
Problematic Translation of Shakespeare's Sonnets into Arabic: Intercultural Reciprocity and Translation Competence

إشكالية ترجمة سُونِيَّات شكسبير إلى اللغة العربية: تبادل الثقافات
وكفاءة الترجمة

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ABSTRACT

Shakespeare's sequenced set of 154 sonnets has become the interest of numerous translators in many parts of the world. Apart from the linguistic aspect, the translation of the sonnets has cultural, aesthetic and social aspects. This paper seeks to scrutinize the aesthetic value of the translated sonnets into Arabic in both prose and verse. It also attempts to examine what the recipient accepts and expects from the translator. To achieve the objectives of this study there will be a cross comparison between a selection of translated sonnets in light of polysystem theory (Itamar Even-Zohar), and translation as a norm-governed activity (Gideon Toury). Two aspects will underline such a comparison; the cultural aspect and the aesthetic aspect

Keywords: Shakespeare, Sonnets, Arabic Translation, Polysystem Theory, Gideon Toury, Dirk Delabastita, M. Enani.

إشكالية ترجمة سونيات شكسبير إلى اللغة العربية: تبادل الثقافات وكفاءة الترجمة

د/امل حمزة محمد الشنيش

حازت مجموعة سونيات شكسبير المؤلفة من ١٥٤ سونيتة على اهتمام العديد من المترجمين في شتى بقاع الأرض. وبعيدا عن الجانب اللغوي الذي تتمتع به هذه الترجمات، فهناك جوانب أخرى متعددة مثل الجانب الثقافي والجمالي وأيضاً الاجتماعي. والغرض المنشود وراء هذه الورقة البحثية ليس القيام بعملية تقييم لجودة ترجمة السونيات إلى اللغة العربية، ولكن دراسة وفحص الجانب الجمالي للترجمات ومعرفة مدى التزام المترجم بالأعراف والقيم الخاصة باللغة الهدف.

ولهذه الورقة البحثية أهمية مزدوجة؛ فهي تقوم بالتدقيق في الجانب الجمالي لترجمة سونيات شكسبير، وتحاول دراسة الأمور التي يقبلها وأيضاً التي يتوقعها المتلقي من المترجم. وللوصول إلى أهداف الدراسة، تعتمد هذه الورقة البحثية على مقارنة بين مجموعة مختارة من الترجمات مع النص الأصلي للسونيات.

الكلمات الدالة: سونيات شكسبير، ترجمة إلى العربية، نظرية النسق المتعدد، توري، ديلاباستينا، عناني

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1- INTRODUCTION

Douglas Bush once stated that Shakespeare's sonnets are like an island of poetry surrounded by icebergs and dense fog (1967.7). Such a statement is so true that Shakespeare's heritage has pained critics and translators alike. Starting from the second half of the 19th century a newborn Renaissance has emerged in Egypt, called Al-Nahda. This movement sought to transfer all forms of knowledge from Europe to the Arab world. Shakespeare was one of the first literary figures to be introduced to the Arab reader. In 1861, the Arab reader started to be acquainted with the works of Shakespeare through Francis Turner Palgrave's anthology *The Golden Treasury of English Songs and Lyrics*. This anthology has influenced many Arab literary figures like Al Aqqad, Abdelrahman Shokry, Ahmed Zaki Abu Shadi, Abul Qasim Chebbi, Nazik Al-Malaika and many others. By and large, challenges of translating Shakespeare's sonnets have created a surge of interest among a wide variety of Arab authors, poets, and academics.

Some translations of Shakespeare's sonnets are affected by the passage of time that made some renowned figures like Enani retranslate certain sonnets more than one time. The need to retranslate the sonnets to cope with both the needs of the modern

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reader and the evolution of language helped to reinforce the idea of competition.

Quantitatively speaking, a sheer number of Arab translators have attempted to translate the sonnets. To mention but a handful; Taha Al-Wakil, Habib and Salamah, Mohamed Enani, Safa' Khulusi, Fatina Al-Naeb, Yowell Aziz, Ahmed Alam Adeen, Ismat Wally, Yasmeen Musallam, Waleed Solaiman, Hassan Hegazy have filled many shelves with the translations of the sonnets. Qualitatively speaking, Badr Tawfeeq and Jabra Ibrahim Jabra have rendered the sonnets into Arabic prose, while Fatina Al-Naeb, Abdul-Sahib Ali, Abdul-Sattar Jawad, and the prolific translator Mohamed Enani have rendered the sonnets into Arabic verse. While Jabra has translated 40 sonnets, and Jawad 50, Kamal Abu-Deeb, Abdul-Wahid Lo'loah, Enani and Tawfeeq have translated the whole sequence. Abu-Deeb believes that the English sonnets have their roots in the Arabic poetic form, and calls the sonnets the "*Muwashahat*" "المَوْشَحَات". Lo'loah discards such a name stating that "*Muwashahah*" is the name of an Islamic song that has different forms unlike the strict form of the sonnet.

Apart from translating the sonnets, there is a huge reservoir of criticism about these translations. Lo'loah, in the introduction of his "*Al-Ghenaiyat*" "الغنائيات", has listed in detail the inaccuracies and the poetic infelicities of the translations of Jabra and Abu-Deeb. Enani has also pinpointed the errors made by previous translators. He describes Tawfeeq as a mediocre poet in Arabic: "...and his prose translation of the sonnets seemed to tell his readers that there was nothing to be gained aesthetically from reading the sonnets" (2016a.120). While Abu-Deeb has praised Jabra's translation, Enani has just mentioned the name of Abu-Deeb without reading the latter's translation of the sonnets.

Before the year 1976, translation has been treated as a segment or a sub-field of applied linguistics and literary studies. In this respect, the cultural aspect of translation has been neglected, while

equivalence and faithfulness have remained the main criterion. But “Linguistics alone will not help us. Translation is not merely and not even primarily a linguistic process” (Nord, 2001.10). In fact, translation involves and is constrained by two different languages and cultures. The year 1976 marked a shift in translation studies as being an autonomous discipline. Translated literature has become an integral part of the literary system of the target language (TL). The Israeli theorist Itamar Even-Zohar has developed a theory for the studying of language, literature and translation in which all systems are overlapping and the source text (ST) is no more an absolute standard. Zohar's polysystem theory (PST) helped to shift the focus away from the faithfulness and equivalence toward the process of translation. PST is a functional, dynamic, descriptive and target-oriented approach in which all systems intersect and overlap with each other. So, translated texts, as a system in its own, should be considered in relation to other systems. This means that translation studies are no more a prescriptive approach. The position of translated texts within the network of systems varies according to the nature of the literary system it belongs to. But what is its position within the polysystem? It is widely agreed that translated texts occupy a secondary position in a given literary system on the basis that it is a mere transaction between languages. Yet, it happened that translated texts might occupy a primary and active position which means that it has become an integral part in the center of the polysystem. In such a state, translation is likely to be one of the means of elaborating a new repertoire for the target culture. This repertoire is part of a wider framework whether historical, literary, cultural or even political. Translation also can occupy a central position in the young and less prestigious cultures, and a peripheral one in the well-established cultures. In the first case, translators try to set a trend through breaking the laws and conventions of the TT. In the second case, translators follow the norms and conventions of the TT.

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Alongside the rise of translation studies, a turn has been made toward cultural studies and what can be called cultural translation. To govern and regulate the translator's behavior during the translation process, he should be norm-governed. In other words, moving between two different languages and cultures, as in the case of Arabic and English, the translator should put in his mind the target reader and the acceptability of the final product. Based on the notion that translation is a learned social activity, Gideon Toury calls for what can be called a negotiation between cultures in order to gain acceptability of the translated text. Toury regards translation as a process, a product and a function. He states: "Translations are facts of the target culture" (1995:29). Statement such as this does not exclude the competent translator and the target reader from the process of translation. Also, it places great consideration on the TT and its function in the target culture. As in the case of translating Shakespeare's sonnets into Arabic, several translators face the challenge of translating norm-specific words. So, the function allotted by the society should be respected by the translator. The following problematic questions are addressed and investigated in this paper:

- 1) What is the relation between translation and culture?
- 2) Are Shakespeare's sonnets translatable?
- 3) Is translation a norm-governed activity?
- 4) Are Shakespeare's sonnets outside English adequate or acceptable?

2- TRANSLATING POERTY

Translating poetry is considered the most daunting task of translation ever. It is one of the challenging forms of translation simply because of the special features of poetry where the meaning cannot be separated from the poetic form and the unique style of the poem. The essence of poetry is its musicality, its sound and of

course its rhyme and rhythm. Ezra Pound remarks that poetry is imbued with inner musicality: “Take the rimes off a good sonnet, and there is a vacuum” (2000.28). When it comes to Shakespeare’s sonnets written in Early Modern English during the Elizabethan age, it sounds like an impossible mission to achieve a complete equivalence between SL and TL. But first, why the translation of poetry is harder than the translation of literary prose? Robert Frost said: “poetry is what gets lost in translation” (Wechsler, 1998.51), such a statement confirms the idea of the untranslatability of poetry. Poetry is regarded as an individual activity that cannot be imitated. While Jakobson confirms that poetry is untranslatable (2000.238), Allen Tate notes that the translation of poetry is forever impossible and necessary at the same time (Humphries, 1999. .59). The rhetorical, stylistic and aesthetic aspects of poetry are hard to be transferred into another language with the same power and quality. To produce a poetic text in the TL and at the same time try to preserve the poetic qualities of the original is very problematic. Not all the aesthetic aspects and the poetic features of the ST can be translated. Kennedy explained the untranslatability of poetry as following:

Everyone knows that a good and faithful translation of Shakespeare’s text into another language is impossibility. Vocabulary, syntax, word-order, idiom, phrasing, pointing, texture, weight, rhythm, tempo have no exact counterparts in other languages. Changes in those who speak the text must be also reckoned with: class, dialect, mentality, tradition, individual histories will all be unfamiliar in foreign Shakespeare. While the translation of prose raises multiple problems, that of verse compounds the difficulties; any change in sound, nuance, resonance is the more shattering for its disturbance of the finely tuned music of the original. At best only approximations can be assembled or an alternative poetry substituted (2004. 22).

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Here comes the role of the knowledgeable and skilled translator who has the ability to accept the challenges of translating the sonnets, and overcome the inherent problems. His translation should be faithful, accurate and impartial. But be faithful to the ST or to the TT? The competent translator should be faithful to the recipient, to take into account the culture and norms of the TL, and to pay attention to the poetic taste of his reader. His translation should be readable and compatible with the recipient's culture and norms.

Thus, translating poetry is not a mere process of transferring a message from a language into another, but rather a product that introduces something new to the recipient culture. This product should conform to the conventions and norms of the recipient of the TL. Being faithful and accurate to the original text is sometimes ethically or politically dangerous. Norms and conventions of the TT have a rigid force within the community of the target reader. So, they should be respected during the translation activity. According to Toury, norms come first and act prior to translation process. Unlike Zohar who is concerned with the position of translation, Toury is preoccupied with the process of translation itself. Sometimes the translation of poetry surpasses the original text as the translation of *Rubaiyat of Omar Khayyam* by the far-famed poet Ahmed Ramy from the Persian language. Here, the final product is affected by the rich repertoire of the Arabic culture:

نادى من الغيب غفأة البشر	سَمِعْتُ صَوْتاً هاتفاً في السحر
تملاً كأسَ العُمر كَف القدر	هَبُوا إِمْلأُوا كَأْسَ المُنَى قَبْلَ أَنْ
ولا بأت العيش قَبْل الأوان	لا تشغل البال بماضي الزمان
فليس فى طبع الليالي الأمان.	واغنم من الحاضر لذاته

(Ramy, n.d.)

Another example of a good translation from English into Arabic is the poem of Algernon Charles Swinburne where the target reader can taste the Arabic poetics:

From too much love of living
From hope and fear set free,

We thank with brief thanksgiving
Whatever gods may be
That no life lives forever,
That dead men rise up never,
That even the weariest river,
Winds somewhere safe to sea. (Swinburne, n.d.)

Here is the Arabic translation:

إنني استرحت من الحياة وحبها
فالحمد للأرباب حيث وجدتهم
إنني لأحمدهم على أن قدروا
وبأن أصحاب القبور على المدى
وخلوت من هم ومن آمال
جهد المقل ولا أطيل مقالتي
أن الحياة رهينة بزوال
لا يبعثون إلى الحياة بحال
يوماً له في البحر خير مأل
مهما استطال فكل نهر متعب

(Khulusi, 1982.31)

In the above examples, the choice of the text to be translated and the directness and tolerance of the translation have to do with what Toury defines as translation policy (1995. 58). The above translations are acceptable rather than adequate, simply because they apply to the poetic taste of the Arabic reader. In other times, translation could be a mere distortion of the original text. Consider the following lines of sonnet 127, where Shakespeare is drawing an extended image of his sensual love with the “Dark Lady”:

In the old age black was not counted fair,
Or if it were it bore not beauty’s name,
But now is black beauty’s successive heir,
And beauty slandered with a bastard shame.

Here is the Arabic translation By the Egyptian poet Badr Tawfeeq:

في العصور القديمة، لم يكن الأسود يُعد لونا بديعاً،
وإذا افترضنا أنه كذلك، فإنه لم يكن يحمل اسم الجمال،
أما الآن فقد أصبح اللون الأسود وريث الجمال،
وشاهت سمعة الجمال بالخزي كأبناء الزنا،

(1988.155)

Tawfeeq’s faithfulness and loyalty to the meaning of the original text deprived the translated sonnet from its musicality and formal features. His prose translation lacks the aesthetic value of Arabic

language and does not convey the embedded message of the original text. One cannot find out how "bastard shame" is rendered into "كأبناء الزنا"? It comes as no surprise that Enani does not praise Tawfeeq's translation of the whole sequence of the sonnets for being error-riddled translation. Enani's translation of the same lines echoes the Arabic form and managed to find a solution to the challenge between the words "fair" and "beauty". He translated "fair" as "حُسْنٌ" and "beauty" as "الجَمَالُ". He says that being "fair" has physical as well as abstract qualities of beauty:

تَحْمِلُ الحُسْنَ فِي الزَّمَانِ الخَالِ	لَمْ تَكُنْ سُمْرَةَ الوُجُوهِ أَدِي
حَجَبُوا عَنْهُ وَصَفَهُ بِالجَمَالِ	وَإِذَا عَدَّهَا أَنَا سُنَّأ
وَرِيئًا لِعَرْشِ كُلِّ جَمَالِ	لَكِنِ الآنَ أَصْبَحْتُ سُمْرَةَ الوَجْهِ
مِنْ بَهَاءِ الأَصْبَاغِ كالأَنْغَالِ	بَلْ وَصَارَ الجَمَالُ يَحْمِلُ عَارِ

(2016a.121)

When considering the translation of sociocultural words, Enani seems quite aware of the ethnic difference between colors, and how words as "colored", "brown", "dark" and "swarthy" may connote blackness. Enani resorts to his religious heritage to find equivalents to the words "fair" and "beauty" where "*alhassanah* الحسنة" is the opposite of "*alsay'ah* السيئة" (2016b.350). He says:

The word 'fair' means many things, apart from its physical meaning of white skin and blond hair: its abstract qualities associate it with good, or goodness, with the prime sense of 'just' or 'righteous'. This gives us the Arabic () [ḥusn], the lemma for words like (حَسَنَةٌ) [ḥassanah] a righteous deed and (حَسَنَاء) [ḥasna'] pretty, beautiful or FAIR! Meanwhile, beauty in Arabic is (جَمَال) [jamāl] originally deriving from (جَمَل) [jamal] – a camel! (2016a.121)

Because the repertoire of the Arabic culture is well established and a prestigious one, Enani keeps the tone and the musicality of the ST, and the final product sounds poetic in Arabic.

The famous sonnet 18 was retranslated many times by various translators. Competition and dissatisfaction with the preexisting translations may be the main reason for the process of retranslation. Retranslation of the same sonnet introduces new ideas and satisfies different recipients. Gideon Toury (1995.167) and Lawrence Venuti (2004.26) claim that retranslation may expand perception within the target culture, and that each interpretation of the original text brings forth a new translation. Here is the first quatrain of the English sonnet:

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May
And summer's lease hath all too short a date;

Consider the translations of the first quatrain of sonnet 18 by a number of translators:

Mohamed Enani (1962)

لا تشبهين صفاء المصيف
بل أنت أحلى وأصفى سماء
ففى الصيف تعصف ريح الذبول
وتعبث فى برعمات الربيع
ولا يلبث الصيف حتى يزول

Yasmeen Musallam

هل من نظير في جمالك بين أيام الربيع
بل أنت أبهى منه صحواً واعتدالا لا يضيغ
فالريح يوماً سوف تعصف بالزهورات الحبيبة
ويغيب عنا ذا الربيع بعيداً آجالاً قريبة

Hassan Hegazy

هل لي أن أقارنك بأحد أيام الصيف؟
أنت أكثر روعةً منه وأكثر اعتدالاً
فرياح الصيف تهزُّ براعمَ مايو في عنف،

Mohamed Enani (2016)

أتراك تُشبهه أيّ يوم مرّ بي صيفاً
إني أظنك أحلى.. وهواك أكثر لطفاً
تعدوا الرياح العاتيات على براعم كُنْ
الربيعُ وكذلك فصلُ الصيفِ ليس يطولُ نوارِ
بالحسن البديع

Badr Tawfeeq

هل أقارنك بيوم من أيام الصيف؟
أنك أحب من ذلك وأكثر رقة
الرياح القاسية تعصف ببراعم مايو
والليس في الصيف سوى فرصة
وجيزة

Waleed Solaiman

هل أشبهك بيوم من أيام الصيف؟

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:ويومُ الصيفِ فى معظمه سريغُ الزوالا

Jabra Ibrahim Jabra

أبيوم من أيام الصيفِ أشبهك؟
لأكثر جمالا أنت وأشدُّ اعتدالا.
فالرياحُ العتيَّةُ تجني على براعم أيارَ الحبيبة
وعقد الصيفِ ما أقصرَ لأجله!

Fatima Al-Naeb

منذا يقارن حسنك المغربي بصيف قد تجلى
وفنون سحرك قد بدت فى ناظري أسمى وأعلى
تجني الرياح العاتيات على البراعم وهي جذلى
والصيف يمضي مسرعا إذ عقده المحدود ولى

Kamal Abu-Deeb

هل أشبهك بيوم صيفي؟
بل أنتِ أكثرُ بهاءً وأسجى مزاجاً:
إن الرياح العاتية لتعصف ببراعم أيار الغالية،
وإن أجل الربيع لوجيز وجيز،

: بل أنت أكثر جمالا واعتدالا
الرياح القوية تهز براعم مايو العزيزة،
وكم هو قصير عقد الصيف في
أجاله:

Abdul-Wahid Lo'loah

ماذا لو شبهتك بيوم صيف؟
لأنت أكثر رقةً وأشدُّ اعتدالاً:
فهو جُ الرياح تُخصُّ براعم أيار الحبيبة،
وعقد الصيفِ أجله جدُّ قصير:

Abdul-Sahib Ali

أقول أشبهت الربيع طباعا
وطباعك الأحنى وحسبك كامل؟
تذوي البراعم والغصون سیراعا،
فربيعُ ذى الدنيا قصيرٌ زائل

Abdul-Sattar Jawad

ماذا لو أني
لكنك أحنى
وبراعم أيار الحسناء
ولياي الصيف
بيوم صيفٍ شبهتك
ألطف مما مثلك
تعبت فيه الريح
الهوجاء
قصار كالطيف

Here, Tawfeeq has translated the metrical English sonnet into an Arabic prose. By so doing, the sonnet was deprived from its musicality and aesthetic value. His translation seems less harmonious if compared with the original text, and even if compared with the translations of the undedicated translators. His product is adequate, not acceptable for the target reader. Tawfeeq uses the word “رقة” as an equivalent to the word “temperate” which means معتدل، أو لطيف. Tawfeeq’s source-oriented and word-for-word translation is full of shortcomings. The recipient of his translation does not sense the beauty of the summer’s day in England. The

connection between time and the beauty of the poet's beloved (the young man/ the dark lady) is a profound one. Here, Shakespeare is likening the beauty of the young man to "a summer's day". The summer in Shakespeare's sonnet is a different summer from the summer in Egypt, Syria, Tunisia and Iraq. Summer in the Middle East is a very hot and dry season that extends for a long period, unlike the short, pleasant and moderate summer in England. So, to translate the word "summer" into the Arabic "صيف" seems unsuitable and problematic for the receptor. Of all the twelve translators mentioned above, only Musallam and Ali have translated "summer" into "الربيع". Yet, although Enani rendered "summer's day" as "المصيف" he added the word "صفاء" which does not exist in the original text. He justifies his choice of "المصيف" and "صيفاً" saying that there should be a distinction between summer and spring (represented as May in the original text):

[H]ow I hate the Arabic translators' habit of turning the summer in Shakespeare into spring, as though performing an act of cultural adaptation. What the translator should do is render Shakespeare's vision, rather than an Arab one. If they had lived in England as long as I had, they would have realized that the English summer can be as hot as it is in Egypt, when 'sometime too hot the eye of heaven shines' (2016a.130).

Another example is the translation of the word "winds". Jawad, Musallam and Enani (1962) have rendered it as the Arabic "الريح", which has a commonly negative connotation in Arabic language. Abu- Deeb, Jabra, Al-Naeb, Enani (2016), Lo'loah, and Tawfeeq have rendered it as the Arabic plural "الرياح". Consider the following examples from the Holy Quran:

"وَأَرْسَلْنَا الرِّيحَ لَوَاقِحَ فَأَنْزَلْنَا مِنَ السَّمَاءِ مَاءً فَأَسْقَيْنَاكُمُوهُ وَمَا أَنْتُمْ لَهُ بِخَازِنِينَ"
(الحجر ٢٢)
"وَهُوَ الَّذِي يُرْسِلُ الرِّيحَ بُشْرًا بَيْنَ يَدَيْ رَحْمَتِهِ حَتَّىٰ إِذَا أَقَلَّتْ سَحَابًا ثِقَالًا سُقِّئَهُ لِمَآئِدٍ مَّيِّتٍ فَأَنْزَلْنَا بِهِ الْمَاءَ فَأَخْرَجْنَا بِهِ مِنْ كُلِّ الثَّمَرَاتِ " (الأعراف ٥٧)
"وَفِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ الرِّيحَ الْعَقِيمَ " (الذاريات: ٤١)

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"فَأَرْسَلْنَا عَلَيْهِمْ رِيحًا صَرْصَرًا فِي أَيَّامٍ نَحْسَاتٍ لِنُذِقَهُمْ عَذَابَ الْخِزْيِ فِي الْحَيَاةِ الدُّنْيَا"
(فُصِّلَتْ : ١٦)

Moreover, Jawad's translation takes the form of the Arabic *qasidah* "قصيدة", in which each line is divided into two halves; *sadr and ajz* صدر وعجز. The other translators prefer to keep the form of the Shakespearean sonnet. What distinguishes the above translations is that, a translator translates into a dominating literary system, while another translates from a dominating literary system. The first product is acceptable, while the other is adequate. So, while translating poetry into Arabic verse or prose varies from one translator into another, it should meet the expectations and acceptability of the target reader, and above all should retain the aesthetic qualities of the original text.

3- CHALLENGES IN TRANSLATING THE SONNETS

Translating the sonnets from the poet's own Early Modern English into Arabic verse is, undoubtedly, a problematic mission. English language and Arabic language are not fully compatible with each other. Arabic is polysyllabic and a more inflectional language. English is oligosyllabic and an uninflected language. English versification has a feature hard to imitate in Arabic; namely stressed line-endings. The aesthetic and rhetorical characteristics of both languages vary in different ways. Even the diction of the sonnets is considered a Shakespeare trademark which is hard to imitate. Yet, language is not the only barrier in translating the sonnets into Arabic. There are other elements than language that contribute to the poem's message. By and large, the very characteristics of the sonnets are themselves the challenges for the translator. These characteristics are linguistic, literary, cultural and aesthetic.

It is not true that the competent translator has to choose between either to be faithful and accurate in reproducing the original text, or to be inclined to the cultural tradition of the TL. Foreignization and

domestication are not the only options. Some ambitious and dedicated translators apply both methods in translating Shakespeare's sonnets. For example, Enani does not depart too far from the original text in his way to show his loyalty to the norms and the conventions of the TL. Translation for Enani is not a mechanical craft, it is a life-long passion.

The Shakespearean sonnet is one of the strictest poetic forms, with definite and invariable rhyme scheme (abab cdcd efef gg), and more often than not, a regular rhythm. The musicality of the sonnets is inseparable from the meaning. So, the translator needs first to read and assimilate the sonnet, then translate it into the TL. Since the message of the sonnet is not always explicit, the recipient receives not the message of the original text, but rather the translator's own understanding and interpretation of the sonnet. In practice, the competent translator is governed by the tradition of the TL: "[T]he reader must feel that he or she is reading a poem as defined by the Arabic tradition (hence Arabic metrics) with rhyme as defined in Arabic" (Enani 2016a,123). This does not mean a complete departure from the original text, but rather a balance between both.

Thus, translating Shakespeare's sonnets into Arabic poses many problems for any translator. Diction, gender, metaphoric language, wordplay and prosody are perceived as problematic in translating the sonnets. Yet, culture specific language can be considered more problematic during the translation process. Zohar stresses the importance of intercultural reciprocity between national literatures: "[T]here is not one single literature which did not emerge through interference with a more established literature; and no literature could manage without interference at one time or another during its history" (1990.59). By locating translated literature within the context of the literature of the recipient, the translator himself is seen as the author of the translated work.

3.1- Diction. In reading the original sonnets, the reader puts into account the distance of the place and the time of Shakespeare. The question is: should the reader of the translated sonnets realize such a

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distance? Probably not, the recipient has any choice but to perceive them in translation. Shakespeare's peculiar language sometimes denies easy and direct translation. This is mainly because of the elusive and suggestive diction of the sonnets. Shakespeare's diction is loaded with manifold meanings. Although Shakespeare's sonnets are timeless and universal, their language is aged and is different from today's English. For example, in Elizabethan English, "scandal" means "صخرة", "pen" means "ريشة", "soil" means "الهيئة", "nice" means "تافه وعديم الأهمية" and "modern" means "مُبْتَدَل". Also, the words "love" and "lover" mean "صديق عزيز" not a boyfriend.

A number of words and phrases of the sonnets present a challenge for translation, because they are cultural-specific words. The diction of the sonnets reflects some aspects of the Renaissance period. For example, the word "plague" in sonnets 14, 114, 137 and 141 may be interpreted as the plague of London. Yet, it has other metaphorical meanings as the sufferings of the lover: "my plague" in sonnet 141 is translated by Enani as "جُرُوح العلة". So, the translator should be attentive all the time to the shifts in Shakespeare's diction.

It is noteworthy that translators of the sonnets have made great efforts to convey the possible equivalent meanings of the words and the images. Take for example the challenge of translating words with lexical polysemy and elusive meanings as "fair", "love", "husbandry", "wantonness", "will", "wear" and many others. Despite the difficulty of Shakespeare's diction and poetics, some translators managed to yield such difficulty to their competence. The mistakes made can be justified by the fact that parts of Shakespeare's diction defy translation. Ambiguity of the translated sonnets is what cannot be justified. Sometimes the choice of diction is unsuccessful as in Jabra's translations. Consider words as:

"الزمن المُلْتَهَم"، "السوابق الصَامِتَات لِصَدْرِي الْحَاكِي"، "يرعى قمم الجبال
بعين مَلَكِيَّة"، "هواك الشَّهِي"، "الجداول الشَّاحِبَات بِكَمِيَاء مِنَ السَّمَاء"، "موبوء
غمامها"، "الشعر المتين"، "الكسوفات اللثيمة"، "يخبط الأن عَطِيئُهُ"، and
يضع جَمَل الهوى اللعوب في مِيعَةِ الشَّباب".

In other times, it confuses the recipient as in Abu-Deeb's "بِحَيْثُ" "بالقبر وبنفسك تأكل ما هو من حقِّ العالَمِ،". Puns also pose great challenge to the translator. Sometimes it is impossible for the translator to find a counterpart in the TL, so he sacrifices the whole image as well as its aesthetic effect. Equally hard is the acoustic effect of the sonnets. In sonnet 66, for example, Shakespeare intelligently uses consonant repetition: "behold, beggar, born, needy, nothing, faith, forsworn, strength, sway, simple, simplicity, captive, captain, leave, love". Enani's translations managed to keep the acoustic and aesthetic effect of Shakespeare's language. Consider the translation of sonnet 116:

لا أَقْبَلُ زَعْمَ الْقَائِلِ بِقَبُولِ الْعُقَبَاتِ
إِنْ رَغِبْتَ أَنْ تَقْتَرْنَ نَفُوسٌ مَخْلُصَةَ النِّيَاثِ
لَيْسَ الْحُبُّ بِحُبِّ إِنْ لَاحَ لَهُ أَنْ يَتَبَدَّلَ قَتَبِدُلُ
أَوْ مَالٌ إِلَى مَا قَدْ يَنْقُلُهُ فَتَنْقُلُ
كَلَا! فَالْحُبُّ مَنَارَةٌ شَطٌّ ثَابِتَةٌ أَبَدًا رَاسِخَةٌ الْأَرْكَانِ
تَسْخَرُ مِنْ عَصْفِ الْعَاصِفَةِ وَلَا يَهْتَزُّ لَهَا بِنْيَانٌ
وَالسَّفْنُ الْحَيْرِيُّ تَنْشُدُ فِيهِ النُّجْمُ الْهَادِي الرَّائِعِ
قَدْ تَجْهَلُ قِيَمَتَهُ لَكِنْ تَعْرِفُ كَمْ يَرْتَفِعُ الضَّوْءُ السَّاطِعِ
(2016b, p.218)

The challenge of translating the diction of the sonnets can be originated from the tantalizing interpretation of words and phrases with sexual orientation. The translator here has to make a decision motivated by prudery as in the case of translating the "will" sonnets. Some other things can affect the fluency of the translation as the following examples from Abu-Deeb's translation:

- "brave day" is translated as "النهار الشَّجَاعُ" (sonnet 12) How can a day be brave!?
- "summer's green all girded up in sheaves" as "مَقْمَطًا بِلُحْيَةٍ وَخَازَةٌ" "بيضاء" (sonnet 12)
- "living day" as "النهار الحي" (sonnet 43). Is there a living day and a dead day?

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- “from thine eyes my knowledge I drive” as “من عينيك أمتاح ” (sonnet 14) “معارفي”
- “And beauty slandered with a bastard shame” is translated as “والجمال يُوصَفُ بعار الزندقة” (sonnet 127) what is the connection between beauty and heresy?

So, the translator's successful choice of the equivalent words is determined by the translator himself in case he is well acquainted with Shakespeare's ambiguity and playful elusiveness. Yet, in other cases the choice of diction is sometimes unsuccessful as in Jabra, Tawfeeq and Abu-Deeb where the words are inappropriate, vague and very archaic. Equally important, the sonnets are tied up with puns and wordplay that rely mostly on sound. Loosing this part comes as misunderstanding of the ST.

3.2- Gender. Languages are classified according to grammatical gender. Unlike Arabic language, English has a pronominal gender system. This means that gender is reflected only in personal possessive and reflexive third-personal pronouns. As for Arabic; verbs, adjectives, participles, and pronouns should all agree with the nouns they modify. So, when translating the first 126 sonnets, where Shakespeare is addressing a male friend, the translator has to choose between masculine and feminine forms. Some translations adopted a re-gendering of the pronouns in order to be norm-governed and to avoid problematic translation of love sonnets addressed to a male person. To be norm governed is to be able to choose between what is wrong and right, and to respect the values of the receptor. In translating sonnet 18, Enani (1962), is addressing a female: “ألا سماء تُشْبِهينَ صفاء المصيف/ أنتِ أحلى وأصفى”. He avoids cultural confrontation through adopting a domesticating approach. Musallam also has made some accommodation in the ST and inverted the male addressee into a female:

لكن صَحْوِكِ سرمدِيٍّ ليس يَذوي أو يزول
لن تُسَلِّبِي هذا الجمالَ ولا لغيركِ قد يؤول

لكِ حسنكِ الباقي فلا تحظى به ظلُّ الردى
بل سوف يبقى في السطور السرمديّة خالد
ما دام إنسانٌ لينبضن أو عيونٌ رائية

(Musallam, n.d.) فستخلدين على المدى بين الحروفِ الباقية

Such a procedure of changing the male into female may influence the recipient's understanding of the true meaning of the sonnets. It turns the sonnets into romantic poems directed to a woman, which is totally different from the original text. Keeping the male addressee in the translated sonnets is also considered problematic in the target culture. Yet, referring back to the Arabic romantic poetry written by male poets and addressed to another males, confirms that this kind of poetry is regarded as a part of Arabic culture and norms. Consider the following lines written by Abu at-Tayyib Al Mutanabbi where he is reproaching Sayf al-Dawla Al-Hamadani:

ومن بجسمي وحالي عنده سقم واحر قلباه ممن قلبه شيم
وتدعي حب سيف الدولة الأمم مالي أكرم حبا قد برى جسدي
فليت أنا بقدر الحب نفتسم إن كان يجمعنا حب لغرته
وقد نظرت إليه و السيوف دم قد زرتة و سيوف الهند مغمدة
Al- (وكان أحسن مافي الأحسن الشيم فكان أحسن خلق الله كلهم
Mutanabbi, n.d.)

So, socio-cultural norms should regulate the translator's strategy in order to produce not only a readable text but also an acceptable one. Such an approach does not mean that the translator's subjectivity is totally governed by norms regardless of the quality of the translated text. In sonnet 87, Shakespeare is addressing the young man:

Farewell, thou art too dear for my possessing

This line is translated by Enani as:

(2016b.187) وداعاً فإنك أئمن من أن تكون بذاتك ملك يميني)

And in sonnet 109, "my rose" is rendered by Lo'loah (2013.246) as "يا وَرْدَتِي". It is not acceptable to the Arabic recipient to describe a male by calling him "ملك يميني & وردتي". These can be attributed only to a female. Rose in Arabic refers to a female, and "ملك يميني" has sexual connotations. Although grammatical gender is considered constraint, it is not an absolute. The translator is free

to go with or against it. His choice to be governed by the ST or the TT influences the final product. Yet, because translation has to do with the target culture, there are some forces that govern the choices of the translator.

3.3- Metaphoric Language. Translating Shakespeare's metaphors is a further challenge that requires more effort on the part of the translator. The challenge is not in capturing an equivalent image in the TL, but rather in catching the embedded meaning of the Shakespearean metaphor. The cultural gap between the English and the Arabic languages makes the task more difficult. In an attempt to find out a solution to this challenge, translators have chosen between transferring the same metaphor in the target language, making some adaptations to cope with the recipient's norms, or even omitting it.

In translating metaphors into Arabic, Tawfeeq and Jabra maintained nothing but the literal words of Shakespeare. Consider sonnet 60 where Shakespeare describes the perpetual movement of time as waves of the sea moving forward and backward:

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.

Here, the poet is not just likening the passage of time of the human being to the movement of waves, but drawing an extended metaphor about the ever changing life of man. Katherine Duncan-Jones claims that the number of this sonnet (60) corresponds to the number of minutes in an hour (2010.230). The hard motion of the waves resembles the struggle of human life. This journey will eventually come to an end "So do our minutes hasten to their end". Consider the translation of this quatrain into Arabic:

كما تتدافع الأمواج نحو الشاطئ والحصى
هكذا تتعجل السير دقائقنا نحو غايتها،
كلُّ تتبادل المكان مع التي سبقتها،

(Jabra, 1983. 60)جاهدةً إلى الأمام جميعاً في كفاح يتوالى.

كما تتسارع الأمواج نحو شاطئ الحصى،
كذلك تُسرِعُ أيامنا نحو نهايتها،
وكلُّ تتبادلٍ موقعها مع ما سبقها
في جهدٍ متلاحقٍ في اندفاعٍ إلى الأمام جميعاً.
(Lo'loah, 2013.148)

كالموج في جريه للشاطئ الحصب،
تمضي دقائقنا والعمرُ يُختزلُ،
إذ موجةٌ تفتقي أخرى وفي دأب،
(Ali, 2013. 53) بعضٌ يسابقُ بعضاً علها تصلُ.

مثل الأمواج الجارية إلى الشاطئ المكسو بالحصباء
تنطلق دقائقنا مسرعة نحو نهايتها
كلُّ منها يتبادلُ موقعه مع ما يسبقه كالعذاء
مُتصّارةً متتابعةً فب مضمار تقدمها.
(Enani, 2016b.157)

Translating metaphoric language resembles translating culture-specific in which the translator should arm himself with interlinguistic and interculture knowledge of both the ST and the TT. Needless to say, Shakespeare's metaphors have sociocultural connotations that present specific challenges to the translator.

3.4- Wordplay and Bawdy Language. Punning was a common feature Elizabethan poetry, and Shakespeare is one of its prominent masters. Professor Molly Mahood says that Shakespeare's imagination works through puns. He has the ability to "break one word into a spectrum of meanings" and to "fuse two or more words into a complex meaning" (1956, p.16-20). Using punning and wordplay in the plays of Shakespeare can be justified as being features and markers of the characters. The speeches of Lady Macbeth, Cleopatra and Hamlet are good examples of punning. Consider the pun in the word "lie" from *Richard II*:

That lie shall lie so heavy on my sword

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That it shall render vengeance and revenge,
Till thou, the lie-giver and that lie do lie
In earth as quiet as thy father's skull. (Shakespeare, 2002, IV.i.66-69)

Shakespeare uses puns and wordplay excessively in the sonnets. Such a procedure opens up a world of possibilities especially during the process of translation. The challenge of translating puns stems from the difficulty of recognizing their implicit meanings. The translator's job is to make the implicit explicit. Most definitions of punning and wordplay assert their untranslatability and the need for them to be sacrificed because of metrical requirements. Roman Jakobson (1965:238) states that poetry "by definition is untranslatable". Catford (1965:94) stresses the linguistic and cultural limits for translating puns. However, Dirk Delabastita insists that wordplay is not untranslatable. He considers pun and wordplay as interchangeable as they refer to the same linguistic phenomenon. Their function is to add thematic coherence to the text as well as keeping the reader's mind attentive. Delabastita defines wordplay as following:

[T]he general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (1996:128)

Puns have different shapes. They can be semantic, lexical or grammatical. They also can be vertical or horizontal puns. Vertical puns appear once in the text, and have identical spelling and pronunciation as in the word "spirit" in sonnet 129. Horizontal puns differ only in spelling, and appear twice within the same text as in the word "will" in sonnets 135 and 136. In translating such sexual puns and bawdy language the translator must know what rules to follow in order to meet the expectations of the target reader. S/he

should be competent enough to mark the verbal message of the pun. Added to that, s/he should enjoy a socio-cultural knowledge of both languages. To solve such dilemma, Delabastita proposes nine strategies for the translation of puns. These strategies range from translating the pun into another equivalent pun, to omitting the original pun. It's left to the translator's knowledge and creativity to choose the appropriate strategy. Thus, the challenge of translating puns lies mostly on the competent translator. Consider the translation of a number of puns by the prolific translator Mohamed Enani: Sonnet 3, line 6: "Disdains the tillage of thy husbandry". The word "husbandry" is a semantic pun that has two different meanings;

فأية حسناء ذات رحم بكر / تأنف من جنى حرتك؟ (Lo'loah)
أي عذراء لا تراك حليلاً وترى ما قد صنعت جميلاً (Jawad)
هل توجد في الدنيا حسناء يتأبى فيها الرحم البكر / على محراتك
وجهودك في البذر؟ (Enani)

In sonnet 129, line 1: "Th' expense of **spirit** in a waste of shame", the word "spirit" is a vertical pun, and it has two different meanings; soul and semen.

تحقيق الشهوة إهدار للروح بأرض قفر جَلَّها العار (Enani)
تبديد الروح في قفر من العار - (Jabra)
تبديد طاقة الروح في ببداء العار (Lo'loah)

In sonnet 130, which is called anti-Petrarchan, Shakespeare boasts of the unflattering characteristics of his beloved Dark Lady. Then, the couplet comes to contradict the previous description:

And yet, by heaven, I think my love as rare

As any she belied with false compare

The word "belied" is a vertical pun. It has two meanings; to tell a lie or to sleep with a man. This vertical pun is problematic in translation. While some translators chose to sacrifice the pun, Enani favors a target-text oriented approach:

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لكنني قسما بربي لا أرى بحبيبتني إلا الجمال
وثكذب التشبيه زيفاً بالبداع فهي نادرة المثال. (2016b. 232)

Other examples of translating bawdy language can be found in sonnet 134 where the word “will” is translated by Enani as “برغبتك”. In sonnet 135 the word “will” in the first line is a semantic pun. Enani translated it as “هذا الشاعر”. In sonnet 136 the word “will” is a semantic pun that has four different meanings; William, lust, sex organ and wishes. Enani translated it as “الحبيب الوامق”. Thus, translating wordplay and sexual language should be governed by the norms of the receiving culture.

3.5- The Problem of Prosody. Prosody is the art of versification. It is the element of language that creates acoustic and rhythmic effect in poetry. This sound effect is inseparable from the meaning of the poem. Rhythm is an essential part of the meaning and should be kept in translation. Shakespeare’s sonnets were written in iambic pentameter; a type of metrical form used in English classical verse. It is noteworthy that Shakespeare avoids perfect regularity of rhythm. This variation makes the sonnets’ style and meaning bear largely on meter. So, translating the sonnets into Arabic verse is a further challenge because of the differences between English and Arabic versification.

In English poetry, meter is measured by the repetition of stressed and unstressed syllables. In Arabic, meter is the arrangement of long and short syllables. Arabic meter considers only the pronounced letters, whether written or not. Consider the following example:

وإن أنت أكرمت اللئيم تمرّداً	إذا أنت أكرمت الكريم ملكته
وإن أنت أكرمت اللئيم تمرّداً	إذا أنت أكرمت الكريم ملكته
٠//٠// /٠// ٠/٠/٠// ٠/٠//	٠//٠// /٠// ٠/٠/٠// ٠/٠//
فَعولن مفاعيلن فعول مفاعلن	فَعولن مفاعيلن فعول مفاعلن

By and large, Shakespeare’s iambic pentameter is in harmony with four Arabic meters; *al-Mutadarak* (فَعولن فَعولن فَعولن), *al-Mutaqarab* (فَعولن فَعولن فَعولن فعولن), *al-Ramal* (فاعلاتن فاعلاتن فاعلاتن) and *al-Kamel* (متفاعلن متفاعلن متفاعلن). Now, does the reader need a

metrical poetry translated from a foreign language? What will s/he gain from reading such a translated poem? Moreover, who questions the translation competence; the translator or the recipient? Before answering these questions, consider the different translations of the following line from sonnet 1:

To eat the world's due, by the grave and thee

بحيث تأكل ما هو من حقّ العالمِ، بالقبر وبنفسك. (Abo-Deeb)

الذي يلتهم حقّ الدنيا فيما بين حياتك ومماتك (Tawfeeq)

Here, the English line means that if the young man refuses to marry and reproduce, his good traits will be devoured by the grave after his death. The “world's due” here means an offspring from the fair young man that his beauty will be enjoyed by the whole world. The above Arabic lines are meaningless, bad, unfaithful, and ambiguous and are mere literal translations. The reader cannot know who eats who. Losing the rhyme and musicality of the translated verse makes the translation unacceptable. Here, both Abo-Deeb and Tawfeeq are translating from the more to the less dominating language. This is simply because they follow a source-oriented approach.

Back to the previous question about what will be gained, aesthetically, from reading a translated poem. The answer is that, if the translation lacks the musicality which is an essential part of the meaning of the poem, nothing will be gained from such a translation. Translation as a cross-cultural communication should result in something new to the recipient. It should have the same significance as in the SL, and the target reader should be enlightened and pleased while reading the translated text. These things cannot be found in the above examples simply because they are rendered into prose and not verse.

Translating poetry into prose is sometimes a distortion of the original text. Yet, translating poetry into verse depends mostly on the craft of the competent translator. In practice, translators may choose between different metrical forms. But, sometimes the translated poem chooses its metrical form. Enani belongs to the second group. He says: “Here I insist that it is never a conscious

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'choice': the poem as assimilated chooses its own metre, and the variety of Shakespeare's rhythms is reflected in the Arabic metre used" (2016a.123). Consider the translation of sonnet 60, where time is seen as a confusing element that gives life by one hand and takes it by the other. Here is the English sonnet:

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end,
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith, being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave, doth now his gift confound.
Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow;
And yet to times, in hope, my verse shall stand,
Praising thy worth, despite his cruel hand.

Here is the Arabic translation by Abdul sahib Ali:

كالموج في جريه للشاطئي الحصب،
تمضي دقائقنا والعمر يُختزل،
إذ موجة تفتقي أخرى وفي دأب،
بعض يسابق بعضاً عليها تصل.
يأتي الوليد كقرن الشمس في الأفق،
حتى إذا ما ارتقى نحو الذرى حجباً،
إن الكسوف خصيم النور والألق؛
والدهر يأخذ ما أعطى وما وهب؛
والدهر يسألنا إشراقة العمر،
يستخلف الحسن بالتجعيد والهزم،
يقتات مما بنا بالأنفس النضر،
لا شيء في مامن من سيله العرم
لكن شعري بوجه الدهر ينتصب

(2013.53) يَغْذِيكَ عَمراً بِعَمْرِ الدَّهْرِ يُحْتَسِبُ.

Here, the fourteen lines sonnet is translated into fourteen lines Arabic verse. The rhyme scheme also resembles that of the original sonnet; abab cdcd efef gg. Even Shakespeare's images are translated into their Arabic counterparts. Consider the image in the opening line where the poet describes the way time passes relentlessly. The meter here is *al-Baseet* (البسيط):

كالموج في جريهِ للشاطِئِ الحَصِيبِ، / مستفعلن فاعلن مستفعلن فاعلن

The use of meter in the original sonnet echoes the effect of the entire poem. Just like the movement of the waves which is not regular all the time, meter here has some irregularities. Consider the meter of the following lines:

Like as the *waves make* towards the *pebbled shore*,

So do our **minutes hasten to** their **end**,

Each changing **place** with **that** which **goes before**,

In **sequent toil all forwards do contend**.

Crooked eclipses 'gainst his glory fight,

Instead of the regular iambic pentameter, the opening line begins with a sudden stressed syllable and ends with another stressed syllable. This echoes the continuous motion of the waves. When one wave dies, another is born. This is the cycle of life. The use of trochee (as in lines 1, 2, 3) and spondee (as in line 4) helps to convey the sudden crushing of the waves. Musicality of the original sonnet is echoed in Ali's translation so as to create the same effect. Ali's approach is a mimetic one. This differs completely from Enani's translation of the sonnets. Enani is not restricted by the rhyme or the strict form of the sonnet; his rendering of the sonnets is transcreation rather than translation. Sometimes he replicates the original form, and in many other times he creates a new form that copes with the target-text culture, and above all with his interpretation of the ST.

4- THE IMPORTANCE OF CULTURE IN TRANSLATION

In 1976, a seminar held in Leuven, Belgium marked a great shift in translation studies. Before that date, translation was considered a sub field of applied linguistics and in literary studies. Translation started to be seen as an independent discipline and as an important element of interaction between different cultures. Translation turned to be a cultural activity. But, what is culture, and what is interculture? What is the relationship between translation and culture? What should be done in translating a cultural text? And finally, does culture influence translation?

Culture is the total way of life of a group of people. It is a set of shared patterns of attitudes, values, conventions, norms and social behaviour. Interculture is the interfering or overlapping of cultures. The translator, being the recipient of the ST and the producer of the translated text, occupies a central position in intercultural communication. The acceptability of his translation is inevitably governed by the socio-cultural norms. Thus, the source text is not an absolute standard.

Newmark (1988), Nida (1964), Toury (1978), Bassnett and Lefevere (1998), Shell-Hornby (2001), Nord (1991, 2001), and Venuti (1992) underline the importance of culture in translation. They all concur on the importance of linguistic and cultural differences between SL and TL. For example, Venuti notes, "translation is a process that involves looking for similarities between language and culture – particularly similar messages and formal techniques – but it does this because it is constantly confronting dissimilarities"(1995. 305). It is not acceptable to reproduce the norms and conventions of the ST into the TT. Therefore, the socio-cultural aspects of the sonnets pose great challenges to the translator. S/he has to take some decisions concerning the translation of certain undesirable cultural aspects.

Sometimes, domestication and foreignization fail to create a balance between the expected and accepted equivalent meaning. To be faithful to the original text, a translation may violate the norms and values of the recipient reader, and to be norm-governed will suppress the subjectivity and creativity of the translator. Few translators managed to overcome these obstacles, and at the same time keep the spirit and manner of the original text. A good example of this dilemma is the translation of the “will” sonnets where differences between norms and values of SL and TL cause several complications for the translator. In sonnet 135, the word “will” was repeated thirteen times with six different meanings. Some of these meanings are problematic when considering the cultural background of the recipient. Yet, reading the sonnet with “will” meaning intent or desire makes little sense for the receptor. Translators such as Ismat Wally have avoided translating sonnets 135 and 136 because of their sexual puns and bawdy language. Others like Badr Tawfeeq have translated them in what can be called a non-readable translation. However, Enani’s translation of this sonnet shows to how extent the acceptability of the translated text is considered the primary concern of competent translators. Although it is difficult, but not impossible, Enani managed to create a balance between the prudish connotations of the original text and the values of the Arab recipients.

Another example of the cultural-oriented text is sonnet 46 where a “mortal war” between the eye and the heart depends on legal terminology related to the daily life of Elizabethan England. Shakespeare employs an extended metaphor wholly dependent on legal terminology such as:

- Bar (deny, deprive)
- Right (claim)
- Plead (to present an argument)
- Defendant (a person against whom a legal action is brought)
- Deny (reject, decline)
- Plea (argument, issue)

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- Title (claim, right)
- Empanelled (from the verb panel)
- Tenant (in English law means a lord)
- Quest (jury)
- Verdict (agreed judgment)

The conflict between the eye and the heart in the first two lines turned to a civilized debate in a courtroom:

Mine eye and heart are at a mortal war
How to divide the conquest of thy sight;
Mine eye my heart thy picture's sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie –
A closet never pierced with crystal eyes –
But the defendant doth that plea deny
And says in him thy fair appearance lies.
To 'cide this title is impaneled
A quest of thoughts, all tenants to the heart,
And by their verdict is determined
The clear eye's moiety and the dear heart's part:
As thus; mine eye's due is thy outward part,
And my heart's right thy inward love of heart.

The question that arises now is: should the translator be aware and knowledgeable of this legal terminology while rendering them into Arabic? The answer is of course yes, because the sonnet shows Shakespeare's legal knowledge which should be reflected in the TT. Being a cross-cultural process, the translation should bridge the gap between different non-identical social and cultural communities. Enani seeks to minimize that gap through adopting both domestication and foreignization. He gives more explanations to legal terms that lack equivalent in the TT. In Arabic there is no such "هيئة المحلفين". Because they are not allowed to communicate with the outer world, they are supposed to be "فريق فكري منصف" which is not

the right equivalent. So, Enani adds extra line between brackets for the sake of more clarification.

Consider the Arabic translation of the sonnet by Enani and Lo'loah:

Enani	Lo'loah
<p>عيني وفؤادي في حرب شعواء بقضية تقسيم مغنم صورتك الحسنة إذ تبغى عيني حَظْرَ دخول الصورة في قلبي وفؤادي يبغى حرمان العين من الحق المطلق في رؤية حبي ويقيم فؤادي دعواه على القول بأنك تسكن داخله (في حرز لم تنفذ يوماً فيه أشعة عين وضاعة) لكن المتهم هنا يزعم أن الدعوى باطلة ويقول بأن مظاهر حسنك تتجلى بأشعته الألاء ولقد شكّل للفصل بهذا الأمر فريق فكري منصف [يشبه هيئة حكم من اثني عشر مُحلفاً] والكل يقيم بهذا القلب حبيسا في حجرته حتى صدر الحكم الفاصل في الموضوع برمته إذ حدد للعين المبصرة نصيبا فيك وللقلب الغالي ما يملكه منك ويقول الحكم: نصيب عيوني مظهرك البادي الفاتن أما حق فؤادي فهو الحب الكامن في قلبي الباطن (2016b.142)</p>	<p>عيني وقلبي في حرب عوان حول اقتسام صورتك الغنيمه؛ عيني تمنع قلبي من رؤية صورتك، - وقلبي يمنع عيني من حُرّية التمتع بذلك الحق قلبي يدعي أنك فيه تقيم- خزائن لم تخرقها عيون نفاذة؛ لكن المدعى عليها تُنكر تلك الدعوى، وتقول: إن طلتك البهية تكمن فيها. والحكم لمصلحة جانب هو بيد المحلفين هيئة قضاة من أفكار، جميعهم من ساكني القلب، وبنطق حكمهم يتقرر نصيب العين الصافية والقلب الرعوم، هكذا: حق عيني ما يظهر منك، وحق قلبي ما بطن من حب فؤادك. (١٢٠)</p>

Because translation must convey the spirit of the original and have the same effect on the target reader, Enani adds more analysis when

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similarity between both texts is missing. Both Enani and Lo'loah have translated the complete cycle of the 154 sonnets into Arabic. They are both professors of English literature, and above all they both lived a long period of time in UK. So, their knowledge of the difference between the English and the Arabic legal terms hence-reflected in the translation.

5- TRANSLATION COMPETENCE

The process of translation in its essence is the expression in the TL of what has been expressed in the SL. So, it's expected that a translator should possess the knowledge, and know the rules and conventions to follow in order to produce a competent, readable and an acceptable text. His task is to decide which strategy to follow, and to be able to solve inherent challenges. Because acceptability varies from one language to another out of the difference of cultures and norms, the overall quality of the translated product depends mostly on the translator himself/herself. So, what are the fundamental skills that make the translator excel in his domain? The first requirement is bilingual proficiency. It is true that all translators are bilingual, yet the quality of their translations is variable. So, being bilingual is not enough to be a translator. The socio-cultural difference between the SL and TL necessitates cultural bilingualism. Toury states: "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (1995, 200). The gap between the linguistic and cultural traditions of the ST and the TT involves different sets of constraints. Also, because the norms of the ST and the TT are not always compatible, the competent translator should decide to which norms he should be guided. His decision will determine the position of the translated text within the polysystem. Toury considers translation as the sum of both bilingual and interlingual competence. Since the norms change over time, translation could be outdated as mentioned earlier. The success, acceptability and translation quality are

determined by the translator's position in regard to the culture of his/her language pair.

Far from possessing a number of qualities necessary for translation, a competent translator should arm himself with the love of the poet and the appreciation of his works. Abdul Sattar Jawad, a professor of comparative literature at Duke University, shares professor Enani's life-long passion of Shakespeare and his works. On his last visit to Shakespeare's birthplace in January 2018, Jawad notes: "a competent translator must love the Bard and appreciate his works. This genuine love will guide his steps and enlighten his vision during the process of conveying the Shakespearean text into another medium" (2018a). It's notable that he agrees with Enani in his view regarding translating the word "summer" in sonnet 18 into "الربيع". Jawad declares that such a procedure is ignorance and violation of the original text. In translating Shakespeare's sonnets, Jawad uses the word transcreation instead of translation. Transcreation in its broadest sense means that the translator is the author of the translated work. He, the translator, strives to create a text that copes with the expectation and acceptability of the recipient. He, who can accomplish such a mission, can be described as a competent translator.

Consider, for example, the process of rewriting a sonnet from the 16th century with all its figurative language, wordplay, diction and prosody for a 20th century Arabic reader. Seemingly, there are two options; either to be guided by foreignization or domestication. Such a choice is problematic because the translator should serve two masters; the original author, and the target reader. So, the co-existence of the two strategies could be the only solution. Enani's translation of the sonnets was regulated by two factors, the socio-cultural norms of the recipient, and his love of the bard. He managed to please his readers without going too far from the original text. Regarding the fourteen-line sonnet and its strict form, Enani did not use a fixed form. For example, in sonnet 73, the

metaphor in the fourth line in the first quatrain was translated into two lines:

Bare ruined choirs, where late the sweet birds sang.

كأنها أطلال محفل المرنمين إذ خلا من الألحان
من الطيور الصادحات بالأمس القريب تُطرب الأذان (Enani 2016b,)
(p.170)

In translating poetry where meaning cannot be separated from the formal features and the musicality, competence has a crucial role. In the hands of the gifted and talented translators, the receptor can get a new readable work with a new author, namely the translator. Jawad and Enani practically assert that translation is a process of recreation rather than rewriting. Consider the translation of sonnet 5 by Jawad:

حكم المنية في البرية جار
ماهذه الدنيا بدار قرار
يَقْنَى الْجَمَالُ فلا ربيع دائم،
وَيَدُ الخريف تعيث بالأزهار.
لا شيء يبقى خالداً أبداً
إلا وتدركه يدُ الأقدار
إلا الذي أعطى خُلاصة روجه
ومشا إلى الدنيا بكل مسار.
فالزهر إذ يفنى يُخلفُ عطره
لا كالذي يفنى بغير صغار،
ما خلد الأزهار غير رحيقها،
لا خير في زهر بلا إزهر.
تبقى الزهور على المدى فواحةً
كالروح تخذل والجسوم عوار. (2018b.5)

Translation is not an isolated activity; it can build bridges between different, even dissimilar, cultures, and can echo similar cultures. Here, Jawad is adopting a domesticating strategy through borrowing from the Arabic literature. He borrows the opening line from a famous Arabic poem by Abby Al-Hasan Al-Tuhamy that has the same meaning of sonnet 5:

حكم المنية في البرية جار
بيننا يرى الإنسان فيها مخبرا
طُبعتْ على كدر وأنت تريدها
ومُكَلِّفُ الأيام ضد طباعها
وإذا رجوت المستحيل فإنما
والمرء بينهما خيالٌ سار

فالعيش نوم والمنية يقظة (Al-Tuhamy, n.d.)

Because the Arabic culture is strong enough and has a well-developed tradition, Jawad's translation keeps the flavor of the reader's culture. Here, translation occupies a peripheral and less prestigious position that makes the translator adopt the traditions of the existing models in the TT.

Enani's strategy of translating the sonnets depends on a number of considerations. He chooses the source text for a certain purpose, and he strives to achieve that purpose. On asking Enani about whether he depends on foreignization or domestication, he asserts that both strategies can be applied together to produce a readable and acceptable text. Variation is allowed in order to achieve translation competence. Regarding the rhyme and meter of the translated sonnets, Enani depends on his poetic intuition. His assimilation and interpretation of the sonnet is the only factor that controls his choice. He also strives to satisfy and please the receptor of his translated sonnets. Consider his translation of sonnet 143 in which Shakespeare draws a domestic image of a housewife who neglects her little child in order to chase a cockerel.

عَجَبًا! هذِي رَبَّةٌ بَيَّتْ تَجْرِي كَيْ تُدْرِكَ بَعْضَ دَوَاجِنِهَا
مِنْ ذَاتِ الرِّيشِ الرَّاهِي بَعْدَ فِرَارِ الطَّائِرِ مِنْ يَدِهَا
وَلِذَلِكَ تَنْتَرِكُ طِفْلًا تَحْمِلُهُ مُسْرَعَةً كَيْ تَلْحَقَ بِهِ
إِذْ تَرَعِبُ أَنْ يَبْقَى الطَّائِرُ فِي بَيْتِهِ.
لَكِنَّ الطِّفْلَ الْمَتْرُوكَ يُنَابِعُهَا وَيُطَارِدُهَا
بَلْ يَبْكِي وَيَصِيحُ لَكَيْ يُدْرِكَ مَنْ نُهُم
لِنُطَارِدَ مَنْ يُفْلِتُ مِنْهَا وَيُرَاوِعُهَا
وبذلك تتجاهل قِيَمَةَ عَضَبِ الطِّفْلِ وتُغْفله. (2016b.248)

The rhyme scheme here resembles that of the original sonnet in the second stanza and the couplet, but varies in the rest of the poem.

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The number of lines in each quatrain is the same like the original except the third quatrain.

The competent translator refuses to violate the norms and conventions of the target culture. This is simply because the translated sonnets have a secondary rather than primary position within the Arabic literature. Having a secondary position means that the translator has a variety of ready-made models to use them in the process of transcreation (not translation). The translations of Enani, Jawad and Ali meet their reader's acceptability and expectation. Such a thing satisfies both the translator and the reader, they both feel pleased. Enani expresses his pleasure in rendering the sonnets into Arabic verse, saying: "I would rather extend my joy in reading, re-reading the foreign poem until it turned itself into an Arabic poem ... The joy of assimilation and reproduction is its own reward" (Enani, 2016a, p.120).

CONCLUSION

Translation is not an isolated activity; it is considered the fastest path between nations and cultures. It offers a good chance to build bridges between different cultures in both place and time. Thanks to translation, Shakespeare's heritage did not remain confined to his cultures. He crossed all borders of place and time at the hands of competent translators. Yet, the evolution of language and the development of new theories made translation outdated. So, the need to update the text is continually in demand for both translator and reader.

Being a host for cultures and a norm-governed activity, translation should differentiate between the cultural norms and values of the SL and the TL. The translator himself is considered the author of the TT. Sometimes the norms and values of the SL and the TL may not be compatible with each other. So, the competence of the translator is apparent through either domestication or foreignization.

Poetry needs to preferably be translated into poetry, and only poets can provide the reader of the TL a true representation of the text

they are translating. Only through transcreation rather than translation, Shakespeare's poetry can still be poetry outside English. In rendering the sonnets into Arabic some translators believed that the ST is an absolute standard, and they produced adequate translation. Others managed to make a negotiation between the two different poles and were at the expectations of the target reader through producing acceptable text.

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