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Table (2) General Results of Assessing the Three Versions of
the first nine VLs of ACT V, SCENE V

Translated Version	Matching VLs	Matching Rate %	Mismatching VLs	Default Rate %
RMK	3	33.3	6	66.6
MMB	0	0	9	100
MKH	0	0	9	100

4.2 Suggestions for Further Research

1.   All the Arabic translations of *MACBETH* are prosaic ones. It is high time for an Arabic poetic form for it to be achieved and published as part of an academic research-work in this particular area of literary translation.

2.   The model of analyzing translation quality introduced in this study can be used in assessing the translation of other English literary works to highlight the problems inherent in rendering such genre.

Table figures allow drawing the following inferences:

1. Both MMB and MKH have failed to provide matching renditions for all the nine VLs of the data, i.e. at default rate of 100%. RMK has failed to provide matching renditions for six VLs out of the nine in the data, i.e. at a default rate of (66.6%). The default ratio is quite high since the translations under discussion have been carried out by three competent translators, and it validates the first hypothesis proposed in 1.3 which reads:

> [Shakespeare's *Macbeth* is not easy to translate in that it poses numerous
>
> cross-linguistic difficulties.]

2.   RMK's version fails to provide matching renderings for six out of the nine VLs, i.e. at a default rate of (66.6%%). MMB 's version has a default rate of (100%), failing to provide matching renderings for the nine VLs. As for MKH's version, it also fails to provide matching renderings for the nine VLs, i.e. at a default rate of (100%). All the above default rates are highly significant and validate the second hypothesis which reads:

> [Because of such difficulties, its three Arabic translations, by RMK , MMB, and MKH show many examples of mismatched renderings.]

The figures and rates above are highlighted in Table (2) hereun-
:der

choose to translate (It is the cry of women) into an Arabic nominal sentence omitting the assertive verb (إنـهـا) or (انــه).
MMB translates it as: (عويل نساء يامولاي), and MKH as (صرخات نسـاء يامولاي). There is a loss in translation as they deleted the adjective (good).

 A matching translation can be: انه بكاء نساء يا مولاي الجليل

SECTION FOUR

Conclusion
and
Suggestions for Further Research

4.1 Conclusion

The contrastive analysis of the translation quality of three Arabic versions of the first nine VLs of ACT V, SCENE V that has been conducted above can be outlined in Table (1) below:

Table (1) Specific Results of Assessing the Three Versions of the first nine VLs of ACT V, SCENE V

VL No	Most Matching Rendition	VL No	Most Matching Rendition	VL No	Most Matching Rendition
1	RMK	4	-----------	7	-----------
2	RMK	5	-----------	8	-----------
3	RMK	6	-----------	9	-----------

MMB: ؟ ما هذه الصيحات

MKH: ؟ ما هذا الصوت

MMB's and MKH's rendition of the demonstrative (that) into (هــذه) and (هذا) consecutively are unfortunate since (that) refers to a sound coming from behind the stage. It is hard to see why this is done. The matching rendition is that of RMK 's (تلك). The lexical word (noise) is rendered as three different Arabic lexical words. RMK chooses to render it into (الضوضاء), MMB into (الصيحــات) and MKH into (الصــوت). The matching rendition is (الصيحات) as it refers to the cry of women.

A matching rendition can be: ما تلك الصيحات

VL 9

Source Text: It is the cry of women, my good lord.

RMK: انه صرخات نساء , مولاي الطيب

MMB: عويل نساء يامولاي

MKH: صرخات نساء يامولاي

RMK commits a grammatical mistake by using the masculine assertive word (انــه) with the feminine noun (مــولاي الطيــب). He then renders (my good lord) into (صرخــات) ignoring the fact that the adjective (الطيــب)does not collocate with Macbeth as a military leader talking about death and destruction. MMB renders (cry) into (عويــل) which better serves the meaning than (صرخــات). Both MMB and MKH

MMB's translation is overloaded with mistranslations, over-translations, and optional additions, class shifts and redundancies. He translates the phrase (And beat them) as (وانزلنــا بهــم هزيمة منكرة). The use of the word (منكرة) is redundancy and over-translation, and by rendering the verb (beat) as (هزيمــة) he changes the word-class from verb into noun. Finally, the choice of the Arabic verbal phrase (ينكصون على اعقابهم) contradicts the contextual meaning, as the implied meaning of the Arabic phrase is to stop or quit doing good deeds. (القرآن الكريم 8:48) It literally means in Arabic (لسان العرب).

RMK's use of (اجبرناهـم) is more successful than MKH's (اضطررناهـم) as the latter rendition is not commonly used as a transitive verb. Both MKH and RMK change the class of the verb (beat) in (beat them backward home) into noun, as they render it as (التراجع) and (التقهقر) consecutively. However both words mean (to draw back). In case of war (draw back) could be temporal, and it is not what MAKBETH means when he says (backward home). The Arabic lexical word that most matches the meaning is (العودة) or (الرجوع).

A matching translation can be: وأجبرناهم على العودة الى بلادهم
VL 8
Source Text: What is that noise?
RMK: ما تلك الضوضاء؟

making his translation   read
(لقابلنا). He could have rendered it as (لكنا قـد قابلناهم بكل جسـارة)
as (MMB) does and makes it read as probability in the past.
However the verbal phrase (قابلنا) which RMK and MMB use,
and the prepositional phrase (لملاقاتهم) which is used by MKH
are not proper equivalence for the word (met) in the con-
text. As it is a state of war, the word that serves the mean-
ing is (التحمنا). Moreover, RMK's addition of the prepositional
phrase (بكل)) is irrelevant. It is an over-translation and causes
some problems for readers to reach the real meaning. Anoth-
er mistranslated word is (dare). It is translated as (جسـارة) by
RMK and MMB, and as (جرأة) by MKH. All the three transla-
tors resort to literal translation. The most matching equiva-
lent Arabic word that collocates with war is (بسـالة) and when
the three of them opt to translate the word literally they go
far beyond the meaning that the context imposes.

A matching translation can be: لالتحمنا بهم ببسالة رجلا لرجل

VL 7
Source Text: And beat them backward home.
RMK: واجبرناهم على التراجع الى بلادهم
MMB: وانزلنا بهم هزيمة منكرة تجعلهم ينكصون على اعقابهم
MKH: واضطررناهم الى التقهقر الى ديارهم

ours,

RMK: لو لم يُمدّوا بقوات كان من المفروض ان تكون لنا

MMB: لولا فرار رجالنا وتعزيزهم قوى العدو

MKH: ولولا انه قد انضمت اليهم قوات من قواتنا

RMK renders (forced) as (يُمـــدّوا بقــوات). By doing so, he changes the subject element as if the forces were ordered to join the attacking side whereas they joined voluntarily. MMB opts to use the mismatching word (فـرار) assuming that the forces deserted from Macbeth's army and joined the other side. MKH is not successful in rendering (those that should be ours) as (قــوات مــن قواتنــا) since the auxiliary verb (should) means that they supposed to be in our side, not they really are so.

A matching translation can be: لــو لــم يزدادوا قوة بالذين كان يجب ان يكونوا بصفنا

VL 6

Source Text: We might have met them dareful, beard to beard,

RMK: لكنا قد قابلناهم بكل جسارة, وجها لوجه

MMB: لقابلنا اعداءنا بجسارة وجها لوجه

MKH: لخرجنا في جرأة لملاقاتهم وجها لوجه

RMK's renders the clause (We might have met them dareful) into remote possibility by inserting (لكنـــا قـــد)

to the point than MMB's (فدعوهــم يرابطــون) or that of MKH's (فليقيمــوا). It sounds as an adequate equivalent in the context as it serves the sense of hopelessness. In contrast, the choice of the lexical item (يرابطـون) by MMB is a mismatch since this word is related more to the state of 'readiness and bravery' and it runs on contrary to what Macbeth wants to convey. MKH's rendering of (Here(as (خارجهــا), instead of (هنـا) as used by RMK and MMB, is a mismatch. However, opting for reserving the sense of the clause (Till famine and the ague eat them up.), he renders it into (حتى تفنيهم المجاعة والمرض). The word ague (literally: sharp fever involving shivering caused by malaria or another illness) is a specific name and is mis-translated into a generic name (المــرض). There is a loss in translation. A more matching rendering is (الحمى القاسـية). The other problematic word in the clause is (eat up) (literally: to consume wholly or entirely). MKH is unsuccessful in render-ing it as (تفنيهـم). A more matching equivalence in Arabic is ((تلتهمهــم). However, both RMK and MMB are also unsuccess-ful by translating the above clause into (حتى تقتلهم المجاعة وحمى) and (الى ان يموتوا من المجاعة والحمى) and (البرد) respectively.

A matching translation can be: فليقيموا هنا   ,……
حتى تفنيهم المجاعة والحمّى القاسية.
VL 5
Source Text: Were they not forced with those that should be

MMB' s version above gives a series of optional additions and syntactic shifts. First he renders (The cry is still) as (لا يصيحون) changing (cry) as a noun into a verb (يزال الناس يصيحون) and adding (النــاس). Another class shift is observed in rendering the noun (strength) into adjective (منيعة).

MKH renders (is still) as (ولتكن) which is irrelevant; moreover, there is redundancy in information as he renders (Will laugh a siege to scorn) as (إن مناعـــة قلعتنا كفيلة بأن تهزأ بحصارهم) by adding (كفيلة بأن) and the bound pronoun in the word (بحصارهم).

The discussion above shows that RMK provides a matching Arabic version as far as these VLs are concerned.
VLs 3 , 4

Source Text: 2. …………………………….Here let them lie
                        3. Till famine and the ague eat them up.

RMK: فليقيموا هنا ....
حتى تقتلهم المجاعة وحمى البرد

MMB: فدعوهم يرابطون هنا ....…

الى ان يموتوا من المجاعة والحمى
MKH: فليبقوا اذن خارجها ....
حتى تفنيهم المجاعة والمرض
MKH's use of the verb (فليبقوا) (literally: stay) is quite more

(القلعة). **It is a redundancy of information as the text addresses the audience who already know what wall Macbeth is referring to. However none of the translators tried to use words that could convey the alliteration in (out…our…on….outwards).**

The discussion above shows that RMK provides a nearly matching Arabic version as far as this VL is concerned.

VLs 2 , 3
Source Text: 2. The cry is still " They Come!" Our castle's strength

   3. Will laugh a siege to scorn. ………………………..

RMK: ان قوة قلعتنا "انهم قادمون !" , لم يزل الصراخ
تضحك هازئة من حصارهم

MMB: جيوش الاعداء :لا يزال الناس يصيحون
تتوالى علينا. ولكن قلعتنا منيعة ستهزأ بالحصار

MKH: ان مناعة قلعتنا كفيلة بأن تهزأ ..".ولتكــن الصيحة دائما "انهم قادمون
بحصارهم

RMK renders (The cry is still) as (لم يزل الصراخ) to maintain the meaning of continuity. Two translation shifts are manifested in these two lines, the first is in word order , i.e. (N + V → V + N) as in the clause above; the second is a class shift as rendering the verb (scorn) into adjective (هازءة).

in its use of metaphor: "Here let them lie / Till famine and the ague eat them up . . . " (3-4).

Macbeth :

1. **Hang out our banners on the outward walls**
2. **The cry is still "They come!" Our castle's strength**
3. **Will laugh a siege to scorn. Here let them lie**
4. **Till famine and the ague eat them up.**
5. **Were they not forced with those that should be ours,**
6. **We might have met them dareful, beard to beard,**
7. **And beat them backward home.**
8. **What is that noise?**

Seyton :

9. **It is the cry of women, my good lord.**

 VL 1

Source Text: Hang out our banners on the outward walls

RMK: علقوا راياتنا على الجدران الخارجية

MMB: علقوا راياتنا على اسوار القلعة الخارجية

MKH: علقوا الاعلام على الاسوار الخارجية

Two of the translated versions above, that of RMK and MMB, resort to translate (banners) as (رايـــات). It is a better equivalence than (أعـــلام) used by MKH because (أعلام) is a ge-neric name whereas (رايـــات) is a specific name that collocates with war (رايـــات الحـــرب). MMB unnecessarily added the word

his plays, always try to visualize them as they appear on the stage.(Lott. 1966:xi) Shakespeare was also, in the best sense, a dealer in word, and to watch his language at work is the best way to understand him well. Lott argues that:

As we read a play of Shakespeare, we may sometimes forget that what we have before us is not essentially a book at all but the words of a play, something which was written to be spoken and acted on the stage of a theatre…. A reading of the play cannot be fully successful unless this is kept in mind and one should therefore take every opportunity to try to imagine the play as it might appear on the stage.

(Lott, 1966: xi-xii)

A translated text can never be identical to its original; it can only be equivalent to it in certain respects.(House. 2013: 42) Taking into consideration what David Crystal comments on a 400-year gap that separates Shakespeare's time from ours, we can get a clear image of the cultural and linguistic differences that stand as a barrier against a faithful translation .

SECTION THREE

The Analysis

The scene starts with a bold imperative: "Hang out our banners on the outward walls." Macbeth's speech is warlike and defiant, his strength mirrored in that of the castle and men who surround him; his curse on the enemy vivid and graphic

it looks familiar, we think we know what it means. 'False friends', as words of this second type are called, are one of the biggest causes of error in getting to grips with Shakespeare's language. (David Crystal, Online)

2.4 Shakespeare as a Dramatist

William Shakespeare (1564–1616) was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet. His works consist of approximately 39 plays, 154 sonnets and two long narrative poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.(Wikipedia. Online) Although many critics in his life-time found the editing of his works a source of profit, they began remarking that he ignored the rules of the drama which were generalizations from the practice of the Greek dramatists. Shakespeare ignored the rules so constantly that his critics, however much they admired his natural powers, could not accept him in the beginning as a great artist. (Alexander.1988: ix) Translators should keep in mind Shakespeare's unique technique and style, and expect a load of unfamiliar vocabulary and sentence structure before holding their pens and attempting to translate his works.

Translators should also remember that Shakespeare wrote for theatre, not for silent readers. They must, when reading

times and that made their vocabulary expand. The average number of words used by common people during Elizabethan times was less than 500, compared with at least 7,500 words that are used in modern day English. Elizabethan writers and playwrights invented new words. William Shakespeare invented many of the words that he used in his plays. He is credited with contributing more new words to the English language than any other single person - approx 2,000.

2.3 The Language of Shakespeare

It is being argued that the English language has changed so much since Shakespeare's time that it is now a foreign language to most people. It is largely unintelligible and needs translation to modern English to make sense to a modern reader. In addition to the unintelligibility of his language, Shakespeare presents us with the extra processing load of unfamiliar vocabulary and sentence structure.

David Crystal discusses the reasons why it is not an easy job to understand Shakespeare's language nowadays by arguing that:

Reading a text is a meeting of minds; and when the minds are separated by 400 years of linguistic change, we must expect some difficulties. Sometimes the difficulties are immediately apparent: we see a word and have no idea what it means. Sometimes they are hidden: we see a word and, because

SECTION TWO
ELIZABETHAN ERA

2.1 Nonformalised Language

By examining the unique characteristics of the Elizabethan language, the time at which Shakespeare lived, one can get a clear idea of the hindrances that translators suffer from. At that time the Elizabethan language and vocabulary were not yet formalized and new words were still being invented. As dictionaries were not available, words were written in different formats. The name of William Shakespeare, for example, provides an excellent illustration of the confusion. It was spelt in an astonishing variety of ways including Shakspere, Shakespere, Shakkespere, Shaxpere, Shakstaff, Sakspere, Shagspere, Shakeshafte and even Chacsper. (Shakespeare, Online)

2.2 Invention of New Words

What makes translators task harder is that many words used in the Elizabethan language are no longer in use. This is because either other words have replaced them or the original meaning and the use of the words are no longer required. In addition to that the number of words used in the Elizabethan Language were constantly developing during Elizabethan

successful since they fail to render the impact of the poetic characteristics on the whole meaning of the play.

1.6 Procedures

The study begins with a theoretical survey designed to discuss the issues of the difficulties of translating Shakespeare's plays due to the unique characteristics of his writings.

The practical part of the study is designed for translation quality assessment of the three selected Arabic renderings of Macbeth. In this part, the source text and the target text versions are juxtaposed with each other and the matching and mismatching examples are discussed in accordance with a model of analysis specially developed for the purposes of this study. Whenever deemed necessary, the researcher offers his own suggestions for rendering this or that problematic structure.

The results of the analysis above are then summarized in order to test the validity of the hypotheses proposed in 1.2. The study is then rounded off with some hopefully valid recommendations and suggestions for further research.

1.7 Pre-Analysis Word

1. A brief summary of the sub-scene is to be provided.

2. Suggested translations are given whenever the researcher finds that they serve the purpose.

1.5   Model of Analysis

Data analysis is conducted on the basis of the following parameters:

1. Fidelity to the original text is required to be observed as far as possible, taking into consideration what is stated in (2) and (3) below.

2. Obligatory syntactic and lexical additions, deletions, substitutions, and shifts are acceptable as long as these interlingual transformations are dictated by the rules of the Target Language structure.

3. Optional additions, deletions, substitutions, and shifts in the target text are to be avoided unless such processes serve the purpose of clarifying the meaning or adding aesthetic values to the translation.

4. The principal unit of analysis is the verse line, though sentential and textual matchings are also investigated.

5. Even though Macbeth is written mostly in blank verse in iambic pentameter, all the three translators opt to prosaic translation. The method of translation they adopt makes the researcher free from dealing with the content as verse lines. His assessment is mainly based on how far the three translators are faithful to the sense, according to the criteria mentioned above rather than discussing the poetic characteristics. However, the fact that the three translators fail to translate the content as poetry indicates that they are not

Egypt, show many examples of mismatched renderings.

1.3 AIMS

The study aims at:

1. investigating different criteria adopted by different translators of drama by which the researcher defines the difficulties of literary translation in general, and Shakespeare's plays in particular,

2. analyzing Shakespeare's writings linguistically by taking Macbeth as an example. The analysis is designed to shed more light on the subtleties of the play and help assess its translation, and

3. analyzing three Arabic versions of Macbeth and assessing their merits and demerits.

1.4 Limits of the Study

The study is limited to investigating and evaluating three Arabic translations of the first nine lines of Macbeth Act V, Scene V that are

done by :

1. Abdul-Razzaq Muhsin Al-Khafaji (2008), Beirut. (Henceforth: RMK)

2. Mohammed Mustafa Badawi (2016), Egypt. (Henceforth: MMB)

3. Mohammed Khattab (2014), Egypt. (Henceforth: MKH)

SECTION ONE

1.1 The Problem

Translating Shakespeare almost always involves obstacles at all levels of linguistic and cultural realization. And translators should also expect great difficulties when they aim at translating a work that was written during the early modern English period 400 years ago. Within these 400 years, many changes occurred in all aspects of language. In addition to that, the early modern English period witnessed extraordinarily dynamic changes and was specifically remarkable for its lexical inventiveness and experimentation, to which Shakespeare himself made his own major contribution. The difficulties may arise from unfamiliar grammatical structures or from vocabulary when a translator sees a word and has no idea what it means or because it looks familiar to him, he thinks he knows what it means. The problem is reinforced when the translator finds the difficult words used in the expression of a complex thought, or in an extended piece of figurative expression.

1.2 Hypotheses

It is hypothesized that:

1. Shakespeare's plays are not easy to translate in that they pose numerous cross-linguistic difficulties.

2. Because of such difficulties, its three Arabic translations, by Abdul- Razzaq Al-Khafaji (2008), Beirut, Mohammed Khattab (2014), Egypt, and Mohammed Mustafa Badawi (2016),
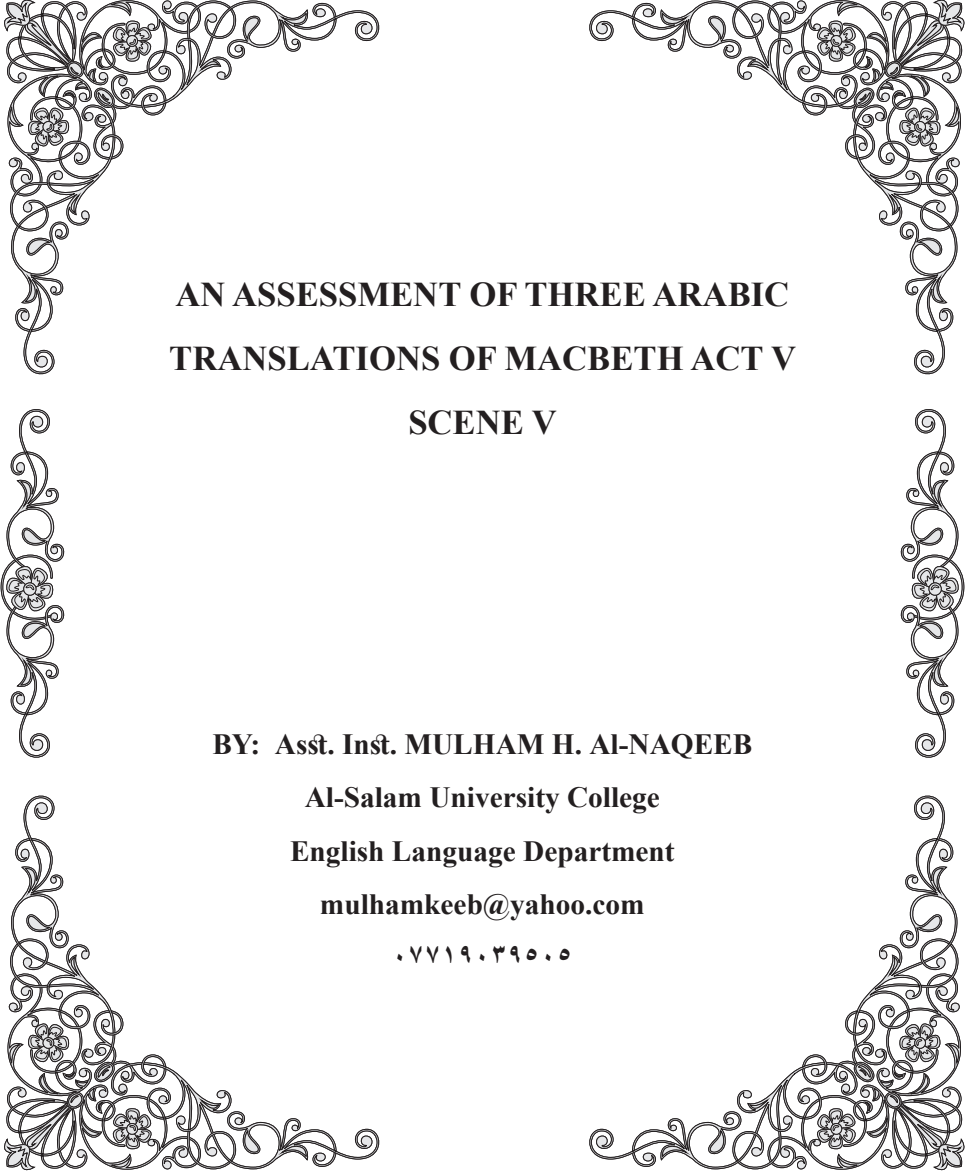
ABSTRACT

Shakespeare's plays are not easy to translate in that they pose numerous cross-linguistic difficulties. This study investigates different criteria adopted by different translators of drama by which the researcher defines the difficulties of literary translation in general and Shakespeare's plays in particular. Its limits is to investigate and evaluate three Arabic translations of the first nine lines of MACBETH Act V, Scene V.

The Study begins with a theoretical survey that discusses the difficulties of translating Shakespeare and the practical part is designed for translation quality assessment of the three selected Arabic translations of the play. It is entailed with a conclusion, recommendations and a list of the works cited.

AN ASSESSMENT OF THREE ARABIC TRANSLATIONS OF MACBETH ACT V SCENE V

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