

Translating Metaphor: A Study of Four Translations of *Hamlet*

Iman Abdel Rahim Sehsah
Professor of English Literature
Faculty of Education, Tanta University

Abstract

The function of metaphor is to communicate experience, images, or ideas. Rather than being ornamental, it re-describes reality. This paper explores the variety of translating metaphor into Arabic by investigating four different translations of *Hamlet*: mainly those of Khalil Mutran (1872-1949), Gabra Ibrahim Gabra (1920-1994), Abdel Qader AlQut (1916-2002) and Muhammed Enani (1939). Though living in the 20th century, the translators employ strategies that display the development of Arabic language and reflect the various attitudes towards translating plays. The paper shows how the translation of metaphors in *Hamlet* sheds light on the problems involved in the process of translation, the various strategies adopted by the translators to overcome them and the constraints affecting the translation process itself. It also shows that the translator's interference is due to addressing the target audience/ reader and manipulating the resources of his culture/language to bridge the gap between the original text/ culture and his own and thus performing the function of a mediator. The translations also reflect the crucial role played by Mutran, for example, to develop the Arabic language and the emergence of modern Egyptian Theatre in the 1920s. Gabra's strict adherence to literal rendering of the ST is contrasted with the attempts of both AlQut and Enani to capture the Shakespearean tone. The translations of *Hamlet* at various times are also meant to reveal the self- image of culture, the poetics of the readers and the norms set for successful translation at varied periods in the 20th century.

Keywords: Translation, Metaphor, Shakespeare, Hamlet, Mutran, Gabra Al Qut, Enani

ترجمة الاستعارة: دراسة للأربع ترجمات لمسرحية هاملت لشكسبير الى العربية

ملخص

تلعب الاستعارة دورا هاما في مد جسور التواصل بين القارئ والنص خاصة في نقل التجربة الانسانية والصور البلاغية والافكار. وهي لا تعتبر مجرد صورة جمالية فحسب، بل إنها تعيد تصوير الواقع بما يتيح للقارئ فهما أعمق للعمل الأدبي. وتحاول هذه الورقة البحثية أن تستكشف الطرق المختلفة لترجمة الاستعارة الى اللغة العربية وذلك من خلال تحليل أربع ترجمات مختلفة لرائعة شكسبير هاملت الى اللغة العربية وهي ترجمة خليل مطران (1872- 1949) وجبرا ابراهيم جبرا (1920-1994) وعبد القادر القط (1916- 2002) ومحمد عناني (1939-). وبالرغم من أن المترجمين ينتمون للقرن العشرين ألا أنهم اتبعوا طرائق مختلفة توضح تطور اللغة العربية وتعكس الاتجاهات المختلفة نحو ترجمة الأعمال المسرحية بشكل عام. وتلقى ترجمة الاستعارات في مسرحية هاملت الضوء على المشاكل التي يواجهها المترجم أثناء عملية الترجمة كما توضح الأساليب المختلفة التي انتهجها المترجم للتغلب على هذه المشكلات والقيود التي تؤثر على عملية الترجمة ذاتها. وتوضح الترجمة أيضا رسالة الكاتب أو صوته بالإضافة الى رسالة المترجم أو صوته حيث إن تدخل المترجم في عملية الترجمة يعود إلى مخاطبته للجمهور والقارئ الذي ينتمي الى اللغة المستهدفة وهو يستغل المصادر المختلفة لثقافته ولغته لكي يقلل الفجوة الموجودة بين النص الأصلي وثقافته وبين النص المترجم وثقافته. وبالتالي فهو يلعب دور الوسيط بين العاملين بشكل خاص والثقافتين بشكل عام. وتعكس الترجمات الدور الهام الذي لعبه مطران على سبيل المثال في تطوير اللغة العربية وظهور المسرح المصري في القرن العشرين، بينما توضح ترجمة جبرا التزامه الشديد بنقل المعنى الحرفي للغة المصدر مما أدى الى افتقاد الترجمة الى الكثير من جماليات النص الشكسبييري وبينما اجتهد د/ القط في ترجمته للنص خاصة الاستعارة إلا أن استخدامه للنثر أفقد النص الشكسبييري ملمحا هاما ألا وهو الشعر وهو ما حاول د/ عناني باقتدار ان يبرزه في ترجمته والتي جمع فيها بين النثر والشعر حسب ما يقتضيه السياق الدرامي للشخصيات.

كلمات مفتاحية: الترجمة، الاستعارة، شكسبير ،هاملت، مطران، جبرا، القط، عناني

The function of metaphor is to communicate experience, images or ideas. It is not just ornamental. Rather it redescribes reality. For Newmark (2001), metaphor also communicates feeling. It is "language's main resort for conveying the world of the mind and, with sound effect in a lesser role, for demonstrating the wealth of the life of the senses" (122). Way describes the various theories of metaphor: emotive, substitution, anomaly and interactive. Whereas the emotive theory claims that the only function of metaphor is emotional and denies the cognitive content, the substitution theory stresses the cognitive role of metaphor. It also argues that the content of metaphor can be substituted by literal expressions of similarity. On the other hand, the anomaly theory presumes that metaphor involves semantic violation. Understanding its meaning therefore necessitates resolving such anomaly. As its title suggests, the interactive theory suggests that metaphor is the result of the interaction of two concepts and thus cannot be reduced to literal expression.

In his study of metaphor translation, Toury suggests that metaphors can be replaced by a similar metaphor, different metaphor or non (zero) metaphor, i.e., it could be omitted. He also suggests that a non-metaphor could be translated into metaphor or added to the target text. On the other hand, Zablasca argues that:

Literal translation (interlinguistic lexical equivalence) does not entail that the same metaphor will be retained in all cases, since it can only guarantee that one part of the two metaphorical relationship is kept (the vehicle), and even that guarantee is questionable. For example, literal translation does not guarantee that the same metaphor is rendered if two cultures use a given word or expression with different metaphorical (idiomatic) meanings even though they may be equivalents for their non-metaphorical meanings. (103)

Dagut stresses the cultural context and semantic associations, the significance of metaphorical and grammatical features as the major constraints affecting translation. Moreover, aesthetic codes, conventions and the value system also affect the translation of metaphors. As a 'culture-specific' process, the greater problem of translation does not lie in its adequacy but in the choice of a suitable translation mode(77-88).

Broeck remarks that the differences in aesthetic and moral codes between the SL and TL:

may impose certain constraints of a prohibitive nature on the translation, e.g., when the target system is governed by rigid conventions such that a SL metaphor is rejected for its boldness, lack of modesty, etc. This may be a frequent cause of distorted, 'flattened' or 'purified' metaphor in translation. (81)

"Shared" poetic metaphors-as Broeck argues-are culture-bound. Moreover,

despite their being deeply embedded in the spatial and temporal surroundings in which they originated, conventional metaphors turn out to be capable of adequate translation. This may be due to the fact that many of them, long lines varying from literal translation and paraphrase to imitation, have become part of the shared cultural inheritance of civilized mankind. (81)

Snell-Hornby (1995), in addition, argues that the translatability of metaphor depends on the structure and functions of the metaphor itself within the text.

To translate metaphors, Newmark (1985, 304- 311) proposes eight different strategies. The translator may reproduce the same SL image in TL or replace the SL image with a standard TL image. He may also resort to simile and sense. Metaphors could be further modified or deleted. The last strategy is to reproduce the same metaphor along with the sense. Unlike Newmark, Mary Snell-Hornby rejects the one-word metaphor idea, preferring an integrated approach. Instead, she proposes a conceptual notion of metaphor. Cultural differences, for her, hinder translatability. Like Dagut, she argues that metaphor is 'culture-specific'. Translatability is relative. The translation of metaphor can be also regulated by abstract rules or by decisions based on the text itself. Unlike Newmark, she also argues that translating metaphors through substitution, paraphrase or omission affects the interdependence among character, speech and environment created by the metaphors in general.

Tymoczko also stresses the significance of cultural factors in translation. She remarks that:

A literary translator is *de-facto* concerned with differences not just in language (Transposing word for word, mechanically), but with the same range of cultural factors that a writer must address when writing to a receiving audience composed partially or primarily of people from a different culture (21)

Which means that the skopos of the translation would be to address certain readers/ audience and to adapt the text to meet the readers' expectations. The translator's culture, here, acts as a metatext which is rewritten "explicitly and implicitly as both background and foreground-in the act of literary creation" (21).

Dutta , on the other hand, wonders:

to what extent can a translator contribute in bridging the gap caused by culture and geography is a question of great concern, as all literary texts are deeply couched in the socially determined and historically grown matrix of a particular culture, which proves to be a major impediment in translation .(59)

A culture-bound process, the possibility of finding TL equivalents to ST metaphors is sometimes rare. The task of the translator thus is to bridge the cultural and geographical gap and to enhance better communication. Literary translation is, furthermore,

a mode of cross-cultural communication, not simply a derived or second-hand communication. It is not just a target language replica of a message or a text in source language; rather it is a creative process by which meaningful experience is communicated from one speech community to another. (60)

The success of translating metaphors depends partially on whether or not the target culture/ language has the same conceptual metaphors and whether the "reader will be able to recover the implicatures in the original text from the use of that conceptual metaphor in the context" (Hermanson 172). Hermanson suggests that "understanding the conceptual framework within which a metaphor is formed in one language helps to identify the implicatures it contains within a given context" (174). Sharing the same implicatures by the target reader/ audience enhances better communication and renders the translation acceptable.

This thesis focuses on the translation of metaphors in four different translations of Shakespeare's *Hamlet* by Mutran, Gabra, AlQut and Enani. In fact, metaphors are indispensable for understanding *Hamlet*. Shakespeare employs them—among other devices—to distinguish characters from each other and to reflect the characters' states of mind, their conscience, etc. They are also used to inaugurate and develop the themes of the play. Besides, they serve as recurrent motifs. Thus, recurrent images of sickness, for instance, pervade the play. Understanding metaphorical concepts is thus necessary for the translator. The failure to transmit metaphors would result in a loss of the meaning and the aesthetic pleasure of the text. Resorting to substitution or paraphrase may manage to transmit the meaning but would certainly affect the poetic density and richness of the text. Moreover, the failure to transfer metaphors properly would negatively affect the image of the SL author in the target reader's mind. It may also affect the reader's horizon of expectation of the source author/ culture.

The translation of metaphors in *Hamlet* sheds light on the problems involved in the process of translation, the constraints affecting it and the various strategies adopted by the translators to overcome them. The translations display the author's message/voice and that of the translator. His interference in the translation is due to addressing the target audience/ reader, manipulating the resources of his culture/ language to bridge the gap between the original text/ culture and his own and thus performing the function of a mediator.

An analysis of the "paratextual elements" in the translations is important to analyze them. (Simon 110). Most of the translators (Mutran, Gabra and Al Qut) focused, in their prefaces, on explaining the plot of *Hamlet* and the significance of the play as a literary masterpiece. Only Enani provides us with an insight into his approach to the play as a translator. Moreover, his preface is invaluable survey of the critical trends to *Hamlet*, hence its significance to any student of English literature. The names of the translators: Enani, Mutran, Al Qut and Gabra, are also important in the analysis of their translations. All are renowned figures in the world of literature or academic departments, which maintain a large scale of readership. The life history of the translators, their academic career as presented on the cover backs of their texts, is a well guarantee that their works will be accepted by the reader. The publishing houses (GEBO, Dar Al Ma'ref, Dar Al Andalus) as acknowledged patrons of the translators add further authority to the translations. The prefaces too give us an idea about the self-image of the text, the varying functions of translation and the translator whether as mediator between cultures, or a literal transferor of meaning. The fact that the government funds literary translation (GEBO in Enani's case) gives authenticity to the text, thus reinforcing the reader's acceptability. Every translation addresses various types of readers/ audience worked within a different cultural context. They reveal various strategies which, from the translator's perspective, were the only means to bring *Hamlet* to the Arabic reader. Consequently, the language used varies.

Seen as an integral part of human perception, metaphors are essential to our understanding of *Hamlet*. Lakoff (1980) suggests that the similarities/ differences in the concepts of metaphors and the conceptualizing systems between the source and the target cultures affect the translation process. Metaphors help the readers to understand one domain of experience in terms of another. The translation of metaphor into Arabic helps us understand two human experiences. The concept that both the body and mind are closely related and that mental conditions are interpreted in terms of physical causes is common in both Arabic and English experiences. Illness (both physical and mental) and Nature's anger are all understood within the domain of sickness. Sickness is interpreted in terms of temper. In Act 3, Sc. 2 (lines 291-9) Hamlet's dialogue with Guildenstern reflects this concept:

Guild: The King Sir.

Hamlet: Ay Sir, what of him?

Guild: Is in his retirement marvelous distempered.

Hamlet: With drink, Sir?

Guild: No, my lord, with choler.

Hamlet.: Your wisdom should show itself more richer to signify this to the doctor, for me to put him to his purgation would perhaps plunge him into more choler". (Jenkins 306)

Besides displaying the theory of humour familiar during the Renaissance, Hamlet's words hint at an important concept, that is, spiritual sickness and its relation to the idea of "purgation". In his footnotes to the play, Jenkins (307) explains that Hamlet mistakes distempered (= out of humour) to mean "drunk" as his usual way of word play. He also explains "choler" in terms of physiological "humour". Explaining the significance of "purgation" he mentions that it may refer to "cleansing the body by eliminating the excess humour" or "purifying the soul from guilt by eliciting confession". Whereas Gabra (127) interprets "distempered" as "شديد الاضطراب", Al Qut renders it as "ممرور" (169) and has to explain its meaning in a footnote "يريد أن يشعر بمرارة وغضب شديد" Enani, on the other hand, got the real interpretation "معتكف ومنحرف المزاج إلى أقصى درجة" (223). "Purgation", was interpreted by all as "تطهير". The concept of sickness as purgation of sins is commonly shared in Arabic culture and reinforced by religious contexts. Physical sickness is seen as purgation from one's sins and leads to purification of the soul. In the Hadith, for example, there is a reference to the fact that all that a man is subject to: worry, depression, illness or even an insignificant physical scar are all purification from his sins. Moreover, the concept of tribulation, that man is subject to several ordeals is also mentioned in the Qur'an "ولنبلونكم بشيء من الجوع والخوف ونقص من الأموال والأنفس" (155: البقرة) The fact that the concept of "sickness as purgation" is shared by the target readers maintains a successful rendering.

Sickness is also interpreted through the metaphor of "human as plants". So, in colloquial Arabic, too, we used to describe a sick person as a withering rose "زهرة ذابلة"; a thin person as a "stick of sugar cane" "زى عود القصب- معصعص" and a healthy innocent and inexperienced girl as a blooming flower "كانت كالوردة المفتحة". Similarly, a strong-willed person with unchanged principles is usually referred to as "زى شجرة الجميز". In the prophetic Hadith, too, The believer is likened to a good palm tree whose goodness is felt and seen everywhere. In the Qur'anic context a good word is likened to a good tree, and a bad word is like a bad tree.

"ألم تر كيف ضرب الله مثلاً كلمة طيبة كشجرة طيبة أصلها ثابت وفرعها فى السماء تؤتى أكلها كل حين بإذن ربها ويضرب الله الأمثال للناس لعلهم يتذكرون. ومثل كلمة خبيثة كشجرة خبيثة اجتثت من فوق الأرض ما لها من قرار" (إبراهيم: 24-26).

A healthy plant affects a healthy one growing next to it exactly as a sick plant will affect its nearby one. For example, Hamlet compares his father to classical gods, i.e., symbol of perfection, whereas his uncle is compared to "a mildew'd ear/ blasting his wholesome brother" (Act 3, Sc. 4: 64-5). In translating this metaphor, translators adopt different strategies. For example, Gabra which looks unfamiliar to the reader. (138) resorts to simile "هذا هو زوجك كسنبلة عفنة يرزأ سليم أنفاسه". Al Qut adds explanation to the simile to illuminate the implication of the metaphor "الآن، كسنبلة مريضة تغذى أختها المريضة" (184).

His choice of تغذى (=feed) could have been better used as تعدى (=infect). On the contrary, Mutran omitted the metaphor altogether along with the classical allusions. Enani, on the other hand, renders the metaphor as metaphor, hence its success:

زوجك فى هذه اللحظة

سنبلة أعيائها العفن فنقلت عدواها لأخ ينعم بالصحة (239).

Claudius is thus compared to a sick plant infecting his brother, causing him to wither or blast. The image of sickness, spreading infection and affecting the whole society is a metaphor of moral deterioration which is one of the main themes of the play.

Political corruption is also rendered in terms of rottenness. Something is "rothen" in Denmark. Hamlet is imprisoned in it. Images of rottenness, both moral and political, are hovering over Denmark, spreading corruption everywhere. Moreover, in one of his soliloquies, Claudius says:

O, my offence is rank, it smells to heaven.

It hath the Primal eldest curse upon 't-

A brother's murder. (Act III, Sc. III, lines: 37-72)

In Gabra's translation, "rank" is "a very strong unpleasant smell:

"آه، ما أنتن اثمى! بلغت ريحه حتى السماء". (133)

Mutran chooses to omit it and begins his translation with the second line. Al Qut's rendering is similar to Gabra's:

آه.. ما أشر ما تعفنت خطيئتي! إن رائحتها تفوح إلى السماء" (178).

On the other hand, Enani translated it as "bad or undesirable smell"

يا رب إن رائحتي خبيثة يفوح ريحها إلى السماء (231).

Though offence is rendered as "إثم- خطيئة- جريمة" all translated "rank" almost similarly.

In the same soliloquy, we have another metaphor:

Is there not rain enough in the sweet heavens

To wash it white as snow? Where to serve mercy

But to confront the visage of offence?

And what's in prayer but this two-fold force,

To be forestalled ere we come to fall

Or pardon'd being down? (At III, Sc. III: 45-50)

Translations varied in transferring this image. Gabra, for example, says:

فليس في عذب السماء ما يكفي من مطر
لغسلها بيضاء كالثلج؟ ما الرحمة
إن لم تقابل فعلة الأثم وجها لوجه؟
وهل في الصلاة إلا هذه القوة المزدوجة.
لا يقافنا حين نوشك على السقوط
أو عفونا إن سقطنا. (133)

In Mutran's version, this soliloquy is given in the second Act, scene 3. Moreover, rain is translated as "مياه" and "sweet heaven" as "رحمة السماء" (243)

ألا توجد في رحمة السماء مياه كافية لتطهر يدي مما علق بها من
دم أخى؟ ما معنى الرحمة إذا لم تملك الوقوف في وجه الحقيقة
فتردنا عن الشر إن نوبنا وتقلنا منه إن عثرنا. (243)

In Al Qut's version, we have another translation:

أليس في السماء الحبيبة ما يكفي من المطر لكي يغسلها حتى تعود بيضاء من
غير سوء؟ ما جدوى الرحمة إن لم تعترض وجه الذنب، وما جدوى الصلاة
غير هذين أن تنهى عن الفحشاء قبل أن تسقط أو يغفر لنا بعد أن نزل. (177)

The religious connotation of "white as snow" is clear in Al Qut's translation which brings to the reader's mind the Quranic story of Moses and God's demand:

واضمم يدك إلى جناحك تخرج بيضاء من غير سوء (القصاص: 32).

Moreover, quoting another Quranic verse, the metaphor of praying as purification of sins is clear in the use of "تنهى عن الفحشاء"

Bridging the cultural gap by relying on the religious context of the target reader is thus a successful attempt at acculturation.

Moreover, the story of Cain's murder of his brother has its basis in the religious context of the target reader, hence the heavy reliance on the Quranic verses. In Enani's translation, the "rain" is not only translated as "مياه" or "مطر" but also as "الغيث" with its connotation of mercy, good and welfare. A further image in the soliloquy is also translated differently:

'tis not so above:

There is no shuffling, there the action has
In his true nature, and we ourselves compell'd
Even to the teeth and forehead of our faults
To give in evidence. (61-63)

In Al Qut's version:

هناك يبقى العقل على حقيقته
ونضطر نحن صاغرين أن نشهد خطايانا
وهي تجابهنا وتصفع منا الوجوه والخدود (178).

Which does not create the same effect as Enani's:

وإذا بنا بالحق مرغمين أن نواجه الخطايا صاغرين
وهن شهادات في حضورنا علينا (231).

The alliteration between "مرغمين" and "صاغرين" creates a more poetic effect fit to Shakespeare's verse. Moreover, the last metaphor figuring sins as giving witness against us is keeping with the Quranic verse

"يوم تشهد عليهم ألسنتهم وأيديهم وأرجلهم".

The King's last words were also translated differently. In Al Qut's version, we read:

كلماتي تصعد إلى أعلى لكن أفكارى
تمكث في أسفل! كلمات بلا معاني، لا يمكن
أن تبلغ السماء. (180)

Intent on creating an equivalent effect, Enani says:

كلماتي تصعد لكن الأفكار تظل على الأرض (بفعلى الطالع)
لا يرفع الله الكلم الطيب إلا أن صاحبه فكر صالح. (234: 98-99)

Enani was careful to explain the meaning of his images by adding words between brackets to make sure that his readers grasp them. The juxtaposition between "الصالح" and "الطالع" is effective. Moreover, the image itself has clear religious associations in the target reader's mind. He is also reminded with the Quranic verse:

"إليه يصعد الكلم الطيب والعمل الصالح يرفعه" (فاطر: 10).

Enani's reliance on the religions heritage of his readers has enabled him to maintain an almost equivalent effect.

Corruption (both moral and political) is also revealed through metaphors of memory. Memory is compared to a small growing plant to imply the short time that elapsed between the King's death and the marriage. For example, Claudius's opening words are:

Though yet of Hamlet our dear brother's death

The memory is green. (Act I, Sc. 2: 2-5)

Almost all the translators render the image similarly. The concept of memory as green plant is given as "غض الذكرى" by Al Qut (57); "متقدة الجذوة" by Mutran (133); "خضراء ندية" by Gabra (35) and "خضراء العود" by Enani (106). Though the target reader may not be acquainted with such metaphor, he is familiar with the following one:

You speak like a green girl. (Act 1, Sc. 3: 101)

Which is translated by Enani as:

هذا حديث كل غض العود لم ينضج
ولم تخض مكامن الخطر (127).

The translator resorts to paraphrase to make sure that the full implication of the metaphor is clear to his reader. The connotation of the metaphor is familiar to the Egyptian reader who knows that "عوده أخضر- طرى" means inexperienced. On the contrary, Gabra's translation looks unfamiliar.

تتكلمين كفتاة غرة لم يعجم عودها في مثل هذه الحالات الخطرة (50-51).

Another metaphor of memory is given in Act I. Sc. V:

Remember thee?

Ay, thou poor ghost, whiles memory holds a seat

In this distracted globe. Remember thee?

Yea, from the table of my memory

I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain
Unmixed with baser matter. (Lines 97-104)

In the first image, the mind is compared to a 'distracted globe' which is translated as "الرأس المخبول" (Al Qut. 90) "الكره المشوشة" (Gabra 63), "الجمجمة المتضعضعة" (Mutran 148) and "الرأس المذهولة" (Enani 141). "The table of memory" is translated as "صفحات الذاكرة" (Al Qut), "لوحة ذاكرتي" (Gabra), "سجل" (Mutran) and "لوحة الذاكرة" (Enani). The translation of "table" as "لوحة" is associated in the Arabic mind with religious connotations such as "الكتاب", "اللوحة المحفوظ", and "الرق المنشور" in which people's deeds and fates are predestined. That's why it would not be difficult to understand. Moreover, Mutran's use of "سجل استظهاري" is also correct as it refers to the old forms of learning where people used to write on tables-a fact that was common also in Shakespeare's time. The "book and volume of my brain" is also translated as "سجل فكري وسفره" (Al Qut), which is similar to Enani's "كتاب ذهني" (Gabra). Even the "ghost" was translated differently: "الطيف الشقي" (Al Qut), "الطيف المسكين" (Gabra), "الروح الحزين" (Mutran) and just "شبح" (Enan).

Establishing the main theme, metaphors of corruption pervade the play. Hamlet's first soliloquy emphasizes this theme (Act I, Sc. II: 129-157). First his flesh is compared to melting ice which reflects his own depression. Enani's version reads:

أواه ليت هذا الجسم ذا الأدرا أن ينصهرا
ويستحيل عند الانصهار قطراً من ندى
أو ليت أن البارئ القيوم لم يحرم الانتحار
رحمك ربى ما أحقر الدنيا بعينى. (113)

The religious reference to the "Everlasting" as "البارئ القيوم" presents a successful attempt at acculturation, whereas the use of "الأزلي" by Gabra (141) keeps the reader afar. Moreover, the use of unfamiliar words in Gabra's version such as "برزت- فاهية- مخشوشن" reflects the effect adopted by his literal strategy. On the other hand, the word "كتيبة" in Enani's text seems to be a spelling mistake. It could have been "كنيبة". The religious connotation is also implied in Mutran's "ليت البارئ لم يحرم" (136) whereas his translation of the following metaphor failed to capture the real implication of the meaning:

قبحاً لهذه الدنيا وتباً لها، إنها لحديقة غير مهذبة، ينمو فيها
النبات فطرياً وتستولى عليها الأعشاب السمجة.

A common minded audience might fail to understand the significance of such a metaphor. Enani's version is clearer:

وما أمر ما تبدو شواغل الحياة عندنا
كتيبة مملة لا تستساغ، بل لا نفع فيها! تباً لها!

حديقة تدهورت! لم تنتزع أعشابها البرية التي تطفلت
بل قد طغى عليها كل فاسد غليظ الطبع دون غيرها. (113)

In the same soliloquy, too, Hamlet displays his wide knowledge of classical culture. In fact, the use of classical allusions in the play is significant for several reasons. Besides revealing Hamlet's great learning and intellectual talent as a prince should be, it also reflects his understanding of human nature. He sees others as well as himself in terms of the classical allusions he uses. They become symbols of the characters. For example, Claudius is a satyre, i.e., symbol of lust. The deceased Hamlet is Hyperion, the god of sun, who has Mars's eyes and Hercules's power. The Old Hamlet is thus conceived as a symbol of perfection, greatness and love. His mother is like Niobe who was punished for her arrogance by destroying all her family, thus suggesting her responsibility for his father's death. Her grief is seen as mere pretension. She becomes an embodiment of deception, treachery and hypocrisy. In addition, classical culture used to have a great impact on growing Christian countries during the Renaissance, hence Shakespeare's recurrent use of them.

The contrast between the two brothers helps establish one of the major issues in the play. In his notes to the play, Jenkins (2003, 438). Illuminates that "the imagery enables the basic situation of the play to appear as one in which the beast in man has destroyed the god and now reigns in his kingdom". Throughout the play, the audience is reminded with the antithesis between the two bestial baseness. Thus, Gertrude's affection for the new King is interpreted as sensual which the soliloquy stresses. Similarly, Claudius is compared to a beast. Translators adopt various strategies while transferring such a comparison. In Enani's text we read:

وإن يقارن
بالذى تلاه كان مثل رب الشمس هايبريون
ومن تلاه شبه جدي شائع "ساتور"! (140-138)

Moreover, whereas Enani, Al Qut and Gabra render the classical allusions and even explain their meanings in footnotes, Mutran chooses to omit them. He might probably have thought they were irrelevant to his audience. Yet, he mentioned Hercules who might be familiar to them.

Gertrude's satiety and sensuality is also stressed as her mourning lasted less than that of a beast. Her deception is also implied in her exaggerated grief, compared to that of Niobe. Such extended images stress another important theme of the play, i.e., appearance versus reality. Claiming to be mournful, she rushed to marry her husband's own brother. Her deceptive and lustful nature is best exemplified in the following metaphor:

Why, she would hang on him
As if increase of appetite had grown
By what it fed on, and yet within a month. (143-145)

Enani translated it as:

لشد ما تعلقت به كأن عذب منهله
بطفئ لهيب غلة لا تتطفئ (114).

Adopting a literal rendering of Shakespeare, Gabra says:

أما كانت تتعلق به

كأنما ازدياد الشهية قد اشتد بما تغذت عليه (41).

There is a big difference between Enani's "غلة" and Gabra's "شهوة". The same connotation with food is given by Mutran:

إذا تذكرت كان يعلق بها علاقة من لا يزيده

تمثيل الطعام سوى تماد في الغرام (136).

Which is quite ambiguous for the reader who has to find out the relation between food metabolism and getting madly in love. It is clear that Enani has got the right implication of the metaphor. Moreover, the use of the image "hang on him" confirms Gertrude's sensuality. Mercer remarks that:

The image reappears in *Antony and Cleopatra*, but there it is the limitless sensuality of the Egyptian queen that makes hungry, where most she satisfies. There it makes desire, unusually so easily satiated and exhausted, that it endlessly aroused to feed on her delights. That promise is of perpetual sexual bliss, transcending all moral scruple... Hamlet's use of the image reverses the sexual terms and the whole emotional polarity; here it is the woman who feeds upon the man, and for a host of sexual and cultural reasons the image, put that way around, is deeply threatening. To awaken endless desire in a man means to arouse in him a miraculous potency, to "hang on" a man with an unsatisfied lost is to disparage and menace that potency.) 150)

Moreover, "The verb hang" completes the reversal of the

image from a banquet of bliss to a meal for a parasite; women are creatures that feed on men, devour them" (150).

Such an implication could not be thus translated literally as "appetite" but best as "bust" or simply "desire" which is only implied in Enani's version.

The personification of "speed", in addition, reinforces the illegitimacy of marriage. The metaphor suggested in the "incestuous sheets" reflects the illegal relation of the new couple which is also religiously forbidden by the church. The metaphor was depicted by Mutran as "مهد الحرام" (136) and similarly by Enani as "الفرش الحرام", whereas Gabra keeps on surprising his readers by using unfamiliar words "الشراف الزانية" (41). Perhaps, his words were familiar to the readers of his time, hence the significance of retranslating literary works.

The metaphors employed in Hamlet's famous soliloquy (Act III, Sc. I) best reflect his depression. Some argue that he is discussing whether he should kill himself or no. Others think that he is meditating on a book he reads. Thus, the questions raised are meant to be reflections after reading the book. In his footnotes to the play, Howard argues that:

The poet's intention was that these should be meditations of Hamlet on something which he found written in a book which he holds in his hand, a book which spoke of the evils of life, of death, their cure, of future, of the question of being or not being when "we have shuffled off this mortal coil;

and that what he says arises out of the argument in the book before him, and is not to be regarded as thoughts springing up in his own mind.(206)

Adopting this point of view, Hamlet is not suffering from the pricks of conscience for his delay. He is not thinking of suicide as the possible solution to his problems. He is just responding to the issues raised in the book he is reading. The word "question" in "To be or not to be. That is the question"- according to Howard-is thus "equivalent to theme, argument or subject". On the other hand, other critics such as Wilson and Bradley strongly advocate the idea that he intends to commit suicide but withdraws for his cowardice. The soliloquy is thus a condemnation of his indecisiveness and cowardice. In his "longer Notes" to the Play, Jenkins explains that Hamlet's question is generally concerned with human existence (485) and man's choice whether to live or end his life by committing suicide. The question might also refer to the choice between Hamlet's killing of Claudius or himself, or still further whether to avenge his father's murder or not. Jenkins remarks that "the dramatic force of the speech comes rather from its enabling us to see Hamlet's situation in its universal aspect". The idea of committing suicide sounds silly in this context.

Following the first argument, the soliloquy reveals Hamlet's intellectual talent at analyzing and propping the insight matter. He successfully unmasks the plots of Polonius, Rosencrantz, Guildenstern and the King himself. The second interpretation of the soliloquy hints at a major problem of Hamlet, that is, the causes of his delay. Is it due to his cowardice or fear of death? Unlike Macbeth, he is quite aware of the consequences of his action and is unready to take the risks of challenging his fate. His hesitation is quite evident in the play. His dwelling too much on contemplation and inability to act are also clear in his unwillingness to kill his uncle while he is praying. Thus, the play bears evidence of both interpretations.

The metaphors employed in this soliloquy have a great function in reflecting Hamlet's state of mind. The first question of the soliloquy is translated differently. Al Qut, for example, adopts the first argument:

وجود أو لا وجود هذه هي القضية (142) .

Whereas, Mutran makes it a more personal issue. Hamlet is discussing his own existence:

أكائن أنا، أم غير كائن؟ تلك هي المسألة.

(Act II, Sc I: 155)

Gabra's rendering is similar to Mutran's:

أأكون أم لا أكون؟ ذلك هو السؤال (106) .

preferring a more literal translation. Enani's translation, on the other hand, is more successful than Al Qut's when he raises it as a general issue:

نكون يا ترى أم لا نكون؟ هذا هو السؤال (198) .

which makes the issue more appealing to the audience and less seemingly philosophical and thus complex for them to grasp. Involving the audience to share Hamlet's perplexity, the translator uses the plural pronoun whereas both Mutran and Gabra use the first personal one. Al Qut, on the contrary, prefers to omit the pronoun altogether. Using the plural pronoun turns the private issue into a more general one. The old idea of man's struggle with life and how he should deal with its

ordeals: by facing them or running away. When Hamlet wonders whether it is nobler to bear the cruel strikes of fate even if they are as great as the sea, he indicates his own courage, endurance and reluctance to end his life as a coward would do, which is a completely different interpretation of Hamlet's character.

In the first metaphor he compares the problems of life to "slings and arrows" raised against him by an outrageous fortune, "a sea of troubles" which forces him to "take arms against". The metaphor is then an extension of the question raised at the beginning of the soliloquy. It is related to the major cause of life or death. The metaphor, as further illustrated by Jenkins, "appears to be based upon well-known instances, notably that of the Celts, who, as described by various ancient authors, rather than show fear by fight, would draw their swords and throw themselves into the tides as though to terrify them" (490). The significance of "end them", according to Jenkins, "does not admit of doubt. It is precisely because the heroic gesture is necessarily disastrous that argument becomes possible about whether it is noble". The same metaphor reminds the reader with the concept of "life as war", suggested by using the military "slings, arrows" and "taking arms". Fortunately, the same concept is known in Arabic culture. The metaphor of "sea of troubles" has its implications in Arabic. Images of the sea and its connotations (denoting roughness, vastness, majesty or abundance) are often used in Arabic language. The implied meaning of "sea of troubles" was similarly expressed by Al Mutanbi:

ومر هف سرت بين الجحفلين به حتى ضربت وموج الموت يلتطم

In both source and target contexts, the objects of death and the troubles are described in terms of the "sea" to express the idea of immensity and numerousness.

Sharing the same concept enables the translators to render the metaphor successfully, creating an almost equivalent effect. For example, Enani says:

فهل من الأشرف للإنسان أن يكابد النبال والسهام
عندما ترمى لها أقداره الرعاء
أم يحمل السلاح كي يلقي بنفسه
في موج بحر هائج من المتاعب (198).

The word "يكابد" suggests a sense of struggle and conflict. He made it clear that the word "sea" here is used metaphorically as in Arabic to mean a lot of troubles. Gabra's translation is different:

أمن الأنبل للنفس أن يصبر المرء على
مقاليع الدهر اللئيم وسهامه
أم يشهر السلاح على بحر من الهموم
وبعدها ينهيها (106).

The words "يكابد" and "يصبر" are quite different. The first one indicates struggling with suffering and endurance whereas the second one suggests surrendering to fate, fortune. The description of the sea as "هائج" is not suggested by Gabra who prefers to render it literally describing "Troubles" as "هموم". The word "slings" is translated as "مقاليع، نبال" by both Gabra and Mutran. Mutran also prefers to use "أتحمل الرجم" which gives the same connotation of Gabra's "يصبر" besides relying on the religious context of "الرجم" in the audience's mind.

Similarly, Al Qut uses the concept of life as war while omitting reference to the sea:

أيهما أنبل في العقل: أن أتحمل قذائف القدر الغاشم وسهامه أو أن أشهر السلاح في وجه خصم من المتاعب وبمواجهتها أضع حداً لها (142).

Enani was more successful in the juxtaposition "وبالرقاد تنتهي أوجاع الفؤاد". The alliteration between "الرقاد- الفؤاد" is more poetic, whereas both Gabra and Al Qut give identical translation:

أنقول بهذه النومة تنتهي
لوعة القلب (106 Gabra) .
وبالنوم قد نخلص من لوعة القلب (142 Al Qut).

Another metaphor is comparing death to unknown, undiscovered country which implies fear of the life after death and makes one prefer to face and endure the problems he encounters to committing suicide. The word "fly" indicates how he is beset by troubles, that he is imprisoned which is related to the great metaphor of the play "Denmark is a prison". All the translators render it similarly:

ذلك القطر المجهول الذي من ورائه حدوده
لا يعود مسافر (107 Gabra) .
مجاهل القطر الذي لا يرجع المسافرون من تخوفه (200 Enani).

Whereas Al Qut prefers

ذلك العالم المجهول الذي لا يؤدب
من حدوده مسافر (143) .

Mutran, on the other hand, renders it more literally:

البلد المجهل الذي
لم يستكشفه باحث ولم تتخط تخوفه قدم سائح (156)

The metaphor also suggests Hamlet's uncertainty about the future. It is the consciousness of his inability to act and the fear of death and after life that makes him coward in his own eyes, hence the significance of the next metaphor:

Thus, conscience does make coward of us all (83)

which is translated by Mutran as:

ومن ثم قوى الضمير وجعلنا كلنا جبناً (156) .

It sounds strange when put in that context. It is even unacceptable as conscience would never make one coward. Similarly, Gabra renders it as "contemplation":

هكذا يجعل التأمل منا جبناً جميعاً (107).

Only Enani and Al Qut were aware of the fact that conscience was always synonymous with consciousness in Shakespeare's plays. That is why they translate it as "الرعى". The last metaphor in this soliloquy is also puzzling:

And thus, the native hue of resolution

Is sicklied o'er with the pale

Cast of thought... lose the name of action. (85-90)

According to Greenblatt:

This corrosive inwardness-the hallmark of the entire play and the principal cause of its astonishing, worldwide renown-is glimpsed even in his first frantic response to the Ghost, and it is reinforced by the Ghost's command 'Remember me'.) 208)

Again, it is overthinking that tortures him. Gabra's translation gives an uncertain impression:

وما فى العزم من لون أصيل يكتسى
بصفرة علية من التوجس والغلق
ومشاريع الوزن والشأن ينثنى
مجراها اوجاجاً بذلك
وتفقد اسم الفعل والتنفيذ. (107)

The literal translation gives a negative impression about Shakespeare as the ideas are inconsistent. Mutran's attempt was successful as he paraphrased the metaphor:

تحول الزهر فى لون العزيمة إلى شحوب بفعل التفكير (156).

However, he uses the passive voice which creates a strange rhythmic effect:

ومن ثم صودم التصميم على كل أمر عظيم فانحرف
عن طريقه ثم بطل ولم يجدر باسم العمل (156-155).

Al Qut was more successful in rendering the metaphor:

وهكذا يفقد التصميم لونه الأصيل ويعلوه لون الفكر الشاحب السقيم وتتحول الهمم
العالية الجلية عن مجراها- بطول التدبر- وتفقد صفة العمل والتنفيذ (143-144).

Paraphrasing the metaphor, Enani also resorts to the treasure of Arabic language:

وهكذا فإن وعينا الدفين- يحكم بالجبن علينا حتى يفيض لون عزمنا
الفطري في أعماقنا ونكتسى شحوب طلعة الفكر العلية (200).

Only a writer with poetic talent, adept in both classical and modern standard Arabic could transfer the poetic spirit of a Shakespearean text, hence the significance of rendering Shakespeare in verse. Moreover, the use of "يفيض" is not unfamiliar to the Arabic reader who hears the Quran verse "وغيض الماء واستوت على الجودى". Besides, the Arabic language has a long history in poetry. Manipulating its resources enables the translator to maintain a positive image of Shakespeare as a great poet in the target reader's mind.

The play, furthermore, abounds with other metaphors which are also related to the main themes of the play. In Act 3, for example, we have metaphors of corruption and disease. Disease is used as a metaphor of corruption. Hamlet tells Rosencrantz and Guildenstern that his "wit's diseased" (3, 2: 308). Even Claudius refers to Hamlet's insanity as disease that is eating away at his court loving Hamlet, both Gertrude and Claudius:

Like the owner of a foul disease,

To keep it from divulging, let it feed

Even on the pith of life. (4.1: 21-24)

That's why Claudius decides to kill Hamlet because "diseases desperate grown by desperate alliance are relieved, or not at all" (4, 3; 8-11). Infecting the whole country, Hamlet, the disease, must step away.

In Act III, Sc. IV too, Hamlet loathes his mother's love for Claudius. Her marriage is seen as:

An act

That blurs the grace and blush of modesty,

Calls virtue hypocrite, takes off the rose

From the fair forehead of an innocent love

And sets a blister there, makes marriage vows

As false as dicers' Oathes-O, such a deed

As from the body of contraction plucks

The very soul, and sweet religion makes

A rhapsody of words. Heaven's face does glow

O'er this solidity and compound mass

With trustful visage, as against the doom,

Is thought-sick at the act. (40-50)

Both Mutran and Gabra have rendered "blister" as "ulcer, sore", i.e., physical disease: "قرحة" (Mutran 167) and "دملة من الصديد" (Gabra 138). They translated the metaphor literally, thus depriving it of much of its significance. Gabra also translated "body of contraction" as "بدن القران" which is difficult for the reader to grasp. Mutran, on the contrary, successfully translated it as "عقد الزواج". Moreover, Mutran's choice of words is consistent with the audience's expectation of Shakespeare as a great poet. They would not expect Shakespeare, for instance, to say "الكتلة المركبة" or "الجامدة". Garba's choice of scientific phrasing deprives Shakespeare's language of much of its grandeur. However, Mutran seems to mistranslate Shakespeare when he says: انظرى إلى السماء وهذا الوجه المكفر الذى تبدينه

Which would be understood as Gertrude's gloomy face whereas Shakespeare intends to compare the heaven to a human being with a gloomy face to imply that even the heaven is ashamed of what Gertrude did. Both Al Qut and Enani attempt better translations:

فعلة تطمس حسن العفاف وحمرة حياته،
تسمى الفضيلة نفاقاً وتنزع الورد من فوق جبين ناصع لحب برئ لتضع
مكانها وصمة بغاء! تجعل من موثيق الزواج عهداً زائفة كقسم المقامرين.
أه يا لها من فعلة تقتلع من الموثيق صميم روحها
وتجعل من الدين السطح خليطاً مشوشاً من الألفاظ!

إن وجه السماء ليتضرر، أجل وأن هذا الجرم
الضخم المركب لينتظر يوم الحساب بوجه حزين
أصابته تلك الفعلة بالسقم.

(Al Qut 183-184)

Though translating "blister" successfully, the use of unfamiliar words such as "الجرم" would sound strange to the reader's ears and reduce the poetic effect of Hamlet's words. The translator must explain the significance of the metaphor to his reader.

Enani, renders the metaphor as simile to elucidate its meaning:

فعلت ما من شأنه طمس الحياء في جماله ورقته
فعلت ما يرى النفاق صنوا للفضيلة
وما يجعل وردة الجبين الناصع في محيا العاشق البرئ
وصمة كوصمة البغايا، وما يحيل كل عهد بالوفاء في الزواج
بل ما يفرغ العهد الوثيق من روحه
حتى غدا الدين الجميل ألفاظاً مشوشة
بإزاء ما يجري على الأرض السميكة المركبة
كأنما دنا قيام الساعة
أوه إن فكرنا السقيم يثقل السماء بالهموم. (237-238)

Enani's use of "امتقع" sounds better than Gabra's "يطفح"; Al Qut's "يتضرر" or Mutran's "تحمّر وجنتاهما" which might imply shyness not shame as suggested by Shakespeare. Moreover, what makes the translation of both Al Qut and Enani more successful is that it has manipulated the cultural and historical context of the play particularly in rendering "blister" which both Mutran and Gabra translated as "ulcer". Here the cultural constraints make it difficult for the Arabic reader/ audience to understand the implication of the metaphor. Hamlet is not comparing his mother's deed to a physical illness as suggested by Mutran and Gabra, Rather, it is likened to an incestuous sin committed only by a whore which reflects the grave crime she has committed and the demeaning status she has in her son's eyes.

Put within its social and cultural context, blistering refers to the custom of branding the forehead of a whore with a red-hot iron as a penalty (Hibbard 279, Jenkins 321). Such a punishment is equivalent to "stoning" whores in Arabic culture. To overcome such a constraint both Enani and Al Qut resort to explaining the implication of the image by using simile (Enani) or a similar metaphor (Al Qut). The use of the word "وصمة" as stain has cultural connotation in the Arabic reader's mind which is often associated with shame as staining one's reputation. It is also related to the word "stigma". In other words, Hamlet's condemnation of his mother's deed as adultery is better rendered in the last translation. Moreover, it is consistent with the previous soliloquy in which he accuses her of rushing to the "incestuous sheets" or "hanging on him". By capturing the right tone and grasping the proper social context, both Enani and Al Qut were able to give a successful rendering.

Images of poison spreading disease are also related to metaphors of corruption to convey evil and moral degradation. Claudius comments on Ophelia's grief saying:

O, this is the poison of deep grief: it springs
All from her father's death. And now behold-

O Gertrude, Gertrude

When sorrows come, they came not single spies,

But in battalion. (Act IV, Sc. V: 75-79)

Whereas Gabra renders "poison of deep grief" as "سم الفجيرة" Mutran explains it as "هم جره عليها موت" (175). Al Qut similarly calls it "سم الحزن العميق" (213) which is like Gabra's. On the other hand, Enani is keen to explain the full implication of the metaphor, using formal standard Arabic to create almost an equivalent effect. The metaphor of sickness is also well expressed: sorrow is a poison affecting all her body:

هذا حزن الثاكل سم ينخر في الأعماق
ولا ينبع إلا من موت أبيها.... (269-288)

Shakespeare's skill is also shown in using familiar images in a creative way. Sorrows pounce on man like battalions "كتائب محتشدة" (Enani 269). It is also a familiar image in the Arabic reader's culture. Images of sickness, poison and disease are also metaphor of the corruption of Denmark itself. All corruption stems from Claudius's betrayal of his brother.

The play has also some metaphors which are difficult to translate due to linguistic or cultural constraints. For example, in Act IV, Laertes tells Claudius that:

To his good friends thus wide

I'll op my arms,

And like the kind life-rend ring pelican,

Repast them with my blood .(Sc. V: 145-147)

To the Arabic reader/ audience this metaphor is unfamiliar as the bird, and its connotation are foreign. Thus, the translator must substitute or paraphrase it. Enani explains its significance:

إنى أفتح لصديق أبى المخلص صدرى وذراعى معاً
وكما يفعل طير البجع إذ أنقذ طفله
أغذوهم بدمى فى نفسه . (273)

Fearing the loss of its effect, Mutran paraphrased the metaphor itself:

أما محبوبه فأقصى أمانى أن أفتح لهم ذراعى
هكذا وأن أغذوهم من دمي، كما يفعل ذلك
الطائر البجع الذي إن جاعت أفراخه
أطعمها أحشاؤه وهي حي. (Act III, Sc. I: 177)

Unable to find an equivalent metaphor Mutran thought to maintain its effect by paraphrasing it. Unlike Mutran, Gabra did not explain the image to his readers, hence its ambiguity:

لأصدقائه الطيبين، سأفتح ذراعى واسعاً هكذا
وكالبجعة الرعوم واهبة الحياة
أطعمهم من دمي. (165)

On the contrary, the King's following words are easy to grasp:

It shall as level to your judgment' pear?

As days does to your eye (151-152)

are rendered as:

فلسوف ينفذ إلى إدراكه جهاراً
كما تنفذ إلى العين رابعة النهار (166-165 Gabra).

whereas Enani translates them as:

فلسوف تراه قريباً رأى العين وتشهده كنهار مشرق (274).

which is more successful as it draws on Quranic verses. The same reliance on religions heritage is shown in the same scene where the king says:

If you desire to know the certainty

Of your dear father is't writ in your revenge

That swoops take! You will draw both friend and foe, winner and laser.
(140-144)

which Enani translated as:

إذا كنت تطلب علم اليقين بما كان من أمر والدك الراحل
فهل يتضمن ثأرك أخذ الصديق بوزر العدد (273).

the words are clearly associated with Quranic verses in the Arabic reader's mind:

"كلا لو تعلمون علم اليقين، لترون الجحيم ثم لترونها عين اليقين ثم لتسألن يومئذ عن النعيم." (التكاثر)

and the other verse: (18) لا تزر وزارة وزر أخرى " (فاطر)

Ophelia's songs and the flowers she presents to the King, and the Queen are symbolic metaphors which are difficult to translate due to cultural constraints. No matter how the translators try to explain the significance of these flowers and their implications, they will remain unfamiliar to the Arabic reader's mind. The translators have to rely on footnotes to explain the symbolic significance of the flowers and how they are used as metaphors of the characters themselves. Sometimes there is no alternative to foreignization. Moreover, metaphors peculiar to the source culture are sometimes difficult to translate. For example, comparing Hamlet to a hunter who attempts to entrap his victims, Shakespeare uses an extended metaphor. Hamlet is thus compared to the woodcock which is a foreign bird to the Arabic culture:

Oph. And hath given countenance to his speech, my lord;

With almost all the holy vows of heaven

Pol. Ay, springs to catch woodcocks (Act I, Sc III: 113-115)

Gabra translated the lost line as "شراك لصيد العصفير" (5).

Al Qut gave a further explanation "الحمقى" (77). Mutran, on the contrary, preferred to explain the meaning of the metaphor

إن تلك الأيمان إلا شراك تصاد بها دجاجات الماء (142-141).

Enani's translation, though similar to Al Qut's, stresses that they are "حبائل لاصطياد ساذج الطيور" (128). He omits the name of the bird which would be unfamiliar to his target reader. The use of "ساذج" implies warning Ophelia against Hamlet's deception. Moreover, the use of "ساذج الطيور" is successful as it is consistent with describing Ophelia previously as "green", i.e., inexperienced young girl.

Polonius's play on words (Act, I, Sc. III: 115-135) is also translated differently. Gabra and Mutran, for example translate the metaphor literally:

اعتبرى نفسك طفلة
حسبت دلائله نقداً صحيحاً
وإن لم يكن بالنقد المعترف بقدره
وارفعى من قدر نفسك
والإلا- كدت أزهدك روح العبارة المسكينة بتدويرها
هكذا- جعلتني قدراً في عداد البهاء. (51-40 Gabra)

ألا فاعلمى أنك طفلة وأنك وجدت الزائف من
النقد فحسبته صحيحاً، أعلى قدر نفسك
عن هذه الدرجة وإلا عددتك على الكره منى حمقا. (Mutran: 141-142)

Al Qut and Enani, on the other hand, manage to reveal Polonius's puns:

عدى نفسك طفلة إذ حسبت عروضه الزائفة
نقداً حقاً. اعرضى نفسك بثمن أعلى وإلا-
لن أزهدك أنفاسي تعبيرك السقيم أكثر من هذا-
عرضت لى من نفسك حمقاء. (77 Al Qut)

Al Qut tried to explain that Polonius is playing on words as usual. Yet Mutran "أعلى من قدر نفسك" is more eloquent than Al Qut's as the connotations of the words are usually associated in the Arabic readers mind with immorality, deception and manipulation. They might imply that Polonius was encouraging his daughter to sell herself at a better price to Hamlet, i.e., to surrender to his temptation. Enani's attempt is more successful, rendering the right implication of the metaphor:

إذا كنت قد خلت تلك "العروض" نقوداً من الذهب الإبريز
وليست سوى عملة زائفة- فقولى بأنك ما زلت طفلة
عليك بأن ترفعى قيمة العرض فالأمر خاص بذاتك
ولكن أنفاس هذا المجاز الهزيل تكاد تقطع إن قلت إنى
بذا "أتعرض" للوصف بالحمق أيضاً. (128-127)

The translator's success in transferring the similar play on word along with using stress and intonation "اتعرض- العرض- العروض" enhances an almost equivalent effect.

Laertes's advice to his sister is also difficult to transmit:

Keep you in the rear of your affection

Out of the shot and danger of desire.

(Act I, Sc. III: 34-35)

The words were translated by Gabra as:

إبقى فى المؤخرة من عواطفك بعيداً عن مرمى الشهوة والخطر
(42).

In this metaphor, Shakespeare is comparing love to a battlefield full of danger. So, it is better for Ophelia, as a weak, inexperienced soldier, to stand away from danger. Gabra's "المؤخرة من عواطفك" fails to grasp the implication of the word despite the use of "مرمى" with its usual military connotation. Like Gabra, Al Qut says:

أبقي عواطفك في المؤخرة بعيداً
عن مرمى الشهوة وأخطارها (74).

Mutran, on the contrary, chooses to Omit the metaphor as it would sound strange to the audience:

فاحذرى يا أوفيليا أن تطلقى لهواه العنان
فى فؤادك، وأن تتوليه من ودك أكثر من أدب التحية

(Act I, Sc. III: 140)

Unlike them all, Enani is careful to express the significance of the metaphor:

ولتقضى بمؤخرة صفوف الحب بعيداً عن مرمى أخطار
سهام الرغبة (123).

Adding the word "صفوف" enables the reader to visualize the concept of love as war, hence assimilating the metaphor itself.

The metaphor of "virtue" which is completely contrasted with that of corruption (both moral and political) is also revealed in Laertes's words:

The chariest maid is prodigal enough
If she unmask her beauty to the moon
Virtue itself scapes not calumnious strokes. (36-39)

In Gabra's version, they read as:

مهما ضنت البكر، أسرفت
إن هى رفعت القناع عن جمالها للقمر
والعفة نفسها لا تخلص من ضربات الاغتياب

while Al Qut renders them as:

فإن أكثر الفتيات عفة يكفيها من البذل أن تكشف
النقاب عن جمالها للقمر، والفضيلة نفسها لا تسلم من سهام الاغتياب.

Choosing to omit the word "mask", Mutran wrote:

إن العذراء الحريصة على عرضها لشرف فى الجود به
إذا سمحت للقمر بمطالعة جمالها، والفضيلة
أبين ما تكون، لا تنجو من سهام النميمة.

Illustrating the significance of the metaphor, Enani writes:

وأجل ذوات العفة يستكثرن الكشف عن الوجه ولو للقمر الشاحب
رب الطهر! بل إن فضيلة أهل الفضل هنا لا تسلم من أسنة سوء.
(23)

The images implied in both Al Qut's and Enani's words is common in the target culture. The Arabian woman wearing the veil or hijab is not supposed to reveal even her face to strangers. Hijab or 'niqab' is also associated with purity and morality. Moreover, jealousy and virtue are inherent in the Arabic mentality, hence Enani's use of "رب الطهر" and the virtue of the virtuous.

The last metaphor in the speech has the same connotation of the metaphor of corruption as disease affecting plants/ people:

The canker galls the infants of the spring
Too oft before their buttons be disclosed
And in the morn and liquid dew of youth
Contagious blastments are more imminent. (34-43)

The verb "galls" is translated as "يقرض" (Mutran 140-141), "تقتل" (Al Qut: 74), "يفسد" (Gabra 51) and "تنقض" (Enani124). Canker is translated as "السوس" (Gabra), and "الديدان" و "الدود" by the other translators. The word infants is rendered as "مواليد" (Mutran), "ولدان" (Al Qut), "الرضع" (Enani) and "زغب" (Gabra). Enani adds the word "زاه" and the "تنقضى" to emphasize the devastating effect such "cankers" could create among "inexperienced" infants as Ophelia. The use of "بكرة الشباب" and "فجر" is better than Al Qut's "باكورة". The choice of "فجر حياة المرء على أنداء صباه" (Enani) is more poetic than Al Qut's "نداء الريان" Mutran's "النسمات الندية" and Gabra's "نداء الطرى"

Some proverbs were used as metaphors which are difficult to translate due to cultural constraints:

Hamlet. Sir, I lack advancement
Ros. How can that be, when you have the voice of the King himself for your
succession in Denmark?
Ham. Ay, Sir, but while the grass grows the proverb is something musty?
(Act 3, Sc. 2; 331-335)

The significance of the metaphor is that Hamlet has no hope of succeeding his uncle to the throne. Al Qut chooses to translate the proverb literally:

أجل يا سيدي لكن إلى أن ينمو العشب (171) .

He gives the English rendering of the proverb in his footnotes. Enani resorts to a similar proverb in classical Arabic:

كما يقول المثل- "إلى أن يجئ الترياق من العراق" (225) .

which has an equivalent meaning in colloquial Arabic:

"فوت يا حمار لحد ما يجي لك العليق".

Moreover, commenting on Hamlet's depression and melancholy, Claudius says:

There's something in his soul
O'er which his melancholy, sits on broad,
And I do doubt the hatch and the disclose
Will be some danger. (Act III, sc I, lines: 166-169)

Which are kept by Enani:

إن كآبته ترقد
مثل الطير على شيء في داخل نفسه
لا شك سيفقس أفراخاً من أخطار (204) .

Al Qut, on the other hand, uses different words to express the same metaphor:

إن في روحه شيئاً تعشش فيه الكآبة،
وأخشى أن تفرخ وتفقس أمراً خطيراً (148) .

which sounds strange, more colloquial to the reader's ears .

The play within the play was also used as a metaphor elaborating the main theme of the play, i.e. corruption. It also relies on an important concept, i.e., theatre as metaphor of life mirroring it. So, the whole story is re-enacted on stage to show the gravity of the sin committed by Gertrude and Claudius. It also functions as a delayed exposition emphasizing the Ghost's previous short story. Mutran chooses to omit most of the players' dialogue with Hamlet focusing on Hamlet's soliloquy in which he laments his cowardice and indecisiveness.

Gabra's translation displays the norms of appropriateness adopted in his time; i.e. literalness. Mette Hjort (43-45) maintains that the rules of appropriateness are changeable. Translations aim at satisfying the different demands of readers at different times, hence the necessity of judging translations within these norms of appropriation. Though adhering to the norms of literal equivalence, literal rendering of the original in his time, Gabra's translation lacks the effect of the original text lacking the flavour of the age, it also fails to transfer the cultural context. Bassnett and Lefevere remark that:

Faithfulness, then, does not enter into translation in the guise of 'equivalence' between words or texts but, if at all, in the guise of an attempt to make the target text function in the target culture the way the source text functioned in the source culture. Translators are therefore not 'faithful' on the levels they have traditionally been required to be to achieve 'functional equivalence', a translator may have to substantially adapt the source text.(8)

Gabra's translation failed to function in the target culture as Shakespeare's text did in the source culture. His emphasis on literalness deprived the Shakespearean text of much of its beauty. His sentences sound sometimes bizarre, vague and incomprehensible.

In his translation, Mutran, too, attempts to respond to the demands of his culture. Thus, he restructures the Shakespearean text to include only four acts, omitting several of its parts and shortening passages and acts. Responding to the horizon of his audience's expectations about the original author, he represented an image of Shakespeare unchallenged for decades. When Enani

presented a colloquial translation of Shakespeare's *The Merry Wives of Windsor*, he was attacked for violating the image of Shakespeare created by Mutran. It was completely unacceptable for the viewers of the play or the critics to hear Shakespeare in modern spoken Egyptian Arabic. Bassnett and Lefevere remark that:

A culture, then, assigns different function's to translations of different texts. The way translations are supposed to function depends both on the audience they are intended for (...), and on the status of the source text, they are supposed to represent in their culture .(8)

Writing for the stage, Mutran has to adapt Shakespeare's text for performance. Lengthy dialogues, unfamiliar classical allusions, scenes thought to be irrelevant to the main plot were either omitted or condensed to fit theatre production. Mutran's version, thus, should be judged according to the canons of accuracy of its own time. Compared with Gabra's, Mutran's version is inaccurate. But he was responding to the norms of his readership who had certain expectations for a Shakespearean text.

The translation of *Hamlet* at different times reflects the self-image of culture and the poetics of the readers. The norms of correctness, for example, varies. They are—in Anne Mette's words “measured in terms of a harmony between the translated text and social norms and *not* by an equivalence of meaning between the source text and translation (42), hence Mutran's deviation from the original text. Besides, it is noteworthy that Mutran relied on a French translation of Shakespeare as his source text. It is also known that the French classical theatre imposed its own canons on translated texts, particularly Shakespeare's. Thus, Mutran's version was a translation of a translation.

Vermeer views translation as a cross-cultural transfer. The function of the target text may be different from that of the source text. Introducing his two concepts of the unchanged function and the changed function, he argues that the text could be adapted to meet the needs of the target audience/ culture. Mutran adapted some parts of *Hamlet* to respond to the needs of his audience who also had certain expectations about a Shakespearean hero. They even expected songs in the plays. Though a poet, Mutran chose to render *Hamlet* in Arabic prose. Yet his choice of words reflects his poetic talent. It is remarkable that there is a common prescribed function of Mutran, Al Qut and Enani, i.e., all aimed at presenting the play to the Egyptian audience, hence Mutran's interference in the text. A learned scholar, Enani provided comprehensive analysis of the play, a critical background and glosses at the end to explain the significance of some metaphors, the meaning of some words and his own comments on his translation.

Hamlet is a successful play to transmit to the Egyptian readers/ audience. It displays some common concepts in both source and target cultures. Both, for instance, adopt the same values of honour, virtue and morals. Thus, Ophelia's chastity, Laertes' jealousy over his sister; Polonius's warning her against Hamlet's rashness are all endorsed by the Egyptian audience/ readers. Furthermore, concepts such as ghosts, revenge, retaliation are prevalent in Egyptian folklore and particularly among upper Egyptians. Social conventions such as mourning and the rejection of a mother's marriage after the father's death can also be found in different parts of Egypt. The collective memory of the Egyptians can also remember the similarity between Claudius's envy, grudge and murder of his brother and that of Set and his brother Osiris in Pharaonic mythology

and also the story of Cain and Habil in the Qur'an. Other religious concepts such as fear of the after life and the consequences of one's action, punishment, repentance, forgiveness and other moral values which the Qur'an abounds with bridge the gap between source and target cultures. Translation, in this way, can be viewed as a cross-cultural process, bridging several cultural barriers and enhancing more successful rendering of texts. The analysis of the translations of *Hamlet* reinforces the necessity of providing various versions in different epochs that attempt to respond to the norms of each one.

As a process of communication, translation also involves the "release of domestic remainder" (Venuti 471) which "does not just inscribe a domestic set of linguistic and cultural differences in the foreign text but supplies the loss of the foreign-language differences which constituted that text" (472). The release of Arabic poetry, meter, rhythm has endowed Enani's text with grandeur that is almost equal to that of the original text. His language, notwithstanding, is not archaic or classical. He is not after visibility in his translation. Yet, his talent as a poet and a learned professor of both Arabic and English literature is quite visible in the translation. The use of modern standard Arabic, furthermore, enhances acceptability of the text. His translation, in addition, could be successfully used in academic teaching, thus conforming to Appiah's definition of literary translation, that is:

A translation that aims to be of use in literary teaching, and here it seems to me that such 'academic' translation, translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context is eminently worth doing. I have called this 'thick translation'. (472)

Viewed as a source of knowledge, Enani's translation presents valuable information about source text/ culture.

Defining their "skopos", the translators adopted various strategies: literal rendering (Gabra); free translation, imitation (Mutran); an attempt to enforce an equivalent effect (Al Qut) and academic teaching with a successful equivalent effect (Enani). Furthermore, Mutran's translation represents the needs of the Egyptian theatre at a specific stage of its development which relied on the translations of the French theatre due to the lack of a national one. As a great figure representing English culture, Shakespeare was an essential canon of Egyptian theatre. Such a choice also reflects the active role played by translated literature within the literary polysystem during the 19th century. Mutran's translation has a cultural significance in promoting the evolution of Egyptian theatre which reminds one with Toury's words: 'translatorship' amounts first and foremost to being able to play a social role, i.e., to fulfill a function allotted by a community—to the activity, its practitioners and/ or their products—in a way which is deemed appropriate in its own terms of reference" (2002:198). The translators discussed show that they were subject to several constraints besides the nature of the source text and the difference between languages. Performing under different conditions, in different ages and to different readers/ audience, the translators' response to those norms are varied, hence the differences among their texts.

Representing not only two different languages but cultural traditions, the texts also display two sets of norm systems. According to Toury, the translations are valuable because they occupy an important status in their cultures in addition to being representatives of another culture (200). The translations show regular behaviour manifest in the tendency at explanation (Enani and Al

Qut), commitment to literal meaning even though creating a foreignizing effect (Gabra) and deviation from the original text (Mutran) to fit into the Egyptian readership and theatre goers at that time. The translations also show that the translator's basic choice vary. Gabra, for example, chooses to subject himself to the source text with its norms, a choice approved by the norms of his age. Responding to the demands of his culture, Mutran on the contrary-shortened the play into four acts and omitted some scenes, dialogues, characters and even allusions in his version. Palopsk and Koskinen remark that "domesticating first translations may be a feature of a *phase* in a literature, not of translation in general" (29) which accounts for the domesticating nature of Mutran's version (Italic word is the writer's). Omitting classical allusions, he resorts to the heritage of his language, making use of its religious texts, the Qur'an or culture. His insistence on decency, propriety and the Egyptian taste could be felt in his text. He also managed to construct an image of Shakespeare that was unchallenged for a long time.

The translations of both Gabra and Enani reflect the two extremes of Toury's norms:

Whereas adherence to source norms determines a translation's **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**. (56-57) (Bold words are the writer's)

Subscribing to the norms of the source text, its language/ culture, Al Qut and Enani also respond to the norms of the target culture by manipulating the tools of their rich language and explaining some vague metaphors to their readers. Enani's translation is further celebrated for satisfying a great majority of academic as well as common readers by presenting an extensive introduction as well as comprehensive appendix displaying invaluable information on the most critical issues related to the play. Moreover, Enani's translation is also remarkable as it is the only one in verse which reflects two important things. First, it fulfil the old dream that a Shakespearean text could be transmitted in verse. Poetry is not thus impossible but translatable. His is the only version that keeps the numbers of the lines. Second, it encourages making use of the infinite resources of Arabic language, its richness and ability to respond to contemporary life. The language used is not classical, which could have been difficult for the readers to understand. Aiming at avoiding foreignization, Enani avoided the use of obsolete or archaic words. To prove his mastery of Arabic language, he also uses varied rhythms appropriate to Shakespeare's intentions. To create variety, he also mixes verse with contemporary prose. Even the proverbs, puns, and the grave digger scene which could have been rendered in colloquial Arabic are successfully translated in Modern Standard Arabic. To affect acculturation, allusions to Quranic verses, are manipulated. Explanations of the significance of classical allusions and difficult metaphors are attempted to bridge the cultural gap between Arabic and English readers. His introduction also manifests the strategy he adopts in his translation—an attempt ignored by the other translators. His translation, thus, fulfill two important norms: adequacy and acceptability.

The Arabic culture acted as a metatext that hovers over the translations of Mutran, Al Qut and Enani. Gabra's text reflects another phase in the development of Arabic culture which assumed scientific language and the advocacy of exactitude and literalness. The "paratextual" commentaries in Enani's version, on the other hand, reflect the interest of a learned professor in producing translation that serves as knowledge. His version reflects not only Shakespeare's voice but also the translator's.

Bibliography

- Al Qut, Abdel Qader (Trans.), *Hamlet*. Beirut: Dar Andalus Publishing Houre, 1996.
- Appiah, Kuame Anthony. "Thick Translation", in Venuti, Lawrence *The Translation Studies Reader*. London: Routledge, 2002.
- Bassnett, Susan and Andre Lefevere (eds.). *Translation History and Culture*. London: Pinter Publishers Ltd.,1999.
- Broeck, Raymond Van den . "The Limits of Translatability Exemplified by Metaphor Translation". *Poetics Today*, Vol. 2, No. 4, Summer- Autumn, 1981, pp. 73-87.
- Dagut, Menachem. "More About Translatebility and Metaphor". *Babel*, 33, No. 2 ,1987, pp. 77-88.
- Dutta, Hemanga. "Literary Translation and Its Limitations in the Wider Spectrum of Cross Cultural Communication".
*AlterNative An International Journal of Indigenous Peoples*5(1) November 2009, 58-71.
- Enani, Mohamed (Trans.). *The Tragedy of Hamlet: Prince of Denmark*, GEBO, 2004.
- Gabra, Gabra Ibrahim (Trans.) .*The Tragedy of Hamlet*. Susa, Tunis: Dar Al Ma'ref Publishing House, 1998.
- Greenblatt, Stephen. *Hamlet in Purgatory*. Princeton University Press, 2001.
- Hansen, Gyde. Kirsten Malmkjær, Daniel Gile (eds.) . *Claims, Changes and Challenges in Translations Studies*. John Benjamins Publishing Co.,2004.
- Hermanson, Eric A. *Metaphor in Zulu*. Sun Press (African Sun MeDIA: Stetlenbosch University,2006.
- Hjort, Ann Mette, "Translation and the Consequences of Scepticism" in Bassnett & Lefevere, *Translation, History and Culture*.1999.
- Mercer, Peter. *Hamlet and the Acting of Revenge*. University of Iowa Press,1987.
- Mutran, Khalil. *Hamlet in The Complete Plays of Shakespeare: The Tragedies*, Vol. 4, ed. Nazir Abud. Benut: Nazir Abud Publishing House.
- Newmark, Peter. "The Translation of Metaphor" in *The Ubiquity of Metaphor: Metaphor in Language and Thought* .John Benjamin Publishing Co.,1985, pp.295-326.
- Paloposki, Outi and [Kaisa Koskinen](#) . "A Thousand and One Translations: Revisiting Retranslation". In Hansen et al. *Claims, Changes and Challenges in Translation Studies*. Benjamins Translation Library,2004.
- Reiss, Katharina. "Type, Kind and Individuality of Text: Decision making in Translation". Trans. Susan Kitran. In Venuti *The Translation Studies Reader*.2002.

Vol. 2, Issue. 1 (2025)

-
- Snell Hornby, Mary. "Linguistic Transcoding or Cultural Transfer? A Critique of Translation Theory in Germany", in Bassnett and Lefevere (eds.) *Translation History and Culture*.1999.
- Simon, Sherry."Translating the Will to Knowledge: Prefaces and Canadian Literary Politics", in Bassnett and Lefevere .1999.
- Toury, Gideon."The Nature and Role of Norms in Translation" in Venuti (ed.)*The Translation Studies Reader*,2002.
- Tymeczek, Maria. "Postcolonial Writing and Literary Translation", in Susan Bassnett and Harish Trivedi (eds.) . *Postcolonial Translation: Theory and Practice*. London and New York: Routledge,1999.
- Venuti, Lawrence. "Translation, Community, Utopia", in Venuti (ed.) *The Translation Studies Reader*. London: Routledge,2002.
- Vermeer, Hans J. "Skopos and Commission in Translational Action", Trans. Andrew Chesterman, in Venuti, *The Translation Studies Reader*.2002.
- Way, Cornell [E](#). *Knowledge, Representation and Metaphor*. Springer, 1999.