

The Translation of Simile in William Shakespeare's selected Sonnets to Arabic

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Abstract

Shakespeare often makes use of simile devices such as; "like" and "as" in his sonnets to make a comparison between beauty, love, or emotions to the elements of nature and familiar experiences. Therefore, an effort is made to recognize and classify the simile found in the original sonnets. Translators of poetry can discover that the process of translation opens up new avenues for experimentation. Consequently, this study adopts two Arabic translations (Badr Tawfiq and Jabra Ibrahim) to identify figurative language in William Shakespeare's selected sonnets and to translate these sonnets into Arabic as a target language (TL). To do so, sixteen sonnets (7, 23, 27, 29, 37, 57, 60, 73, 75, 76, 97, 129, 130, 131, 147, 148) are purposely selected to highlight simile devices, where some of these sonnets contain more than one simile device. By studying the styles of the two translators, the study compares the outcome of their target texts.

Keywords: Figurative language, Shakespeare, simile, sonnets, translation.

ترجمة التشبيه في مختارات من سونيات ويليام شكسبير إلى اللغة العربية

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المستخلص:

يدور البحث حول (ترجمة التشبيه في مختارات من سونيات ويليام شكسبير إلى اللغة العربية) فكثيراً ما كان يستخدم شكسبير أساليب التشبيه، مثل: "كـ" و"مثل"، في قصائده السونيتية ليقارن بين الجمال والحب والمشاعر وإبدائها والتعبير عنها من جهة وبين عناصر الطبيعة والتجارب المألوفة من جهة أخرى واضحة صريحة، ويمكن لمترجمي الشعر أن يكتشفوا أن عملية الترجمة تفتح آفاقاً جديدة للتجريب، ولذلك يُبذل جهدٌ للتعرف على التشبيهات الواردة في السونيات الأصلية وكيفية تصنيفها، والتعامل معها، وتبويبها وبناءً على ذلك تعتمد هذه الدراسة على ترجمتين عربيتين لـ (بدر توفيق وجبرا إبراهيم) لتحديد اللغة المجازية في مختارات من سونيات ويليام شكسبير، وترجمة هذه السونيات إلى اللغة العربية بوصفها لغة مستهدفة، ولتحقيق ذلك، تم اختيار ست عشرة من سونياته وهي: (٧، ٢٣، ٢٧، ٢٩، ٣٧، ٥٧، ٦٠، ٧٣، ٧٥، ٧٦، ٩٧، ١٢٩، ١٣٠، ١٣١، ١٤٧، ١٤٨) عمداً لإبراز أساليب التشبيه؛ إذ تحتوي بعض من هذه السونيات على أكثر من أداة تشبيه، فضلاً عن ذلك توضح هذه الدراسة الأساليب التي استخدمها المترجمان لإجراء مقارنة بين ترجمتهما في اللغة العربية.

الكلمات المفتاحية: اللغة المجازية، شكسبير، التشبيه، السونيات، الترجمة.

1. Introduction

Translators of poetry can discover that the process of translation opens up new avenues for experimentation and expression, in novel ways, rather than merely translating meaning from one language to another (or from one culture to another) as they search for a way to connect languages. The poetic text is considered as the most difficult to translate since it contains a lot of figurers of speech, like; simile, irony, metaphor, metonymy, etc. which have implicit meanings



(Newmark, 1981). According to Yesi et al. (2021), translation is a process that aims to achieve meaning equivalency in the target text by considering not only the meaning but also the target language's (TL) style, form, culture, and norms.

Instead of only focusing on issues like what makes a translation accurate or what readers can be expected to comprehend, the space between languages can be a creative place. Instead of becoming imperceptible, a translation might spark discussions across cultures and individuals by posing queries through linguistic play (Larson, 1984).

Poetry's use of language is a feature that makes it fascinating to study and determine the meaning of a figure of speech. Shakespeare has more than a hundred intriguing poems that can be examined, therefore the researcher decided to utilise them as the subject of this study (Frost, 1979).

Ollila (2000) did not deviate significantly from the previously stated term, defining poetry as "any kinds of verbal or written language which is structured." rhythmically and is intended to convey a narrative or convey any type of feeling, concept, or condition.

A similar study conducted by Jalan Sultan Alauddin (2009), entitled "Metaphor and simile in William Shakespeare's poems" which identifies the figures of speech in William Shakespeare's poems.

Yuan Shen & Fang Liu (2016) in their study "A Thematic Study of Shakespeare's Sonnets", attempt to make an exploration of the thematic uniqueness of Shakespeare's sonnets through analyzing the themes of time, beauty, and love.

The research paper "A Pragmatic Analysis of Shakespeare's Sonnets", by Ismail Abdulwahhab (2023), is conducted to identify the covert layers of meaning or the figurative language styles in Shakespeare's sonnet 130 and analyze them from a pragmatic perspective.

Another study "An Analysis of Figurative Language in William Shakespeare's Sonnets" represented by Prof. Dr. Hamka, Jakarta Timur (2025) where it includes six sonnets, namely: (127, 130, 131, 132, 133, and 139). And the purpose was to explore how figurative language is used in Shakespeare's sonnets by using Perrine's theory.

A study by Abdullah Mohammed Salem (2025), entitled "Comparative Study of Translating Shakespeare's 29 and 30 Sonnets by two Arabic Translators" sheds light on comparing two Arabic translations of Shakespeare's sonnets (29 and 30).

This study, however, presents translation of figurative language such as simile that is found in Shakespeare's sonnets and examines the techniques used by the two translators during the process of translating the sonnets.

1.1. Research questions

1. What are the simile devices used in William Shakespeare's selected sonnets?

2. How do the two translators render the source language (SL) similes: explicitly or implicitly?
3. Is there any difference in the meanings of the (SL) when translating to target language (TL)?

1.2. Hypothesis

This study hypothesizes that the (SL) simile can be translated differently by the two Arabic translators; Badr Tawfiq and Jabra Ibrahim.

1.3. Aim of the Study

This research aims to achieve the following objectives:

1. To identify the explicit simile devices used in Shakespeare's sonnets.
2. To recognize the hidden levels of meaning of the sonnets.
3. To draw a comparison between the two translations.

1.4. Limits of the Study

This study constraints itself by collecting 16 sonnets of Shakespeare that involve simile devices. In order to identify and translate the sonnets, two Arabic translators (Badr Tawfiq and Jabra Ibrahim) are adopted. Comparing the two translations with the source language (SL) is the core of the study.

2. What's Poetry

Poetry is a type of language that differs from everyday language due to its strong expression. We must fully comprehend every word in a poem in order to understand it. Volpe claims that poetry is possibly the most challenging form of language because the poem itself frequently contains the best hints to the meaning of unknown words (Volpe in Siswantoro, 2002:3).

According to Bloom (2008: 14), poetry is described as "the art of the rhythmic composition, either written or spoken, for exciting pleasure by beautiful imagination or elevated thoughts." This concept undoubtedly addressed the same issue of poetry's artistic merit and its important rhythmic mechanism.

Bertens (1995), assumes that "Because harmony arises from a poem's contrast and tension, poetry serves as a tool for opposing change and superficiality.". In other words, poetry is what lies behind the explicit meaning, as Bertens makes clear in this description. It is the sentiment and emotion that the reader experiences when the poem is read aloud by the poet or on his own.

Poetry, like music, is essential to humanity. In all forms of literature, it comes before prose and before literacy. Although no culture has ever existed without it, its exact nature is unknown. The Greek word "poiesis" means "making" entered the English language in the fourteenth century and evolved into our poetry. A poem is constructed, as evidenced by the fact that the first term for the poet meant "maker" (William, 1721)

According to Santayana (1863–1952), poetry is speech in which the instrument counts as well as the meaning. However, he also saw poetry as something more



than "verbal expression," as that subtle fire and inward light which seems at times to shine through the world and to touch the images in our minds with ineffable beauty.

Luis (2002: 28) believed that "poetry is something that cannot be defined without oversimplifying it. It would be like attempting to define the color yellow, love, the fall of leaves in autumn." Even Samuel (1779: 53), maintained, "To circumscribe poetry by a definition will only show the narrowness of the definer."

3. Figurative Language

Poetry is made up of various components. Figurative language is one of the components that greatly contributes to the force of poetry. Typically, a poem's figurative language has an implicit or explicit meaning of its own. " Figurative language, also known as figure-of-speech language, is a means of expressing ideas that are different from everyday language and give the language additional depth," claims Perrine (1974:599).

Poetry, according to Perrine (1974), could be described as a type of language that conveys more than ordinary language. Figurative language as a means of achieving a poetic effect in poetry is related to the study of poetry. He claims that there is a "poetic" manner of thinking which is very different from prosaic thinking.

Wren and Martin provide a useful definition of figurative language or figure of speech in Siswantoro (2002:24). "A figure of speech is when an expression deviates from its typical form or notion in order to create a stronger impact." This has the same meaning as the previous Perrine definition: using figurative language instead of direct statements allows us to express our ideas more effectively.

Perrine (1974:16) asserts that there are a few reasons why metaphorical words are used in a poetry.

1. Figurative imaginative language gives us pleasure. In one sense, imagination can be defined as the mental faculty or ability that moves quickly from one place to another, climbing a staircase by jumping from the bottom to the top. We give our plants and flowers names based on imagined similarities, such as Queen Anne's face, infants' breath, and jack-in-the-pulpit. Their use of figures of speech is gratifying and gives us a reason to enjoy using our imaginations.
2. Figure of speech is a technique for adding more imagery to poetry and giving the obstacle concrete form. Figurative language is a means of enhancing the sensuous quality of poetry and increasing its sense appeal.
3. Figure of speech is a technique for giving sentences that would otherwise only be informative emotional impact and of communicating both facts and attitudes. When we say something like "my feet are killing me" or "so-and-so is a rat," our meaning is both emotional and educational.
4. Figures of speech are ways to focus. A way to convey a lot in a short amount of time. They might be multidimensional, just like words. For example, life can be



compared to a candle because it starts and ends in darkness, emits light and energy while burning, is colourful and active, steadily eats itself, becoming ever shorter, can be extinguished at any time, and is, at most, brief and only burns for a brief period of time. Your imagination might point to further parallels.

3.1. What makes “Simile” different from “Metaphor”?

Despite their apparent similarities, it's crucial for writers to distinguish between metaphors and similes. Similes are a type of metaphor, but metaphors are never similes. Similes are more straightforward and evident in their usage of "like" and "as," even if both are employed to draw similarities. Without those, you have yourself a metaphor.

According to Gillespie, Fonseca, and Sanger (1994: 989), a simile is a direct comparison of two items, behaviours, or emotions that are demonstrated to be comparable in some sense, such as objects of various types that share a characteristic. A similarity in one area serves as the basis for the comparison. They go on to say that while direct comparisons focus on similarities, similes are explicit. Similes employ the terms "like" or "as" to make something comparable or equal to something else through indirect comparison. For example, "her eyes are like diamonds" or "as wise as an owl." Similes are meant to give readers a clear and captivating picture of the person, thing, or idea being described without requiring the use of numerous adjectives.

On the other hand, metaphors describe something as something else, even if it isn't the case. "Life is an open book," for instance, is a metaphor. The author doesn't need to be as specific as a simile because they presume we already know they're being metaphorical. It is a change in a word or phrase's literal meaning when it is employed with a new meaning that is distinct from another more fundamental meaning that the original word or phrase has, i.e., combining two unrelated concepts to form a third (Charteris-Black, 2011: 31).

Pardede (2008: 23) defines metaphor as literally carrying across or a substitution, while Charteris-Black (2011) adds that it is used to name an entity or something that has an implied meaning or is a part of something else that is contradictory to the conventional or literal meaning. As said by Pardede (2008: 23), metaphor is a literal substitution or carrying over, and it is implicit simile. A metaphor is typically defined as one item being equated with another, such as "a" is "b," where "a" is something and "b" is something unrelated, but share some shared ground that ought to be comprehensible. For example, "my love is the rose of my heart" or "you are a teddy bear."

4. Research Methodology and Data Collection Procedure

A sample of sixteen sonnets of William Shakespeare that contain similes are selected from a book called “The complete sonnets of William Shakespeare”, to be the center of this work.



The reason behind selecting these examples is that no research papers have been conducted to fill the gap of this field. Additionally, there are more than 16 simile devices in Shakespeare's sonnets but only these 16 sonnets are chosen, why? Because Jabra Ibrahim, the Arabic translator, has translated only 40 sonnets of the whole sonnets and these 16 are the only sonnets that contain simile.

The technique used for this study is a descriptive qualitative method to categorize these sonnets in order to translate and explore how simile devices are translated in the (TL) by the two Arabic translators (Badr Tawfiq and Jabra Ibrahim). To enhance imagery, Shakespeare frequently utilizes similes in his sonnets. Therefore, a classification and interpretation of the sonnets is made by the researcher in order to uncover their meanings of figurative language, as well as to compare the source language (SL) with the target language (TL) meanings. The discussion and analysis of each example will be addressed separately. In addition, the three questions of the research altogether with the hypothesis will be answered in the conclusion. The following section examines some of these sonnets as samples of simile.

5. Data Analysis and Discussion

Here are a few examples taken from Badr and Jabra's translations of the sonnets to illustrate how the data is rendered and analyzed with a separate discussion of each sonnet.

Sonnet (23): "As an unperfect actor on the stage"

Jabra's Translation: " كمثل لم يتقن على المسرح قوله "

Badr's Translation: " كمثل غير متمكن من فنه على خشبة المسرح "

Discussion

In this line, Shakespeare begins with a direct simile by comparing himself to an actor who is afraid of expressing his performance on the stage.

Jabra tries to capture the poetic rhythm in Arabic rather than stick to the accurate semantic words. He employs "كمثل" as a (TL) for "As an actor" to refer to simile used by (SL). Thus, he keeps the semantic accuracy of the poetic embellishment.

Similarly, Badr serves to highlight the content of the structure. He translates the word "As an actor" to "كمثل" as a symbol of simile marker focusing on simple style of translating semantically every single item of the (SL).

Sonnet (27): "Which, like a jewel hung in ghastly night"

Jabra's Translation: " وهو كالجوهر علق في دامس الليل الرهيب "

Badr's Translation: " كالدرة المعلقة في ليلة شبحية "

Discussion

This line involves a direct comparison between "gloomy" and "lovely" by using the device "like." In the source language (SL), Shakespeare uses the simile "like a jewel" in order to highlight how his feelings and thoughts of his beloved rapidly changes the dark night into something significant and lovely.



Jabra's translation gives an overall meaning of the whole line involving explicit simile "كالجوهرة" (like a jewel) stands for the brightness of ghostly face of his beloved. Whereas Badr's translation tends to be different from Jabra's one in the content and structure. Badr prefers to use "كالدرّة" for the simile (like a jewel) and he establishes a brief and meaningful translation for the whole line.

Sonnet (29): "Like to the lark at break of day arising from sullen earth"

Jabra's Translation: "كأنني القبرة التي ترتفع مع بزوغ الفجر من الأرض العابسة"

Badr's Translation: "مثل القبرة عند انبلاج الفجر في الأرض الحزينة"

Discussion

This line's simile dramatically shifts from desperate to joyous. Here, the image effectively conveys the spirit of liberation and rebirth, implying that even under the most dire circumstances, the recollection of love may uplift the spirit.

As with almost all translations, Jabra's style includes somewhat narrative details that do not have necessity to be mentioned for the readers. Nevertheless, the position of simile "كأنني" in target language (TL), is the same as it employed in Badr's translation "مثل" and they both refer to same meaning.

Badr's translation tend to keep the exact natural imagery of the original text. For instance, the word "مثل القبرة" (bird), is a significant symbol tied closely to the cultural environment of Arab symbolism. This translation reveals an effort to make the impact of simile more powerful for Arab readers. Consequently, Badr preserves the meaning used in source language (SL) in order to enhance and reflect the emotional influence of the target language (TL).

Sonnet (57): "Like a sad slave stays here and cannot stir"

Jabra's Translation: "ولكنني مثل أي عبدٍ حزين ، أبقى جالساً ولا أفكر بشيء"

Badr's Translation: " لكنني كالعبد الحزين ابقى ساكناً ولا افكر بشيء "

Discussion

In this line, Shakespeare shows a masochistic love making use of an explicit simile represented by "like" to draw a comparison between himself and the person he loved. He is a slave for serving time of his beloved.

Both translators have, to certain extent, similar representation where Jabra uses narrative style rather than focusing on rhyme. He metaphorically translates simile represented by "مثل" to highlight "voluntary servitude" of the poet and to emphasize entrapment emotionally. Similarly, Badr translates the line with same sequence of words used by Jabra differing merely in two words; ("كالعبد" instead of "مثل أي عبد") and ("ساكناً" instead of "جالساً"). Thus, simile is obviously appeared in both translations in (TL) that contains the same meaning.

Sonnet (75): "So are you to my thoughts as food to life"

"Or as sweet seasoned showers are to the ground"

"As 'twixt a miser and his wealth is found"

Jabra's Translation: " أنت بالنسبة لفكري مثل الغذاء للحياة "

"أو مثل أمطار فصل الخير للأرض"
"أخوض مع نفسي حرب الشحیح بین مراعاته لمتطلبات حياته و بین حرصه على عدم المساس بثروته"

Badr's Translation: "هكذا انت لأفكاري مثل الطعام للحياة"
"أو مثل الامطار العذبة الموسمية للأرض"
"أواصل هذا النضال الذي يشبه النضال الناشب بین البخیل و ثروته"

Discussion

In the opening three lines, the poet uses certain key similes to illustrate his essential love as well as his longing for youth. In lines (1-2), both Jabra and Badr gave exactly the same translation taking into consideration the direct similes symbolized by "as" (مثل) for the sake of comparing the beloved to food as well as life giving rain. So, they selected very similar vocabularies to achieve the purpose of simile. Jabra translated "food" to (مثل الطعام) whereas Badr translated it as (مثل الغذاء). In line (3), Jabra and Badr are completely different in their choice of vocabularies, where Jabra uses a long and detailed expression of the line with hiding simile marker "as" in his translation. Badr is more keen on preserving the vocabularies, so he reflects the exact meaning of the source language (SL) maintaining simile marker "as" (مثل) to illustrate the poet's mixed feelings.

Sonnet (130): "My mistress' eyes are nothing like the sun"

Jabra's Translation: "عيني حبيتي لا تشبهان الشمس"

Badr's Translation: "عينا معشوقتي لا تشبهان الشمس"

Discussion

The simile used in the (SL) is different from the previous ones, where the speaker makes a negative comparison by using "unlike" to state that the eyes of his beloved are not dazzling, shining, or holy as the sun.

Jabra's and Badr's translations almost include the same meaning in the (TL). Jabra substitutes the simile "nothing like" with "لا تشبهان" in the (TL) to preserve the negative simile used in the (SL). Badr also used the translation of simile as with Jabra, involving a wonderful and rather startling effect of the sonnet. He replaces the word "my mistress" to (معشوقتي) that represents the highest degree of love (passion) in Arabic and it is an excessive attachment and intense passion that controls the heart and mind. Whereas Jabra's translation (حبيتي) is someone with whom you share feelings of affection and stability.

Sonnet (76): "For as the sun is daily new and old"

Jabra's Translation: "فكما أن الشمس جديدة وقديمة في كل يوم"

Badr's Translation: "فمثلما تكون الشمس كل يوم جديدة وقديمة"

Discussion

Shakespeare compares his love to the daily rises of the sun by the tool of simile "as" in the (SL). The poet links his renewed and constant love to the sun that rises every day (new) but is the same eternal sun (old).

Not much difference between the translations of the two. Jabra replaced the simile “as” of the (SL) with "فكما" in the (TL) in order to make a comparison between the love and the sun. Badr also replaced the (SL) simile “as”, with "فمثلما" in the (TL). Still there is only a change in the word order of the (TL) between the two.

Poetry translation is particularly difficult since it must keep structural components like rhyme, meter, and line count while retaining the emotional depth of the original work, including mood and tone.

Jabra relied on prose translation while fully preserving the lyrical flow and poetic energy. His style was characterized by linguistic elegance and expansion of concise expressions to make them palatable to the Arab reader. He did not burden the text with unnecessary digressions. Nevertheless, he did not strictly adhere to the verbal context and syntax that characterized Shakespeare. Badr’s translation on the other hand, was distinguished by its unique style and departure from artifice. His expressions tended to conform to the original structural framework and attempted to capture the distinctive English character of the text. His translation was creative for being the first Arabic work to present Shakespeare's lyrical text in its entirety, without omission, and with minimal rhetorical flourishes for the purpose of clarification.

6. Conclusion

Shakespeare employs similes “like” and “as” as figures of speech to convey strong emotions in his poems. Since figurative language compels the reader to consider the poet's intended meaning. And thus, the first research questions; (1) “What are the simile devices involved in William Shakespeare's selected sonnets”? is answered.

Concerning the second research question; (2) “Whether the two translators translate the source language (SL) similes explicitly or implicitly”, the research found that the two translators explicitly render the (TL) similes with an obvious insight of their meanings, even though their simile words are different. They make use of words such as; (مثل، مثلما، كما) interchangeably. For instance, in the sonnet (57): “Like a sad slave”, Jabra translates the simile device “Like” into "مثل أي عبدٍ حزين", whereas Badr translates it into "كالعبد الحزين".

Therefore, the SL similes have been preserved and successfully replicated in the TL. And thus, our hypothesis that the (SL) simile can be translated differently by the two translators, has been verified.

The last research question was “Is there any difference in the meanings of the (SL) when translating to target language (TL)?” In fact, both translators were eager to capture the figurative language and its emotive quality. The results showed that Badr's use of words is dignified, elegant, and similar to that of artistic prose. His translation is a perfect balance between accuracy and creative originality. Because it tends to be devoted to the structure and content of the original text.



Jabra's style on the other hand, is not less significant than Badr's one. Thus, he presents much details in his translation to maintain all the nuances of the source language images.

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The Appendix

No.	Shakespeare's Sonnets	Jabra's Arabic Translation	Badr's Arabic Translation
1	Sonnet (7) Like feeble age, he reeleth from the day,	كَالشَّيْخُوخَةِ الْعَاجِزَةِ، يَتَرَنَّحُ مُبْتَعِدًا عَنِ النَّهَارِ	تبدأ الخروج من دائرة النهار مثل الانسان الضعيف نهاية العمر
2	Sonnet (23) As an unperfected actor on the stage	كممثل لم يتقن على المسرح قوله	كممثل غير متمكن من فنه على خشبة المسرح
3	Sonnet (27) Which, like a jewel hung in ghastly night	وهو كالجواهر علق في دامس الليل الرهيب	كالدرة المعلقة في ليلة شبحية
4	Sonnet (29) Like to the lark at break of day arising	كانني القبرة التي ترتفع مع بزوغ الفجر من الأرض العابسة	مثل القبرة عند انبلاج الفجر في الأرض الحزينة
5	Sonnet (37) As a decrepit father takes delight / To see his active child do deeds of youth	كما يبتهج الأب الواهن برؤية ابنه المفعم بالحياة وهو يقوم بأفعال الشباب وكذلك حالي أنا الذي تتأقلت خطواتي بعد أن خانني الحظ	مثلما يسعد الاب الذي حين اقعدته الشيخوخة يرى طفله الذكي يمارس أفعال الشباب هكذا انا وقد صرت معوقا بفعل الطبيعة
6	Sonnet (57) Like a sad slave stays here and cannot stir	و لكنني مثل أي عبدٍ حزين ، أبقى جالساً ولا أفكر بشيء	لكنني كالعبد الحزين ابقى ساكناً ولا افكر بشيء
7	Sonnet (60) Like as the waves make towards the pebbled shore	كما تتدافع الأمواج نحو الشاطئ والحصي	مثلما تتلاحق الأمواج نحو الشاطئ المفروش بالحصي
8	Sonnet (73) As after sunset fadeth in the west	كَمَا يَخْبُو الشَّمْسُ فِي الْغَرْبِ بَعْدَ مَغِيبِ الشَّمْسِ	يذوي في الغرب مثل الشمس بعد الغروب



9	Sonnet (75) So are you to my thoughts as food to life/ Or as sweet seasoned showers are to the ground/ As 'twixt a miser and his wealth is found	أنت بالنسبة لفكري مثل الغذاء للحياة/ أو مثل أمطار فصل الخير للأرض/ أخوض مع نفسي حرب الشحيح بين مراعاته لمتطلبات حياته و بين حرصه على عدم المساس بثروته	هكذا انت لأفكاري مثل الطعام للحياة/ أو مثل الأمطار العذبة الموسمية للأرض / أواصل هذا النضال الذي يشبه النضال الناشب بين البخيل و ثروته
10	Sonnet (76) For as the sun is daily new and old	فكما أن الشمس جديدة وقديمة في كل يوم	فمثلما تكون الشمس كل يوم جديدة وقديمة
11	Sonnet (97) How like a winter hath my absence been/ Like widow'd wombs after their lords' decease	كالشتاء كان عنك غيابي/ كرحم من ترملت بعد وفاة سيدها	لشد ما يشابه الشتاء غيابي عنك/ كأطفال الارامل الذين يولدون بعد وفاة آبائهم
12	Sonnet (129) Past reason hated, as a swallowed bait	وما إن تملك حتى تُمقت تطارد وراء كل عقل، كطعم ابتلعه المرء، وُضع عمداً ليصيب الآكل بالجنون	ويحل جنون الكراهة كالسنارة في الحلق وضعت عمدا لتجعل طاعمها مجنونا
13	Sonnet (130) My mistress' eyes are nothing like the sun	عيني حبيبتي لا تشبهان الشمس	عينا معشوقتي لا تشبهان الشمس
14	Sonnet (131) Thou art as tyrannous, so as thou art/ As those whose beauties proudly make them cruel	أنت كما انت ، طاغية كاللواتي/ تجعلن كبرياء المحاسن قاسيات	انت مستبدة ، وهي حقيقتك التي أنت عليها/ مثل أولئك الذين يدفعهم الاعتزاز بجمالهم الى ان يكونوا قساة
15	Sonnet (147) My love is as a fever, longing still/ As black as hell, as dark as night	حبي مثل حمى ملتهبة دائمة التوقد يغذي ذلك الداء باللهيب لأجلٍ طويل/ لأنني قد أقسمت بأنك جميلة رائعة و ظننت بأنك براقعة/ بالرغم من أنك سوداء كالجسيم ، و مظلمة كالليل	حبي يشبه الحمى التي تشترق دائما لذلك الذي يغذي المرض لفترة أطول/ لأنني أقسمت انك رائعة واعتقدت انك ساطعة بينما انت سوداء كالجسيم ، مظلمة كالليل
16	Sonnet (148) Love's eye is not so true as all men's: no	ان عين الحب ليست صائبة كعيون الناس ، لا	لان عين المحب ليست صادقة تماما فيما يراه الجميع على نحو اخر