

**Translating Shakespeare's *Midsummer Night's Dream's*  
Latin Rhetorical Schemes  
in the light of Vinay and Darbelnet's Translation Theory**

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**Abstract**

This study investigates the ability of rendering the different categories of rhetorical schemes in Shakespeare's *Midsummer Night's Dream* into two Arabic translations and show to what extent the form and content have been preserved in the light of Vinay and Darbelnet's translation theory. Moreover, it presents a comparative analysis of two Arabic versions of the Shakespearean play produced by Mohammed Enani (1992) and Hussein Ameen (1994) for the sake of determining the best translation procedures adopted by each translator under study. By using all the procedures of Vinay and Darbelnet, the two translators, under study, managed to transfer the meaning of all the categories of rhetorical schemes with some exceptions concerning the maintenance of stylistic effect. As a result, rhetorical meaning could be lost during translation due to a translator's failure to locate the corresponding equivalent lexical word in the TL or due to the SL's syntactic structure. Moreover, linguistic and cultural differences between English and Arabic make it more challenging for translators to keep the same rhetorical schemes in the TL message.

**Keywords:** Shakespeare, *Midsummer Night's Dream*, Latin Rhetoric, Vinay and Darbelnet

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## 1- Introduction:

Style is a component of meaning as well as a crucial linguistic component in translation. It is not just for ornamental purposes or aesthetic considerations, but also a necessary component that, without its transference, it leads to an incomplete and inadequate translation. Similarly, Hassan Ghazala (2008) argues:

Style is viewed as a part of meaning and affects it in different ways and to different degrees. So, a change of style means a change in meaning of some kind. Style is no longer seen as irrelevant to meaning, separated from it, or the dress that has nothing to do with it. Meaning was claimed to stand on its own, unaffected by that dress. Nowadays, style has been given special attention and is regarded as a part and parcel of meaning. If we attend to it, we attend to meaning in full; if we ignore it, we ignore at least one part of meaning. Hence its significance in translation is worth discussing. (p. 222)

Many theorists stress the importance of style in translation. For example, Nida and Taber give a definition of translation which is not confined to the mere transference of meaning but identified natural equivalence as an element that should occur, first, in meaning and, second, in style. They (1969) postulate that “translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”. (p, 12). Similarly, Roger Bell (1991) emphasizes the importance of transferring both meaning and style indicating that “translation is the expression in another language, the target language,

of what has been expressed in another, source language, preserving semantic and stylistic equivalences” (p, 5:6).

From the previous assumptions, the main purpose of the study is evaluating two Arabic translations of Shakespeare’s *Midsummer Night’s Dream* in the light of Vinay and Darbelnet’s translation theory: Mohammed Enani's (1992) and Hussein Ameen’s (1994). Thus, this study makes a complete comparison of the two Arabic translations of Shakespeare's different categories of rhetorical schemes such as: schemes of identity, schemes of discrepancy, schemes of insistence, etc., in order to indicate the best adopted translation procedures and techniques so as to make the English play more intelligible for the Arabic reader. Moreover, the purpose of this study is to show how stylistic difficulties can be handled and tackled through the process of transferring the different elements of each rhetorical scheme from the SL into the TL, and hence, how to overcome the stylistic problems when rendering a literary work from one language into another. The task is not to prove the supremacy of one work over the other, but to present an objective analysis of these works by shedding light on their points of strength and weakness. Accordingly, the study will try to answer the following questions:

- 1- What are the most procedures and techniques of Vinay and Darbelnet followed closely by the two Arab translators?
- 2- How do the procedures of the theory help each translator to produce his Arabic version?
- 3- How do these Arabic translators overcome the problems of translating Shakespeare’s rhetorical schemes within the framework of Vinay and Darbelnet’s translation theory?

Vinay and Darbelnet's translation theory consists of two general translation strategies: direct (literal) and oblique (free), which contain seven translation procedures, three for the direct literal method i.e. borrowing, calque, and literal, in addition to four for the oblique free method i.e. transposition, modulation, equivalence, and adaptation. Vinay and Darbelnet prescribed five main steps for the translator to follow in moving from source text (ST) to target text (TT). All of their principles and procedures were introduced with examples for application. Within the framework of Vinay and Darbelnet' translation theory, the study assumes that each translator of the two has his own technique of translation and depends on a number of procedures so as to depict his form and content in order to attain the intended meaning he supposes.

I have selected this play as it is considered one of Shakespeare's masterpieces that has been, for many centuries, the main concern of researchers and scholars who seek to explore its aesthetic value especially in rhetorical schemes. Translators likewise have done their best in order to select the convenient procedure to translate such work and grasp the sufficient knowledge of the two languages' cultures. This knowledge helps translators to choose the optimal words and structures in order to retain the prosodic features, lexical choice, word order, and figurative language of Shakespeare, and hence, producing a target text of no less aesthetic value than that of the source text.

## **2- Data Collection and Methodology**

The comparative and analytical method is the adopted one throughout the Study. The study traces the application of the principles of Vinay and Darbelnet's translation theory on each of these works so

as to shed light on the moments of creation and innovation for the two translators. To reach the utmost feasibility of this study, I will draw a fair comparison between these works, with a great deal of attention on every element in the rhetorical schemes. The real merit of this study stems from its genuine attempt to employ the right point of comparison for the right purpose.

## **2.2- What is Rhetoric:**

Rhetoric is the science of language art where a convenient language method and the way of expression are chosen to communicate the style, content, settings of language, etc. Rhetoric, in other words, is “the art of using language for persuasion, in speaking or writing; especially in oratory” (Cuddon, 1999, p, 747). The purpose of rhetoric is the strong effect of language expression by using rhetorical scheme. Rhetorical scheme thus is “an artful arrangement of words to achieve a particular emphasis and effect” (Cuddon, 1999, p, 748). For the sake of studying the effects of rhetorical schemes in a literary work, a translator should be conversant with the structure and usage of the rhetorical scheme. Similarly, Catherine Steel (2011, p, 25:40) sheds light on Cicero’s rhetorical theory indicating that Cicero categorizes rhetoric into three main branches and five parts. Firstly, the three branches of rhetoric according to Cicero are as follows:

- 1) Forensic which is by nature is judicial.
- 2) Deliberative which befitting to tentative attentive discussion and debate
- 3) Epideictic which is practiced in commemoration, praise, and encomium.

Secondly, the five parts of rhetoric according to Cicero are as follows:

- 1) Argumentatio: (looking for arguments enriches the discussion of the subject).
- 2) Compositio or disposition (organizing the arguments in regard to the most effective method).
- 3) Elocutio (choosing the most convincing phrases and words).
- 4) Actio (the proficiency of the body language in accordance with speech in order to convince the audience)
- 5) Memoria (the ability of memorizing and remembering which liberates the speaker from uttering his/her notes while delivering his/her speech).

It is noticeable that rhetoric is commonly used in daily speech and cannot be avoided in regular interchanges. For being eloquent, one needs to recognize the significance of these distinctions and should be proficient in each separate category since a great deal of them derived from Latin speech acts.

### **2.3- Categories of rhetoric:**

Henri Morier (1975, p, 83: 213) in his *Dictionnaire de Poétique et de Rhetorique* presents six main categories of rhetorical figures as follows:

- 1) Figures of identity such as: onomatopoeia, hypotyposis (enargia), opening, gambits, topographies, chronographies, and eternizing.
- 2) Figures designed to bring together and make parallels such as: asyndeton, metonymy, synecdoche, metaphor, and simile.
- 3) Figures of discrepancy such as: anacoluthon, anthimeria, antimetathesis (antimetabole), hendiadys, litotes,

paronomasia, zeugma, amplification, antanaclasis, antithesis, antiphrasis (irony), hypallage, oxymoron, and syllepsis.

- 4) Figures of insistence such as: anaphora, diacope, epiphora (epistrophe), parison (isocolon), paregmenon (polyptoton), ploce, anadiplosis, anastrophe, epanalepsis, epizeuxis, interpretation, paroemion (alliteration), and traductio.
- 5) Speech tricks such as: apostrophe, ecphonesis (exclamation), hypophora, quaesitum, aposiopesis, correctio, hyperbole, and interrogation.
- 6) Speech ornaments such as: metabole, proverb, polysyndeton, chiasmus, aphorism, and idiom.

#### **2.4 - Tropes and Schemes:**

Figures of speech or rhetorical figures are generally divided into two categories i.e. tropes and schemes. Jeanne Fahnestock (1999, p, 196) indicates that the division between figures of speech originates from Marcus Quintilian's classification. Quintilian defined trope as "an artful deviation from the ordinary or principal signification of a word" (Burton, 1996, p, 41). Tropes are working by changing the importance of the words; such as the word "sun" in the metaphor of Romeo and Juliet "It is the east, and Juliet is the sun", the word "ears" in the metonymy of Julius Caesar "Lend me your ears", and the word "ear" in the synecdoche of Hamlet "So the whole ear of Denmark is by a forged process of my death rankly abused". On the other hand, schemes are operating on the stylistic arrangement of words in the figure of speech in addition to its importance i.e. a scheme is "a change in standard word order or patterns" (Cushman et al, 2012, p, 93). For example, the

antimetabole of Macbeth "Fair is Foul, Foul is Fair" contains an evident unusual arrangement of words that can result a special stylistic effect i.e. it is thought-provoking which creates emphasis through repetition and makes the audience to consider things from a different angle. Accordingly, in this study, I will tackle schemes solely and consider them the pivot of my concern since they are operating on the stylistic level.

### **2.5- The purpose of rhetoric:**

The purpose of rhetoric is not just decorative, though it certainly leans in that direction; it is originally created of emotional sensations and offers expression to them. Rhetoric is refined into a tool capable of commanding, cajoling, and persuading others, and therefore organizing the social scene without resorting to physical coercion. In other words, "the art of oratory or public speaking, rhetoric has traditionally had two not altogether separable ends: persuasion, which is audience directed, and eloquence, which is most often form-and style-directed" Cushman et al, 2012, p, 1045). Rhetoric is not a science or an art restricted for selected few people. On the contrary, we as ordinary people frequently employ rhetorical schemes. They reflect our need to interact as effectively as feasible in a given situation or a particular context. This might imply creating surprise, achieving clarity, creating uncertainty, or reinforcing our reluctance to interact at all.

### **2.6- Shakespeare's use of rhetoric:**

Rhetoric was a major language phenomenon throughout the Elizabethan period. Shakespeare's readers may be trapped in a succession of implied choices wherein, for example, a given phrasing or wording may correlate to a specific stylistic effect utilized by the

author to convince the audience. All the Shakespearean plays employ rhetoric, which is not only a method of creation and composition, but also a device for experimenting with language. However, the uniqueness and distinctiveness of Shakespeare's language are not merely rhetorical and restricted to the surface of conversation and debate, despite the fact that the organization of the components in discourse, can decide communication effectiveness. In similar vein, Stanley Hussey (1982) provides his own view concerning Shakespeare's syntax and grammar as follows:

Other features can be found at other levels, such as syntax. The experimental use of loosening structures which alternatively follow one another reflects the awareness of speech structure and the need to avoid monotony. Aspects connected to grammar are, for example, found in the use of multiple negation and also in the shift of use of the verb ending "eth" with the newer "es" ending. (p, 97)

When it comes to Shakespeare's universe, which is mostly a verbal production, mimesis clearly indicates a level of planning and stylization that is not conceivable in spontaneous conversations when time is of the essence. As a result, we may anticipate a greater degree of rhetorical preparing from the play than is encountered in real-life business. Shakespeare employs rhetorical schemes as clever devices and witty tactics for artificial and outmoded forms of language. Generally speaking, a device significantly affects both the style and tone of a text, whereas a scheme usually affects the style and, less

frequently, the tone, with a more restricted total effect. In short, a device is the systematized repetition of a figure.

## **2.7- Translating rhetorical schemes:**

Shakespeare's language is abundant in rhetorical schemes, which are regrettably often lost in translation, making it difficult to retain accuracy and accordingly preserve adequacy in translation. In the consistent development of culture and society, English and Arabic have shaped their unique own rhetorical schemes. The difficulty of translating rhetorical schemes of English and Arabic arises owing to differences in many aspects, such as word formation, word-style change, syntax and grammar structure, order of language, and so on, as well as differences in matching of word area and language rhythms. Hence, rhetorical schemes could be possible to be translated, hard to be translated, can't be translated. In other words, linguistic theorists of translation pay most attention to the development of language formation and the study of classical literary genres. They are primarily interested in comparing structures in foreign and native languages, particularly functional parallelism and literary works, as well as rhetoric and stylistics. In similar vein, Eugene Nida (1976) explicitly states that:

The philological theories of translation are, of course based on a philological approach to literary analysis. They simply go one step further; ... they deal with corresponding structures in the source and receptor languages and attempt to evaluate their equivalences ... Philological theories of translation are normally

concerned with all kinds of stylistic features and rhetorical devices. (p, 67: 68)

On this account, rhetorical schemes are major aesthetic stylistic aspects of language that are likely to cause difficulties in translation since they attempt to deviate from the normal conventional usage of language. Moreover, practical effective translation procedures and techniques are required to be adopted for the sake of preserving, both, the meaning and the style of rhetorical schemes.

### **3- Vinay and Darbelnet Translation Theory:**

The reason of using Vinay and Darbelnet's translation theory is that it pays much concern to stylistic effects unlike most of the conventional translation theories. In other words, this theory is used to account for different procedures in different stylistic situations, in which the source text overall meaning is not the only factor involved. Translation, according to Vinay and Darbelnet, is an equivalence-oriented study. They point out that equivalence is the ideal strategy in many practical translation problems where they see equivalence-oriented translation as a procedure that recreates the identical situation as the original while using completely different new phrasing. Moreover, Vinay and Darbelnet see "translation procedure" as all the processes which operate when moving from one language to another. Additionally, they claim that if this procedure is used during translation, the stylistic effect of the source language can be preserved in the target text. Influenced by earlier work of Catford (1965), Vinay and Darbelnet conducted a stylistic comparison of French and English and presented a "content could be useful outside the two languages involved (comparing English with French)" (Enani, 2003: p, 87,

Translation Mine). They examined texts in both languages in order to determine disparities and identify various translation strategies and procedures. In this sense, “different methods or procedures seem to be countless, but they can be condensed to just seven, each one corresponding to a higher degree of complexity. In practice, they may be used either on their own or combined with one or more of the others” (Vinay& Darbelnet, 1995, p, 31).

### **3.1- Direct and Oblique Translation:**

Vinay and Darbelnet (1995, p, 30: 99) distinguished two translation strategies: direct and oblique. Direct translation strategy is used due to structural or metalinguistic similarity between the source text and target text where it is occasionally possible to translate the individual source text message components into the target one. In other words, “it may be possible to transpose the source language message element by element into the target language” where “it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms” (Vinay& Darbelnet, 1995, p, 31). Oblique translation, on the other hand, works by changing and modifying the syntactic order and lexis of the ST in the TT to transpose certain stylistic effects of the ST and to fill a specific gap in the target language (TL). Similarly, Vinay and Darbelnet (1995) argue that:

Translators may also notice gaps, or “lacunae”, in the target language (TL) which must be filled by corresponding elements, so that the overall impression is the same for the two messages. It may, however, also happen that, because of structural or metalinguistic

differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work: these procedures are called oblique translation methods. (p, 31)

These two strategies are grouped into seven procedures: three for direct translation and four for oblique. Borrowing, calque, and literal are for direct translation while transposition, modulation, equivalence, and adaptation are for oblique translation.

### **3.2- Borrowing:**

In this procedure, the SL word is directly rendered to the TT in order to cover a semantic gap in the TL and “to overcome a lacuna, usually a metalinguistic one” (Venuti, 2004: p, 85). The fact that this procedure maintains the original meaning and the same connotation of the SL is one of its benefits. Furthermore, this procedure imparts the touch and taste of SL culture to the TL. English, for example, has many borrowed words belong to other cultures and language such as: menu, coup d’etat cafe, alcohol from French, Algebra, cotton, falafel, Islam, Sheriff, Feda’eyeen, Mujaheedn, Helal, Sheik, Caliph, and many others from Arabic. Similarly, Arabic has many borrowed words from English, such as “سوبر ماركت” (supermarket) and “انترنت” (Internet). In this sense, Jeremy Munday (2016) indicates that:

This category covers words such as the Russian rouble, datcha, the later glasnost and perestroika, that are used

in English and other languages to fill a semantic gap in the TL. Sometimes borrowings may be employed to add local colour (sushi, kimono, Osho-gatsu ... in a tourist brochure about Japan, for instance). Of course, in some technical fields there is much borrowing of terms (e.g. computer, internet, from English to Malay). In languages with differing scripts, borrowing entails an additional need for transcription, as in the borrowings of mathematical, scientific and other terms from Arabic into Latin and, later, other languages (e.g. [aljabr] to algebra). (p, 89)

In other words, Mohammed Enani (2003, p, 87: 88) indicates that “borrowing is like Al-Ta’reeb (transliteration) in Arabic i.e. inserting the foreign word as it is and writing it with an Arabic letters; which is used in transliterating natural sciences and technical terms”. He also adds that “borrowing runs from Arabic to other languages as well”. For example, the “Arabic word “انتفاضة” (Intefada) is written in Latin and used like borrowed words in European languages”. Moreover, Enani points out that “Arab linguisticians call borrowed words Al-Dakheel (loan word) and after a while, Al-Dakheel becomes a part of the repertoire of standard Arabic or remains in the context of Colloquial Arabic”. It is evident that, by using borrowing, the style and message of the ST lexical item are to be effectively represented and adequately conveyed into the TT. Moreover, a great deal of the borrowed items became a core component of the TL's lexicon repertoire.

### 3.3- Calque:

Vinay and Darbelnet (1995, p, 32) indicates that this procedure is “a special kind of borrowing” where the SL expression is rendered with the minimum modification and its elements are being translated literally and the result is either: Lexical Calque or Structural Calque.

1. **Lexical Calque:** The ST lexicons are translated into the TT and “a new mode of expression” is introduced into the TL, without breaking the syntactic structure of the TT. For example, the English “compliments of the season” is translated into the French “Compliments de la saison”, and the English expressions “Secretary General”, “cornerstone”, and “play a role” are respectively translated into the Arabic “الأمين العام”, “حجر الزاوية”, and “يلعب دورا”. For example, the English “‘masterpiece’ is translated by lexical calque into the Arabic “عمل فني رائع” (Enani, 2003, p, 88, Translation Mine).

2. **Structural Calque:** The ST lexicons are translated literally where a “new construction” is introduced into the TL. For example, the English expression “Science fiction” is translated into the French “Science fiction”, where the English structure is transferred literally into the French language. Since English and Arabic come from separate language families, examples of structural calque between the two languages are uncommon. In this sense, Enani is not in favor of using structural calque in translation. He indicates that using structural calque in “translating the English ‘in the final analysis’ into the Arabic ‘في التحليل الأخير’ is not adequate, “while it should be translated into the standard Arabic ‘في آخر المطاف’ or ‘المحصلة هي’, and likewise, “in translating the English ‘A wild goose chase’ into the Arabic ‘طراد الأوز’, it should be translated into the standard Arabic ‘محاولة لا طائل من’ البري

”ورائها” (Enani, 2003, p, 88, Translation Mine). In short, Calque is a type of literal translation that occasionally preserves the lexical characteristics of the source text (Lexical Calque) and other times preserves the structural characteristics of the source text (Structural Calque).

According to Vinay and Darbelnet, both borrowing, and calque frequently become fully incorporated into the TL, albeit occasionally with some semantic modification, which can make them false friends. In similar vein, they (1995) point out that:

As with borrowings, there are many fixed calques which, after a period of time, become an integral part of the language. These too, like borrowings, may have undergone a semantic change, turning them into faux amis. Translators are more interested in new calques which can serve to fill a lacuna, without having to use an actual borrowing (cf. ‘économiquement faible’, a French calque taken from the German language). In such cases it may be preferable to create a new lexical form using Greek or Latin roots or use conversion. (p, 32:33)

In fact, some of the calques become accepted by the TL, especially when being used in a new established field in the country of the TL “but the responsibility of introducing such calques into a perfectly organized language should not fall upon the shoulders of translators” because “only writers can take such liberties, and they alone should take credit or blame for success or failure. In translation it is advisable to use traditional forms of expression” (Vinay and Darbelnet, 1995, p, 38)

### 3.4- Literal translation:

This the most prevalent practice in translation between similar or closely comparable languages and cultures such as French and Italian since “literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL” (Vinay and Darbelnet, 1995, p, 33: 34). For example, the English sentence “I left my spectacles on the table downstairs” is literally translated into the French “J’ai laissé mes lunettes sur la table en bas” and into the Arabic as “تركت نظارتي (عويناتي) ” علي المنضدة في الطابق الأسفل” (Enani, 2003, 88). Likewise, the English sentences “Sara is an artist”, “I drink milk” and “I bought a book” are respectively translated as “أنا اشتريت ”, “أنا أشرب اللبن”, “سارة تكون فنانة”, where they are acceptable literal translations with the possibility of dropping the Arabic object pronoun “أنا” and the verb-to-be “تكون”. In this sense, at the lower levels of language, literal translation is occasionally achievable.

Vinay and Darbelnet (1995, p, 288) prefer Literal translation and prescribe it for good translation. They clearly demonstrate that “literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved” while “oblique translation methods should only be used with good reason and within strictly defined limits”, especially if literal or direct translation procedures have not presented acceptable TTs. Translators should resort to oblique translation procedures if they feel that literal translation is still unacceptable i.e. after trying the three literal procedures. Due to grammatical factors, syntactic reasons or

pragmatic considerations, the message of literal translation becomes unacceptable when it “i) gives another meaning, ii) has no meaning, iii) is structurally impossible, iv) does not have a corresponding expression within the metalinguistic experience of the TL, or v) has a corresponding expression, but not within the same register” (Vinay and Darbelnet, 1995, p, 34: 35). Since literal translation procedures are sometimes impractical, Vinay and Darbelnet accordingly recommend the adherence to oblique translation procedures i.e. transposition, modulation, equivalence and adaptation.

### **3.5- Transposition:**

Vinay and Darbelnet point out that Transposition involves changing one part of speech such as word class without altering the overall sense of the TT. They (1995) argue:

Speaking of word classes, rather than parts of speech, implies that in the encounter of two languages, the same meaning can be conveyed by different word classes by means of the process called transposition. ... We recall that transposition consists of replacing one class of words by another without changing the meaning of the message. (p, 94)

Transposition, according to Vinay and Darbelnet (1995, p, 94: 99) is either a) Obligatory or b) Optional.

- a) Obligatory Transposition: In this category, the TL does not permit anything other than a particular form. For instance, the French expression “Dès son lever” (upon her rising) in a past context would be transposed as the English “As soon as she got up”, which is, in English, the sole acceptable form. Likewise,

translating the Arabic verb ‘يغتسل’ as “to wash up” (after sexual intercourse), where the Arabic verb should be transposed as a clause in English owing to absence of equivalence.

- b) Optional Transposition: This category is a “reverse direction” to optional transposition (Munday, 2016: p, 90). For example, when translating back the English expression “As soon as he gets up”, it would be translated in optional transposition either as a verb-to-noun transposition “Dès son lever” (upon her rising) or literally as “des qu’il se leve” (as soon as he gets up). A similar example of optional transposition, when translating the Arabic expression “الذين يؤتون الزكاة”, it could be translated into English either as “those who pay zakat” or “Zakat payers”.

Vinay and Darbelnet (1995, p, 94) believe that “transposition is probably the most common structural change undertaken by translators”. Similarly, Enani (2003) is in favor of this view indicating:

Owing to my personal experience in translation, I am totally in agree with them. For example, in my Arabic translation of Milton’s Paradise Lost, Lucifer after descending to hell says: ‘Better to rule in hell than serve in heav’n’ where I have translated it by transposition into Arabic as ‘سيد في جهنم خير من عبد في الجنة’, and consequently the English infinitive verb form ‘rule’ was transposed into the Arabic noun ‘سيد’ (Master). This transposition was not optional but it was obligatory because of the meaning Milton wants Lucifer to inform alongside revealing the equivalent structure and effect in the Arabic text. (p, 90, Translation Mine).

Vinay and Darbelnet (1995, p, 94: 99) list and exemplify ten different types of Transposition as follows:

1) **Adverb** → **Verb**

- He will soon be back. → Il ne tardera pas à rentrer (He won't be long in coming back)

2) **Verb** → **Noun**

- Before he comes back. → Avant son retour (with the additional change of personal pronoun to possessive adjective) (before his return)

3) **Noun** → **Past participle**

- With the help of a blow torch, he was able to open the safe. → Muni d'un chalumeau, il réussit à ouvrir le coffre. (Equipped with a blowtorch, he succeeded in opening the safe)

4) **Verb** → **Preposition**

- Darkness flooded up around them out of the ground. (R. Hughes) → Ils furent enveloppés par une nappe d'obscurité qui montait du sol de toutes parts. (They were enveloped by a sheet of darkness rising from the ground on all sides.)

5) **Adverb** → **Noun**

- He spoke well of you. → Il a dit du bien de vous. (He spoke of you in good way)

6) **Past participle** → **Noun**

- He sheltered his cigarette in his cupped hand. → Il abrita sa cigarette dans le creux de sa main. (He sheltered his cigarette in the palm of his hand.)

7) **Adjective** → **Noun**

- As timber becomes more valuable... → Avec la revalorisation du bois... (With the revaluation of wood)

**8) Prepositional expression → Adverb/Adjective**

- The evening was oppressively warm → La soirée était d'une chaleur accablante. (The evening was of oppressive heat)

**9) Adjective → Verb**

- The easy solution is to leave now. → Il suffit de partir maintenant. (It is enough to leave now)

**10) Supplementation of demonstratives by transposition**

- This may reach you before I arrive. → Il se peut que ce mot vous parvienne avant mon arrivée. (It may be that this word may have reach you before I arrive)

**3.6- Modulation:**

Modulation entails modifying and altering the semantics and point of view represented in the SL when “a variation of the form of the message” is “obtained by a change in the point of view”. In this procedure, “this change can be justified when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward” content “in the TL” (Vinay and Darbelnet, 1995, 36). In other words, “Modulation is motivated by thought as well as by syntactic considerations. In principle we could say that, generally, modulation articulates the contrast between two languages faced with the same situation but two different modes of thinking” (Vinay and Darbelnet, 1995, p, 247). Modulation, like Transposition, has two categories; either a) Obligatory or b) Optional.

- a) Obligatory Modulation: An example of this category is translating the phrase, “The time when” into French “Le moment où” (literally means “the moment when”. Another

example is translating the English sentence "playing the lute is his favorite hobby, but singing is where he excels" into the Arabic sentence "عزف العود هوايته المفضلة ، و لكنه يتفوق في الغناء" whereas the word "where" (literally means "حيث") is modulated into the Arabic "في" (literally means "in"). This category operates according to "translator's intuition" (Enani, 2003: p, 91).

- b) Optional modulation: It "turns a negative SL expression into a positive TL expression" which is more "closely linked with the structure of each language" (Vinay and Darbelnet, 1995, p, 37). For example, when translating the French sentence "il est facile de demontrer" (literally means "it is easy to show" into the English "it is not difficult to show", modulation produces a "reversal of point of view" by using a "preferred structures of the two languages" (Munday, 2016: p, 90). Likewise, optional modulation is used when translating the English sentence "lend me your ears" into the Arabic "اعرني انتباهك", and translating the English phrases "a piece of cake" and "ups and downs" respectively into the Arabic "أمر سهل" and "تقلبات الحياة". In short, "cases of free modulation are single instances not yet fixed and sanctioned by usage, so that the procedure must be carried out anew each time" and "the resulting translation should correspond perfectly to the situation indicated by the SL" (Vinay and Darbelnet, 1995, p, 37).

In the course of time, free or optional modulation may become fixed or obligatory procedure especially by the recursive usage of expressions which are used in grammar books and dictionaries and

since these “expressions become fixed they suggest themselves more easily to translators until they finally become fully accepted in the sense that bilingual dictionaries list them as full equivalents” (Vinay and Darbelnet, 1995, p, 255). To put it more clearly, Vinay and Darbelnet (1995) argue:

Free modulations may become fixed if they are adopted by readers or otherwise acquire wider acceptability. There is, thus, a difference between the parallelism of equivalences which have emerged independently in each language in an identical situation and the equivalences created by translation which have become an integral part of the TL. (p, 254)

Vinay and Darbelnet (1995, p, 249: 254) subdivide modulation at the level of message into ten types. In this sense, they (1995) say:

The classification proposed here is based on the nature of the mental operations underlying each type of modulation .... We therefore classify this type of modulation as a move from abstract to concrete and vice versa. Like all the other translation methods, modulation is reversible. The following list covers a number of traditional rhetorical devices which are normally described only in connection with a single language. The move from abstract to concrete reminds us of metonymy; the change of part and whole is like synecdoche; the argument by the negation of the opposite is like litotes; the use of space and time intervals is like metalepsis; etc. The traditional

subdivision of rhetorical figures into figures of thought and figures of words or tropes mirrors the double motivation of modulation in the requirements of syntactic structure and metalinguistic information... (p, 249)

**1- Abstract < > Concrete (metonymy) / the general < > the particular.**

- to sleep in the open < > dormir à la belle étoile (to sleep under the beautiful stars)

- Give a pint of your blood < > Donnez un peu de votre sang. (Give me a little of your blood)

This type also includes the move from the **collective plural** to the **singular** and

the move from the **indefinite** to the **definite article**.

- I saw two men with huge beards < > Je vis deux hommes à la barbe de fleuve. (I saw two men with river beards)

- I wouldn't lift a finger < > Je ne lèverais pas le petit doigt. (I wouldn't lift a little finger)

**2- Explicative modulation: the cause < > effect, the means < > the result, or the substance < > the object.**

- You're quite a stranger < > On ne vous voit plus. (We don't see you a lot)

- The sequestered pool < > L'étang mystérieux. (The mysterious pond)

- Paris on Berlin Time < > Horloge de Paris, Heure de Berlin. (Paris Clock, Berlin Time)

**3- The part for the whole (synecdoche)**

- the seventh art → le cinema (the cinema)

- the Windy City → Chicago
- The islands had been the scene of several attacks → Ces îles avaient été le théâtre de plusieurs attaques (These islands had been the scene of several attacks)
- He shut the door in my face → Il me claqua la porte au nez (He shut the door at my nose)

#### **4- One part for another (metonymy)**

- He cleared his throat → Il s'éclaircit la voix. (He cleared his voice)
- He read the book from cover to cover → Il lut le livre de la première à la dernière page. (He read the book from the first to the last page)

#### **5- Reversal of terms**

- As if he owned the house < > Comme si la maison lui appartenait... (As if the house belonged to him)
- This figure is made up as follows < > Ce chiffre se compose comme suit (This figure is decomposed as the following)
- You can have it < > Je vous le laisse / Vous pouvez le garder. (I leave it to you/ you can keep it)

#### **6- Negation of the opposite (litotes)**

- Come along quietly < > Suivez-moi sans protester (Policeman to man being arrested) (Follow me without protesting)
- A minor detail < > un détail sans importance (an unimportant detail)
- Forget it! < > N'y pensez plus! (Don't think a lot about it)
- with small hope of... < > sans grand espoir de... (without much hope of... )

#### **7- Active < > passive**

- You are wanted on the phone < > On vous demande au téléphone. (We want you on the phone)

### **8- Space for time (metalepsis)**

- Where my generation was writing poetry... these youngsters are studying radio scripts → Alors que ma génération faisait des vers ... les jeunes d'aujourd'hui travaillent (where my generation was writing verse ... today's youth are working)

### **9- Exchange of intervals for limits (in space and time)**

- For the period under review < > Depuis notre dernier numéro... (In time) (Since our last issue)

- No parking between signs < > Limite de stationnement. (In space) (parking limit)

### **10- Change of symbol**

This type includes fixed and new metaphors. The comparison of fixed metaphors reveals that the symbolism employed is based on quite different images.

- He saw red (He lost his temper) < > La moutarde lui monta au nez (The mustard rose up to his nose)

Some metaphors rely on quite distinctive images which defy literal translation. Hence, translators may have to use modulation to change symbols and avoid an over-translation which would otherwise result. Maintaining the original metaphor at all cost can surprise the reader to the extent of alienation. For example:

- He earns an honest dollar < > Il gagne honnêtement sa vie. (He makes an honest living)

- No one sees them fall < > Elles tombent sans témoin (They fall without witness)

Transposition and modulation can combine and also link up with other methods. For example:

- Let sleeping dogs lie < > Il ne faut pas réveiller le chat qui dort (You don't have to wake up the sleeping cat)

In this example, modulation is used in rendering the whole expression for which a single equivalent is to be established or segment the expression into the following: “Let” is translated into “il ne faut pas” by negation of the opposite modulation, “dog” is translated into “chat” by change of symbol modulation, and “lie” meaning “sleep” is translated into “réveiller” by reversal of terms modulation. Vinay and Darbelnet (1995, p, 98) point out that “the translation of official notices and signs provides many good examples of transposition and modulation because the basic conception of such expressions differs substantially between the two languages”. For example:

- No Parking < > Stationnement interdit (Parking forbidden)

- Post no bills < > Défense d'afficher (No posting)

In these two examples, transposition and modulation combine together where “there is simultaneously a change of point of view and of word class”. From the one hand, “in the case of notices, the equivalence is given beforehand by the situation”, from the other one, “in bilingual countries where languages influence each other and where notices sometime arise by translation from the dominant language there is a danger of introducing mixed idioms” (Vinay and Darbelnet, 1995, p, 98:99). It could be argued that “the language of notices is somewhat special, consisting of frequent ellipses and belonging to technical languages with their own stylistics” (Vinay and Darbelnet, 1995, p, 99). In other words, Vinay and Darbelnet (1995) differentiate between translators using modulation and transposition indicating that “the regular use of modulation can be seen as the touchstone of a good

translator, whereas the use of transposition simply shows a very good command of the target language” (p, 246).

### **3.7- Equivalence (Idiomatic translation)**

In this translation procedure, the SL and TL render the same message by different styles or different structures, where the “one and the same situation can be rendered by two texts using completely different stylistic and structural methods” (Vinay and Darbelnet, 1995, p, 38). For example, the onomatopoeic sounds of animals, such as the French “hi-han” and “miaou” are respectively transcribed as the English “heehaw” and “miaow”. Since Equivalence has an interchangeable “syntagmatic nature” and “affects the whole of the message”, hence “most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc.” (Vinay and Darbelnet, 1995, p, 38). Equivalence, therefore, is a useful practical procedure in translating proverbs and idioms, especially their sense not their image. For example, the French proverb “Il pleut à seaux/ des cordes” is an equivalent to the English proverb “It is raining cats and dogs”, and the English proverbs “Too many cooks spoil the broth” and “Like a bull in a China shop” are respectively equivalents to the French proverbs “Deux patrons font chavirer la barque” and “Comme un chien dans un jeu de quilles.”. Similarly, the Arabic idioms “تشتت أم أبيت” and “دع الأمور” are respectively equivalents to the English ones “willy nilly” and “let things slide”, and similarly, the Arabic proverbs “ليس كل ما يلمع ذهباً” and “الصديق وقت الضيق” are respectively equivalents to the English ones “All that glitters is not gold” and “A friend in need is a friend indeed”. In other words, Enani (2003) points out that:

Equivalence is very useful in translating linguistic idioms such as translating “upper hand” into “اليد الطُولِي” instead of “اليد العَلِيَا” because the latter relates to Almsgiving as mentioned in Prophet Mohammed’s Hadeeth (peace be upon him), translating “He’s high and dry” into the idiom “لقد تقطعت به السبل”, and translating “He got off scot-free” into the idiom “أقلت من العقاب” or “كُتبت له السلامة” ... Hence, the meaning that determines equivalence according to Vinay and Darbelnet is different from the common theoretical use of the term” (Enani, p, 93, Translation Mine).

### 3.8- Adaptation:

This procedure involves altering the cultural references in the SL in order to create a new situational equivalence in the TL. In other words, “adaptation can, therefore, be described as a special kind of equivalence” or “a situational equivalence” since “it is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture” and consequently, “translators have to create a new situation that can be considered as being equivalent” (Vinay and Darbelnet, 1995, p, 39). For example, the English greeting “hello” can be translated by adaptation into the Arabic “A’salamo Alaykom” instead of using the linguistic equivalent “أهلاً” in order to retain the cultural connotation of the word. Similarly, Enani (2003, p, 93: 94) points out that “when translating Hafiz Ibrahim’s line “إن أصاب “الرغيف من بعد كد/صاح من لي بأن أصيب الإداما bread, he’d cry ‘How can I get any butter to go with it?’”, the word “الإدام” (literally means “what gives pleasure when eaten with bread like

cheese or meat”) should be modulated into the English “butter” since it has no English equivalent. In other words, Vinay and Darbelnet indicate that when translating the “game of cricket” in an English ST using adaptation into the French “Tour de France”, so the connotation of the cultural reference is best transferred. In this sense, Munday (2016: p, 91) illustrates that “however, their solution may work for some restricted metaphorical uses, it would make little sense to change the domain cricket to that of cycling” especially, “in phrases such as that isn’t cricket (‘that isn’t fair’) or ‘a sleepy Wednesday morning county match at Lords (cricket ground in London)”. Moreover, Vinay and Darbelnet (1995) provide another example:

Let us take the example of an English father who would think nothing of kissing his daughter on the mouth, something which is normal in that culture but which would not be acceptable in a literal rendering into French. Translating, “He kissed his daughter on the mouth” by “Il embrassa sa fille sur la bouche”, would introduce into the TL an element which is not present in the SL, where the situation may be that of a loving father returning home and greeting his daughter after a long journey. The French rendering would be a special kind of over-translation. A more appropriate translation would be, “Il serra tendrement sa fille dans ses bras”, unless, of course, the translator wishes to achieve a cheap effect. (p, 39)

Adaptation is frequently used in the translation of both; literary works and film titles. For example, when translating the swearwords

such as “damn” or “fuck” as “اللعة” and the intimate words “boyfriend” as “صديق”, and “girlfriend” as “صديقة”, adaptation is appropriately used in order observe the Arabic culture and respect the Arab feelings. Furthermore, Vinay and Darbelnet (1995, p, 39) indicate that the French film title “Trois hommes et un couffin” was adapted into the English one “Three men and a baby” and the French book title “Le grand Meaulne” was adapted into the English one “The Wanderer”.

### 3.9- Supplementary translation techniques and terms

Vinay and Darbelnet (1995, p, 337: 352) provide a glossary of techniques and terms could be used in their translation theory. Here are some of them:

- **Amplification** (the opposite is economy):

In this technique, target language unit requires more words than the source language to express the same idea often because of syntactic expansion. For example: the English phrase “the charge against him” is amplified into the French “l'accusation portée contre lui”, meaning “the charge brought against him”.

- **Explicitation** (the opposite is implicitation):

It is a stylistic translation technique “consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation” and the excessive use leads to over-translation”. For example, the French sentence “Il prit son livre” is explicitated into the English one “He took his/her book”. Some of the “explicitations may result from structural or semantic causes”. For example, “sometimes a word is at a higher level of abstraction than its equivalent in the TL which, in turn, is consequently more precise: compare the more abstract “to land” with the more

concrete “atterrir” and “débarquer”. To put it more clearly, Munday (2016) sheds light on the technique as follows:

Explicitation: Implicit information in the ST is rendered explicit in the TT. This may occur on the level of grammar (e.g. English ST the doctor explicated as masculine or feminine in a TL where indication of gender is essential), semantics (e.g. the explanation of a ST cultural item or event, such as US Thanksgiving or UK April Fool’s joke), pragmatics (e.g. the opaque and culturally located US English idiom it’s easy to be a Monday morning quarterback) or discourse. (p, 92).

- **Generalization:** (the opposite is particularization)

In this technique, a “specific (or concrete) term is translated by a more general (or abstract) term”. For example, “the choice of translating ‘computer’ by the more general ‘machine’; or the necessity of having the single, and in contrastive terms more general, word ‘étranger’ for the English ‘stranger, foreigner, alien’”. Another example of generalization would be the “ST computer “into “TT machine”, and the “ST ecstatic” into the “TT happy” (Munday, 2016, p, 93).

- **Particularisation** (specification)

In this translation technique, “the general (abstract) term is translated by a specific (concrete) term where “the translator should have knowledge beyond the text”.

- **Faux amis** (False friend)

This term means “words of any two languages which, despite the same origin and similar form, have different meanings”. For example, the “Semantic: actual/real: actuel/reel”, the “Stylistic: (English to French)

populace: foule”, and “(French to English) populace: rabble”. In other words, false friend is “structurally similar term in SL and TL which deceives the user into thinking the meaning is the same, e.g., French librairie means not English library but bookstore” (Munday, 2016, p, 92).

- **Loss** (Entropy) (perte ou entropie)

It is “the relation between the source language and the target language” where there is an “absence of message constituents in the target language” i.e., “there is loss (or entropy) when a part of the message cannot be conveyed because of a lack of structural, stylistic or metalinguistic means in the target language”. For example, “the translation of ‘haute couture’ into English comes up against a lacuna” or loss, “which can be resolved either by borrowing or by compensation in the form of a paraphrase”.

- **Lacuna**

It is “a special case of loss” where there is an “absence of an expression form in the target language for a concept in the source language”. For example, “in French, the absence of a single word for ‘shallow’ (peu profond)”.

- **Gain**

It is “a phenomenon which occurs when there is an explicitation”. For example, “there is a gain of information in the translation of ‘s’étant cassé le bras’ by ‘having broken his arm’ because the relationship between the verb and the object is made more specific”.

- **Compensation**

It is “the stylistic translation technique by which a nuance that cannot be put in the same place as in the original is put at another point of the

phrase” for the sake of “keeping the overall tone”. For example, “to compensate for the absence of gender in English” it may be preferable “to translate “mon amie” by “my friend” followed by the name “in order to “point to the fact that it is a woman, or otherwise specify the sex of the person referred to”. Similarly, Vinay and Darbelnet (1995) argue:

The technique of compensation operates at all levels and especially in the case of situational adjustments. ... Compensation can therefore be defined as the technique which maintains the tonality of the whole text by introducing, as a stylistic variant in another place of the text, the element which could not be rendered at the same place by the same means. This technique permits the conservation of the integrity of the text while leaving the translator complete freedom in producing the translation. .... In some way, all methods we are presenting in this book and which are not required by the rules of the TL system, contain an element of compensation. (p, 199: 202)

- **Servitude** (the opposite is constraint)

Owing to its “nature”, a “situation of language” may produce a new “choice, form, or order of words”. For example, “the use of the subjunctive in French after ‘avant que’”, and the use of the definite article in: ‘Il a le teint pâle’ are a servitude which confirms the French preference for abstract expression”. In other words, “servitude refers to obligatory transpositions and modulations due to a difference between the two language systems” (Munday, 2016, p, 93). Thus, a translator

will normally have no choice but to provide certain combination of words and stylistic structures in a fixed order.

- **Option** (the opposite is servitude)

It is “the process of choosing between several different structures with the same meaning”. For example, “French does not distinguish between “dès son réveil” and “dès qu’il se réveillera”, while English is restricted to the second form”. Option refers to “non-obligatory changes that may be due to the translator’s own style and preferences, or to a change in emphasis”. For example, “the decision to amplify or explicate a general term (e.g. this > this problem/ question/issue)” or “to change word order when translating between languages that permit flexibility, (e.g. English: my mother will phone at six o’clock > Spanish: a las seis llamara mi madre” literally means ‘at six will phone my mother”” (Munday, 2016, p, 94). To distinguish between the two terms; servitude and option, Vinay and Darbelnet (1995) argue:

Translators must therefore distinguish between the servitudes imposed upon writers and the options they have freely chosen. For the three levels on which we shall carry out our analysis, the lexicon, the syntactic structure and the message, the distinction between servitude and option is important. In the analysis of the SL, translators must pay particular attention to the options. In the TL, they must take account of the servitudes which limit their freedom of action and must also be able to choose from among the available options to express the nuances of the message. (p, 16)

### - Unit of Translation (UT)

It is “the smallest segment of the utterance in which the cohesion of signs is such that they must not be translated separately. Units of translation permit the segmentation of a text to be carried out”. In other words, Vinay and Darbelnet (1995) argue:

The units of translation we postulate here are lexicological units within which lexical elements are grouped together to form a single element of thought. It would be more correct to say: the unit of translation is the predominant element of thought within such a segment of the utterance. There may be superposition of ideas within the same unit. (p, 21)

### 3.10- Levels of translation

Vinay and Darbelnet (1995, p, 27: 30) point out that their seven translation procedures are operating on three levels as follows:

- 1) **The Lexicon:** The repertoire of signs, or the lexicon, is examined by substituting units of translation within the syntactic framework of a comparable structure.
- 2) **Syntactic Structure:** Units of translation can also be arranged in the sequence of the syntactic structure of the utterance, so as to emphasize the idea of an ordered entity. At each stage of the flow of the utterance, the meaning of a unit of translation is dependent on particular markers, on variations in form (morphology) and on a certain order (syntax).
- 3) **The Message:** Each message is an individual entity. It arises from parole and it depends upon the structure of a language with its limits and servitudes. At the plane of the message,

speakers determine the point of view, expressed by the tone, the choice of register, the layout of paragraphs and the choice of connectors which punctuate their development. Metalinguistic information completely surrounds the message, since a message is the individual reflection of a situation, which can be explained neither by considerations of a lexical nor a syntactic nature because they originate from a higher level of reality, which is less accessible, yet essential, and which some linguisticians refer to as “context”.

### **3.11- Analytical steps**

Vinay and Darbelnet (1995, p, 30: 31) list five analytical steps for the translator to follow in moving from ST to TT. These are as follows:

- 1) identify the units of translation;
- 2) examine the SL text; by evaluating the descriptive, affective, and intellectual content of the units of translation;
- 3) reconstitute the situation or the metalinguistic context which gave rise to the message;
- 4) weigh up and evaluate the stylistic effects.
- 5) produce and then revise the TT.

Vinay and Darbelnet (1995) indicate that “several of these methods can be used within the same sentence, and that some translations come under a whole complex of methods so that it is difficult to distinguish them” (p, 40). Considering their procedures as mental tools, they “attempt to follow the way” their “mind works consciously or subconsciously when it moves from one language to another and record its progress”, and what is more, “study the mechanisms of translation on the basis of clear and searching examples in order to derive working

methods of translation and beyond these methods discover the mental, social and cultural attitudes which inform them” (Vinay & Darbelnet, 1995, p, 10). To clarify the mechanism of translation for the sake of revealing the meaning, they (1995) also argue:

In the process of translating, translators establish relationships between specific manifestations of two linguistic systems, one which has already been expressed and is therefore given, and the other which is still potential and adaptable. Translators are thus faced with a fixed starting point, and as they read the message, they form in their minds an impression of the target they want to reach. .... But translators cannot leave it at that; all these reflections upon the SL text as a whole and its units must lead to a target language message. Going through these processes in their mind translators search for a solution. In some cases, the discovery of the appropriate TL unit or sentence is very sudden, almost like a flash, so that it appears as if reading the SL text had automatically revealed the TL message. In such a case, translators still have to go over the text to ensure that none of the elements from the SL have been omitted before the process is finished. (p, 30: 31)

#### **4- Data Analysis and Discussion:**

In a comparative analysis, the following section will present examples of rhetorical schemes varying from schemes of discrepancy, schemes of insistence, and speech ornaments. Translating these different kinds of Latin rhetorical schemes results stylistic translation

problems according to Vinay and Darbelnet's comparative stylistic translation theory. Hence, this section will be committed to show how the two Arabic versions of *Midsummer Night's Dream* retain the elements of each scheme in order to grasp the translator's supposed intended meaning and clarify to what extent the two translators manage to overcome the linguistic and stylistic problems for the sake of attaining the adequate Arabic translation.

In the first scene of act one, Shakespeare uses aphorism which is one of the speech ornaments. Aphorism, according to J. A. Cuddon (1999), is:

A terse statement of a truth or dogma; a pithy generalization which may or may not be witty. The proverb is often aphoristic. A successful aphorism exposes and condenses at any rate a part of the truth, and is an apercu or insight.... The aphorism is of great antiquity timeless and international. The Classical, Hebraic and Oriental worlds have all made great contributions, and the common stock of wisdom and knowledge everywhere has scattered these nuggets of truth in the writings and sayings of many civilizations.

(p, 48)

Accordingly, translating aphorism represents a linguistic and stylistic translation problem since the translator should have great insight and perception and be aware of its importance for transferring the dramatic situation to the target reader. The two translators under study transferred this rhetorical scheme as follows:

HELENA:

Things base and vile, holding no quantity,

Love can transpose to form and dignity. (Neilson, 1912, p, 232:233)

هيلينا: قد يهب الحب أحط الأشياء و أقبحها ،

بل ما لا ذكر له أو وزن ،

(Enani, 1992, p, 57)

أشكالاً ذات سمو و جمال

هيلينا: لا شك أن بمقدور الحب أن يجعل من الأشياء الخاوية التافهة ضئيلة القيمة ،

(Ameen, 1994, p, 26)

أشياء ثمينة ذات بهاء و رونق

As shown above, the whole two lines of the aphorism are one unit of expression (UT). They are “lexicological unit within which lexical elements are grouped together to form a single element of thought” where “there is a superposition of ideas within the same unit”. By examining the SL text, evaluating the descriptive, effective, and intellectual content of the unit of translation, a gap or lacunae in the target language should be filled by corresponding elements, in order to retain the overall impression of the SL message. According to Vinay and Darbelnet, equivalence procedure is the useful practical procedure in transferring proverbs (aphorisms) and idioms, especially their sense not their image where the SL and TL render the same message by different styles or different structures. Equivalence is operating on the “message” level because it is “the individual reflection” or the “situation, which can be explained neither by considerations of a lexical nor a syntactic nature” where “they originate from a higher level of reality, which is less accessible, yet essential, i.e. the context.

In addition to equivalence, Enani and Ameen used other procedures in their translation. On the one hand, Enani, on the level of semantics, used the explicitation and gain techniques in translating “holding no quantity” where he rendered the word “quantity” into two

words “ذكر” and “وزن”. On the other hand, Ameen used Transposition in translating the word “things” into “أشياء ثمينة”, where he changed the word class from the noun to the adjectival phrase without altering the overall sense of the TT. Since there are no TL servitudes, Ameen used optional transposition and chose between the available options to express the nuances of the message, either due to his own style and preferences, or to a change in emphasis. In short, both of the two translators succeeded in translating the aphorism and reconstituted the situation and the metalinguistic context for the sake of preserving the content of the meaning and the stylistic effect of the SL message.

In the first scene of act two, Shakespeare uses one of the figures of insistence which is “epistrophe” where “each sentence or clause ends with the same word” (Cuddon, 1999, p, ٢٧٩). The difficulty of translating this scheme comes from the translator’s unawareness of its existence and consequently in handling this rhetorical repetition unless he/she has a previous knowledge or an expertise to handle it. In the Arabic translations under study, Shakespeare's lines are translated as follows:

DEMETRIUS:

I love thee not; therefore, pursue me not. (Neilson, 1912, p, 188)

ديمتريوس: قلت لك لا تطارديني ... أنا لا أحبك . (Enani, 1992, p, 77)

ديمتريوس: أرجوك ألا تتبعيني ، فأنا لا أحبك . (Ameen, 1994, p, 42)

As seen above, Enani and Ameen used the calque procedure to transfer the repetitive word “not” where the SL expression is rendered with the minimum modification and its elements are being translated. They both translated the word “not” into “لا”, where they used lexical calque procedure and produced a new mode of expression into the TL,

without breaking the syntactic structure of the TT. On the level of the word, Enani and Ameen substituted the unit of translation within the syntactic framework of a comparable structure. They identified the unit of translation in the SL, noticed the lacunae, in the TL which must be filled by corresponding elements, and adhered to the linguistic servitudes of the TL. On the syntactic level, Enani and Ameen arranged the unit of translation in the sequence of the syntactic structure of the utterance, so as to emphasize the idea of an ordered entity. In brief, both of the two translators succeeded in determining the rhetorical scheme and, what is more, in retaining the overall meaning and the stylistic effect.

Shakespeare, in the same scene, uses another rhetorical scheme i.e. Antanaclasis which stands as a figure of discrepancy. Antanaclasis is “figurative device in which a word is used twice or more in two or more of its possible senses” (Cuddon, 1999, p, 41). For example, when Othello is about to murder Desdemona (Othello, V ii), he says: “Put out the light, and then put out the light”. The first “light” refers to a candle or taper; the second to Desdemona's life. Antanaclasis, in this sense, is a kind of pun where the translator should be aware of its surface denotative meaning in addition to its deep connotative one. Owing to the dual nature of its sense, antanaclasis is “a linguistic attribute rarely to be translated” which represents a linguistic and stylistic translation problem (Enani, 2004, p, 158). The Arab translators transferred this rhetorical scheme as follows:

DEMETRIUS:

Thou told'st me they were stol'n unto this wood,  
And here am I, and wood within this wood

Because I cannot meet my Hermia. (Neilson, 1912, p, 191:193)

ديميترىوس: قلت لي إنهما هربا إلي هذه الغابة ،

و ها قد أتيت ... مجنون وسط الغابة ،

لا أستطيع أن أري حبيبي هيرميا ! (Enani, 1992, p, 77)

ديميترىوس: ذكرت لي أنهما تسللا هاربيين إلي هذه الغابة ...

و ها أنا ذا وقد أصابتنى جنةً بهذه الجنة

إذ قد فشلت في العثور علي حبيبي هيرميا .. (Ameen, 1994, p, 42)

As the translations show, Enani translated the antanaclasis “wood within this wood” as “مجنون وسط الغابة”, where he used the explication technique by transferring the implicit word “wood” in the ST into the explicit “مجنون” (literally means mad) in the TT. Enani justified the use of this option owing to the limitation of the servitudes imposed by of the TL where he (2004) says:

This explains to us Shakespeare’s tendency to use pun with its different types especially in using two words of the same form with two different senses (antanaclasis), which is impossible to be translated.... An attempt to find an equivalent will not succeed because the word “الغياب” (absence) don’t refer to neither “الغياب عن الوعي” (unconsciousness) nor “غيابة الحب” (absence of love)! And the expression “مغيب وسط الغابة” (unconscious within the wood) cannot transfer the pun! (p, 166: 167, Translation Mine)

Ameen, on the other hand, translated the expression “wood within this wood” as “جنةً بهذه الجنة” where he used structural calque in rendering the word “wood”. He provided a new construction into the TL in an attempt to preserve the structural characteristics of the source

text and compensate for the connotative sense of the pun. Furthermore, Ameen used (cause/ means < > effect/result) explicative modulation in translating the word “wood” as “جنة”, where the ST presented the effect/result “wood” meaning “mad” while the TL provided the cause/means “جنة” (devils’ touch). In short, Ameen succeeded most in retaining the stylistic effect and gaining the meaning of the pun.

Another example of figure of insistence is the parison in Helena interchange with Demetrius in the first scene of act two. Parison is a “sequence of clauses or sentences which have a symmetrical structure” (Cuddon, 1999, p, 639). Translating such scheme is not difficult especially when the translator recognizes the stylistic symmetry of the sentence. The scheme is transferred in the Arabic translations as follows:

DEMETRIUS:

But I shall do thee mischief in the wood.

HELENA:

Ay, in the temple, in the town, the field,

You do me mischief. .... (Neilson, 1912, p, 237:239)

ديمتريوس: .... سأؤذيك في الغابة.

هيلينا: نعم ... إنك لتؤذيني في كل مكان ..

(Enani, 1992, p, 79)

في المعبد ... و في المدينة ... و في الحقول ...

ديمتريوس: سألحق بك الأذى في هذه الغابة .

هيلينا: إنك تلحق بي الأذى في المعبد ، و في المدينة ، و في الحقول (Ameen, 1994, p,

43)

As the translations show, Enani used the “general < > particular” modulation in translating the parison “Ay, in the temple, in the town,

the field, /You do me mischief” into “ نعم .. إنك لتؤذيني في كل مكان /.. في ” “المعبد .. و في المدينة .. و في الحقول ..”. He modified and changed the semantic structure and the point of view of the SL where he has added the general prepositional phrase “في كل مكان” meaning “everywhere”. Moreover, he made a variation of the form by using graphological spaces “...” between the phrases in order to confirm the new point of view of the TL meaning “everywhere”. On the other hand, Ameen used the literal procedure in translating the same lines of the parison as “إنك تلحق بي الأذي في المعبد ، و في المدينة ، و في الحقول” where he adhered to the linguistic servitude of the TL without any attempt to gain the meaning with any other option. In short, both of the two translators grasp the meaning but Enani’s translation is more adequate especially in preserving the stylistic effect of the ST.

Shakespeare in the second scene of act two uses another figure of discrepancy i.e. paronomasia. It is “a punning play on words which uses similar or identical phonemes for its effect (an 'assonant pun’)” (Cuddon, 1999, p, 642). Hamlet's: “Little more than kin and less than kind” is an extreme example; and less so is J. L. Austin's description of philosophers: “they split hairs to save starting them”, or Greeks' exclamation “The Trojan's trumpet!” at the entrance of Cressida. As I have mentioned earlier translating pun is not an easy task especially that relating to assonance. Hence, translating this scheme is a linguistic and stylistic translation problem. The Arabic translations of this line are as follows:

LYSANDER:

For lying so, Hermia, I do not lie. (Neilson, 1912, p, 52)

ليساندر: لأنني حين أرقد جنبك يا هيرميا ..

لن أخون نقتك ! (Enani, 1992, p, 86)

ليساندر: فالهناء يُجانبني إن لم أنم بجانبك . (Ameen, 1994, p, 47)

As the above quotations show, Enani translated the two components of the paronomasia “lying” and “lie” respectively into “أرخد” and “أخون”, where he used structural calque. He gained the meaning and introduced a new construction to the TL by transferring “lie” into “أخون” meaning “betray” while preserving the structural characteristics of the ST. On the other hand, Ameen used structural calque in translating the word “lying” while he used “negation of the opposite” modulation in translating the word “lie”. Ameen retained the structural characteristics of the ST by providing the new construction “أنم” meaning “sleep” for “lying”. In addition, Ameen modified the semantics and point of view represented in the SL by translating “I do not lie” into “الهناء يجانبني”, where he presented two different modes of thinking for the same situation.

Another figure of discrepancy is oxymoron which is evident in Helena’s words in the second scene of act one. Oxymoron is “a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect. As in Lamb's celebrated remark: ‘I like a smuggler. He is the only honest thief’ (Cuddon, 1999, p, 627). It is a common device, closely related to antithesis and paradox, especially in poetry and is of considerable antiquity. There are many splendid instances in English poetry. Oxymoron was particularly popular in the late 16<sup>th</sup> century and during the 17<sup>th</sup>. A well-known example is Milton's description of hell in Paradise Lost: “No light, but rather darkness visible”. A famous example occurs in Romeo and Juliet, when Romeo jests about love:

“Here's much to do with hate, but more with love.

Why then, O brawling love! O loving hate!

O anything! of nothing first create!

O heavy lightness! serious vanity!

Mis-shapen chaos of well-seeming forms!”

Accordingly, translating this kind of rhetorical schemes requires a skillful and knowledgeable translator since it represents a linguistic and stylistic translation problem. The two Arab translators under study transferred this oxymoron as follows:

HELENA:

The more my prayer, the lesser is my grace. (Neilson, 1912, p, 89)

هيلينا: كلما ازداد توسلي ، ازداد جفاؤه لي ! (Enani, 1992, p, 89)

هيلينا: كلما زادت توسلاتي زاد ازواره عني بوجهه (Ameen, 1994, p, 49)

As shown above, Enani and Ameen translated the first part of the oxymoron “the more my prayer” respectively into “كلما ازداد توسلي” and “كلما زادت توسلاتي”, where they both rendered the meaning by using the literal procedure with direct adherence to the linguistic servitudes of the TL. Taking into account the second part of the oxymoron “the lesser is my grace”, Enani, on the one hand, translated it into “ازداد جفاؤه لي” meaning “the more is his repulsion” by using “Negation of the opposite” modulation, while Ameen, on the other hand, translated it into “زاد ازواره عني بوجهه” meaning “the more he turned away his face” by using “Change of symbol” modulation where he provided a new TL metaphor. Motivated by their own preferences and thought, Enani and Ameen changed the point of view and the semantics of the SL for the sake of attaining the meaning and preserving the stylistic effect of the rhetorical scheme structural parallelism.

In the second scene of act two, Shakespeare uses antithesis which is a figure of discrepancy. It is “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings”. Antithesis is “common in rhetoric and was particularly favored by the Augustan poets and users of the heroic couplet” (Cuddon, 1999, p, 46). Hence, translating this rhetorical scheme represents linguistic and stylistic translation problem. In the Arabic translations under study, Shakespeare's lines are translated as follows:

LYSANDER:

Transparent Helena! Nature shows art,

That through thy bosom makes me see thy heart. (Neilson, 1912, p, 104:105)

ليساندر: يا هيلين الشفافة ! ما أمهر يد الطبيعة التي صَنَعَتْكَ

حتى أري قلبك من خلال صدرك ! (Enani, 1992, p, 89)

ليساندر: لقد حَبَّبَتْكَ الطبيعة يا هيلينا بشفافية

تتيح لي أن أري القلب في صدرك . (Ameen, 1994, p, 49)

In the previous lines, Enani translated the antithesis “Nature shows art” into “ما أمهر يد الطبيعة التي صنعتك”. He used the adaptation procedure by adding the phrase “التي صنعتك” meaning “which made you”, where he altered the cultural SL reference in order to transfer its cultural connotation in a new situational equivalence in the TL. In this regard, Enani (2004) argues:

The translator is frequently compelled to sacrifice the paradoxes which wouldn't be expected to be recognized by the Arab reader. “Nature shows Art” means that nature shows craftsmanship of art since nature and craftsmanship are antithesis and my translation “ ما أمهر يد

” الطبيعة التي صنعتك ” refers to that far connotative sense. (p,

158, Translation Mine)

Furthermore, Enani used “the part for the whole” modulation in translating the word “Nature” into “يد الطبيعة” meaning “hand of Nature”, where he provided an Arabic rhetorical scheme “مجاز مرسل “علاقته جزئية” (part for the whole synecdoche). On the other hand, Ameen by using lexical calque translated the antithesis “Nature shows art” into “لقد حبتك الطبيعة” meaning “nature gave you”, where he translated the ST lexicons in a new mode of expression. Unfortunately, he failed to transfer the English cultural connotation on the account of preserving the lexical characteristics of the source text. Accordingly, a lacuna or an entropy in the relation between the SL and the TL has emerged because there is an absence of part of the message constituents in the TL due to metalinguistic consideration.

Another figure of discrepancy used in the second scene of act three is antimetabole. It is “the repetition of words in successive clauses, in reverse grammatical order” (Cuddon, 1999, p, 44). A well-known Arabic example of antimetabole is Ahmed Shawki’s, the Arabic poet laureate: “الأمني حلم في يقظة و المنايا يقظة في حلم” meaning “wishes are dream in wakefulness, and deaths are wakefulness in dream”. Thus, translating this rhetorical scheme represents a two-fold translation problem i.e. a linguistic, in retaining the adequate equivalent meaning and a stylistic one, in preserving the same repetition in the successive clauses in its reverse grammatical order. The antimetabole is transferred in the Arabic translations under study as follows:

OBERON:

Of thy misprision must perforce ensue

Some true-love turned, and not a false turned true. (Neilson, 1912, p, 90:91)

أوبرون: و سوف يؤدي خطوك ولا شك إلي خيانة حبيب مخلص  
لا إلي إخلاص حبيب خائن !  
(Enani, 1992, p, 112)

أوبرون: مما سيجعله يهجر حبييته ، بدلاً  
من أن تضعها في عين فتى آخر حتي يقع في غرام من كان يكرهها.  
(Ameen, 1994, p, 65)

In the above extracts, Enani, using three types of transposition, translated the antimetabole “Some true-love turned, and not a false turned true” into “خيانة حبيب مخلص لا إلي إخلاص حبيب خائن”. He used the “verb to noun” transposition in translating the verb “turned” in the first clause “Some true-love turned” as the noun “خيانة” meaning “unfaithfulness”, used the “adjective to noun” transposition in translating the adjective “false” as the noun “حبيب خائن”, and finally used the “adjective to noun” transposition in translating the adjective “true” as the noun “إخلاص” meaning “faithfulness”. On the other hand, Ameen used lexical calque in translating the same antimetabole as “بدلاً من أن تضعها في عين فتى آخر حتي يقع في غرام من كان يكرهها”, where he provided a new form of expression. He didn’t grasp the adequate meaning and presented a new sense of the rhetorical scheme, and what is more, he didn’t preserve the lexical characteristics of the ST stylistic effect. Accordingly, the message of literal translation procedure becomes unacceptable because it gives another meaning due to pragmatic considerations. On the whole, Enani, using one of the oblique translation procedures i.e transposition, retained, both, the stylistic form and the content of meaning, while Ameen, using one of

the literal translation procedures i.e. lexical calque, didn't preserve neither the form nor the content.

In the second scene of act three, Shakespeare uses Epanalepsis which is a rhetorical scheme of insistence. Epanalepsis is a "figure of speech which contains a repetition of a word or words after other words have come between them" (Cuddon, 1999, p, 264). A good example is at the beginning of Milton's Paradise Lost:

"Say first, for Heaven hides nothing from thy view,  
Nor the deep tract of Hell, say first what cause  
Moved our grand Parents, in that happy state."

On the translation level, Epanalepsis represents a stylistic translation problem since the translator should keep the stylistic effect by retaining the place of the repetitive words of the rhetorical scheme. The two Arab translators transferred the scheme as follows:

HELENA:

Weigh oath with oath and you will nothing weigh (Neilson, 1912, p, 129)

هيلينا: لا تضع في الميزان قسماً أمام قسم:

(Enani, 1992,

و إلا كنت تزن العدم !

p, 114)

هيلينا: إنك إن وزنت عهدك لها بعهدك لي لما رجحت كفة في الميزان. (Ameen,

1994, p, 67)

Each of the two translators rendered the Epanalepsis with the same technique. Enani translated the first word "weigh" as "تضع في الميزان" where he used the amplification technique. He (1992) preferred presenting "the equivalent not the similar" because of "the dissimilarity of construction between English and Arabic and the changeability of

present form of Arabic verb unlike the imperative, while in English the two forms are comparable” (p, 11, Translation Mine). On the other hand, Ameen translated the last word “weigh” as “رجحت كفة في الميزان” where he also used the amplification technique. On the whole, they both rendered one part of the scheme with amplification due to syntactic expansion where the TL unit of translation used more words than the SL in order to express the same idea in an effective style.

Polyptoton is the last figure of insistence and last rhetorical scheme I will handle in this study. Polyptoton is “a case or grammatical inflexion of any kind (e.g., of the adverb from the adjective)”. The idea is that “one ending (e.g., nominative case) 'falls off' the end of the word to be replaced by another (e.g., accusative). So, the term has come to mean the repetition of a word in a different form”. (Cuddon, 1999, p, 684: 685). A well-known example occurs in Shakespeare's Troilus and Cressida (I, i. 7-8):

The Greeks are strong, and skillful to their strength,  
Fierce to their skill, and to their fierceness valiant;

It should be noticed that translating this rhetorical scheme is not an easy task, but possible, since the translator have to preserve both the meaning and the stylistic effect of the inflected words. The Arabic translations of this scheme are as follows:

LYSANDER:

I followed fast, but faster he did fly, (Neilson, 1912, p, 416)

ليساندر: لقد أسرع خلفه و لكنه كان أسرع في الفرار (Enani, 1992, p, 131)

ليساندر: إذ مهما أسرع في أثره فهو يسبقني (Ameen, 1994, p, 76)

As shown above, both of Enani and Ameen used oblique translation procedures in translating the two inflected words of the

polyptoton: “fast” and “faster”. On the one hand, Enani translated the word “fast” as “أسرعت” meaning “hasten”, where he used “adverb to verb” transposition, and translated the word “faster” as “أسرع” meaning “faster”, where he used “adverb to adjective” transposition. Enani changed one part of speech with another and conveyed the same meaning by different word classes without altering the overall sense of the TT. On the other hand, Ameen translated the word “fast” as “أسرعت” meaning “hasten”, where he used “adverb to verb” transposition and replaced one class of words by another without changing the meaning of the message. He also translated the word “faster” as “يسبقني” meaning “precedes me”, where he used “cause/means < > effect/result” modulation. Ameen modified the SL semantics and point of view by providing a variation of the form of the message.

### 5- Observations and Findings of the Research:

As seen in these examples, translating rhetorical schemes is not an easy task but contrarily it is challenging especially in retaining their stylistic effect. Following this thorough discussion, the following coping procedures might be suggested. **Borrowing** is a useful procedure in transferring sole lexical items from SL to TL for the sake of imparting the touch and taste of SL culture to the TL. On the contrary, it is not useful in transferring rhetorical schemes components sine it maintains the original meaning of the SL but losing the stylistic effect of the TL components. **Calque** is a type of literal translation that occasionally preserves the lexical characteristics of the source text i.e., lexical calque, and other times preserves the structural characteristics of the source text i.e., structural calque. Calque is only used when the expression is well-known and identifiable. This procedure attempts to

produce the ST's content without the ST's form and usually with a new structure that is not the ST's. **Literal** translation is an advantageous and helpful procedure, when the rhetorical structures of the ST and TT are similar. Despite being literal, the translation accurately conveys the ST's meaning and the effect of its rhetorical and aesthetic devices. Certain rhetorical schemes can be translated accurately by literal translation, but not all. **Transposition** entails transforming one part of speech from the SL into another part of the TL without compromising the TT's overall meaning due to the syntactic restrictions of each language. **Modulation** is the most effective procedure for capturing the stylistic impact of rhetorical schemes. It requires modifying and adjusting the semantics and point of view expressed in the SL. The difference between two languages with distinct ways of thinking in the same situation is expressed through modulation. **Equivalence** uses different style and structure to convey the same content as that of the ST allowing for rendering the same circumstance in two texts using entirely different stylistic and structural approaches. It is a good practical procedure for translating idioms and proverbs, especially their sense rather than their image, because it has an interchangeable syntagmatic nature and further a great impact on the entire message. **Adaptation** is the most flexible translation procedure where the SL cultural reference is modified to fit the TL culture in order to establish a new situational equivalent in the TL. While translating literary genres, this procedure pays special consideration to the TT culture.

## 6- Final results

- Aphorism is a speech ornament that requires a translator of great insight, perception and aware of its importance in order to transfer the

dramatic situation to the target reader. Enani and Ameen used equivalence to transfer the aphorism since it is the useful practical procedure in transferring proverbs, aphorisms and idioms, especially their sense not their image where the SL and TL render the same message by different styles. They also used other procedures in their translation i.e. Enani used explicitation and Ameen used transposition where they both succeeded in translating the aphorism and reconstituted the metalinguistic context for the sake of preserving the content of the meaning and the stylistic effect of the SL message.

- Epistrophe is a figure of insistence needs a translator that should be aware of its existence and should have an expertise to handle its repetitive components. Enani and Ameen used the lexical calque where they produced a new mode of expression into the TL, without breaking the syntactic structure of the TT. They succeeded in determining the rhetorical scheme components and retaining both; the overall meaning and the stylistic effect.

- Antanaclasis stands as a figure of discrepancy which is a kind of pun and hard to be translated since the translator should be aware of its denotative and connotative senses. Enani used the explicitation technique because of the restrictions imposed by TL servitudes while Ameen translated the antanaclasis by using structural calque and explicative modulation where he succeeded most in retaining the stylistic effect and gaining the meaning of the pun.

- Parison is a figure of insistence which is not difficult to be translated especially when the translator recognizes the stylistic symmetry of its components. Enani used the “general < > the particular” modulation in translating the parison and further added a graphological variation of

the form, while Ameen used the literal procedure in translating the same scheme. Both of the two translators grasped the meaning but Enani's translation is more adequate especially in retaining the stylistic effect of the ST.

- Paronomasia is a figure of discrepancy which is not easy to be translated because of the necessity to transfer the assonance of its similar phonemes. Enani used structural calque while Ameen used both; structural calque and "negation of the opposite" modulation where both of the two translators retained the structural characteristics of the ST by providing new constructions to the TT.

- Oxymoron is a figure of discrepancy requires a skillful translator acquainted with the incongruous and contradictory words of its components. Enani and Ameen translated the first part of the oxymoron by using the literal procedure where they adhered to the linguistic servitudes of the TL. Enani translated the second part of the oxymoron by using "Negation of the opposite" modulation and Ameen translated the same part by using "Change of symbol" modulation. Both of them changed the point of view and the semantics of the SL so as to attain the meaning and preserve the stylistic effect of the rhetorical scheme structural parallelism.

- Antithesis is a figure of discrepancy represents linguistic and stylistic translation problem because of its contrasting ideas sharpened by the use of opposite or different senses. Enani used adaptation and the "part for the whole" modulation to translate the antithesis while Ameen only used lexical calque to translate it. Enani succeeded most in transferring both the overall meaning and the cultural connotation of the antithesis in a new TL equivalence while Ameen transferred the meaning but

failed to transfer the English cultural connotation and consequently an entropy emerged.

- Antimetabole is a figure of discrepancy represents a linguistic and stylistic translation problem because of retaining the adequate meaning and preserving the same repetition in the successive clauses in its reverse grammatical order. Enani used three types of transposition to translate the antimetabole where he retained both the stylistic form and the content of meaning while Ameen only used lexical calque in translating the same scheme where he didn't preserve neither the form nor the content.

- Epanalepsis is a figure of insistence needs a translator who could keep the stylistic effect by retaining the place of the repetitive words of the rhetorical scheme. Each of the two translators rendered the Epanalepsis with the same amplification technique due to the dissimilarity of Arabic-English verb structure where the TL unit of translation used more words than the SL in order to express the same idea in an effective style.

- Polypoton is a figure of insistence which is not an easy but possible to be translated since the translator have to preserve both the meaning and the stylistic effect of its inflected words. In order to translate the two inflected words of the polypoton, Enani used "adverb to verb" and "adverb to adjective" transposition where he conveyed the same meaning by different word classes without altering the overall sense of the TT. Ameen, on the other hand, used "adverb to verb" transposition and "cause/ means < > effect/result" modulation where he modified the SL semantics and point of view by providing a variation of the message form.

## 7- Conclusion

Style is a part of meaning and also an essential linguistic component in translation. It serves more than merely decorative or aesthetic reasons; it is also a crucial element without which a translation would be insufficient and incomplete. Style is a component of meaning and to varying degrees has great effects on it. Although it goes in that way, rhetoric is more than merely decoration because it was initially meant to give expression to emotions. It is honed into a tool that can command, beg, and convince others. In similar vein, rhetoric is neither a science or an art that is only practiced by selected few people. Rhetorical schemes are commonly used by all the common folks. Shakespeare's plays all have characters who seek to perfect oratory at some time in the dramatic action and are successful, while other characters are shown to be constrained by their inability to use language well. Rhetoric is unavoidable because it is a fundamental component of human conversation, regardless of the circumstances surrounding spoken or written communication. Its relevance varies in both everyday speech and dramatic mimesis, though. Shakespeare uses rhetorical techniques to counter unnatural and antiquated forms of language with clever tricks and devices. As they seek to depart from the typical conventional usage of language, rhetorical schemes are important aesthetic and stylistic features of language that really are likely to be difficult to translate. In order to preserve the meaning and style of rhetorical devices, it is also necessary to apply practical, effective translation procedures and techniques.

Due to the conceptual differences between English and Arabic language systems, loss in translation occurs on every level. When

translating a book as distinctive as Shakespeare's, which is unrivalled, unmatched, and unparalleled, loss is nearly always inescapable. Typical rhetorical schemes are excellent examples of how inadequate Arabic translation may produce a weird output in addition to incomprehensibility. Since English and Arabic have different syntactic and semantic structures, keeping the literal meaning devoid of context is rarely appropriate. When grammatical structures are translated to their closest TL counterparts, it is often transferable between closely related languages. Yet, it is also possible that some stylistic effects cannot be translated into the TL without disrupting the lexis or the syntactic order due to structural or metalinguistic incompatibilities. In this case, it is accepted that more complex procedures should be used. These are oblique translation procedures which may first seem strange but may nonetheless provide translators strict control over the accuracy of their work. In actual use, these procedures could be used independently or paired and mixed with one or more of the others. On the whole, rhetorical meaning may occasionally be lost in translation if the translator is unable to identify the servitudes of TL or is prevented from doing so by the SL's syntactic structure. What is more difficult is retaining the same rhetorical schemes which are exist in the TL message because of cultural differences.

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ترجمة الصور البلاغية اللاتينية بمسرحية شكسبير "حلم ليلة منتصف الصيف" في ضوء نظرية الترجمة لـ"فيثاي ودارلنبيه".

### الملخص

تقوم هذه الدراسة ببحث إمكانية ترجمة الأنماط المختلفة للصور البلاغية بمسرحية شكسبير "حلم ليلة منتصف الصيف" إلى ترجمتين عربيتين وتبيان إلى أي مدى تم الحفاظ على الشكل والمضمون في ضوء نظرية الترجمة لـ"فيثاي ودارلنبيه". كما تقدم الدراسة تحليلاً مقارناً لنسختين عربيتين من المسرحية الشكسبيرية لكل من محمد عناني (١٩٩٢) و حسين أمين (١٩٩٤) لتحديد أفضل مناهج الترجمة التي استخدمها المترجمان قيد الدراسة . و باستخدام جميع مناهج فيثاي ودارلنبيه تمكن المترجمان قيد الدراسة من نقل معاني جميع أنماط الصور البلاغية مع بعض الاستثناءات المتعلقة بالحفاظ على التأثير الأسلوبي. و نتيجة لذلك ، يمكن أن يُفقد المعنى البلاغي أثناء عملية الترجمة بسبب فشل المترجم في تحديد الكلمة المعجمية الملائمة في اللغة الهدف أو بسبب البنية النحوية للغة المصدر. علاوة على ذلك ، يعتبر الاحتفاظ بنفس الصور البلاغية في اللغة الهدف أمراً أكثر تحدياً للمترجمين بسبب الاختلافات اللغوية و الثقافية بين الإنجليزية و العربية.

الكلمات المفتاحية: شكسبير، حلم ليلة منتصف الصيف ، البلاغة اللاتينية، فيثاي ودارلنبيه.