for literary models, particularly when the language of the dominant system is widely spoken (Shuttleworth & Cowie, 2014, p. 76)

### **1.2. Back translation**

The second denotative meaning of the term retranslation is known as back translation, that is the process of translating a translated text back into the SL of that text. The method has served many different purposes in literary and Bible translation. One of them is to highlight the existing variations between the source language (SL) and the target language (TL). It can also be used as a method technique in contrastive linguistics to compare particular syntactic, morphological, or lexical characteristics of two or more languages. However, in translation studies, the word has been employed as a debunking of the notion of actual equivalency in poetry translation by researchers (Shuttleworth & Cowie, 2014, pp. 14–15).

According to Newmark (1993), the degree of divergence between the original and the translation can be determined using back translation. Readers who are not familiar with the TL may use it to explain translation examples (p. 124). Back translation can also be used to remedy the original from imprecise or unclear formulations that led to problems in the TL by comparing the two versions to ensure they are consistent.

## **2. Passive and active retranslation:**

Through a research study of translation occurrences across Spain's translation history, Pym proposes that there should be two categories of retranslation: passive and active. In addition, he explains the differences between them. According to Pym (1998), a passive retranslation

involves no significant competition, such as translating the same text into the same language at different points in history or in different geographical regions. On the other hand, active retranslation involves intense competition.

In addition, Pym (1998) states that the passive retranslations can be divided either chronologically, as they respond to long-term linguistic or cultural changes in the target community, or geographically and dialectically. However, Pym considers both types of retranslations to have little impact on each other and therefore dismisses them as redundant. According to Pym, studying such retranslations can only confirm the general hypothesis that translation strategies are determined by target cultural norms. Although Pym's approach to passive retranslations implies acceptance of Gambier's (1998) updating argument, it criticizes case studies that take a broad view of the influence of norms, thereby surrendering causality to target cultural norms blindly.

On the other hand, Pym highlights the value of active retranslations as a heuristic tool. This type of retranslation is often motivated by competition and marked by a distinctiveness that enables more in-depth comparative analyses. Such analyses are likely to uncover causes that are closely linked to the translator's surroundings, including patrons, publishers, readers, and intercultural politics. In contrast to a narrow focus on norms, active retranslations provide a window into the many extratextual factors that influence retranslation. Pym also draws attention to the role of re-editions in the retranslation landscape, as they reflect public demand and reinforce the validity of a particular version. However, the appearance of a new active retranslation challenges the validity of previous translations and creates a marked negativity in the relationship between them. Though external factors may drive this challenge, Pym identifies the text selection and translation choices as the specific battleground. Active retranslations are shown to adapt the source text for a new readership, correct previous versions, and counteract limited access to a given work's content. (Pym, 1998, p. 82)

Furthermore, Venuti views retranslation as a conscious effort to differentiate and reintroduce particular cultural, religious, economic, and other values into a selected literary work. These retranslations are marked by a critical consciousness of existing translations and justify themselves by emphasizing their discrepancies from one or more previous renditions. However, unlike Pym (1998), Venuti does not express apprehension about the time gap between different versions, since any retranslation has the potential to rival its forerunners. Instead, Venuti regards the challenge as being dependent on a temporal difference, as retranslations "intentionally indicate the passage of time by striving to distinguish themselves from a previous version

through variations in discursive techniques and interpretations." In this context, diachronic movement, whether significant or minor, activates retranslation rather than deactivates it. (Deame-cox, 2014, p. 12)

### **3. Time and again**

Although retranslation might be thought of as a repetition that does not mean that the repetition is tautological. Saying the same thing twice or more than once would seem repetitive unless a different reasoning supported it. Goethe asserts that this logic entails the creation of several translations for various stages in the target culture's reception of the SC (Deame-cox, 2014, pp. 2-5):

There are three different types of translation. The first allows readers to get to know their own terms. Following this is a second period in which the translator tries to immerse himself in the foreign environment but only manages to usurp the foreign notion and present it as his own. The third and highest epoch of translation is also the most recent. In these instances, the aim of the translation is to attain perfect identity with the original, so that one exists alongside the other rather than in replacement of it. The readers are forced, back to the original text.

These three periods of retranslation show a progression from an initial rejection of the foreign to a cautious but ultimately appropriating plunge into the source culture, finally to an idealized move that emphasizes the source text and all of its variation. Behind these three steps is the idea of time as progress, with its passage compelling us to great accomplishments and what is excellent. According to Goethe, it is this momentum that gives retranslation the ability to expose the genuine nature of the source text inside a particular receiving culture, so representing progress - a gain.

After Goethe, intellectual exploration, its causes, and its strategies appears to have stalled until 1990, when the French periodical *Palimpsestes* publishes a book on the subject. The writing of Antoine Berman, who parallels Goethe's reasoning and asserts that the accomplishment of any human action demands repetition, captures one of the most common and allegedly persuasive theoretical approaches to retranslation.

#### 4. Signs of ageing

The longevity of a source text is diametrically opposed to that of a target text by Berman's argument of ageing, which he adds to explanation of retranslation behavior. Whereas the original remain eternally young, whatever the degree of interest, and however near or far they are in cultural terms, translation "age". The process of retranslation is consequently seen as a necessary, albeit transitory, antidote to the impact impermanence of the earlier translation, in keeping with the teleology of perfection. That is, until a Grande traduction appears, because great translations do not age, and is endowed with the ability to permanently stop further repetitions. There is a passing mention of the fact that each retranslation corresponds to a particular linguistic, literary, or cultural phase and consequently runs the risk of being quickly out of date. Any attempt to comprehend retranslation as updating from an extratextual perspective, however, must clearly be subordinated to the notion that retranslation occurs as a result of the inherent problems with translation. The idea of aging provides an additional means of emphasizing these defects and their incompleteness. As a result, translation's incompleteness reinscribing retranslation into a paradigm of progress.

Topia contends that such a comparison is unfair because the original and the translation exist in two parallel and disparate time spectrums, contrary to Berman's suggestion that the original will not age and that any translation will. James Joyce's original language of *Ulysses* will never be subject to claims of ageing, according to Topia, who bases his observations on the French retranslation of Joyce. This is because; the source text is a part of a literary canon that constantly reframes the work in accordance with its time and place of production, as well as in light of new interpretations. Since a translation is frequently denied the opportunity for such re-evaluation, it is forced to remain dependent to the original work (Topia, 1990, p. 48). This static, derivative location is to blame for the translation's again because it prevents it from changing. It is the original that changes, and the translation does not, to put it simply (Topia, 1990, p. 46).

## **5. Factors forcing the translation and retranslation of literary works**

The translator needs to have a thorough understanding of both the source text and context in order to produce a translation that accurately reflects the source's meaning keeping in mind that the TT is written in the same manner and use appropriate terminology for the type of content or terms that are connected to culture or religion. There are many factors that affect the process of translating and force the retranslation of literary works.

### **5.1. Personal factors**

Human translations not those produced by machines are the subject. Therefore, the translator's psychological and professional circumstances may have a direct impact on the translated material. The relevant human characteristic, which takes into, because many of the subtle and complicated discrepancies between different translations of the same source. They are essential to translation and fall into this category: personal attitudes.

#### **5.1.1. Personal attitudes**

Two translators with different attitudes could yield translations that have very dissimilar. The translator's subjective bases within a particular historical and cultural context are thus relevant. Different translators have different methods, attitudes and style. Therefore, some translators might concentrate on the ST's artistic worth, while others might concentrate on its form.

### **5.2 Linguistic factors**

The process of translation is directly and significantly influenced by some linguistic factors: lexical, syntactic, and textual factors all of them play an important role in language through translation. It is safe to infer that interlingual differences are a major contributor to translation challenges.

5.2.1. Syntactic factors: the present simple tense is regarded as the basis from which syntactic structures are taken in the English language. However, the past tense, which serves as the foundation for the syntactic structures in Arabic is very essential. Newspaper headlines in Arabic that discuss a story or an event using the past tense demonstrate this impact. However, the present tense, not the past tense is typically employed to convey past event in English. Therefore, some translators make the error of translating this tense into the



present in Arabic.

5.2.2. Lexical factors: Understanding the subject and the context of the original text is crucial for effective language use, and each subject has its own vocabulary. Translation errors are likely to occur if the translator is unable to discern the precise meaning provided by a given context. For translators the variation in lexical context dependence between two languages undoubtedly presents challenges.

5.2.3. Textual factors: The complexity of the style or the difficulty of the concept being expressed are two linguistic factors. For instance, when translating poetry, where some translators occasionally fail to grasp the poet's intentions, when the poet is one of the modernists whose poetry the critics have not yet examined with justification, criticism or praise, the translator directly, will find himself alone with a convoluted and challenging text. When looking for information that aids in text analysis is not possible, translators sometimes turn to removing portions of the text that they do not comprehend. Translators should not do this.

### **5.3. Period style factors**

The study of linguistic diversity, as captured through the terms style and register, is a subject of interest to both literary and linguistic theory. Both fields aim to understand how individuals and various social groups express themselves, distinguish themselves from others, and the reasons behind their choice of language. Additionally, they explore how language can be used creatively in specific contexts and the impact that deviations from linguistic norms may have on the audience. Literary and linguistic theory also share a common interest in the formal, cultural, historical, axiological, moral, ideological, social, psychological, hermeneutic, and other aspects of language production and perception. These aspects are analyzed in relation to concepts such as convention and creativity, literalness and fictionality, objectivity and subjectivity, politeness and power, consensus and conflict, class and stigma, affect, personal identity, and loyalty, among others.

### **5.3.1. Style:**

In the field of literature, the style of an author is the manner in which they convey their story or message. This unique approach distinguishes one writer from another and gives voice to the narrative. A writer's style is comprised of numerous crucial components such as tone, vocabulary, syntax, language, descriptive technique, and more. It is also responsible for establishing the atmosphere of a literary work, making it a critical aspect across all genres. Each type of literature necessitates a distinct style, and each style necessitates a different author. Defining style can be quite challenging since it varies significantly from one literary piece to another. Even if two authors write about the same subject matter, their styles may differ entirely, reflecting their individual writing techniques. Furthermore, an author's style may change with each work they produce. The ease with which one author approaches style may not work for another, and what is suitable for one genre may not be suitable for another. What captivates one group of readers might bore another. A reader may enjoy a particular genre or topic but find the author's style unappealing, and vice versa.

#### **5.3.1.1. The Elements of Style**

Any individual has a distinctive writing style that is influenced by their personalities, narrative methods, and writing style. However, a writer's writing style is primarily the combination of their voice, tone, diction, and punctuation.

- a. **Voice:** In writing, voice refers to the personality that emerges through the author's experiences, viewpoint, and history. The author's viewpoints and cultural background will be reflected in the tale they are presenting, which will influence the piece's style.
- b. **Tone :** The tone of a writer's work refers to their perspective on the topic, and it can influence their writing style. If a person is writing a persuasive essay and they strongly disagree with the issue, their tone and writing style may come out as furious.
- c. **Diction :** The use of language is essential to a writer's diction since it affects how readers understand the content. Words having a negative connotation, metaphors, abstract or literal language, all of these things matter and affect an author's style.

- d. **Punctuation** : Although there are guidelines for punctuation use in literary works, there is considerable latitude for authors to experiment in order to make a statement or alter how a reader interprets a point. This is particularly true with poetry, where the use of word breaks, dashes, periods, and commas aids in conveying the poem's content.

#### **5.3.1.2. The Types of Style**

Various writing styles may be impacted by the writer's expertise or the writing format, such as a newspaper or a book. Expository, descriptive, persuasive, and narrative styles are the most popular subcategories of writing.

- a. **Expository Writing**: The author's viewpoint is not expressed in this type of writing. Its objective is to present unbiased information to a reader using widely acknowledged facts and data.
- b. **Descriptive Writing**: In order to convey a complete image of what is being described, writers often utilize sensory terms in their descriptive manner. Instead of stating facts about a person or event, this approach paints a picture using poetic imagery, frequently employing metaphors and other similar techniques. Literature like poetry and novels frequently use this writing style.
- c. **Persuasive Writing**: When writing in a persuasive manner, the writer's stance becomes apparent as they attempt to influence the reader's perspective. The goal of this type of writing is to persuade the audience to share the author's viewpoints.
- d. **Writing**: This kind of writing has a tale, a plot, and characters. Instead of only providing facts, narrative writers construct a whole tale to convey a point. It is frequently appears in fiction books and sporadically in nonfiction literature.
- e. **Purple Prose** : Usually, authors prefer not to highlight their writing style, but rather aim for a natural and fitting tone that suits the topic or category. If the style becomes too dominant, it is referred to as purple prose. This occurs when an author draws unnecessary attention to their writing style through an overuse of adjectives, formal

language, or an excess of words. It can also happen when the language becomes overly decorative or extremely poetic. However, this term is only applicable to writing that distracts from the plot and lacks a purpose; it does not encompass the typically ornate language found in classical literature or poetry.

### **5.3.1.3. The Function of Style**

Each writer possesses a unique writing approach that distinguishes their composition. This is the aspect that adds allure to their writing and decides the readers' preference towards their works. The absence of a writing style would make their work repetitive and boring. The writer's choices, such as the speed of narration, selection of words, and expression, shape the readers' interpretation of the writing's message. This is why readers are inclined to read all books by their preferred author; they are aware that regardless of the storyline, they will like the narrative style.

In literature, style holds significant value for two reasons. It accidentally defines the writer's "cultural space-time" in the first place. Second, authors may purposefully employ non-standard styles like archaism, dialect, or a style unique to them in order to arrange the text, denote distinct voices, or express their attitude toward the work's topic. Translators are responsible for conveying both the implicit and explicit aspects of style through their own stylistic choices and their temporal and cultural context. When the source text is markedly non-standard or outdated, translators face several options. These may include: (a) replicating the source reader's experience through literal translation, (b) utilizing alternative stylistic techniques to achieve the same effect, and (c) prioritizing semantic meaning by standardizing the style. However, adopting a normalized style may potentially diminish the text's intended function. Therefore, translators must possess a mastery of multiple writing styles to execute calquing and other stylistic devices effectively. (Baker & Saldanha, 2009).

### **5.3.2. Register :**

The utilization of language in a specific situation is regarded as a register. According to Gregory and Carroll (1978), a register is a type of language that is influenced by the situation it is used in, as well as the past experiences of the speaker. The manifestation of language in use is referred to as register. This can be explained by using phonological, lexical, and grammatical

indexical markers, which are unique to a particular text, as well as common-core features that are shared by different texts. Register is also the expression of the semantic potential of language, which determines what can be conveyed in a given context. As such, register is influenced by cultural factors, as it is the society's culture that establishes the parameters for language use in various settings. This demonstrates that register employed in any given situation is influenced by an individual's personal background. When communicating in a formal setting, it is expected that only the standard language or dialect will be used. In the field of linguistics, various styles of language are referred to as Registers. A Register refers to the specific features of a language variety that are utilized for a particular function or within a specific social context.

In addition, Halliday and Hasan (1976) define the term 'register' as the linguistic characteristics that are commonly linked to a particular arrangement of structural features, specifically the field, mode and tenor. These concepts are generally used to explain how the context of a situation influences the types of meanings that are conveyed. Field encompasses the entire event in which the text is functionally situated, as well as the intended purpose of the speaker or writer. It also includes the subject matter as a component. Mode refers to the role of the text in the event, encompassing both the language channel used (spoken or written) and its genre, rhetorical style, such as narrative, didactic, and persuasive. Tenor refers to the type of role interaction and the set of relevant social relations, both permanent and temporary, among the participants involved. These three factors, field, mode and tenor, determine the linguistic features of the text.

#### **5.4. Cultural factors**

The process of translation, which requires the use of two languages, is inevitably impacted by two different cultures - the culture of the original text and the culture of the target text . The translator's choice can change significantly depending on the cultural conceptions used in the various languages. Instead, it occasionally creates significant translational challenges. The names of movies, television shows, songs, and other forms of popular entertainment in nations like France or America are substantially dissimilar from those in Arab nation. Even when two languages are close to one other, as Turkish, Persian, and Arabic, there will be parallels but no exact match and a significant language difference.

The Sapir Whorf hypothesis states that various linguistic societies have distinctive ways of perceiving, categorizing, and organizing reality (Gorlée, 1994, p. 105). Through translation, communication between various linguistic populations and cultural divides can be made feasible. Bassnett compares language to the heart within the body of culture, pointing out that the translator handles the text in isolation from the culture at his peril (Bassnett, 1992, p. 14). The surgeon, operation on the heart, cannot overlook the body that surrounds it. The translator should focus on translating cultural texts, such as literary, media, and religious writings. The translator should choose the closest synonym to the source text when translating cultural texts, such as literary, media, and religious writings. . That is also acceptable for the translated text can be chosen by the translator through reading , hearing, and watching as much as possible about the culture of the language he is translating from or into, especially the area in which s/he specializes.

#### 5.4.1. Culture-specific terms:

As Lotman states, “No language can exist unless it is steeped in the context of culture” (Bassnett, 1992, p. 14) Indeed, it is a fact that diverse communities inhabit the same globe in similar material environments, as well as that every language has words to represent this world. However, each culture creates its own particular perceptions of the universe throughout a long and unique evolutionary process. Each language includes a wide range of culturally specific phrases that are full of connections for that people, in addition to the common core phrases, which can be mostly conceptual or denotative. It is up to the translator to decide how to handle these culturally distinctive terms, and there are usually a variety of acceptable options. The translator's bicultural competence, which is equally crucial as his or her language competence, may be seen in their capacity to understand the cultural meanings hidden beneath the "form," though.

#### 5.4.2. Aesthetic differences:

Since cultural norms and standards of aesthetic are different across societies, the translator must be aware of these variations and know how to handle them so that the TL reader would experience similar, or at the very least, neutral, aesthetic effects. If the translation has a negative result, no matter how accurate it is, it results in failure on both an aesthetic and pragmatic aspect. It is important to recognize the differences in literary standards between the source culture and the target culture. Such contrasts underlying different representational approaches form the two

civilizations' unique writing styles, and ultimately influence their respective aesthetic standards. The existing aesthetic standards of a culture are certain to have an impact on a translator as a person inside that society. Intertextuality may be thought of as the interconnection of many different separate texts that together make up culture. This particular intertextual circumstance has a significant impact on how one creates their aesthetic preferences as well as their writing style, regardless of whether they are writers or translators. It is impossible for any literary translation to assert that it is not influenced by the impact of aesthetic culture.

### **5.5. Ethical factors**

Every communication has an inherited ethical framework that effect shuman's ethical standards and directs their behavior. A society's ethical culture is often to some extent restrictive and cannot tolerate from what it sees as morally dubious or unethical aspects brought in by another culture. The level of ethical tolerance varies among civilization, subcultures, and even historical eras. The more morally exclusive a culture is the more conservative it is. A specific symbol of ethics exists for the vast majority of occupations. These ethics have emerged because of people realizing how crucial it is to demonstrate what behavior is appropriate for a given profession. Additionally, translating is a well-known, entertaining hobby. In fact, translating is seen as an ethical effort in and of itself. Therefore, what is acceptable in one culture might be unacceptable in another culture. Richard Lewis states in his book "culture when collide" that the various perspective of peoples on the subject of honesty, for instance German and Finnish perceive a commitment to honesty when conducting business is ethical.

### **5.6. Religious factors**

Religious beliefs also vary by the difference of cultures. Which constitute factors, the translators should make into consideration by changing or removing the original text that may contain phrases or terms offend their religion. The translator should makes an effort to translate the idea of the author into the target language in his own unique manner in accordance with his religious and cultural beliefs and norms. According to Hatim and Mason (2005) "the translator, as the processor of texts, filters the text world of the source text through his/ her own world-

view /ideology” and “feeding their knowledge and beliefs into the processing of the text” (2005, p. 5).

### **5.7. Ideological factors**

Kujamäki (2001) makes a further assertion. He draws the conclusion retranslations may be influenced by ideological and political factors, particularly when it comes to retranslation canonical literary texts, after analyzing eight different German translations of Kivi's Finish work "Seitsemän veljestä" that were done between 1901 and 1997.

### **5.8. Political factors**

Political factors put great pressure on the translator because of his affiliations and loyalties or the affiliations and loyalties of the entity in which he works which effecting the process of translating the text to a large extent.

The political situation of a particular society constantly places limitations on the translation process. However, these restrictions differ from society to another, from period to period, and from generations to generations. Literary work become more difficult to translate when political tension increases, either due to government censorship or the translator's own political consciousness. In a politically sensitive nation, the translator typically takes a conscious effort to avoid introducing political beliefs that are deemed dangerous to the established political culture in order to avoid upsetting the government or the main political force. (Hulpke, 1991, p. 71)

The translator's active or passive response to the prevailing political and ethical climate in a given historical and cultural context can be referred to as political and ethical attitudes. When faced with a source language text that contains political or ethical perspectives that do not align with the political or ethical atmosphere of the target culture, the translator's own political or ethical attitudes will determine how it is handled. Those who comply with or are obliged to follow the established political or ethical standards of the target culture will adapt their translation accordingly, sacrificing the original political, ethical, and inevitably, semantic significance. On the other hand, translators who are rebellious or apathetic towards the political or ethical norms of the target culture will remain more loyal to the source language text, even if it is hostile or threatening to the political or ethical values of the target culture.



## **5.9. Economic factors**

On the other side, Venuti (2013) provides numerous reasons for retranslation. He claims, retranslation may be published for financial reasons. He makes the point that publishers can decide to invest in a retranslation in order to profit from the market. This indicates that, commercial factors over literary or intellectual ones are the main drivers behind the need for retranslation. Retranslation, according to him, may also be produced to reassert and enhance the dominance of a particular social institution, such a place of worship or an academic institution. (p. 97)

Vanderschelden (2000) states that, there are other factors forcing the retranslation of literary works. He puts five different factors to support retranslation, in her opinion, retranslation take place in the following circumstances:

1. When the current translation of a particular ST is inadequate or poor, and can not be effectively explored.
2. When a new edition of the ST is published and accepted as the authoritative version. As a result, already translated works from the new ST are retranslated.
3. - A retranslation is therefore necessary when the current TT is deemed out of date stylistically.
4. Whenever there are fresh interpretations of the source text in the TC, which might support 04 retranslations.
5. When retranslations serve a specific purpose in the target language.

## **Conclusion**

In conclusion, translation is a complex task . There are several factors influencing the process of translating and forcing the retranslation of literary works. Each of these factors has the potential to significantly affect the translator's decision and selection and finally express itself in the final translation in one way or another. Understanding the presence and function of these factors clearly and methodically could make it easier for us to comprehend the complex nature of the process of translating its influencing on the retranslation of literary works .

# **Chapter two: Translating Dram**

## **Introduction**

translating drama is a captivating and intricate task that entails conveying the core essence and powerful impact of a theatrical piece when transitioning from one language to another. It is a meticulous undertaking that demands a profound comprehension of both the source and target languages, along with a keen sensitivity towards the dramatic components and cultural subtleties interwoven within the original text. Drama, unlike other literary genres, is inherently focused on performance, relying extensively on dialogue, stage directions, and visual cues to communicate its intended meaning. The translation of these elements, while simultaneously preserving the intended emotions, dramatic effects, and artistic vision of the playwright, poses distinctive challenges for the translator. In this exploration of translating drama, we will delve into the main strategies of translating drama

### **1. Drama**

Drama is a form of written work created to be presented in front of spectators. This genre of literature is composed as a script, and the plot is conveyed through the dialogue spoken by the performers portraying the characters. Ortrun Zuber states “Drama as an art – form, is a constant process of translation: from original .concept to script (when there is one), to producer/ director's interpretation to contribution by designer and actor / actress, to visual and/ or aural images to audience response ... these are only the most obvious stages (no pun intended) in the process. At every stage there may be a number of subsidiary processes of translation at work.” (Zuber, 1980, p. 1)

“Drama is literary text that depicts action via dialogues of acting characters and authorial notes.” (Zavodsky 1966, p.4)

According to Aristotle, drama is an ancient Greek term that means act or deed. It was employed by the important work called the Poetics. He categorized different types of poetry based on fundamental traits he believed could be easily recognized in their writing. He referred to poetry writings that were acted in front of audiences in a theatron as "dramas. While Aristotle used the term drama to refer to all forms of poetry that were acted, he distinguished between comedy and tragedy as discrete genres of creation. He viewed tragedy as a type of drama because it represented deeds that made viewers feel sorrow or terror, and he regarded comedy as a form of

drama because it represented acts that made viewers laugh. The Roman theorist Horace offered an alternative perspective on these literary forms. When he proposed that these forms had an instructive or a gratifying goal. Many of terms of classification Aristotle introduced are still used or discussed today, even though other definitions and advancements in theatre must also be taken into account in addition to his initial evaluating of tragedies. (Halliwell, 1987)

Other different types of drama in literature:

**Farce:** A farce is a type of comedy. These comedies of the lower class involve absurd and physical comedic scenarios to produce amusement for the spectators.

**Melodrama:** Though it was originally used to describe dramas that had accompanying music melodramas now denote theatrical productions that feature intense emotional situations to manipulate the audience's sentiments.

**Musical drama:** Musical dramas are theatrical productions that feature characters who speak and perform musical numbers to convey their intense emotions.

## **2. Dramatic literature**

The renaissance era is known for the freeing of European literature and intellect from the constraints of the church beliefs, which for a long time prevented creative outlets in many realms of human knowledge. England, for instance, after Queen Elizabeth came to power, its age was distinguished beyond any other in history, by a number of great persons including; Scholars, Poets, Authors, and Philosophers who began to exhibit a genuine interest in theater events. (Hazlitt, 1859)

Dramatic literature is an art based on story, personification, directing, and acting, which makes it an independent art that has its condition and rules in order to entertain and influence the recipient.

Since the play is a work of art, it undoubtedly contains a number of significant elements, it is distinguished by the written text, and which is referred to as a dramatic text. It typically comes first, followed by the theatrical text, and then the performance itself. Because dramatic text as it is known, is a literature text.

A dramatic text can be defined according to Aristotle as genre of poetry that call for both performed actions and literary text. Drama can also be seen as texts or performances. A written

literary dramatic text can be thought of as a work of literature that exists independently of the action or images that are used to perform the text.

“Dramatic text is not only a plain dialogue but it is a unique formation with a rhythm, and place.”(Skoumalova 1949, p.140)

The ambiguity of a dramatic form from the audience's is one of its distinctive marks. They are more than viewers when they attend a performance in a theater. There is no other kind of art other than dramatic (theatrical) that uses this kind of dual parallel awareness. In front of a piece of art, a structure, or a statue, they are merely observers; while listening to poetry or music, they are merely listeners.

The visible (optical) and the audible (acoustic) are two interrelated and diverse parts that make up a dramatic work. A dramatic work is one of time, according to Zich (Zich 1986). It occurs in actual time and accepts its qualities despite all of its fleetingness. Each theatrical work only lasts for a certain amount of time. It begins at a specific time, lasts for a specific amount of time, and then ends.

### **3. Poetry**

The main question posed by studies on the translation of poetry, whether implicitly or explicitly, is whether it is possible to translate poetry. While it may appear obvious that poetry can be translated, given its widespread translation throughout history and the numerous translations of poets like Catullus or Rilke, the significance of translated poetry in most cultures is often taken for granted (Honig, 1985, p. 1). For instance, English readers of Virgil, Omar Khayyám, or Alvarez's anthology *Modern European Poetry* (1992) may perceive the poems as foreign without necessarily recognizing them as translations. This can be seen as evidence of successful translation if we consider translation as a form of writing that doesn't draw attention to itself. Conversely, the opposing view that poetry translation is challenging or even impossible stems from two assumptions: first, that translated poetry should stand as poetry in its own right, and second, that poetry itself is complex, enigmatic, and exhibits a unique relationship between form and meaning. These two assumptions have led writers like Weissbort and Raffel to argue that the translation of poetry requires both exceptional critical and writing abilities, more so than any other genre. One way to navigate this challenge is by translating poetry into prose, an approach sometimes preferred for writers like Shakespeare.

One reason for this preference could be that prose is generally considered easier to write, although Scott argues that prose translations of poetry possess their own creativity and liberties. Nonetheless, prose translations are not the norm (2000, p. 163). Another approach to tackle the perceived challenge of translating poetry is to diverge from the original, resulting in what Lowell referred to as "Imitations" (1958) or what Paterson terms as "versions." Hamburger views such deviation from the original as a concession of defeat, but many poetry translators believe it to be the only way to create translated works that strive to be poems in their own unique form.

The underlying assumption in discussions of poetic translation is that there is something unique to poetry that, if captured in the translated version, will enable the recreation of the original's poetic effects. This idea is implicitly expressed when poetic translation is described as a form of writing that captures what Pope referred to as the "spirit" (Lefevere, 1992, p. 64), or what Rowan Williams described as the "energy" of the original poem (2002, p. 8). One way to give substance to this abstract concept is by associating it with style, as style is observable and reflects the poet's deliberate choices, embodying their poetic voice and intellect, while also engaging the reader. The emphasis on style as crucial in poetic translation is particularly prominent in the writings of translators who are poets themselves, possessing inherent knowledge of how poetry functions, as well as in critics who argue that a theoretical understanding of poetry is essential not only for interpreting translated poetry but also for the act of translation itself. (Saldanha, 2009, pp. 194-195)

Numerous discussions have revolved around the attributes of poetic style and whether they serve as differentiating factors between poetry and prose, as well as between literary and non-literary texts. Several elements have been proposed as distinct features of poetic style, including:

1. The visual presentation, encompassing the arrangement of lines and spaces on a page.
2. The utilization of imaginative language, especially employing patterns of sound and structure.
3. The inclination towards various interpretations, allowing for multiple meanings and perspectives.
4. The requirement to be read in a non-pragmatic manner, emphasizing aesthetic appreciation rather than purely practical understanding.

#### **4. Theatre between drama and literature**

The Elizabethan era, which combined ancient classical theatre with the creative traditions of medieval drama, saw a flourishing of drama. Shakespeare was one of its first pioneers, as he was known in the beginning for his comedic and tragic plays, to which he added a new Shakespearean concepts that led to its prosperity. (Hazlitt, 1859)

Both drama and theatre are two distinct media that frequently cross paths and overlap, but they also each serve a specific purpose. Drama is the written word brought to life on stage. This genre of literature is composed as a script, and the plot is conveyed through the dialogue spoken by the performers portraying the characters. Whereas Theater is the live interaction between the artists and the audience.

According to Cambridge dictionary, “Theatre is a building, room, or outside structure with rows of seats, each row usually higher than the one in front, from which people can watch a performance or other activity”.

Theatre as defined in Oxford dictionary “is a building or an outdoor area, where plays and similar types of entertainment are performed”.

Theatre is also known as a playhouse, in the field of architecture, is a venue or area where a presentation can be shown in front of a group of people. The term originates from the Greek word theatron, which means a place of seeing. The actual performance typically occurs on a designated stage area within the theatre. Throughout history, the design of theaters has been influenced by the audience's need for optimal sight and sound quality and the evolving nature of the entertainment being presented.

#### **5. Culture**

Culture is closely connected to the outside world, it varies from one society to another and from one generation to another, each according to its environment.

It is well recognized that culture plays an important role in all societies. Peter Newmark, one of the main figures in the founding of translation studies, is one of the many scholars who have addressed the idea of culture. According to him, culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language its means of expression”. (Newmark, 1988, p. 94)

So culture is present in daily actions, and communities use their language as a medium to promote their communication, sharing of customs, traditions, and values, as well as all of their unique and distinctive activities from one civilization to another. In actuality, a society's language is a reflection of its culture.

Spencer define culture as "Culture is a fuzzy set of basic assumptions and values , orientations to life ,beliefs, policies, procedures and behavioural conventions that are shared by a group of people , and that influence (but do not determine) each member's behaviour and his / her interpretations of the meaning of other people's behaviour " (Spencer-oatey, 2008, p. 3)

Another scholar, Edward Burnett Tylor an English anthropologist and professor of anthropology states "Culture is that complex whole which includes knowledge, belief, art, morals, laws, custom, and any other capabilities and habits acquired by man as a member of society". (1871, p. 1) .In the passage above, Tylor defines culture as a collection of beliefs, attitudes and all cultural aspects that have been picked up by man in a particular civilization.

Culture as defined in OXFORD dictionary is "The customs and institutions of a nation, people or group".

### **5.1. Elements of culture**

Cultures are sets of norms and regulations that are transmitted from one generation to the next. This is the fundamental definition from which culture can be theoretically explained, but in order to define a culture more precisely, must classifying and identifying its fundamental components. In addition, the subject components must be explained in detail in order to describe and comprehend the true and deep meaning of the word "culture".

1. Language: The foundation of culture is language. Even those nations without developed written languages have a spoken language. There are several dialects of every language.
2. Norms: The guidelines that a society uses to direct its member's behavior. There are the common expectations that guide people's behavior.
  - a. Proscriptive norms: rules that specify what we must not do. Prohibiting some behavior.
  - b. Prescriptive norms: what we ought to carry out.
3. Beliefs: Particular assertions that people firmly believe to be true. A civilization



chooses its source of motivation what it deems to be proper before creating any culture.

4. Cognitive elements: Knowledge of the physical and social world is a fundamental component of culture in all civilizations, whether pre-literate or literate. The cognitive aspects are the actual knowledge that one possesses.
5. Symbols: are the foundation of culture. They are anything that is used to express and stand for a situation or an event. Direct signs to direct our behavior. It is used to depict a past, present, or future event. In social life, a number of made-up or artificial symbols take on significance. Symbols are actions that convey a certain concept about another person, such as bowing the head, whistling, or blinking the eyes. Examples include; flags, anthems, pictures, and statues.
6. Values: they are societal conceptions of what is morally proper or wrong, such as the pervasive understanding that theft is unethical and unfair. Desirability norms that are culturally defined what should be. Examples include; equal opportunity, freedom, justice, and democracy, altruism and development.
7. Manners and Customs: Customs are established practices that are widespread. The behavior that are deemed proper in a given society are known as manners. These denote the moral codes that govern what is acceptable and unacceptable behavior they could be customs, guidelines, written laws...

## **5.2. Function of culture**

All social groupings have a high degree of common values, beliefs, and references. Given that culture appears to be a phenomenon shared by all people, it is only natural to wonder whether there are any needs shared by all people. The purposes of culture are called into doubt by this enigma. Social scientists have considered a variety of cultural functions. Culture serves both the individual and the larger society in specific ways.

Examining the role that culture plays and determining whether culture might end up being a problem for a company.

1. **Communication:** culture offers the competition for the growth of verbal and nonverbal human communication systems like language.
2. **Perception:** According to Matsumoto (2007), culture impacts how we perceive and comprehend the social and natural words by “giving meaning to social situation, generation social roles and normative behaviors.
3. **Identity:** In terms of concepts like gender, age and ethnicity, culture has an impact on how people perceive both themselves and others. For instance, Durkheim (1912) proposed that civilization had a functional need to create two things:
  - a\_ **Social solidarity:** the conviction that we are part of a vast community of individuals who share a common set of values, identities, and obligations to one another. However, societies must establish systems in order for such feelings or solidarity to grow.
  - b\_ **Social integration:** In order to foster a sense of identity and cultural cohesion, one must have a sense of connection to others such as family and friends. Collective identifications and ceremonies serve as integration mechanisms in general.
4. **Value systems:** Cultural institutions are a source of values, people’s behavior is at the very least influenced by the cultural values they acquire via the socialization process.
5. **Motivation:** Sanctions (rewards and punishments) for specific behaviors are part of the ideal
6. cultural values and norms that motivate people. Additionally, culture standards of conduct ( laws for instance, define what conduct is appropriate or impermissible)
7. **Stratification:** Differentiating social groups based on factors like social class, social rank, gender, age, and the like develops in all societies.
8. **Production and Consumption:** As part of the overall survival process in any civilization, culture dictates what people “needs, used, and value”.

## **6. Translation and culture**

Promoting understanding between various nations and countries is the aim and hallmark of translation. Eugen Nida, a famous American translation theorist, defined translation as replicating in the receptor language the closest natural equivalent of the source language, first in terms of meaning and then in terms of style.

However to reproduce the closest natural equivalent in the TL is more or less influenced by the cultural differences. Because of the variations in histories, geographic locations, local customs and religious beliefs, etc, there are some translation obstacles, which hinder people from understanding each other properly.

Translation as defined by Venuti is " a process which the chain of signifiers constitutes the Source Language text is replaced by a chain of signifiers in the Target Language which the translator provides on the strength of an interpretation." (Venuti, 1995, p. 17)

Therefore, Translation requires knowledge of the respective cultures in addition translator's or interpreter's linguistic competence. Translation in this sense encompasses more than only translating phrases, clauses, or entire sentences from one language to the TL. It refers also to cultural transfer.

The cultural shift in translation studies involves a change in focus towards considering the cultural context when translating. It recognizes that translation is not simply a mechanical transfer of words, but a complex process that involves conveying both meaning and cultural nuances. Traditionally, translation aimed for linguistic equivalence and accuracy to the source text. However, the cultural turn highlights that translations are embedded within specific cultural and social contexts, and meaning is influenced by these contexts. Therefore, translators must take into account cultural differences, norms, values, and assumptions that may impact how the translated text is interpreted and received.(Venuti, 1995)

This shift in perspective has led to the emergence of various translation theories and approaches that prioritize cultural factors. For instance, functionalist approaches like Skopos theory emphasize adapting the translation to suit the needs and expectations of the target culture, even if it means diverging from the source text. Within the cultural turn, cultural translation recognizes that translations are not only linguistic but also intercultural processes. It involves bridging the gap between different cultural systems by transferring not only the content, but also the cultural meaning and significance of the source text. Cultural translation

often entails finding equivalent cultural references, adapting idiomatic expressions, and ensuring that the target text resonates with the intended audience of the target culture.

The cultural turn in translation has enriched the field by expanding the range of analysis and questioning the primacy of linguistic equivalence. It acknowledges that translation is inherently a cultural endeavor, and translators play a vital role in mediating between cultures and facilitating cross-cultural communication.

## **7. Types of cultural terms**

The employment of expressions that allude to cultural entities is one way in which culture is reflected in language. These what is called cultural specific terms. Numerous scholars have put forth numerous definitions of CST, and Newmark is one of them. He defined them as “Cultural words that are easy to detect, since they are associated with a particular language and cannot be literary translated.” (1988, p. 95)

The words that are considered to be cultural, are actually the original religion, social customs, and food, clothes, from the SL culture that are peculiar in the TL culture. Words and phrases that are influenced by cultural diversity, which frequently happens in translation, are referred to as cultural expressions.

According to

The categorization of Newmark is employed in this study to categorize the foreign cultural words.

1. Ecology (flora, fauna, winds, climate, etc.).
2. Material culture (cloth, food, houses, towns, etc.):
  - 2.1. Traditional clothing terms: These are terms used to describe the traditional garments or attire worn by people in specific cultures.
  - 2.2. Culinary terms: These refer to food and cooking-related terms associated with a specific culture.
  - 2.3. Architectural terms: These are terms related to architectural styles, structures, or designs distinctive to a specific culture, like "pagoda" (Asian religious structure), "igloo" (Inuit snow house), or "pyramid" (ancient Egyptian structure).

3. Social culture (work and leisure).

4. Organizations, customs, activities, procedures or concepts:

4.1. Social customs: These terms describe specific behaviors, etiquette, or social norms within a culture.

4.2. Cultural values and beliefs: These terms describe the principles, ideologies, or philosophies that shape a culture.

4.3. Artistic terms: These include terms related to various art forms and styles.

4.4. Religious terms: These are terms associated with religious beliefs and practices.

5. Gestures and habits:

5.1. Festivals and celebrations: These terms describe cultural events and celebrations.

## **8. Strategies of translating drama**

The process of translation involves two distinct linguistic and cultural contexts. According to Lawrence Venuti (1995: 18), "Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader." Therefore, understanding the linguistic and cultural peculiarities of the original material through translation will make the text more meaningful to the intended audience.

**8.1. Dynamic equivalence:** The dynamic functional equivalence approach states that it does not follow the strict grammatical structure of the original text in order to make it read naturally by the target audience.

**8.2. Domestication:** Venuti, an American translation theorist, coined the term domestication to describe a translation technique. In order to convey the content of the translated version to the target readers, this method is employed for the target culture. Phrases and unfamiliar expressions are transformed into extremely close ones by being given virtually the precise meaning. He defines domestication as the form of translation that uses a transparent, fluent style to lessen the strangeness of the foreign material for readers of the target tongue. (Cowie, 1997, p. 59)

**8.3. Foreignization:** In order to keep a text that preserves its cultural values by adding an exotic touch and a local color, foreignization is a Source culture oriented translation that

concentrates on translating the source language and culture into the target text. In light of this, Venuti emphasizes the importance of the original text's specification and the preservation of its unusual character while translating it into the target culture.

**7.4.** Transliteration: A word is transliterated when it is moved from one language's alphabet to another. When pronouncing words and names in foreign languages, transliteration is helpful.

**7.5.** Addition: The connotations of the reference in the SL are enclosed in in providing more information to the TL audience. Titles and full names, for instance, can be added information.

**8.6.** Direct translation: This strategy is typically used the names of businesses, government agencies, technological devices, etc. It could scarcely be used to render proper names.

**8.7.** Omission: Omission in translation refers to leaving out a word or words from the SLT. The cultural tensions between the SL and the TL may have led to this process. In fact, omission usage reaches its highest in subtitle translations. The translator leaves out words that do not have TT counterparts or that can incite the receptor's enmity.

**8.8.** Retention: it is permits an element from the SL to enter the TT, making it the most SL oriented approach. Italics and quotations are sometimes used to separate the conserved ECRs from the rest of the TT. Whether the ECR is a proper noun or not, in which case the ECRs may be marked by italics, seems to make a difference. However, these seems to be a lot of contradiction. There is also some evidence of the ECRs. just changing the spelling or omitting an article, you can conform to TL norms. This method of rendering ECRs is by far the best. However, because it provides absolutely no guidance to the TT audience, it is not the most fruitful technique to resolve an ECR crisis point that concerns a monocultural.

As the translator translates not just the context but also each letter of the ST, retention is in some ways the technique that shows the most fidelity to the ST. Retention thereby allows a ST reference to be present in the TT with only minor adjustments, like as spelling, article, or font style.

**8.9.** Specification: It resembles the Retention strategy somewhat. Specification involves providing more information with the ST reference while leaving the ECR untranslated. The TT ECR is more specific than the ST ECR because the TT reference contains more details than the ST reference.

**8.10. Generalization:** This strategy entails substituting a more generic phrase for an ECR that refers to something specific. Typically, hyponymy is involved here, but in a broad sense, as the TT ECR's form can still preserve referent uniqueness. Generalization therefore involves replacing a ST reference with a more general concept. Additionally, there are parallels between the generalization and addition procedures. In that, a hyperonym is frequently used to add information. Therefore, it might be claimed that Generalization leads to Addition.

## **1. Translation and dramatic literature**

There is extensive literature available on the history and principles of translation, as well as on translation techniques, translation aesthetics, and translation as a means of comparing linguistic systems. (Zuber, 1980, chapter 8).

Several investigations have focused on the analysis, adjustment, and rendering of theatrical scripts. While their correlation has been acknowledged, it has yet to be methodically organized. It is essential to identify categories to exhibit their placement in the interdependent framework, even though, because of their interdependence, they rarely occur in isolation. In other words, systematizing interdependence approaches paradox. Nonetheless, it is necessary to illustrate the intricacy of drama and theatre. (Reid, 1980, ch 7).

Translating a drama involves confronting many of the same difficulties encountered in translating other literary genres, including semantic, cultural, historical, and socio-political aspects, as well as the dichotomy between form and content. It is not enough to simply translate the meaning of individual words or sentences; it is also important to convey the connotations, rhythm, tone, rhetorical level, imagery, and symbolic associations. Translating a dramatic work from one language and cultural background to another also requires adapting the text for the stage. Translating a play requires more attention to non-verbal and non-literary aspects than translating novels or poetry. Also, a play relies on additional elements such as movements, gestures, postures.(Zuber,1980,cha). In addition, translating a theatrical work from one language to another in a manner that ensures that audiences in both countries comprehend and empathize with the play involves various factors that are linked to the form and circumstances of the work or its translation. Initially, verbal and formal components that affect the perception of a literary work must be examined. Subsequently, non-verbal factors, such as the geographical, historical, and cultural context of the country in which an author created their

work and to which they may directly or indirectly refer, should be analyzed. Ultimately, the audience's or author's interpretation of these circumstances must be taken into account. Most of the challenges encountered in translating literary works stem from disparities in time and historical or cultural backgrounds. (Venneberg, 1980, chapter 10).

Every translator of a play may at some point contemplate the idea of deviating from a strictly accurate rendition of the original text, in order to make certain points clearer to its audience and readers. Some variations in phrasing may be unavoidable and harmless. However, if the "translation" goes beyond those minor adjustments and includes substantial omissions or additions, it becomes an adaptation - which can distort the fundamental idea. In such cases, it is not unreasonable to express concern for textual accuracy. Translators and editors must be aware that modifying the surface of a text - no matter how well intentioned can have significant implications. Moreover, the process of translating from one language to another entails issues regarding the use of expressions, slang, tone, and writing style. Similar challenges that arise in the translation from one culture to another are also present when moving from one era to another. If the source material is distant in time and widely recognized, variances in beliefs or suppositions can be more effortlessly assimilated or disregarded by the reader.(Zuber et al.,1980).

## **Conclusion**

In conclusion, the translation of drama presents distinct difficulties and necessitates meticulous attention to multiple aspects. Achieving a successful translation involves finding the right equilibrium between faithfulness to the original text and ensuring the play is accessible and captivating for the intended viewers. In addition, we see also the strategies of translating drama, it requires a nuanced approach that balances faithfulness to the source material with the need to make the play accessible and engaging for the target audience. Ultimately, a well-executed translation of drama should maintain the core essence and powerful impact of the original work, enabling the audience to immerse themselves in the intended emotions and dramatic elements, irrespective of the language they comprehend.



# **Chapter three:**

# **Corpus**

# **Analysis**

## **Introduction**

Shakespeare is one of the greatest writers and playwrights in history, leaving a significant impact on world literature and culture. His works are considered a rich source for study and analysis, and they have been translated into many languages for readers and theater enthusiasts around the world to enjoy.

Among Shakespeare's magnificent works, the novel "The Merchant of Venice" shines with its complex story and diverse characters. This novel explores themes of culture, ethnicity, and religion, tackling issues such as love, betrayal, and revenge. "The Merchant of Venice" is one of Shakespeare's most famous works, and its translation presents a significant challenge for translators.

Both Mohamed Enani and Khalil Matran have translated the novel "The Merchant of Venice" into Arabic, each presenting a different version of the translation. Each translator has their unique style and strategy in delivering the translated text. Striking a balance between preserving the essence of the original work and ensuring cultural compatibility with the target readers can be achieved.

Translation strategies between Enani and Matran may differ in terms of handling vocabulary, expressions, and literary techniques. This can be influenced by the translators' preferences and their personal understanding of the work and the target language's culture. Variations in vocabulary usage, grammar, and literary direction can contribute to shaping a different reading experience of the translated text

### **1. William Shakespeare**

William Shakespeare was born in Stratford - on - Avon, Warwickshire, on 23 April 1564, as the son of a well - to - do wool and leather merchant. There is very little information about his early life. We know from church records that he tied the knot with Ann Hathaway in 1582 when he was eighteen years old, and she was twenty - six. They had three kids, but the oldest one passed away during childhood. There is a ten - year gap between his marriage and the next significant event we have on record. It is likely that he joined a group of travelling actors. By 1592, he had settled in London and had made a name for himself as a playwright and actor.

During that time, theatres were just starting to gain popularity. The first theatre, called "the theatre" was built in 1576. As the demand for new plays increased, two more theatres were erected: The Curtain in 1577 and The Rose in 1587. Shakespeare probably made a living by modifying existing plays and collaborating with others to create new ones. Nowadays, we would refer to him as a "freelancer" since he was not permanently attached to one theatre.

In 1594, a new group of performers, The Lord Chamberlain's Men, was established, and Shakespeare was one of the shareholders. He remained a member of this company throughout his career. In 1603, the group reformed and was renamed The King's Men, with James I as their patron, Shakespeare and his fellow actors flourished during this period. In 1598, they built their theatre, The Globe, which deviated from the traditional rectangular shape of the inn and its yard, which was the original home of travelling bands of actors. Shakespeare referred to it as «this wooden O» in Henry V because it was circular. Numerous additional playhouses were constructed by investors who were eager to capitalize on the newfound enthusiasm for drama. The Hope, The Fortune, The Red Bull, and The Swan were all open-air "public" theatres.

There were also numerous "private" (or indoor) theatres, one of which (The Blackfriars) was acquired by Shakespeare and his associates because the juvenile performers who acted there posed a significant threat. (Shakespeare criticizes them in Hamlet).

### **1.1. His works:**

During Shakespeare's lifetime, not all of his plays were published in their original form. In fact, none of them have come down to us in an exact rendition of his original work. In the Elizabethan era, plays were not considered literature or valuable reading material. Rather, they were written quickly, sometimes by multiple writers, and performed a limited number of times before being discarded. Fourteen of Shakespeare's plays were initially printed in Quarto volumes, which measured, and not all of them were credited to him as the author. Some of these volumes were authorized by Shakespeare himself (known as the "good Quartos") and were likely printed from prompt copies provided by the theatre. Others were pirated (known as the "bad Quartos") by unscrupulous booksellers who may have used shorthand writers or purchased copies that had been used by the actors after the play's run had ended. In 1623, after the death of Shakespeare, John Hemming and Henry Condell, who were fellow actors and shareholders in the King's Men, published a compendium of Shakespeare's works. The compendium consisted of thirty-six plays in total and was published in a folio format

measuring. According to their introduction, it appears that they utilized Shakespeare's original manuscripts as a basis for the compendium. However, the surviving folio volumes are not completely uniform, and the plays are not printed in the same manner as we see them today, complete with act and scene divisions and stage.

## **2. The Merchant of Venice**

### **2.1. Date**

We are unsure of the exact year when “The Merchant of Venice” was written, but it was probably about 1596. In a Quarto edition issued by Thomas Heyes, it was originally entered in the stationers’ register in 1598 and first printed in 1600.

Although the text is the same in the 1623 Folio edition, the editors added act and scene divisions as well as stage directions.

### **2.2. Source**

Shakespeare might have revised an already written play that dealt with the same subject. He was novice playwright at the time, and this was a standard and this was a technique in Elizabethan theater.

He was novice playwright at the time, and this was a standard and this was a technique in Elizabethan theater. Though no copies have survived, it is known that several plays with related themes have appeared. It's also possible that he added the casket story from a work called the *Gesta Romano rum*. Which was available to Shakespeare in a new translation dated 1577, and that he found the basic tales of the pound of flesh and the rings in a collection of tales called *II Pecorone* (written by a notary of Florence named Ser Giovanni in the fourteenth century and published in translation in 1558). Shakespeare's understanding of Jews would have only been based on hearsay. He and his audience would not have encountered one. Because Jews were formally prohibited from entering Britain in the fourteenth century.

## **3. Synopsis of “The Merchant of Venice”**

It is difficult to determine the exact date of composition for "The Merchant of Venice" why was authored around 1596. Its initial registration in the Stationers ' Register was in 1598, a it

was initially printed in 1600 as a Quarto edition by Thomas Heyes. The Folio edition c 1623 maintains the same content, however, the editors introduced act and scene divisions including stage directions.

It is possible that Shakespeare revised an existing play or plays on the same subject. During the Elizabethan era, this was a common practice and since Shakespeare was new to playwriting, he could have followed suit. Although several plays on similar themes are known to have existed, none of them have survived.

Another possibility is that he discovered the fundamental stories of the pound of flesh and the rings in a collection of tales known as *Il Pecorone*. This collection was written by a Florentine notary named Ser Giovanni in the 14th century and was published in translation in 1558. He may have also added the casket story from a work called the *Gesta Romanorum*, which was available to Shakespeare in a new translation dated 1577.

Shakespeare's understanding of Jews would have been entirely based on hearsay. Due to a legal ban on Jews in the 14th century, neither he nor his audience would have had the chance to meet one. The Merchant of Venice's play takes place between Venice and Belmont, and the play has been divided into five acts and each act contains several scenes, starting with a dialogue between Antonio and his friend Bassanio.

In it, Bassanio asked his friend Antonio to borrow him money for the betrothal of his sweetheart Portia. But Antonio had no money, so he asked his friend, Bassanio, to borrow the money and he would pay the money later. Bassanio agreed and went to ask Shylock, well-known Jewish moneylender in Venice, for borrowing 3,000 ducats and Antonio was forced to pledge his guarantee after three months, Shylock took the opportunity in this loan to extract from Antonio, whom he has always despised, to make a strange requirement that a pound of Antonio's flesh be withheld if the debt is not paid at the exact time they agreed to. Antonio took the responsibility for this condition and agreed to it despite his friend Bassanio's attempts to persuade him to retreat, but he ventured only to venture, so that he was confident and certain that his goods would arrive before that agreed period.

#### **4. The characters : The Duke of Venice**

ANTONIO: A Merchant of Venice .

SHYLOCK : a rich Jew .

BASSANIO : a friend of Antonio .  
PORTIA : a rich lady of Belmont .  
JESSICA: Shylock's daughter .  
The Prince of Morocco: suitors to Portia.  
The Prince of Arragon: suitors to Portia  
SOLANIO: friend to Antonio and Bassanio .  
SALARINO: friend to Antonio and Bassanio .  
GRATIANO: friend to Antonio and Bassanio  
LORENZO: in love with Jessica .  
SALERIO: a messenger from Venice  
TUBAL: Shylock's friend  
LAUNCELOT GOBBO: the Clown, servant to Shylock.  
OLD GOBBO : father to Launcelot .  
LEONARDO: servant to Bassanio  
BALTHASAR: servant to Portia  
STEPHANO: servant to Portia  
NERISSA: Portia's gentlewoman

## **5. Introducing the translator, Khalil Mutran**

Khalil Mutran was born in Baalbek, Ottoman Syria to Abdu Yusuf Mutran and Malaka Sabbag from Haifa. Khalil attended the Greek Catholic School in Beirut, where he learned Arabic and French from his teacher, Nasif al-Yaziji. He left Lebanon for France in 1890, with plans to immigrate to Chile. However, he ended up settling in Egypt in 1892 and began working at Al-Ahram. He also wrote for Al-Mu'yyad and Al-Liwa. In 1900, he founded his own magazine, Al-Majalla al-misriyya, where he published his own works and those of Mahmud Sami al-Barudi. He also started a daily newspaper, Al-Jawaib al-misriyya, in 1903, which supported Mustafa Kamil's nationalist movement.

Mutran collaborated with Hafez Ibrahim to translate a French book on political economy. He also translated several plays by Shakespeare, Corneille, Racine, Victor Hugo, and Paul Bourget into Arabic. His translation of Othello, called *Utayl*, is the most well-known and celebrated translation of the play into Arabic. He also translated several other Shakespearean plays, including Hamlet, Macbeth, The Merchant of Venice, The Tempest, Richard III, King Lear, and Julius Caesar. He translated Corneille's *Le Cid*, *Cinna*, and *Polyeucte*, as well as Victor Hugo's *Hernani*.

Later in life, Khalil Mutran became the secretary to the Agricultural Syndicate and helped found Banque Misr in 1920. He also claimed himself as a poet of the Arab countries after a long journey through Syria and Palestine in 1924. After Ahmed Shawqi's death in 1932, he chaired the Apollo literary group until his own death in 1949. In 1935, he became the director of the Al-Firqa al-Qawmiyya of the Egyptian theatre. He died in Cairo in 1949.

## **6. Introducing the translator, Mohamed Enani**

Mohamed Anani was born in Rosetta, El-Behera, Egypt. He accomplished a B.A. (hons.) in English Language and Literature from Cairo University in 1959. In 1970, he got his M. Phil. from London University and in 1975, his Ph.D. from Reading University, Berkshire. Anani created over 130 books in both English and Arabic, going from translations to critical and creative works.

Between 1968 to 1975, while completing his M.Phil from London University and his Ph.D. from Reading University, Anani worked as a foreign language monitor at the BBC Monitoring Service in Caversham, Berkshire.

In 1975, he went back to Egypt and began working as an English lecturer at Cairo University. He likewise became a member of the Egyptian Writers Union. Anani was promoted to Assistant Professor of English in 1981 and was awarded full tenure by Cairo University in 1986. From 1993 to 1999, he was Head of the Department of English.

Enani was chosen as an "expert" at the Arabic Language Academy in 1996. He was the Academic Coordinator of Cairo Open University's English Translation Programme from 1997 to 2009 and has composed or revised all of the University's translation books and teaching

manuals since 1997. From 1986 to 2003, he was the general editor of the series Modern Arabic Literature, which was a series of Arabic literary works translated into English. There were 75 titles published by the state publishing house (GEBO). Since 2000, he has been responsible for the second series of A Thousand Books translated into Arabic, published by GEBO. From 1964 to 2000, Anani had various Arabic plays performed in Cairo and the Egyptian

## 7. Comparing and Analyzing the Selected Samples

### 7.1. Economic terms:

Sample one :

William Shakespeare ST	Khalil Muran translation (1922)	Mohamed Enani translation (1988)
Shaylock : and brings down the <u>rate of Usance</u> here with us in Venice ( Act one . Scene three)	في شيلوك: يسقط قيمة النقد البندقية	شايлок : يخفض سعر الفائدة في هذه البلدة

**Analysis :**

We observe that Khalil Mutran translate “ brings down the rate of usance ” into يسقط قيمة النقد. However, Mohamed Enani translate It into يخفض سعر الفائدة. First, the term Usance as defined in Cambridge Dictionary is the usual period of time allowed for payment of a bill of exchange, in international trade. We notice that Khalil Mutran use the foreignization strategy in lexical level, used in translating the word "Usance" to بقيمة النقد aims to preserve the original meaning of the word and translate it in a clear and accurate manner. بقيمة النقد is used to convey the meaning of "Usance" in Arabic, which refers to a monetary value or the accumulated interest over a period of time.



By using this strategy, the focus is on the precise meaning of the word and delivering it in a comprehensible manner to the Arabic reader, enabling them to understand the intended financial value associated with the term "Usance". The literal translation of the word is avoided, and a term that is more suitable to the culture and language is used. While Mohamed Enani tried to translate the term "Usance" to *سعر الفائدة* to be more accessible and understandable to Arabic readers for that he used the direct translation strategy.

The use of the domestication strategy aims to facilitate a clearer understanding of the concept for readers belonging to the target culture, where foreign terms are replaced with local vocabulary that is more impactful and comprehensible. In this case, "the rate of Usance" was replaced with "*سعر الفائدة*" to clarify the meaning and bring it closer to the Arabic reader.

### Sample two :

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
Salarino: And the jew's <u>bond</u> which he hath ( Act two, scene eight )	اليهودي فلا سالارنيو : اما <u>صك</u> تخطره على بالك	سالارنيو : لا تحمل هما للقرض من العبراني

### Analysis :

As we realize, that the Term "Bond" of the ST was translated by Khalil Mutran (1922) into *صك*. However, Mohamed Enani (1988) used the term *قرض*. The term "Bond" in Economics means a connection that fastens things together.

When comparing the words *صك* and *قرض* in terms of linguistic register, we can observe some subtle differences in their usage and linguistic conventions.

The word *صك* belongs to the formal or legal register and refers to an official document issued by competent authorities, carrying legal and financial value. The word *صك* is used in official

legal and financial contexts, such as financial bonds or property deeds ((صكوك الملكية)). He use the specification strategy.

the other hand, the word "قرض" belongs to the general register and refers to the process of temporarily granting money or resources with the commitment to repay them at a later time. The word " قرض " is used in various non-legal contexts, such as bank loans or personal loans. He use the generalization strategy.

Therefore, it can be said that the word "صك" is more specialized and specific in the linguistic register, whereas the word "قرض" is more colloquial and commonly used in everyday language, Moreover, this is due to the influence of the period style factor on both translations.

### Sample three:

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
Shaylock : I shall never see my gold again, fourscore <u>ducats</u> ( Act three, scene one )	شيلوك : لن يعود الي ذهبي ثمانون <u>دوقيا</u>	شايлок : لن أرى ذهبي بعد اليوم <u>سبعون ديناراً</u>

### Analysis :

Khalil Mutran translate the term Ducats into دوقيا. Whereas Mohamed Enani translate it into دينارا. The term Ducats in English refer to formerly a gold coin of various European countries. In one hand, The strategy used in translating the term "ducats" to "دوقيا" aims to preserve the original meaning of the word as much as possible دوقيا is a literal translation of the term "ducats" in Arabic. When using this strategy, the word is translated directly without making modifications that deviate from the original text. Khalil Mutran use this strategy to employed

to maintain linguistic authenticity and enable the reader to understand the original meaning of the word.

On the other hand, Mohamed Enani use the term دينارا to replace "ducats" based on the ancient currency that was used in some Arab cultures in the past, such as the gold or silver dinar. By employing the domestication strategy.

**Sample four:**

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
Shaylock : what news on the <u>Rialto</u> . ( Act one, scene three )	شيلوك : ما اخبار تجارة <u>المصفق</u> ؟	شايлок : ما اخبار <u>البورصة</u>

**Analysis :**

In the historical sense, the Rialto was the financial and commercial center of Venice during the Middle ages Renaissance. It was a bustling marketplace where merchants and traders gathered to conduct business, including trading, goods and negotiating deals. As such, it played a significant role in the Economic activities and the development of commerce in Venice.

According to the two translations, we can notice that the two terms البورصة and المصفق belong to different register in the Arabic language. Khalil Matran translation specifically refers to stock exchange market so it is more formal by using the foreignization strategy. Whereas Mohamed Anani translation belongs to the domestication strategy is less formal and simple, in comparison to Mutran.

## 7.2. Political terms

Sample one:

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
Portia: to offend and <u>judge</u> are distinct offices and apposed natures. ( Act two, scene nine )	بورشيا : الخصومة والحكومة نقيضان لا يجتمعان في واحد.	برشيا : المخطئ لا يتولى منصب قاضي فطبيعة هذا تتناقض و طبيعة ذلك

### Analysis :

We can see in this sample that Khalil Mutran used in his translation the term الحكومة , on the other hand Mohamed Enani translate it into: منصب قاضي .

Some cases الحكومة is used to translate "judge" when it relates to the judiciary power and the judicial system as a whole. This translation is used to express the judicial institution and the judicial authority in general.

Translation منصب قاضي (judicial position): In some cases, منصب قاضي is used to translate "judge" when it refers to the individual position of a judge. This translation focuses on the personal concept of a judge as a practitioner of justice and decision-maker in legal matters.

It should be noted that the choice of translation depends on the context of the text and the intended meaning. But الحكومة and منصب قاضي can be valid translations for the word "judge," but in different contexts and with different connotations. So we can notice that Khalil Mutran translation depends on literal translation because he try to preserve the original meaning as much as possible. While Mohamed Enani use the strategy of adaptation.

### Sample two:

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
Servigman: the four strangers seek for you, madam, to take their leave. And there is a forerunner come from a fifth . <u>the prince of Morocco</u> . ( Act one , scene three )	الخدم : الأجنب الأربعة يلتمسون ان يروك للاستندان بالرحيل و جاء رسول من امير <u>مراكش</u>	الخدم : البسة الأجنب سيأذنون في ان يرحلوا وان يروك قبل ان يسافروا و قد اتى رسول من <u>امير المغرب</u>

### Analysis :

On one hand, In the translation امير مراكش \_the strategy of foreignization is employed, where the original word "Morocco" is translated using the geographical name of the city of Marrakech. This strategy aims to maintain the cultural and geographical connection between the character and the original location.

On the other hand, In the translation امير المغرب the strategy of domestication is used, where "Morocco" is translated using a term that refers to the country as a whole, which is المغرب in Arabic. This strategy aims to achieve proximity in expression for Arabic readers and emphasize the national identity of the character.

The strategy used varies between the two translations according to the translator's approach and their choice of an appropriate term that reflects the relevant cultural and historical connection. Both translations seek to convey the fundamental meaning of the character and enhance cultural understanding between the original text and the translated text.

### Sample three:

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
SALERIO : <u>my lord</u> , here stays without a messenger with letters from the doctor. New came from Padua ( Act four , scene one )	بالباب رسول سالارينو: <u>مولاي</u> من ذلك من بادو يحمل <u>الوكا</u> الاستاذ	قد حل بالباب ساليريو: <u>يا سيدي</u> رسول قادم من (باردو) معه من لدى الاستاذ <u>رسائل</u>

### Analysis :

We observe from Both the words سيدي and مولاي are used in the Arabic language to indicate the concept of respect and reverence towards an important or esteemed person. However, there are differences in the linguistic register of these two words:

First the term سيدي belongs to the general register in the Arabic language and is widely used in daily life to refer to a gentleman or a lady, conveying a sense of authority or respect. It can be used in various contexts, such as casual conversations and personal communication.

Second the term مولاي belongs to the formal or religious register in the Arabic language. It is typically used to refer to Allah as one of His titles, and it is also used to address people of authority, nobility, or esteemed religious figures. It is used in a more formal manner in official occasions and formal communication.

So we can say, that the term سيدي is generally used in everyday life, while مولاي carries a more formal and religious connotation. The appropriate word to use depends on the context and the relationship between the speakers.

In addition, both the word الوكا and the term رسائل are used in the Arabic language to refer to written communication between individuals. However, there are differences in the linguistic register of these two terms:

The word رسائل belongs to the literary and heritage register of the Arabic language. It is used to refer to literary or poetic letters that hold artistic and cultural value. الوكا can be historical letters or poetic letters used in classical Arabic literature.

The term رسائل belongs to the general register of the Arabic language and generally refers to written communication between individuals, whether they are official or personal letters. The term رسائل can be used in everyday life and ordinary communication among people. Therefore, it can be said that the word الوكا is more specialized and specific in the linguistic register, as it refers to literary or poetic letters, while the term رسائل is more colloquial and comprehensive in the everyday use of written communication.

### 7.3. Cultural terms

#### Sample one

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
GRATIANO: Sit like his grandsire cut in alabaster? Sleep when he wakes? And creep into <u>the jaundice</u> . By being peevish? I tell thee what, Antonio  (Act one / scene one)	غراتيانو: ولا يستفيد من تدفق الكآبة الصفراء على قلبه سوى أصغ إلي أنطونيو. <u>داء اليرقان</u>	جراتيانو: يغفو ساعة يصحو... يعروه الضيق <u>فيكسوه لونا</u> <u>أصفر؟ اسمعني يا ( أنطونيو)</u>

#### Analysis:

Khalil Mutran ( 1922) translate " the jaundice" into داء اليرقان. In the other hand , Mohamed Enani (1988) translate it into فيكسوه لونا أصفر . The term داء اليرقان is defined in Arabic

Dictionaries as *العينين* و *ينتج عنه ينتج عنه اصفرار لون الجلد والعينين* . We notice that Khalil Mutran use the foreignization strategy in translating the term and use higher register and more formal language ( classical Arabic ) . Whereas, Mohamed Enani used the domestication strategy and translate the term by describing it (descriptive translation) . Also , he used less formal language unlike Mutran and keep it understood to the reader . Through the translation of both Mutran and Enani , we notice that these differences in translation are related to the period-style factors .

**Sample two:**

<p>William Shakespeare ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>SHYLOCK: Signior Antonio, many a time and oft In the Rialto you have rated me About my moneys and my usances. Still have I borne it with a patient shrug (For suff'rance is the badge of all our tribe) You call me misbeliever, cutthroat dog, And spet upon <u>my Jewish gaberdine</u>, And all for use of that which is mine own. ( Act one / scene three)</p>	<p>شيلوك: ياسنيور أنطونيو طالما صادفتني في مصفق الريالتو فسخرت من أعمالي المالية ومن مراباتي، فلم أقابل ذلك إلا برفع الكتفين وجميل الصبر، لأن الألم هو إحدى الآفات التي خصت بها أمتنا. وطالما نعتني بالكافر، أو الكلب الكلب، وبصقت علي <u>عباءتي</u> التي يعرف منها الناس يهوديتي، كأنك تعيبيني لاستعمالي ما هو ملكي.</p>	<p>شيلوك: يا أيها السنيور(أنطونيو)! لطالما قابلتني في بورصة (ريالتو) و طالما سخرت مني و لمُنتني على الربا و طالما احتملت ذاك صابراً فلاحتمال طبع هذه العشيرة! كم قلت إني كافر و سفاح و كلب! و كم بصقت فوق <u>جوخ سترتي</u> لأخذ ربحٍ من حلال ثروتني!</p>



### Analysis:

As mentioned above, Mohamed Enani ( 1988) translate " my Jewish gaberdine " into فوق خوخ . However, Khalil Mutran (1922) translate it into عباةتي التي يعرف بها الناس يهوديتي .

According to Oxford Dictionary, the term gaberdine is defined as a strong cloth, usually of cotton or wool, used especially for making coats and suits. Here, we observe that Khalil Mutran used literal translation. Whereas Mohamed Enani used the domestication strategy . According to Arabic Dictionaries ثوب قصير الكمين و البدن بغير بطانة من جوخ سترتي is defined as تحتة و لا غشاء من فوقه , يتخذ من الصوف التخين according to Arabic culture and keep it understood to the Arabic reader.

### Sample three :

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
<p><b>ANTONIO:</b> Within these two months—that's a month before</p> <p>This bond expires—I do <u>expect return Of thrice</u> three times the value of this bond.</p> <p>(Act one / scene three)</p>	<p>أنطونيو: فبعد شهرين، أي قبل الأجل بشهر، تردني <u>أوساق</u> بثلاثة أضعاف هذا القدر.</p>	<p>انطونيو : فأنا أتوقع عودة <u>سفن</u> في هذين الشهرين أي قبل حلول الموعد بقراة شهر .</p>

### Analysis:

Khalil Mutran ( 1922) translate " expect return Of thrice into أوساق تردني . However Mohamed Enani (1988) translate it into سفن عودة أتوقع . Khalil Mutran used the term أوساق which is defined in Arabic Dictionaries as شحنها أي سفينة أوسق . Here , we notice that Khalil Mutran used the

foreignization strategy and translate the term by using higher language register and keep it strange for the reader . Unlike Mohamed Enani used the domestication strategy and less complex language register , so the reader can understand it easily. This difference between the two translations is the effect of period- style factors. Because the two translations belong to different period.

**Sample four :**

<p>William Shakespeare  ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>LANCELET: I am glad you are come! Give me your present to one Master Bassanio, who indeed gives rare new <u>liveries</u>.  (Act two / scene two)</p>	<p>لنسلو: يا أبت أنا مسرور بمجبينك. أثر بهديتك سيدأيدعى باسانيو؛ فإنه يلبس خادمه <u>خلعاً</u> فاخرة نفيسة</p>	<p>لونسوت: لكم سعدت يا أبي بمقدمك.. هات الهدية و لنقدمها إلى ( باسانيو) إذ أنه يُهدي إلى أتباعه <u>خُللاً</u> جميلة !</p>

**Analysis :**

Mohamed Enani (1988) translate " liveries" into خُللاً . Unlike, Khalil Mutran (1922) translate it into خلعاً. According to the Oxford Dictionary, The term liveries is defined as a special uniform worn by servants or officials, especially in the past . Here , we notice that Mutran translated the term by using the foreignization strategy and higher and complex language register unlike Enani who translated it by using the domestication strategy and used less higher language register. Through the translation of both Mutran and Enani , we observe that Khalil Mutran preserve the term strange for the reader and Mohamed Enani translate it in simple language to make it clear for the reader. Due to the period-style factors, there are differences between the two translations.

**Sample five :**

William Shakespeare ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
ARRAGON: What's here? The portrait of a blinking idiot Presenting me a <u>schedule!</u> I will read it.  (Act two/ scene nine)	الأمير: ماذا أرى؟ رسم أبله يقدم لي <u>قرطاسا</u> . أي شيء في هذا القرطاس؟	أراجون: ماذا أجد هنا؟ صورة معتوه غماز في يده <u>ورقة</u> ؟ فلأقرأها !

**Analysis:**

Khalil Mutran (1922) translate " schedule " into قرطاسا . Unlike, Mohamed Enani (1988) translate it into ورقة . According to Arabic Dictionaries, the term قرطاس means الصحيفة التي يكتب فيها. We observe that Khalil Mutran used complex and higher language register and he used the foreignization strategy in translating the term . However, Mohamed Enani used simple and less language register and used the domestication strategy to simplify the term for the reader. Here, the difference between the two translations is due to the period-style factors.

**Sample six :**

<p>William Shakespeare ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>SALARINO: Why, yet it lives there unchecked that Antonio hath a ship of rich lading wracked on the Narrow Seas—the <u>Goodwins</u>, I think they call the place—a very dangerous flat, and fatal, where the carcasses of many a tall ship lie buried, as they say, if my gossip Report be an honest woman of her word.  ( Act three / scene one)</p>	<p>سالارينو: ثبت ما شاع عن غرق مركب لأنطونيو ثمين الأوساق في ذلك المضيق الذي يسمونه على ما أظن جودونس، وهو مكان بعيد الغور، دفن فيه ما لا يحصى من الجواري المنشآت، إن صح ما تزعمه العجائز المنبئات.</p>	<p>ساليريو: لم ينكر أحد شائعة الغرق الأولى لسفينة (أنطونيو) الكبرى، إذ غاصت بتجارتها في بحر المانش، في بقعة خطرٍ ضحلة، صارت مقبرة للسفن الكبرى! هذا ما حدث إذا صدقت تلك الشائعة الأولى!</p>

**Analysis:**

As mentioned above , Khalil Mutran (1922) translate " the Goodwins " into جودونس .However, Mohamed Enani translate it into بحر المانش . First, the term Goodwins as defined inOxford Dictionary is a group of dangerous banks of sand just below the surface of the sea in the English Channel near Dover. We observe that Mohamed Enani translated the term by using the domestication strategy to keep the term clear for the reader. However, Khalil Mutran used the transliteration and translate the term as it is in the ST . He used foreignization strategy and

preserve the strangeness of the term .

#### 7.4. Religious terms :

Sample one :

<p>William Shakespeare  ST</p>	<p>Khalil Mutran translation  (1922)</p>	<p>Mohamed Enani translation  (1988)</p>
<p>SOLANIO: Because you are not merry; and 'twere as easy For you to laugh and leap, and say you are merry Because you are not sad. Now, by two-headed Janus, (Act one , Scene one)</p>	<p>سالانيو: كما أنك بالقياس على هذا لو كنت مبتهجاً لجاز لك أن تضحك، وترقص، وتجهر بأفك مسرور، لأنك لست بمحزون. حلفت بيانوس ذي الوجهين...</p>	<p>سالانيو: و إذن ما أيسر أن تضحك أو تتواثب حتى يأتي الفرح أي أنك لست حزينا في الواقع! أقسم بإله المسرح (جانوس) ذي الوجهين</p>

#### Analysis

Khalil Mutran (1922) translate “by two-headed Janus ” into حلفت بيانوس ذي الوجهين . However, Mohamed Enani (1988) translate it into أقسم بإله المسرح (جانوس) ذي الوجهين

. First, the term Janus as defined in Cambridge Dictionary is an ancient Roman god of beginnings, gates, and doorways. He is often shown with two faces, one looking forward and one looking backward. At lexical level, we observe that Khalil Mutran used the foreignization strategy and transliteration in translating the term and keep it strange for the reader, whereas Mohamed Enani used the domestication strategy and translate it with explanation by adding إله المسرح to keep it clear for the arabic reader

**Sample two :**

<p>William Shakespeare ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>SHYLOCK: If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him. He hates <u>our sacred nation</u>, and he rails, Even there where merchants most do congregate, On me, my bargains, and my well-won thrift, Which he calls “interest.” Cursèd be my tribe If I forgive him! (Act one / Scene three)</p>	<p>شيلوك: لئن أخذت بتلابيبه يوما لقد شفيت حزازاتي القديمة منه. هو يبغض <u>أمتنا المقدسة</u> ويسخر — حتى في المصفق الذي يجتمع فيه التجار عادة — مني ومن معاملاتي ومن أرباحي المحللة التي ينعتها بالربوية. لعنت عشريني إن كنت غافرا له هذه الذنوب.</p>	<p>شيلوك: يا ليت الفرصة تسنح لي فأفاجئه في لحظة ضعف كي أطعم ذاك الحقد الراسخ منه فأتخمه! لم يكره <u>شعب الله</u> <u>المختار</u>؟</p>

**Analysis**

As mentioned above, Khalil Mutran (1922) translate “our sacred nation” into أمتنا المقدسة  
However, Mohamed Enani (1988) translate into شعب الله المختار .

Here, Khalil Mutran used literal translation and the foreignization strategy in translating our sacred nation, whereas Mohamed Enani used the domestication and adaptation strategy and

translate it as شعب الله المختار, so the Arabic reader can understand that شعب الله المختار refers to Judaism. Through the translation of both Mutran and Enani , we notice that these differences in translation are related to the beliefs in both Christian and Islamic religious.

**Sample three :**

<p>William Shakespeare  ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>LORENZO: <u>Heaven</u> and thy thoughts are witness that thou art.  (Act two / Scene six)</p>	<p>لورنزو: <u>السماء</u> وقلبك يشهدان بصدق غرامي.</p>	<p>لورنزو: <u>لا يعلم إلا الله.. لا</u> يشهد إلا قلبك!</p>

**Analysis :**

We notice that Khalil Mutran (1922) translate “heaven ” into. السماء .While , Mohamed Enani (1988) translate it into لا يعلم إلا الله . By comparing the two translations at lexical level, Mohamed Enani used the domestication strategy in his translation , however Khalil Mutran used the foreignization strategy and kept the text strange for the reader. Through the translation of both Mutran and Enani , we notice that these differences in translation are related to the beliefs in both Christian and Islamic religious.

#### Sample four :

William Shakespeare  ST	Khalil Mutran translation (1922)	Mohamed Enani translation (1988)
<p>BASSANIO: How many cowards whose hearts are all as false As stairs of sand, wear yet upon their chins  The beards of Hercules and <u>frowning Mars,</u>  (Act three, scene two )</p>	<p>باسانيو: كم من جبان لا تختلف شجاعته عن مدرجة من الرمل ولكنه يغشى ذقنه بمثل لحية هرقل الصنديد أو <u>لحية المريخ العنيد.</u></p>	<p>باسانيو: كم من جبناء يرتعد القلب بهم فرقا و يطير كحبات الرمل الأهيل و لهم في الوجه لحيّ مثل هرقل أو مثل <u>إله الحرب الأمتل .</u></p>

#### Analysis

First, according to Cambridge Dictionary, the term Mars refers to the ancient Roman god of war. As observed , at lexical level, Khalil Mutran used the foreignization strategy in translating the term and keep it strange for the reader, whereas Mohamed Enani used the domestication strategy and translate it with explanation and description to keep it clear and understood for the Arabic reader.



**Sample five :**

<p>William Shakespeare ST</p>	<p>Khalil Mutran translation (1922)</p>	<p>Mohamed Enani translation (1988)</p>
<p>LORENZO: The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems, and spoils; The motions of his spirit are dull as night, And his affections dark as <u>Erebus</u>. Let no such man be trusted. Mark the music.(Act five/ Scene three)</p>	<p>لورنزو: الرجل الذي لا يشعر بالموسيقى ولا يهزه الطرب إنما هو قطوب كقطوب <u>الظلام</u>، وأهواؤه سود كأهواء الريب. وقصارى القول إنه رجل يحذر شره ويتقى أمره. لنستمع للموسيقى.</p>	<p>لورنزو: من لا يحمل بين جوانحه الموسيقى أو لا يتأثر بالأصوات المتوافقة العذبة لا يربأ أن يرتكب خيانة أو يمكر أو يتآمر أو يسلب أو يذهب! جيشان الروح له خمد شأن الليل الأبهم و مشاعره ظلماء مثل <u>القبو المُعْتَمِ</u>!</p>

**Analysis**

Here at lexical level, Khalil Mutran (1922) translate “Erebus ”into كقطوب الظلام. However, Mohamed Enani (1988) translate it into القبو المُعْتَمِ .

The term Erebus as defined in Oxford Dictionary is the ancient Roman god of darkness, son of Chaos. Mohamed Enani used the domestication strategy in translating into and describe it

to keep it clear to the reader. Whereas, Khalil Mutran used the foreignization strategy in translating the term into قطوب الظلام and used more formal language and high register.

## **Conclusion**

The translations of "The Merchant of Venice" by Mohammed Enani and Khalil Matran reflect clear differences in approach and style. Enani is more committed to the original text and strives to preserve its details and sentence structure faithfully. On the other hand, Matran offers an innovative and bold translation, adding his personal touch to the text and sometimes even editing it to align with his artistic vision.

In terms of language usage, Matran leans towards the old Arabic language by using the old terms and expressions, and he retains the original Shakespearean terminology and translates it accurately, with a conservative approach to translating cultural terms. In contrast, Enani tends to lean towards language renewal, using modern terms and expressions that are closer to contemporary Arabic readers

In general, both Enani and Matran's provide Arabic readers with an opportunity to enjoy Shakespeare's famous novel in a different way, according to the translator's vision and understanding

## Conclusion

To conclude and have answers to the questions of this study , both translators Khalil Mutran and Muhammad Enani effectively transmitted the message of the source text (ST) to the target text (TT) despite using different translation methods. Muhammad Enani's second translation (1988) varied from Khalil Mutran's first translation (1922) concerning the style and technique used in translating the original text. Each of them utilized different translation techniques and approaches that contradicted each other. Muhammad Enani maintained the poetic essence of the play, whereas Khalil Mutran did not adhere to Shakespeare's poetic language and translated it into prose. Additionally, both translators incorporated their own culture in the translation process by utilizing the popular heritage balance of their respective environments and cultures. This is evident in their translations, where Khalil Mutran retained the strangeness of the original text and conveyed it as reported by using the foreignization strategy and a complex linguistic register . On the other hand, Muhammad Enani adopted the domestication strategy in translating the original text and bringing it closer to Arab culture by using a less complex and more simple linguistic register . He also used the Egyptian dialect to make the text more relatable to the Arab reader. Comparing and analyzing the translations of Mutran and Enani revealed that the process of translation and retranslation is influenced by various factors that force translators to re-translate literary works, such as linguistic, cultural, , and period-style factors. The period-style factor plays a crucial role in the process of re-translation and affects the translated works, as observed in the methods used by both translators in translating the play.

The first translation in 1922 differs from the 1988 translation due to the different conditions in both periods, resulting in a variation between translations. It cannot be ascertained that the second translation is superior to the first because both translators effectively conveyed the original text to the target language. However, it can be said that the second translation is closer to the play because it translated poetry and retained the spirit of the original text. It is also more comprehensible to the Arab reader in the present time because its linguistic register is less complicated than the first translation. Furthermore, the translation of literary works must be reviewed over time because translations change from one time to another and from one generation to another due to the aforementioned factors .

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## مستخلص البحث باللغة العربية

المقدمة :

تعتبر اللغة مفتاح التواصل بين الشعوب. إنها أهم وسيلة للتفاهم والتفاعل بين أفراد المجتمع في كافة مجالات الحياة حيث يعبر الفرد عن أفكاره واحتياجاته من خلال اللغة مما يسهل التواصل بين الناس في جميع أنحاء العالم. في العصور القديمة ، كان الناس يتواصلون من أجل تبادل ثقافتهم وتاريخهم وأفكارهم ، من خلال الكتابة والاكتشاف ونقل الحضارة والعلوم إلى لغتهم ، فظهرت الترجمة. كانت الترجمة ولا تزال إحدى أهم الطرق التي تستخدمها شعوب العالم المتنوعة في نقل الأفكار والمعرفة. بالإضافة إلى ذلك ، تعمل الترجمة كوسيلة لإثبات قدرة المجتمع على استيعاب المعلومات الضرورية لنشر ثقافته. كما أنها تهدف إلى التخفيف من العزلة عن طريق إنشاء جسر عبر الثقافات واللغات. ومع ذلك ، لا يزال هناك العديد من التحديات في ترجمة المصطلحات الثقافية.

وفي هذا الصدد يعتمد هذا البحث على دراسة مقارنة وتحليل ترجمتين لرواية تاجر البندقية للكاتب الإنجليزي ويليام شكسبير والتي ترجمت إلى العديد من اللغات منها اللغة العربية ، وقد تم اختيار ترجمتين تخدم هذه الدراسة حيث الترجمة الأولى هي ترجمة خليل مطران أما الترجمة الثانية فهي ترجمة محمد عناني. أين تم الاعتماد في ذلك على دراسة أسلوبية مقارنة لاستنباط الاختلافات في كلا الترجمتين ثم تحليلها . تهدف هذه الدراسة إلى معالجة إعادة ترجمة الأعمال الأدبية والعوامل المؤثرة في ذلك . كما بينت هذه الدراسة الاختلافات بين الترجمتين و الاستراتيجيات المتبناة من كلا المترجمين، بالإضافة إلى ما إذا كانت ترجمة الأعمال الأدبية بحاجة إلى إعادة النظر بمرور الوقت.

### أهداف البحث:

يهدف هذا البحث إلى فحص إعادة ترجمة المصنفات الأدبية والعوامل المؤثرة في ذلك من خلال مقارنة ترجمة كل من خليل مطران وأحمد عناني لرواية تاجر البندقية ، وتحليل الفروق بين الترجمتين ، بالإضافة إلى ما إذا كانت ترجمة الأعمال الأدبية بحاجة إلى إعادة النظر بمرور الوقت و ما إذا كانت الترجمة الثانية تتفوق على الترجمة الأولى للأعمال الأدبية.

### إشكالية البحث:

تعتبر إعادة ترجمة المصنفات الأدبية عملية معقدة لأن المشكلة تتمثل في احتمال فقدان الدقة للنص الأصلي ، فضلاً عن خطر إضعاف المعنى والأسلوب الذي يقصده المؤلف. لأن الترجمة تختلف من كاتب إلى آخر ، كل حسب استراتيجيته. لذلك تتأثر الترجمة وإعادة الترجمة بالعديد من الاستراتيجيات المختلفة. كما تعتبر إعادة ترجمة الأدب ظاهرة إيجابية إلى حد ما ، لأنها تساهم في التنوع الثقافي وتؤدي إلى إثراء الأعمال الأدبية في كل من اللغة والثقافة الهدف.

### أسئلة البحث:

يهدف هذا البحث إلى الإجابة على الأسئلة التالية:

1. فيما تختلف الترجمة عن النسخة الأولى المترجمة؟
2. ما هي العوامل المختلفة التي تجبر المترجمين على إعادة ترجمة أي من الأعمال الأدبية؟
3. هل تتفوق النسخة المترجمة الثانية أو الثالثة على النسخة الأولى؟

4. هل يجب إعادة النظر في ترجمة الأعمال الأدبية مع مرور الزمن؟

#### الفرضيات:

نقترح هذه الفرضية كإجابة على الأسئلة المذكورة أعلاه: نقل المعنى من عمل أدبي بعيد كل البعد عن كونه خطياً لذلك تعاد ترجمة الأعمال الأدبية.

#### المنهجية:

هذا البحث هو دراسة مقارنة لترجمتين لرواية تاجر البندقية ، تم اختيارهما عشوائياً لتحليلهما ، حيث أن النسخة الأولى هي ترجمة خليل مطران عام 1922 و النسخة الثانية هي ترجمة محمد عناني عام 1988 . تم الاعتماد في هذا البحث على منهجية المقارنة و التحليل لأمثلة استخرجت من كلا النسختين المترجمتين ، بالإضافة إلى أنه تم فحص الجانب الثقافي وذلك للإجابة على أسئلة البحث المذكورة أعلاه .

#### الفصل الأول: الترجمة و إعادة الترجمة

لطالما كانت إعادة ترجمة الأعمال الأدبية موضوع نقاش في مجال دراسات الترجمة. تتضمن إعادة الترجمة إعادة النظر وإعادة إنتاج ترجمات جديدة للنصوص الأدبية المترجمة بالفعل، بهدف تحسين الإصدارات السابقة أو تقديم تفسيرات جديدة للقراء المعاصرين. تعتبر هذه العملية ذات أهمية في مجال الترجمة حيث تثير أسئلة مثيرة للاهتمام حول دور الترجمة و تعقيدات اللغة والطبيعة المتغيرة باستمرار للسياقات الثقافية . كما أنه هناك العديد من العوامل التي تؤثر على عملية إعادة الترجمة و تجبر المترجم على إعادة ترجمة الأعمال الأدبية.

بأن مفهوم إعادة الترجمة يشير إلى عملية إنشاء إصدارات متعددة للغة Baker & Saldanha ( كما ورد عن ) 2009 الهدف للنص المصدر ، والتي قد تستمر إلى أجل غير مسمى. ومع ذلك ، فإن إعادة الترجمة هي ظاهرة معقدة يصعب تعريفها ، حيث يختلف تواترها وسلوكها ودوافعها اختلافاً كبيراً. عدو تعتبر عمليات إعادة الترجمة معقدة لأنها تخلق عدداً من النسخ المرتبطة بالنص الأصلي في حالات وفترات معينة. و هذا ما أكده شارون دين كوكس (2014) بقوله أن إعادة الترجمة تعتبر إلى حد كبير ظاهرة زمنية بمعنى أن حالتها كترجمة تتم مرة أخرى يتم تحديده على أنه الوجود المسبق لترجمة أولية لعمل معين إلى لغة معينة. كما ترتبط فرضية إعادة الترجمة بالحركة الرومانسية الألمانية ، التي روجت لفكرة أن اللغة والعرق مترابطان. نظرًا لأنه كان من غير الطبيعي أن يقوم المترجم بالترجمة كما لو كان المؤلف الأصلي عضوًا في الثقافة الهدف ، فقد تم اعتبار الطريقة الموجهة للنص المصدر هي الطريقة الحقيقية الوحيدة للترجمة ، وفقًا لتقدم الترجمات من نص المصدر الموجه إلى الثقافة المستهدفة قبل أن تصل إلى آخرها وأعلى حالتها. Goethe الترجمة غير المباشرة

تُعرف الترجمة غير المباشرة أو الترجمة الوسيطة بأنها المعنى الدلالي الأول لمصطلح إعادة الترجمة حيث يتم ترجمة نص من خلال لغة وسيطة مختلفة عن لغة النص الأصلي . تحدث هذه الظاهرة في حالة لم يعد النص الأصلي متاحا و لا يوجد قاموس ثنائي اللغة مناسب . و قد تحدث أيضًا في الأنظمة التعددية الضعيفة التي تعتمد على أنظمة متعددة أقوى للنماذج الأدبية ، خاصةً عندما يتم التحدث بلغة النظام المهيمن على نطاق واسع.

#### الترجمة العكسية

يُعرف المعنى الدلالي الثاني لمصطلح إعادة الترجمة بالترجمة العكسية ، وهي عملية ترجمة نص مترجم مرة أخرى إلى



واللغة الأصل لهذا النص، حيث تتمثل إحدى خصائصها في إبراز الاختلافات الموجودة بين اللغة المصدر وفقاً لنيومارك (1933)، يمكن تحديد درجة الاختلاف بين الأصل والترجمة باستخدام الترجمة العكسية الهدف حيث يمكن للقراء غير المعتادين على النص الهدف استخدامه لشرح أمثلة الترجمة. كما يمكن أيضاً استخدام الترجمة العكسية لمعالجة النص الأصل من الصياغات غير الدقيقة أو غير الواضحة التي أدت إلى مشاكل في النص الهدف من خلال مقارنة النسختين للتأكد من اتساقهما.

### إعادة الترجمة السلبية والإيجابية

ينص Pym 1998 أن هناك فئتان من إعادة الترجمة: سلبية وإيجابية، مسلطاً الضوء على الاختلاف بينهما حيث أن إعادة الترجمات السلبية لا تنطوي على منافسة كبيرة، على عكس إعادة الترجمة الإيجابية التي تنطوي على منافسة شديدة. كما أن إعادة الترجمات السلبية يمكن تقسيمها إما ترتيباً زمنياً، لأنها تستجيب للتغيرات اللغوية أو الثقافية طويلة المدى في المجتمع المستهدف. بالإضافة إلى ذلك، توفر عمليات إعادة الترجمة النشطة نافذة على العديد من العوامل خارج النص التي تؤثر على عملية إعادة الترجمة، وتظهر عمليات إعادة الترجمة النشطة لتكييف النص المصدر لقراء جدد، وتصحيح الإصدارات السابقة، ومواجهة الوصول المحدود إلى محتوى عمل معين.

### العوامل المؤثرة في ترجمة وإعادة ترجمة الأعمال الأدبية

يحتاج المترجم إلى فهم شامل لكل من النص المصدر والسياق من أجل إنتاج ترجمة تعكس بدقة معنى المصدر مع الأخذ في الاعتبار أن النص الهدف مكتوب بنفس الطريقة ويستخدم المصطلحات المناسبة لنوع المحتوى أو المصطلحات التي ترتبط بالثقافة أو الدين. هناك العديد من العوامل التي تؤثر على عملية الترجمة وتفرض إعادة ترجمة المصنفات الأدبية منها :

العوامل الشخصية: تؤثر الظروف النفسية والمهنية للمترجم تأثيراً مباشراً على المادة المترجمة. ومن العوامل الشخصية التي تؤثر على المترجم والمادة المترجمة نذكر المواقف الشخصية .

المواقف الشخصية: يختلف المترجمون باختلاف الأساليب والمواقف، حيث يمكن لمترجمين لهما توجهات مختلفة تقديم ترجمات مختلفة تماماً. وبالتالي، فإن الأسس الذاتية للمترجم ضمن سياق تاريخي وثقافي معين تؤثر على المادة المترجمة. العوامل اللغوية: تتأثر عملية الترجمة وإعادة الترجمة بشكل مباشر وكبير ببعض العوامل اللغوية، حيث تلعب العوامل المعجمية والنحوية والنصية دوراً مهماً في اللغة من خلال الترجمة، أي أن الاختلافات بين اللغات هي مساهم رئيسي في تحديات الترجمة.

العوامل الزمنية والأسلوبية: تلعب العوامل الزمنية والأسلوبية دوراً مهماً في عملية الترجمة، فأسلوب المترجم هو الطريقة التي ينقل بها محتوى النص الأصل إلى اللغة الهدف. تختلف الأساليب من مترجم لآخر، حيث يتطلب ترجمة كل نوع من أنواع الأدب أسلوباً مميزاً، وكل أسلوب يتطلب مترجماً مختلفاً. قد يكون تحديد الأسلوب أمراً صعباً للغاية لأنه يختلف اختلافاً كبيراً من قطعة أدبية إلى أخرى. حتى لو ترجم مترجم نفس الموضوع، فقد تختلف أساليبها تماماً، مما يعكس تقنيات الكتابة الفردية الخاصة بهما. علاوة على ذلك، قد يتغير أسلوب المترجم مع كل عمل ينتجه.

يعتبر استخدام اللغة في حالة معينة بمثابة سجل لغوي. وفقاً لغريغوري وكارول (1978)، فإن السجل اللغوي هو نوع من اللغة يتأثر بالموقف المستخدم فيه، فضلاً عن التجارب السابقة للمتحدث. ويشار إلى مظهر اللغة المستخدمة بالسجل اللغوي، كما يمكن تفسير ذلك باستخدام العلامات الفهرسية الصوتية والمعجمية والنحوية. بالإضافة إلى ذلك، يتأثر التسجيل بالعوامل الثقافية، حيث إن ثقافة المجتمع هي التي تحدد معايير استخدام اللغة في بيئات مختلفة. ويوضح هذا أن السجل اللغوي المستخدم في أي موقف يتأثر بالخلفية الشخصية للفرد. وبالتالي يتأثر المترجم بذلك بما أنه ينتمي لثقافة

معينة وزمن معين مما يؤثر على عملية الترجمة و المادة المترجمة. العوامل الثقافية: إن عملية الترجمة ، التي تتطلب استخدام لغتين ، تتأثر حتما بثقافتين مختلفتين - ثقافة النص الأصلي وثقافة النص الهدف. يمكن أن يتغير اختيار المترجم بشكل كبير اعتمادًا على المفاهيم الثقافية المستخدمة في اللغات المختلفة. بدلاً من ذلك ، يخلق أحيانًا تحديات كبيرة في الترجمة. العوامل الأخلاقية: كل مجتمع له إطار أخلاقي موروث يؤثر على المعايير الأخلاقية لهم ويوجه سلوكهم. غالبًا ما تكون الثقافة الأخلاقية للمجتمع مقيدة إلى حد ما ولا يمكنها أن تتسامح مع ما تراه على أنه جوانب مشكوك فيها من الناحية الأخلاقية أو غير أخلاقية جلبتها ثقافة أخرى. بالإضافة إلى ذلك ، يُنظر إلى الترجمة على أنها جهد أخلاقي في حد ذاته. لذلك ، فإن ما هو مقبول في ثقافة ما قد يكون غير مقبول في ثقافة أخرى. العوامل الدينية: تختلف المعتقدات الدينية أيضًا باختلاف الثقافات. ، حيث ، يجب على المترجمين أخذها في الاعتبار عن طريق تغيير أو إزالة النص الأصلي الذي قد يحتوي على عبارات أو مصطلحات تسيء إلى دينهم. كما يجب على المترجم أن يبذل جهدًا. العوامل الأيديولوجية: أن إعادة الترجمة تتأثر بالعوامل الأيديولوجية والسياسية ، لا سيما عندما يتعلق الأمر بإعادة ترجمة النصوص الأدبية.

العوامل السياسية: تؤثر العوامل السياسية على المترجم بشدة بسبب انتماءاته و ولاءاته أو انتماءات و ولاءات الجهة التي يعمل بها مما يؤثر على عملية ترجمة النص إلى حد كبير. فالوضع السياسي لمجتمع معين يضع باستمرار قيودًا على عملية الترجمة، إلا أن هذه القيود تختلف من مجتمع لآخر ومن فترة لأخرى ومن جيل إلى جيل. و يصبح العمل الأدبي أكثر صعوبة في الترجمة عندما يزداد التوتر السياسي ، إما بسبب الرقابة الحكومية أو الوعي السياسي للمترجم. العوامل الاقتصادية: إن هناك أسبابًا عديدة لإعادة الترجمة منها الاقتصادية. فهو يشير إلى أنه يمكن للناشرين أن يقرروا الاستثمار في إعادة الترجمة من أجل الربح من السوق وأن العوامل التجارية هي الدوافع الرئيسية وراء الحاجة إلى إعادة الترجمة أكثر من الأدبية أو الفكرية. ووفقًا له ، يمكن أيضًا إنتاج إعادة الترجمة لإعادة تأكيد هيمنة مؤسسة اجتماعية معينة وتعزيزها ، مثل مكان العبادة أو مؤسسة أكاديمية.

## الفصل الثاني : ترجمة الدراما

### 1. الدراما

الدراما هي شكل من أشكال العمل المكتوب الذي تم إنشاؤه لعرضه أمام الجمهور والقراء . يتكون هذا النوع من الأدب من سيناريو أين يتم نقل الحكمة من خلال الحوار الذي يتحدث به فناني الأداء الذين يصورون الشخصيات . ينص على أن "الدراما كفن و شكل ، هي عملية مستمرة للترجمة من المفهوم الأصلي إلى النص إلى تفسير Zuber(1980) المنتج / المخرج إلى استجابة الجمهور .

### 2. الأدب المسرحي

الأدب المسرحي هو فن مبني على القصة والتجسيد والتوجيه والتمثيل ، مما يجعله فنًا مستقلًا له شروطه وقواعده من أجل الترفيه والتأثير على المتلقي. و بما أن المسرحية هي عمل فني ، فهي بلا شك تحتوي على عدد من العناصر المهمة ، وتتميز بالنص المكتوب ، ويشار إليها على أنها نص درامي. عادة ما يأتي أولاً ، يليه النص المسرحي ، ثم الأداء نفسه.

لأن النص الدرامي كما هو معروف ، هو نص أدبي.

### 3. الشعر

السؤال الأساسي الذي تطرحه الدراسات حول ترجمة الشعر ، سواء بشكل ضمني أو صريح ، هو ما إذا كان من الممكن ترجمة الشعر. في حين أنه قد يبدو واضحاً أن الشعر يمكن ترجمته ، نظراً لترجمته الواسعة الانتشار عبر التاريخ. إلا أن هناك رأي آخر معارض يقول بأن ترجمة الشعر يمثل تحدياً أو حتى مستحي لا ينبع من افتراضين: أولاً ، إن الشعر المترجم يجب أن يقف كشعر في حد ذاته ، وثانياً ، أن الشعر نفسه معقد وغامض ويعرض علاقة فريدة بين الشكل إلى القول بأن ترجمة الشعر تتطلب قدرات نقدية وكتابية و Weissbort و Raffel والمعنى. قاد هذان الافتراضان كتاب مثل استثنائية ، أكثر من أي نوع آخر ، حيث تتمثل إحدى طرق التغلب على هذا التحدي في ترجمة الشعر إلى نثر ، وهو نهج يُفضل أحياناً لكتاب مثل شكسبير.

### 4. المسرح بين الدراما والأدب

شهد العصر الإليزابيثي ، الذي جمع بين المسرح الكلاسيكي القديم والتقاليد الإبداعية لدراما العصور الوسطى ، ازدهاراً في الدراما. وكان شكسبير من أوائل رواده ، حيث عُرف في البداية بمسرحياته الكوميديّة و المأساوية وأضاف شكسبير مفاهيم جديدة أدت إلى ازدهاره. يعتبر كل من الدراما والمسرح وسيلتان متميزتان تتقاطعان يتداخلان في كثير من الأحيان ، لكن كل منهما يخدم غرضاً محدداً. الدراما هي الكلمة المكتوبة التي ظهرت على المسرح ، حيث يتكون هذا النوع من الأدب من سيناريو ، ويتم نقل الحكمة من خلال الحوار الذي يتحدث به فنان الأداء الذين يصورون الشخصيات. بينما المسرح هو التفاعل الحي بين الفنانين والجمهور.

### 5. الثقافة

ترتبط الثقافة ارتباطاً وثيقاً بالعالم الخارجي ، فهي تختلف من مجتمع إلى آخر ومن جيل إلى آخر ، كل حسب بيئته. من وهو أحد الشخصيات الرئيسية (Peter Newmark) المسلم به أن الثقافة تلعب دوراً مهماً في جميع المجتمعات. 2010 في تأسيس دراسات الترجمة و واحد من العديد من العلماء الذين تناولوا فكرة الثقافة. ووفقاً له ، فإن الثقافة هي "طريقة الحياة ومظاهرها الخاصة بمجتمع يستخدم لغة معينة ووسائله للتعبير".

### 6. الترجمة والثقافة

تتأثر عملية إعادة إنتاج أقرب مكافئ طبيعي في اللغة الهدف بشكل أو بآخر بالاختلافات الثقافية. بسبب الاختلافات في التواريخ والمواقع الجغرافية والعادات المحلية والمعتقدات الدينية وما إلى ذلك ، هناك بعض عقبات الترجمة التي تعيق الناس عن فهم بعضهم البعض بشكل صحيح. لذلك ، تتطلب الترجمة معرفة الثقافات المعنية بالإضافة إلى الكفاءة اللغوية للمترجم أو المترجم الفوري. و تشمل الترجمة بهذا المعنى أكثر من مجرد ترجمة عبارات أو جمل أو جمل كاملة من لغة واحدة إلى اللغة الهدف و إنما أيضاً النقل الثقافي.

### 7. أنواع المصطلحات الثقافية

يعد استخدام التعبيرات التي تشير إلى الكيانات الثقافية إحدى الطرق التي تنعكس بها الثقافة في اللغة. هذا ما يسمى المصطلحات الثقافية المحددة بأنها "كلمات ثقافية تسهل بالمصطلحات الثقافية المحددة اكتشافها ، لأنها مرتبطة بلغة معينة ولا يمكن ترجمتها أدبياً". كما أنه صنفها كما يلي:

1. علم البيئة ( نباتات ، حيوانات ، رياح ، مناخ ، إلخ).

2. الثقافة المادية (قمماش ، طعام ، منازل ، مدن ، إلخ).

3. الثقافة الاجتماعية ( العمل والترفيه).

4. المنظمات أو العادات أو الأنشطة أو الإجراءات أو المفاهيم.

8. استراتيجيات ترجمة الدراما

الترجمة هي الاستبدال القسري للاختلاف اللغوي والثقافي للنص الأجنبي بنص يكون مفهومًا لقارئ اللغة الهدف. " لذلك ، فهم الخصائص اللغوية والثقافية للنص الأجنبي يجعل المواد الأصلية من خلال الترجمة النص أكثر وضوحًا للجمهور المستهدف. هناك العديد من الاستراتيجيات لترجمة الدراما ، نذكر منها مايلي :

1. التكافؤ الديناميكي: ينص نهج التكافؤ الوظيفي الديناميكي على أنه لا يتبع البنية النحوية الصارمة للنص الأصلي من أجل جعله يقرأ بشكل طبيعي من قبل الجمهور المستهدف. يُعرف التوطين على أنه نقل محتوى النسخة المترجمة إلى القراء المستهدفين.

2. التوطين: يتم استخدام هذه الطريقة للثقافة المستهدفة ، حيث يتم تحويل العبارات والتعبيرات غير المألوفة إلى عبارات قريبة للغاية من خلال إعطائها المعنى الدقيق تقريبًا. يكون من أجل الحفاظ على نص يحافظ على قيمه الثقافية من خلال إضافة لمسة

3. التغريب: غريبة ولون محلي ، فالتغريب هو ترجمة موجهة نحو ثقافة المصدر تركز على ترجمة لغة وثقافة المصدر إلى النص الهدف. يتم النقل الحرفي عند ترجمة و نقل الكلمة صوتيًا من أبجدية لغة إلى لغة.

4. النقل الحرفي: أخرى ، حيث يكون عند نطق الكلمات و الأسماء باللغات الأجنبية. يتم تضمين دلالات المرجع في النص الأصل في توفير مزيد من المعلومات لاختبار

5. الإضافة: النص الهدف . على سبيل المثال ، يمكن إضافة معلومات العناوين والأسماء كاملة.

تستخدم هذه الإستراتيجية عادةً أسماء الشركات والهيئات الحكومية

6. الترجمة المباشرة : تستخدم هذه الإستراتيجية عادةً أسماء الشركات والهيئات الحكومية والأجهزة التكنولوجية وما إلى ذلك. ونادرًا ما يتم استخدامها لتقديم الأسماء الصحيحة.

7. الحذف: يشير الحذف في الترجمة إلى استبعاد كلمة أو كلمات من نص اللغة الأصل. يصل استخدام الحذف إلى أعلى مستوياته في ترجمات الترجمة، أين يستبعد المترجم الكلمات التي ليس لها نظائر من النص الهدف أو التي يمكن أن تثير عداوة المستقبل.

8. الاحتفاظ: يسمح لعنصر من النص الأصل بالدخول إلى النص الهدف ، مما يجعله النهج الأكثر توجهاً نحو النص الأصل.

تستخدم الأحرف المائلة والاقتراسات أحيانًا لفصل الثقافة غير اللغوية المحفوظة عن بقية نص الهدف. سواء كانت الثقافة غير اللغوية اسمًا علميًا أم لا ، في حالة تمييز الثقافة غير اللغوية بخط مائل، يبدو أنه يحدث فرقًا. ومع ذلك ، يبدو أن هناك

الكثير من التناقض. هناك أيضًا بعض الأدلة على الثقافة غير هي ECRs هذه الطريقة لتقديم TL اللغوية هي مجرد تغيير

الهاء أو حذف مقال ، يمكنك التوافق مع معايير الأفضل إلى حد بعيد. ومع ذلك ، نظرًا لأنه لا يقدم أي إرشادات على

الإطلاق لجمهور النص الهدف ، فإنه ليس الأسلوب الأكثر فائدة لحل أزمة الثقافة غير اللغوية التي تتعلق بثقافة أحادية.

تشبه إلى حد ما استراتيجيات الاحتفاظ. تتضمن المواصفات تقديم مزيد من

9. التخصيص: المعلومات مع مرجع النص الأصل مع ترك الثقافة غير اللغوية بدون ترجمة. تعتبر الثقافة غير اللغوية

للنص الهدف أكثر تحديدًا من الثقافة غير اللغوية للنص الأصل لأن مرجع النص الهدف يحتوي على تفاصيل أكثر من

مرجع النص الأصل.

10. التعميم: تستلزم هذه الاستراتيجية استبدال عبارة أكثر عمومية ب ثقافة غير لغوية تشير إلى هنا ، ولكن بمعنى واسع ، حيث أن شكل الثقافة غير اللغوية شيء محدد. عادةً ما يتم تضمين للنص الهدف لا يزال بإمكانه الحفاظ على التفرد المرجعي. لذلك فإن التعميم ينطوي على استبدال مرجع النص الأصل بمفهوم أكثر عمومية. بالإضافة إلى ذلك ، هناك أوجه تشابه بين إجراءات التعميم والإضافة. في ذلك ، يتم استخدام الاسم المفرد بشكل متكرر لإضافة المعلومات. لذلك ، يمكن الادعاء بأن التعميم يؤدي إلى الإضافة.

## 9 . الترجمة والأدب الدرامي

تتضمن ترجمة الدراما مواجهة العديد من نفس الصعوبات التي نواجهها في ترجمة الأنواع الأدبية الأخرى ، بما في ذلك الجوانب الدلالية ، والثقافية ، والتاريخية ، والاجتماعية السياسية ، وكذلك الفصل بين الشكل والمحتوى. لا يكفي مجرد ترجمة معنى الكلمات أو الجمل الفردية ؛ من المهم أيضاً نقل الدلالات والإيقاع والنبوة والمستوى الخطابي والصور والارتباطات الرمزية. تتطلب ترجمة عمل درامي من لغة وخلفية ثقافية إلى أخرى أيضاً تكييف النص مع المرحلة. تتطلب ترجمة مسرحية مزيداً من الاهتمام بالجوانب غير اللفظية وغير الأدبية أكثر من ترجمة الروايات أو الشعر. تعتمد المسرحية أيضاً على عناصر إضافية مثل الحركات والإيماءات والمواقف. بالإضافة إلى ذلك ، فإن ترجمة العمل المسرحي من لغة إلى أخرى بطريقة تضمن أن الجمهور في كلا البلدين يتفهم ويتعاطف مع المسرحية يتضمن عوامل مختلفة مرتبطة بشكل وظروف العمل أو ترجمته.

## الفصل الثالث: دراسة عينة الدراسة

التعريف بالكاتب و المترجمين ملخص الرواية قبل الشروع في المقارنة و التحليل.

### 1. ويليام شكسبير

هو الكاتب و الأديب الإنجليزي ويليام شكسبير، وقد ولد في 23 أبريل 1564 في ستراتفورد - أون - آفون ، وارويكشاير . كان ابن تاجر صوف وجلد جيد. عقد قرانه مع آن هاثاواي في عام 1582 عندما كان يبلغ من العمر ثمانية عشر عامًا ، وكانت في السادسة والعشرين. كان لديهم ثلاثة أطفال ، لكن أكبرهم توفي أثناء طفولته. هناك فجوة مدتها عشر سنوات بين زواجه والحدث الهام التالي المسجل لدينا. من المحتمل أنه انضم إلى مجموعة من الممثلين المسافرين. بحلول عام 1592 ، استقر في لندن وصنع لنفسه اسمًا ككاتب مسرحي وممثل. خلال ذلك الوقت ، بدأت المسارح للتو في اكتساب شعبية. تم بناء أول مسرح يسمى "المسرح" في عام 1576 . مع زيادة الطلب على المسرحيات الجديدة ، تم إنشاء مسرحين آخرين: الستار في عام 1577 والوردة في عام 1587 . ربما كان شكسبير يكسب رزقه من خلال تعديل المسرحيات الموجودة والتعاون معه. في الوقت الحاضر ، نسميه "بالقطعة" لأنه لم يكن مرتبطاً بشكل دائم بمسرح واحد. في عام 1594 ، تم إنشاء مجموعة جديدة من الفنانين ، رجال اللورد تشامبرلين ، وكان شكسبير أحد المساهمين. ظل عضوًا في هذه الشركة طوال حياته المهنية. في عام 1603 ، تم إصلاح المجموعة وتم تغيير اسمها

The إلى رجال الملك ، وازدهر شكسبير وزملائه الممثلين خلال هذه الفترة. في عام 1598 ، قاموا ببناء مسرحهم والذي انحرف عن الشكل المستطيل التقليدي للنزل وساحته ، التي كانت موطناً أصلياً لفرق الممثلين المتنقلة. ، Globe الخشبي" في هنري الخامس لأنها كانت دائرية. تم بناء العديد من دور اللعب الإضافية O أطلق عليها شكسبير اسم "هذا و The Hope من قبل المستثمرين الذين كانوا حريصين على الاستفادة من الحماس المكتشف حديثاً للدراما. كانت كل من عبارة عن مسارح "عامة" في الهواء الطلق. The Fortune و The Red Bull و The Swan

### 2. ملخص الرواية

تدور أحداث الرواية في مدينة البندقية الإيطالية، حيث طلب باسانيو، من صديقه مالا لخطبة حبيبته PORTIA . لكن أنطونيو لم يكن لديه مال ، طلب من صديقه اقتراض المال و سيدفع المال لاحقًا. وافق باسانيو وذهب ليطلب من شيلوك تلك الحضانة اليهودية المعروفة في البندقية. "باقتراضه 3000 دينار وإرغام أنطونيو على التعهد بضمانه بعد ثلاثة أشهر ، ينتهز شيلوك الفرصة في هذا القرض ليخرج من أنطونيو ، الذي كان يحتقره دائمًا ، ليقدم مطلبًا رائعًا يقضي بقطع جنيته من حلم أنطونيو إذا كان الدين. لم يتم أجره في الوقت المحدد الذي وافقوا فيه على "تحمل أنطونيو مسؤولية هذه الحالة الرائعة ووافق عليها بالرغم من محاولات صديقه باسانيو في إقناعه بالانسحاب ، لكنه لم ينجب إلا للمغامرة ، لذلك كان واثقًا ومتأكدًا من أنه ستصل البضائع قبل تلك الفترة المتفق عليها.

خليل مطران

ولد خليل مطران في بعلبك في سوريا العثمانية لأبوين عبده يوسف مطران وملكة صباغ من حيفا. درس خليل في مدرسة الروم الكاثوليك في بيروت ، حيث تعلم اللغتين العربية والفرنسية من أستاذه ناصيف اليازجي. غادر لبنان إلى فرنسا عام 1890 ، وكان يخطط للهجرة إلى تشيلي. ومع ذلك ، انتهى به الأمر إلى الاستقرار في مصر عام 1892 وبدأ العمل في الأهرام. وكتب أيضًا للمؤيد واللواء. في عام 1900 أسس مجلته الخاصة "المجلة المصرية" حيث نشر أعماله وأعمال محمود سامي البارودي. كما أسس صحيفة يومية ، الجوائب المصرية ، عام 1903 ، والتي دعمت حركة مصطفى كامل القومية. تعاون مطران مع حافظ إبراهيم لترجمة كتاب فرنسي عن الاقتصاد السياسي. كما ترجم إلى العربية عدة مسرحيات لشكسبير وكورنيل وراسين وفكتور هوغو وبول بورجيه. تعتبر ترجمته لـ "عطيل" ، المسماة "أوتاييل" ، أكثر ترجمة للمسرحية شهرة وشهرة إلى اللغة العربية. كما ترجم العديد من مسرحيات شكسبير ، بما في ذلك هاملت ، ماكبث ، تاجر من Polyeucte و Cinna و Le Cid البندقية ، العاصفة ، ريتشارد الثالث ، الملك لير ، ويوليوس قيصر. قام بترجمة في وقت لاحق من حياته ، أصبح خليل مطران سكرتيرًا لنقابة Hugo's Hernani وكذلك فيكتور ، Corneille المزارعين وساعد في تأسيس بنك مصر عام 1920 . كما ادعى نفسه شاعرًا للدول العربية بعد رحلة طويلة عبر سوريا وفلسطين عام 1924 . بعد وفاة أحمد شوقي عام 1932 ، ترأس مجموعة أبولو الأدبية حتى وفاته عام 1949 . وفي عام 1935 ، أصبح مديرًا لمسرح الفرقة القومية للمسرح المصري. توفي في القاهرة عام 1949

محمد عناني ولد محمد عناني في رشيد ، البحيرة ، مصر. حصل على بكالوريوس. (مع مرتبة الشرف) في اللغة الإنجليزية وأدائها من جامعة القاهرة عام 1959 . وفي عام 1970 حصل على الماجستير في العلوم. حصل على درجة الدكتوراه من جامعة لندن عام 1975 . من جامعة ريدينغ ، بيركشاير. ابتكر عناني أكثر من 130 كتابًا باللغتين الإنجليزية والعربية ، من الترجمة إلى الأعمال النقدية والإبداعية.

بين عامي 1968 و 1975 ، أثناء استكماله لنيل درجة الماجستير في الفلسفة من جامعة لندن ودرجة الدكتوراه. من جامعة ريدينغ ، عمل عناني مراقبًا للغات الأجنبية في خدمة المراقبة في بي بي سي في كابيرشام ، بيركشاير.

في عام 1975 ، عاد إلى مصر وبدأ العمل كمحاضر للغة الإنجليزية في جامعة القاهرة. كما أصبح عضوًا في اتحاد الكتاب المصريين. تمت ترقية عناني إلى أستاذ مساعد في اللغة الإنجليزية عام 1981 ومنحته جامعة القاهرة عام 1986 . ومن عام 1993 إلى 1999 ، كان رئيسًا لقسم اللغة الإنجليزية. تم اختيار عناني "خبيرًا" في أكاديمية اللغة العربية في عام 1996 . وكان المنسق الأكاديمي لبرنامج الترجمة الإنجليزية بجامعة القاهرة المفتوحة من عام 1997 إلى عام 2009 ، وقام بتأليف أو مراجعة جميع كتب الترجمة وكتيبات التدريس بالجامعة منذ عام 1997 . من 1986 إلى 2003 ، كان المحرر العام لسلسلة الأدب العربي الحديث ، وهي سلسلة من الأعمال الأدبية العربية المترجمة إلى اللغة الإنجليزية. عنوانًا. منذ عام 2000 ، كان مسؤولاً عن السلسلة الثانية من ألف كتاب (GEBO) ونشرت دار النشر الحكومية ( 75

من عام 1964 إلى عام 2000 ، قدم عناني العديد من المسرحيات العربية في GEBO مترجمة إلى العربية ، ونشرتها القاهرة والمصرية.

الدراسة التحليلية المقارنة تم جمع العينات و استخرجت الأمثلة من كلا الترجمتين و مقارنتها وتحليلها للوصول للإجابة على أسئلة البحث .

الخاتمة

في الختام و للإجابة على أسئلة هذا البحث ، قام كلا من المترجمين خليل مطران و محمد عناني بنقل رسالة النص المصدر على الرغم من استخدام طرق الترجمة المختلفة. تختلف الترجمة الثانية لمحمد عناني إلى النص الهدف 1988 ( عن الترجمة الأولى لخليل مطران ) فيما يتعلق بالأسلوب والتقنية المستخدمة في ترجمة النص الأصلي. فاستخدم كل منهم تقنيات وأساليب ترجمة مختلفة تتناقض مع بعضها البعض. حيث حافظ محمد عناني على الجوهر الشعري للمسرحية ، بينما لم يلتزم خليل مطران بلغة شكسبير الشعرية وترجمها إلى نثر. بالإضافة إلى ذلك ، قام كلا المترجمين بدمج ثقافتهم الخاصة في عملية الترجمة من خلال الاستفادة من التراث الشعبي لبيئاتهم وثقافتهم. وهذا واضح في ترجماتهم ، حيث احتفظ خليل مطران بغرابة النص الأصلي ونقله كما ورد باستخدام استراتيجية التغريب وسجل لغوي معقد. من ناحية أخرى ، تبنى محمد عناني استراتيجية التوطين في ترجمة النص الأصلي وتقريبه للثقافة العربية باستخدام سجل لغوي أقل تعقيداً وأكثر وضوحاً. كما استخدم اللهجة المصرية لجعل النص أكثر ارتباطاً بالقارئ العربي. كشفت مقارنة وتحليل ترجمات مطران و عناني أن عملية الترجمة وإعادة الترجمة تتأثر بعوامل مختلفة تدفع المترجمين إلى إعادة ترجمة الأعمال الأدبية ، مثل العوامل اللغوية والثقافية وعوامل نمط الفترة. يلعب عامل نمط الفترة دوراً حاسماً في عملية إعادة الترجمة ويؤثر على المادة المترجمة ، كما لوحظ في الأساليب التي يستخدمها كلا المترجمين في ترجمة المسرحية. تختلف الترجمة الأولى في عام 1922 عن ترجمة عام 1988 بسبب اختلاف الظروف في كلتا الفترتين ، مما أدى إلى اختلاف بين الترجمات. لا يمكن التأكد من أن الترجمة الثانية أفضل من الأولى لأن كلا المترجمين نقلوا النص الأصلي بشكل فعال إلى اللغة الهدف. ومع ذلك ، يمكن القول أن الترجمة الثانية أقرب إلى المسرحية لأنها ترجمت الشعر واحتفظت بروح النص الأصلي. كما أنه أكثر قابلية للفهم للقارئ العربي في الوقت الحاضر لأن سجله اللغوي أقل تعقيداً من الترجمة الأولى. علاوة على ذلك ، يجب مراجعة ترجمة الأعمال الأدبية بمرور الوقت لأن الترجمات تتغير من وقت لآخر ومن جيل إلى آخر بسبب العوامل المذكورة أعلاه .

