

Translation Strategies of specific phrases from English into Arabic in the translation of William Shakespeare's "Macbeth"

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Abstract:

Shakespeare holds the distinction of being among the English language authors most extensively translated into Arabic. His works have consistently captivated the interest of translators and scholars specializing in literary translation. The current research project focuses on examining the translation strategies employed in the Arabic rendition of "Macbeth," specifically those employed by Salah Niazi and Husain Ahmad Amein, emphasizing their alignment with Newmark's (1988) model. Translating Shakespeare into Arabic presents many challenges, including effectively conveying the intended meaning to Arabic-speaking readers. Given the significance of cultural elements in literary translation, the current study addresses a fundamental question: What strategies are most commonly employed when translating particular expressions and elements within the play? The findings indicate that both translators primarily strive to ensure that the target text effectively conveys its intended meaning.

Keywords: Newmark's Translation Strategies, Shakespeare, Salah Niazi and Husain Ahmad Amein .

استراتيجيات ترجمة عبارات مختارة من الإنجليزية إلى العربية في ترجمة مسرحية "مكبث" لوليام

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ملخص البحث:

يعتبر وليام شكسبير أحد أكثر الكتاب الإنجليز المترجمة مؤلفاتهم إلى اللغة العربية، ولا يزال يحظى بالاهتمام من قبل المترجمين والباحثين في مجال ترجمة الأدب. يهدف البحث الحالي إلى دراسة استراتيجيات استعملت في ترجمة "مكبث" والتي تم ترجمتهما من قبل صلاح نيازي وحسين أحمد أمين، وذلك باستناد إلى نموذج نيومارك (١٩٨٨). إحدى التحديات المتعددة لترجمة أعمال شكسبير إلى اللغة العربية هي نقل المعنى المقصود إلى قراء النص العربي المستهدفين. وبالنظر إلى دور العناصر الثقافية في الترجمة الأدبية، سعت الدراسة الحالية إلى الإجابة عن السؤال التالي: أي استراتيجيات يتم استعمالها بشكل أكثر تواتراً لترجمة عبارات معينة في مسرحية "مكبث"؟ تشير النتائج إلى أن عدد الاستراتيجيات المستعملة في كلاً من المترجمين يهدف إلى أن ينقل النص المستهدف معناه المقصود في النص الأصل.

الكلمات المفتاحية: استراتيجيات نيومارك في الترجمة، شكسبير، صلاح نيازي، حسين أحمد أمين .

1- Introduction

Most theoretical and critical studies on translating "Shakespeare into Arabic have focused on the sociocultural implications of the translation process while neglecting aspects"(Omar, 2022) of Shakespeare's language and thought. The aim is to "research one of the restrictions of translating Shakespeare's creative metaphors in two Arabic translations of Macbeth" with a specific focus (ibid).

Nowadays, the most important literary works are translated into many languages. Therefore, a translator must correctly convey the source language (S.L.) message. Baker claims, "A term from the source language may convey a concept that is completely foreign to the target culture. The idea in question could be both abstract and concrete, and it might have anything to do with a sort of cuisine, a social habit, or even a religious conviction. These ideas are frequently referred to as culturally distinctive "(Baker, 1992).

This paper attempts to show how to translate specific phrases and items in 'Macbeth' written by William Shakespeare and translated by Salah Niazi and Husain Ahmad Amein, based on Newmark's (1988) model. According to Newmark's (1988) model, there are two translation strategies: transference and "naturalization. Cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through translation, shift transposition, modulation, recognized translation, Translation Label, Compensation, Componential Analysis, Reduction and Expansion, Paraphrase, Couplets," (Sholeh,2018)

This paper is significant due to the importance of literary translation in Arabic. Accuracy of rendition of specific phrases is essential in this field. Investigating different translation Strategies applied to the translation of 'Macbeth' can provide helpful information for other translators. Therefore, the researcher conducts the present study for the first time to benefit from the translation strategies the translator applies. Additionally, what doubles the significance of this study is its focus on the shortcomings in translating specific phrases. The other merit of this paper is that it uses Newmark's model (1988) to evaluate this translation.

1.1 Research Question:

This study aims to identify some strategies for translating specific phrases that the translator applied and suggests frequently used strategies for translators who want to translate different cultural Texts. Considering the role of cultural items in literary translation, the present study seeks to answer the question: Which strategies are more frequently used for translating specific phrases in the translation of 'Macbeth'?

2. Method

2.1 Theoretical Framework

The purpose of this research was to analyze and describe strategies applied by the translator using Newmark's model (1988) to cope with specific phrases in the translation of 'Macbeth' and to find whether these strategies are helpful. According to Newmark (1988b), translation methods and procedures exist. Newmark has outlined distinct Translation methods based on various strategies, including "word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation" (45). Communicative translation, as defined by Newmark, involves conveying "the precise contextual meaning of the original in a manner that is readily acceptable and understandable to the readership in terms of both content and language" (47).

The researcher tried to discover the translator's central tendency toward the strategy chosen for this aim by comparing the translation of a literary text with the original text. The theoretical framework of this research follows what Newmark (1988) expressed in his book "A Textbook of Translation" about translation. In this research, 'Macbeth' is a famous work of art written by William Shakespeare, along with its Arabic translation. Translated by Salah Niazi and Ahmed Amein, were selected as the corpus of the study. In this research, 'Macbeth' is a famous work of art written by William Shakespeare, along with its Arabic translation. Translated by Salah Niazi and Husain Ahmed Amein, were selected as the corpus of the study.

2.2 Data Collection Procedure

Based on Newmark's (1988) model, ten phrase examples of the play 'Macbeth' were randomly extracted, and the following steps in this paper. First, Newmark's translation strategies were studied. Reading 'Macbeth' and its Arabic translation was the second step in this study. Then, the tables and charts of these items with their translation strategies were provided by identifying specific chosen phrases in 'Macbeth' and their equivalences in the translated text.

Utilizing Newmark's (1988) model as a foundational framework, this study employed a random selection of ten phrases and words from the play 'Macbeth' for analysis." In addressing the research inquiries, a methodological approach comprising the following sequential steps is followed: Firstly, an in-depth examination of Newmark's translation strategies is conducted; subsequently, a comprehensive comparative analysis between the original text of 'Macbeth' and its Arabic translation. This analytical process involved meticulously identifying disparities between the source and target texts, which were cataloged alongside their respective translation strategies. The culmination of this investigative process involved the presentation of statistical data, elucidating the frequency of different translation strategies employed, and a comprehensive analysis of the percentage distribution of each strategy. The culmination of this methodological rigor enabled the researcher to extract substantive answers to the research inquiries through a systematic examination of the research outcomes.

2.3 Research Data Analysis

The researcher conducted a rigorous analytical process on the meticulous data collection from the source text and its corresponding translated work. The data was categorized following Newmark's seminal model from 1988. The English phrases from the source text and their respective translations were meticulously extracted to initiate this analytical endeavor. Subsequently, a methodical comparative analysis was conducted, wherein the selected phrases were juxtaposed with their corresponding translations, allowing the researcher to discern and categorize the translation strategies employed by Salah Niazi and Husain Ahmed Amein in their rendition. This discerning process yielded a comprehensive array of related tables and figures, offering a visually comprehensive representation of the findings. Furthermore, the researcher meticulously examined the frequency of each translation strategy's utilization, thereby ascertaining the percentage distribution of these strategies.

The ensuing section expounds upon these findings in intricate detail, presenting an exhaustive exposition of the results of the eight identified translation strategies:

Ex1: When shall we three meet again

In thunder, lightning, or in rain?

Niazi:

متى نلتقي نحن الثلاث، في الرعد، أم في البرق، أم في المطر؟

Amein:

متى نلتقي نحن الثلاثة مرة أخرى؟ عند قصف الرعد، أم وميض البرق، أم هطول الأمطار؟

Ex2: Fair is foul, and foul is fair:

Hover through the fog and filthy air.

Niazi:

الصاحي غائم، والغائم صاحٍ
لنحم خلال الضباب والهواء الموبوء

Amein:

قد غدا الجميل قبيحاً والقبيح جميلاً. فالنظر عبر الهواء الملوّث والضباب

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Ex3: Or memorise another Golgotha,

Niazi:

أم هما يحييان ذكرى "جلجلة" أخرى

Amein:

أو أن يجعلوا الموقع أشبه بجلجلة جديدة

Ex4:

Our bosom interest: go pronounce his present death,

And with his former title, greet Macbeth.

Niazi:

لن يغشَ أمير "كودر" بعد اليوم، اعز مصالحنا الحميمة

Amein:

لن يكون بوسع سيد كودرو ان يخوننا ويعبث بمصالحنا بعد الان

Ex5:

A sailor's wife had chestnuts in her lap,

And munch'd, and munch'd, and munch'd:--

'Give me,' quoth I:

'Aroint thee, witch!' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger:

But in a sieve, I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do.

Niazi:

زوجة بحار وفينها كستناء

وتمضغ ، وتمضغ أعطيني

قلت لها

أعربي عني يا ساحرة "عاطت المرأة السمينة القدرة"

ذهب زوجها ربان سفينة النمر إلى حلب

لكن سأبحر إليه بمنخل

سأقرض ، وأقرض ، وأقرض سأعطيك ريحا

وكفارة بلا ذنب

Amein:

الأولى: قابلت زوجة بحار في حجرها كستناء ، وهي تقضم وتقضم .. قلت لها: (أعطني «، فصرخت المرأة السمينة: أعربي عن وجهي أيتها الساحرة!). . وقد أبحر زوجها على ظهر سفينة (النمر «، سفينته وأقصمه ، يجب أن تتبعه مبحرة فيخل ، وفي صورة فأر لا ذيل له ، فأقضم خشب سفينته وأقضم وأقضم

Ex6: DUNCAN

Welcome hither:

*I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so, let me enfold thee
And hold thee to my heart.*

Niazi:

أهلاً بك هنا

أيها النبيل بانكو لجعلك تام النمو لا تقلقا. ولن يكون استحقاقك أقل ذيوعا ، دعني أحضنك وأضمك إلى قلبي
لقد شرعت بغرسك ، وسأكدح

Amein:

دانكان: مرحبا بك هنا .. ما صنعته أنا حتى الآن بالسرعة بذرة مجدك التي سأتعهدا حتى تغدو دوحة باسقة.
(لبانكو) وأنت أي بانكو النبيل ، ما أراك أقل جدارة ، وما ينبغي أن يحسب الناس صنيعك دون صنيعه. دعني
أعانقك وأضمك إلى صدري

**Ex7: True, worthy Banquo; he is full so valiant,
And in his commendations, I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.**

Niazi:

دنكن:

صدقته أيها المحترم بانكو ، إنه لشجاع كما قلت
ممتازة عنه ؛ لقد لقمته تقارير
إنها وليمة لي. هيا نتبعه
فقد تجسم العناء للوصول قبلنا لاستقبالنا
إنها لقاربة لا نظير لها

Amein:

دانگان: صدقت يا بانكو. اته كما ذكرت امرو باسل، وانا ادرك تماما صفاته الحميدة التي هي بمثابة وليمة
عامرة
امامي..فلنتبعه غذن،ذلك الذي سبقنا من أجل الاعداد لاستقبالنا..غته قريبي الذب لا اجد له بين الناس مثيلاً

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*Ex8: Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue*

Niazi:

إن كنت تريده، ذلك الشيء الذي ترغب بأن تفعله أكثر مما ترغب في عدم فعله. اسرع إلي حتى أصب روحي في
أذنك، واعاقب بجرأة كلماتي كل ما يعيقك عن التاج

Amein:

تريد الفعلة ان تتم ولكنك تخشى الإقدام عليها.. عجل العودة إلي حتى ألقى في مسامعك ، وكذلك يبذل لساني
بشجاعته ، ما يحول بينك وبين. نيل التاج الذهبي الذي يبدو أن القدر وقوى ما وراء الطبيعة

*Ex9: Give him tending;
He brings great news.
Exit Messenger
The raven himself is hoarse*

Niazi:

إرعوذ. جاء بأنباء عظيمة (يخرج الرسول) الغراب
نفسه اجش ذاك الذي ينطق بالدخول المشؤوم لدنكن

Amein:

احطه بالرعاية الواجبة فقد حمل إلينا أخباراً رائعة (يخرج الرسول) قد ببح صوت الغراب نفسه من كثرة النعيق
إذ يعلن المصير المحتوم

*Ex10: This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.*

Niazi:

موقع هذه القلعة بهيج؛ فالهواء يخف بسرعه و عذوبته الترحيب بحواسنا المزهفة

Amein:

جميل موقع هذه القلعة. والهواء المنعش اللطيف يوافق حواسنا الرقيقة

3. Results and Discussion

Some strategies described by Newmark (1988) are presented in what follows, accompanied by their samples extracted from 'Macbeth' to find appropriate answers to the research questions.

Table Newmark Translation Strategies Used

No.	Salah Niazi	Ahmed Amein	Comment
Ex`1	Descriptive equivalent	Modulation	Niazi also used Notes to explain the S.T.
Ex2	Synonymy	Functional equivalent	Niazi also used Notes to explain the S.T.
Ex3	Transference	Transference	Both Niazi and Amein also used Notes to explain the meaning of S.T.
Ex4	Descriptive Equivalence	Descriptive Equivalence	Niazi also used Notes to explain the S.T.
Ex5	Modulation	Compensation analysis	Niazi also used Notes to explain the S.T.
Ex6	Functional	Descriptive equivalence	Niazi also used Notes to explain the S.T.
Ex7	Componential analysis	Compensation	Niazi also used Notes to explain the S.T.
Ex8	Modulation	Through translation	Niazi also used Notes to explain the S.T.
Ex9	Functional	Modulation	Niazi also used Notes to explain the S.T.
Ex10	Naturalization	Naturalization	Niazi also used Notes to explain the S.T.

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After calculating the percentage of usage in the table above of Newmark's strategies in translating culture-specific items from English into Arabic, the results show that in Translating specific phrases, the percentage of each translation strategy used by Salah Niazi and Ahmed Ameen in the table:

1. Descriptive equivalent: 20%
2. Synonymy: 10%
3. Transference: 10%
4. Modulation: 20%
5. Functional: 20%
6. Componential analysis: 10%
7. Naturalization: 10%

The above results show Descriptive equivalent modulation strategies by both translators in the chosen examples in the study. Both translators use Synonyms, transference, compensation analysis, componential analysis, and naturalization equally. Huasin Ahmed Ameen uses through translation with 10% translating, while Salah Niazi uses functional equivalence with 20%.

The findings derived from this comprehensive research inquiry unveiled a diverse array of translation strategies employed by the translator, which are assessed within the framework of Newmark's model (1988) during the translation of 'Macbeth.' These findings constitute a critical avenue through which the research questions can be effectively addressed, thereby engendering a nuanced and insightful interpretation of the outcomes.

In the case of Husain Ahmed Amien's translation, a multifaceted approach utilized several translation strategies: Modulation, Functional Equivalent, Transference, Descriptive Equivalent, Compensation, Through Translation, Componential Analysis, and Naturalization. These strategies played a distinctive role in shaping the translated text, and their implications are central to this study's analysis.

Conversely, Salah Niazi's translation exhibited a similar, albeit distinct, palette of strategies, including Descriptive Equivalent, Synonymy, Transference, Modulation, Functional Equivalent, Componential Analysis, and Neutralization. Notably, Niazi also incorporated note strategies alongside his translations within the play, further enriching the complexity of his translation approach. These strategies collectively underpin the foundation of Niazi's translation methodology and merit meticulous scrutiny in elucidating the nuances of his rendition.

4. Conclusion

The main concern of this study was to find out what translation strategies have been used by the translator in translating culture-specific elements of the famous play 'Macbeth,' and also to find out the most frequently used strategy for rendering this masterpiece. The analysis of specific chosen phrases and their translations showed that Salah Niazi and Ahmed Amein have used Newmark's strategies (1988) in translating. Among all Newmark's strategies, *the culturally equivalent translation strategy* was the translator's most frequent strategy to render the translated text.

Finally, the present study's findings show that using Newmark strategies for rendering 'Macbeth' makes their translation comprehensible for Arabic readers. Moreover, the researcher concluded that Newmark's model (1988) was appropriate for translating Macbeth into Arabic. Niazi and Amein's translations aim for the target text rather than the source text. The findings of this study can be of use to amateur translators and whoever wants to translate other literary works into Arabic.

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