



The Impact of Context in English-Arabic Literary Translation With Reference to Pragmatic Ambiguity

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الخلاصة

يمكننا أن نُشبه النص بالمادة التي تتغير من حالةٍ الى اخرى تبعاً للظروف التي تمر بها كذا الحال بالنسبة للنص فإنه يتغير عند ترجمته تبعاً للسياق الذي هو عليه. إذ تتجلى أهمية السياق في الاساس في عملية الترجمة وبالأخص في الترجمة الادبية عموماً وفي ترجمة المسرحية بشكل خاص وتتجلى هذه الاهمية في الدور الذي يلعبه العامل المكاني والزمني (الزمكاني) في اعطاء النصوص الدرامية معناها الحقيقي بجانب دور أنظمة اللغة المحاذية والتنغيم والايحاءات والتفاعل بين شخوص المسرحية.

كما أن العمل الدرامي يتطلب جواً وطقوساً وعبارات خاصة ذلك أن النصوص الدرامية كُتبت لثُمثّل على المسرح لذلك معظم الحوارات بين شخصيات المسرحية قد تفقد اثناء عملية الترجمة. لكن مشكلة الغموض في النص المسرحي تبقى قائمة سواءً أكان النص أصلياً ام كان مترجماً لأن جوهره ومكامنه لايمكن أن تُفهم او تُدرك إلا بعد أن تُمثّل على خشبة المسرح كما ذكرنا آنفاً لما لها من دورٍ فاعل في إبراز مكامن النص ومضامينه وأنها قد تختلف من أداءٍ لآخر وذلك

بإختلاف المؤدين لنفس النص وحسب الدور الذي يلعبه مخرج العمل المسرحي وكادره. وقد ركز بحثنا الموسوم "تأثير السياق في الترجمة الادبية في اللغتين العربية والانكليزية مع الاشارة الى الغموض التداولي" على اهمية السياق والعلاقات التي تربط بين السياق والترجمة من جهة والعلاقة التي تربط بين السياق والغموض التداولي من جهة اخرى.

بالاضافة الى كوننا اخترنا بعض النصوص من مسرحية شكسبير "مكبث" والتي تتوافر فيها بعض مما ذكرنا اعلاه مع ثلاث تراجم مختلفة لمترجمين مشهورين في هذا المضمار وقد اعتمد التحليل لكل ترجمة على حدة لمعرفة الى اي مدى استطاع المترجمين الالتزام بالنص الاصلي وأيجاد حل مناسب لمشكلة الغموض التداولي لتقديم ترجمة مناسبة. ومن منهم أجاد ترجمة النص تبعاً لسياق النص ونوعه وماذاي يتوجب على المترجم أن يتبع في ترجمته للنص وعلى أي نوع من انواع السياق المتعارف عليها ظهرت ترجمته هل أنه اعتمد في ترجمته على السياق اللغوي الذي يرتبط بالكلمة كجزء أساسي من الجملة وبالتالي من النص بأكمله من حيث طريقة لفظ الكلمة كونها تتغير من حيث المعنى عند تغيير لفظها وكذلك التركيب النحوي والصرفي للكلمة الواحدة من حيث تمييزها عن الكلمات الاخرى وحسب موقعها من النص في كونها صفةً او ظرفاً، وكذلك إختيار الكلمة المناسبة في حال وجود المشترك اللفظي لها وفقاً لوظيفتها على مستوى الجملة بشكل خاص وعلى مستوى النص بشكل عام.

أو أن المترجم قد ترجم النص طبقاً للنوع الثاني ألا وهو سياق الموقف والذي يلعب دوراً هاماً فمن خلاله يمكنه معرفة المعنى الحقيقي الصريح للنص حسب المؤثرات والظروف المحيطة بالنص وطبيعة الحوار الذي دار بين شخوص العمل الأدبي وكذلك الطبيعة الاجتماعية فيما يتعلق بمكانة المتكلم والمُتلقي وظروفهم النفسية عندما دار الحوار وماهي ملابسات الحوار والعلاقة التي تربط

بين المُخاطَب والمُخاطَب وتعبيرات الجسد أثناء الحوار لأنها تعتبر عوامل مساعدة في إمكانية الخروج بنص متكامل من كل نواحي واجواء الحوار. ام أن المترجم قد لجأ الى ترجمة النص وفقاً للسياق الثقافي الذي يعتمد على نوع النص المترجم من حيث كونه نصاً علمياً، صحفياً، قانونياً أم أدبياً وكذلك كونه ينتمي او ينحدر من جذور تاريخية لثقافة معينة. ولاننسى ايضاً دور السياق الوجداني للنص الذي يتصل بحالة المتكلم والمتلقي العاطفية.

Abstract

The text is a set of essential premises that take place in certain context, this text is interchangeable from one state into another according to the perquisites of the context. That is why, one must take this fact into consideration in the process of translation. This is because that every sole utterance is context independent and takes different directions due to contextual exchanges. Thus, context is basically one of the most indispensable perquisites in translation in general and in literary translation in particular. Its importance springs from the fact that the factors of the place and time play an important role in giving dramatic texts their truer deep meaning; besides, the factors of the paralinguistic system, intonation, gestures...etc.

Actually, dramatic texts need special situations due to the fact that dramatic texts are written to be acted on the stage so much of the dialogues, interactions between the characters of the play and a great deal of pragmatic aspects that are lost in



the process of translation. Therefore, the problem of pragmatic ambiguity is still aroused whether the text is source text or translated text; because its importance and intent cannot be appropriately understood unless it is performed on the stage. In addition to the different interpretations on the part of the same text that can be provided due to the different performers, performance, and played roles. For this reason we stress in our entitled project " The Impact of Context in English – Arabic Literary Translation with Reference to Pragmatic Ambiguity" on the importance of the context in both English and Arabic and the cement relationships that link the context with pragmatics on one hand and the context with translation on the other hand.

The data of our study are selected from Shakespearean tragedy "Macbeth" which reflects a case of richness in the aforementioned relationships. The data are translated by three different famous translators in which our analysis based on each rendering separately to see:

- a) To which extent the translators restrict on the context of the original text.
- b) Whether the translators are able to resolve the problem of pragmatic ambiguity.



- c) Whether the translators are able to provide appropriate translation.

Additionally, this paper also aims at investigating whether the translators succeed in transferring the text correctly according to the requirement of the context and the type of the text. That is to say, whether the translators have traced the exact context of the original text or not. Moreover, the focus is also here on the type of the used context. For example, the type of the context that the translator relies on in his translation, such as the linguistic context, such context connects with the word as a basic unit of the sentence depending on the phonological, morphological, and syntactic properties of the word. This is also attributed to the fact that every word can be issued in different manner to indicate different meaning as well as the syntactic position of the word within the sentence will indicate its function and thereby, enables the translators to find the appropriate equivalent for the sentence or the text.

The second type of context is the situational context, such type of context plays vital role in giving texts their real explicit meaning depending on many factors including the conditions and circumstances surrounding the text, the nature of interaction between the characters of the dramatic work, the



social status of the addressee and addressors, their circumstances, their psychological states, the relationship between them, the facial expressions, and the body movement. All these factors are elementary constituents in producing a complete, informative and effective rendering. The third type is the cultural context, this type relies on the type of the translated text, for example whether it is scientific, journalistic or literary text. The last type is the sentimental context which is tightly connected with the addressor and addressees' emotional states.

1.1 .The Notion of Context:-

1.1.1 Context in the English Language:

Context is an essential concept refers to any kind of information that can be used to describe the situation of an entity. This entity can be a person, place, object that is relevant to the interaction between the users and the application (Dey, 2001 : 4 - 7) .

Context is a collection of procedures that manifest the interpretation of language including paralinguistic features , pragmatics, genre, participants and their conventions, beliefs, cultural knowledge, values..etc (Cook, 2003 : 25).

Context is a set of conventional elements which help the speaker attains a successful communication(Chakrani, 2007:43).

Sperber and Wilson (1995 : 15- 16) define context as a set of premises used in interpreting an utterance. It comprises, in the broad sense, many subsets including the hearer's assumptions, preceding utterance, expectations about the



future, scientific hypotheses, religious beliefs, anecdotal memories, general cultural assumptions about the mental state of the speaker in addition to the psychological constructs and physical information.

Thus, context is the environment in which language takes place including the surrounding circumstances and any other element that may play a role in interpretation.

1.1. 2. Context in the Arabic Language:-

The study of context issues have constituted an important interest of Arab scholars and scientists. The concept of context is submitted under two fields rhetoric and Ossol Al-fiqeh.

Al- Janabi (2008: 33) postulates that context is a non-linguistic element that is varied according to the essential perquisites of the linguistic text in order to arrive at a judgment of the text meaning. Therefore, the meaning of the text is only judged in a favour of the context.

Context is connotative impetus aims at removing ambiguities in communicative patterns, compromising their aims, exhibiting their meanings, and cogitating their intentions(Al- Jurjani, 1961:38).

Al- Farabi (1986 : 72-73) points out that context is an ultimate factor in:-

- 1- Clarifying meaning
- 2- Detecting intentions
- 3- Revealing the relationships between utterances lexically, rhetorically and pragmatically.
- 4- Handling the speaker's intent.

Furthermore, the context is not only confined to the utterances and sentences; but it also pervades to lexical words, phrases, clauses and any other syntactic phenomenon.



According to Abd Al- Ghaffar (1980 :114), context is a non – linguistic component affords language with comprehensible potential quality. Consequently, it facilitates apprehending lots of issues, matters, conditions, etc. Moreover, this quality grants meaning varied interfaces; that is to say, every sole utterance substantiates various unrelated interpretations.

Zawien (1986 : 185) contends that context is the judgment in directing utterance in a way corresponding with the situation elementary potential perquisites for grasping the exact utterance intention. Actually, the contextual meaning absolutely differs from the lexical meaning in that every utterance holds various unrelated meanings in different situations; whereas it holds only one contextual interpretation.

The contextual meaning can be admittedly penetrated by the following interrelated complementary constituents:

- 1) The utterance meaning entirely associated with a linguistic text which is a part of a context which in turns indicates the meaning of the invoked utterance.
- 2) The context cannot be resided without a linguistic text.
- 3) Perceiving contextual meaning of an utterance basically relies on the relationship between the utterance and other integrated coherent utterances.

Additionally, contextual meaning implicates different basis including utterance meaning, the style of using utterance, and any other presumptions aid to grasp the utterance exact meaning.

Abid Al- Latteef (1983 : 71) affirms that the contextual meaning of the utterance cannot be varied, this is because the context is ultimately associated with a local situation that determines its meaning in the light of the recent surrounding elements. In addition to the other interrelated elements that



play a vital role in constricting the intended meaning and in themselves part of meaning such as the addresser, addressee, their statues, the relationship between them, the surrounding elements, circumstances, the antecedent utterance...etc. Therefore, the utterance meaning cannot be determined precisely only by considering contextual factors.

1.1.3. Types of context

Context is everything related to the construction of the word and what is relevant to it and the text as a whole, and the sequence of events, its continuation complying with the issuing of a molded, perfect and accurate linguistic structure of all the components of the text and being related to each other. Hussamuddin Mustafa (2011:114) thinks that context falls into four main types:-

1.1.3.1. Linguistic context

This type of context is related to word formation and its derivatives and its function in the text from the grammatical point of view. It is also related to the relationship that connects the dictionary meaning with the intended meaning in order to select the correct and appropriate meaning of the text according to the kind, nature of the text and the function of the word in. in addition to the style of writing the text which to some extent can determine the meaning of the word and the text (Hussamuddin,2011:115).

1.1.3.2. Situational context

It is considered as one of the most important kinds of context through which we can determine the exact or the intended meaning of the text by knowing or answering the following questions:-

- When has the text been written?
- How has the text been written?



- Who wrote the text? (the personality and status of the speaker)
- To whom has the text been written? (the personality and status of the addressee)
- What is the relationship between the speaker and the addressee?
- What is the nature of the dialogue?
- What are the body expressions especially the facial expressions of both the speaker and the addressee?

In case of answering all the above questions or inquires the translator will be perfectly well-known of all the outlooks of the text, and as a result he/she will get an accurate translation(ibed:116).

1.1.3.3. Cultural context

All the texts that are connected to the culture of peoples and the kind of those texts. The culture, history, customs, conventions and religion of those peoples can affect on the selection of the appropriate terms of the written texts. As for the kind of the text in being scientific texts such as the texts of medicine, physics, chemistry and other sciences or a historical, political, journalistic, religious, legal, etc... texts also can affect on the kind of terms that are used in the text and its level(ibed:118).

1.1.3.4. Emotional context

For Hussamuddin Mustafa (2011:118) it is the text that is related to the innermost of the speaker and his/her



psychological state and the feelings of him/her (the speaker and the addressee). Some linguists see that it is a part of the situational context as it is connected with the situation in which the speaker has uttered it. Others think that it is closer to the spoken texts rather the written ones, but the most acceptable opinion is that it can be applied to both of them where the translator can determine the toughness and gentleness of the speech and the range of affection on the addressee.

2. 2. Context and Translation

Generally, translation is not only a matter of finding mutually exclusive alternative meanings for words, ideas, and texts; but it is a professional practice of a set of conceptual tools that posit inextricable link between language, meaning, communicative setting, culture, and social phenomenon. This multiple strategy shows extensively that the process of translation is indisputably embedded under the context.

Context is one of the most important issues in translation. This importance comes as evidence to the view that vocabulary words have only one meaning; in contrary, every sole word has a variety of different meanings in different social situations. This is due to the fact that context provides different meanings for the word in different uses. Since, words have no meaning, context has meaning for words (Leonardi, 2000 : 55).

Hatim and Mason (1999 : 21) postulate that translation is an act of communicating meanings, ideas, and messages between one language and another which takes place in social contexts. Such act of communication is followed by some considerations which are mainly related to the accuracy, clarity and naturalness of the meaning, ideas, or messages in the process of translation. This means it is important for this act of communication to keep the same source language accuracy, clarity and naturalness and reproduce the same effects of



meaning, ideas and messages in the target language situational context.

Nida (2001 : 125) also emphasizes the importance of context in translation confirming that context is the component that combines the process of rendering meaning with some analyzing aspects involving elements of situational analysis, grammatical structure, communicative setting, culture, target language ...etc., explains meaning, adheres text to create satisfactory rendering. Additionally, it places each topic in identifiable category and represents a complete treatment for each glossary. Context also bestly defines and explains how words are arranged in diverse situations, attitudes, states, and cases with a reference to cultural and linguistic divergences. Besides, it clarifies the ways in which words hold different meanings and levels of distinctions between cultures, regions, emphasis and thereby determines its exact translation.

Accordingly, translation is a process of reestablishing situational context in the target language as it is in the source language and grasping the target language readers to accept the equivalent text as the source language readers do.

1. 3. Pragmatics and Context:

Pragmatics is the field that constitutes the distinguishing, suggesting and deriving meaning, reason, purpose, and function of a linguistic text in a non-linguistic situation of a context (Sowa, 1995 : 85).

Stalnaker (1972:383) confirms that pragmatics is the characterization of the speech in context which helps determining which proposition is expressed by given utterances.

Pragmatics is the study of language use in communication; its aim is to explain how context can affect the



meaning of special kinds of utterances, in return, the context can provide a complete account of the pragmatic interpretation of an utterance in certain occasion. Moreover, the meaning of the sentence is crucially uncompleted without contextual information. Consider the following example:

1- The book is checked out.

The meaning of this sentence is not clearly stated; it may be a predication, a request to check out the book, a question, an offer to check other books, apology, or even a threat depending on the context; it has many other meanings besides. Thus, one needs to admit contextual appropriateness in order to be able to discuss the intended meaning of a certain utterance.

Furthermore, it is also found that context plays a valid role in pragmatic interpretation to have a better grasp of meaning regarding the diversity of intentions, speakers, hearers, environment...etc.

Accordingly, it is true to say that context is the basis of pragmatics for recognizing and partitioning knowledge, intention, and meaning.

1.4 Pragmatics and Translation

Pragmatics is the study of language use in communication. Translation is a process of movement characterized by being a specific textual manifestation that entails particular treatment of text movement in which the text undergoes from the source to the target language culture and audience with different background knowledge, expectations and communicative needs comprising syntactic, semantic and pragmatic restraints (Pym, 1992: 7).

One of the most important prominent definitions of translation is stated by Newmark (1988: 5) who defines



translation as " rendering the meaning of a text into another language in the way that the author intended the text". In this definition, Newmark stresses the importance of the intended meaning as a product of translation process. This is due to the fact that translation is not merely concerned with meaning as a lexical unit, however; the process of rendering meaning involves other aspects such as grammatical structure, communicative setting and cultural context of the source text; all these aspects are submitted under the concept of pragmatics and are required in order for the target text to be equivalent to the source text.

In this view, meaning of the word is determined by its relationship with other words in certain context, the environment also differentiates meanings. For this reason, the meaning of the word is not only determined by the referred objects, lexical meaning and grammatical structure, but it is governed by the use of the word, phrase, or sentence in certain way, context, and effect.

Importantly, language is used as a communication means so, in translating we should remember this principle.

1.5. Pragmatic Ambiguity :-

It is a linguistic fact that despite the unlimited number of sentence; every sentence do double or more duties (Crystal,1985:15-18).

The notion of pragmatic ambiguity is relatively new in linguistics, it refers to the vagueness in the interpretations of a single sentence. It occurs in this course when the sociocultural and contextual conditions affect the appropriate use of language in communication.

Ambiguity is a one – many relation between form and sentence. It is a phenomenon of double or multiple



signification. A sentence is said to be ambiguous if it has two or more unrelated meaning(Prakasam, 1993:94).

Seuren(1988:194) states that pragmatic ambiguity means that there is some unclarity as to what it stands for, it implies anyway the possible use of the expression in question in a non – truth – conditional way.

Pragmatic ambiguity is a term refers to this kind of communication which admittedly bears the possibility of giving offense and arising misunderstanding which in turn challenges the recipient in an altogether different ways and demands faith, riddle, choice, etc.(Fedsted, 1998:539).

In literary criticism, ambiguity refers to the exploitation of the utterance for artistic purposes of language by which the utterance has multiple meaning (Horn,1985 :135).

1.6. Data Analysis

1. [That which hath made them drunk hath made me bold...what hath quenched them hath given me fire]
(Shakespeare :55)

1- [الشراب الذي اسكرهما قد زاد من جرأتي. والسائل الذي أخمدهما قد شحذ همتي...]

(Hussein Mohammed Ameen, 1994: 52)

2- [لأن ما اسكرهم جرأتي... وما به قد خمدوا هييجني]

(Mohammed Afit, 1911:34)

3- [الذي اسكرهم شجعني، والذي اقعدهم أنهضني]

(Mutran Khalil Mutran, 2012: 25)

Interpretation:

The above rendered lines have been said by Lady Macbeth, the wife of Macbeth, she enters to the castle and talks to herself as the time has come to the assassination of the king



Duncan and all the preparations for committing the crime has been come up. She describes the bad situation of the two guards of the king Duncan after they had the drink which was mingled with intoxicated liquid. She says that what has made them drunk has given her the power or boldness and what has put them out has inflamed the fire of courage to do so.

Discussion:

The translation of Hussein Mohammed Ameen seems to be the closest rendering as the translator uses his words relevant to the context. He has translated “hath made them drunk” into “اسكرهما”, though it is not explicitly mentioned in this situation that they are two or dual, but he uses the dual form because he takes into consideration the translation of the text as a whole not as an isolated words or sentences.

His use of “الشراب” in the first line and “السائل” in the second line, though they are not existed in the original text explicitly, but actually it is a remarkable strong point which must be mentioned for the translator. Here, the translator has made a use of the context in translating these lines with the consideration that he reads the whole text as he knows that two chamberlains have had drunk a drink mingled with another intoxicated liquid that’s why he used “الشراب” and then “السائل”.

It is a distinct step by the translator when he uses the linguistic and emotional context in the turns of his rendering depending on being restricted to the word formation since he differentiates between the use of “الشراب” and “السائل” and the use of feelings by Lady Macbeth in describing the two guards.

Afit’s rendering is of a poetic style which seems to be the closest rendering to the original text as it is being thought that the original text or the S.L. text is of a poetic style so it should be rendered to poetry. The translator has used the word “لأن” which is an equivalent of the cause junction “because” that is not existed in the S.L. text and also there is no preceded



action connected with the speech of the Lady Macbeth or pre – text that requires reasoning particle.

The second point of his rendering is that he uses the plural form, when he translates the objective pronoun “them” into “هم” as in “made them drunk” into “اسكرهم”, it is true that it is not mentioned in the original text exactly in this position that they were two guards, but it has been mentioned in a previous event of the same situation by the same speaker, she said “the two chamberlain”. In this case, the translator pays no attention to the number of guards including in the situation in which he provides a case of contextual deviation. So, it is supposed to be translated as dual rather than plural.

The translator has really given a metaphorical rendering when he translates the words “hath given me fire” into “هيجني” as it is known for all that fire is considered as a kind of alarming or awakening, though it is considered a point of strength and is considered close expressive rendering; but it does not provide the appropriate equivalent.

Although the translator does not seem to trace the context in his translation, but in somehow he has followed the situational context especially with using the first word of his rendering "لأن" by which he links this text with the previous one as he thinks that it is very close to it by the means of situation of dialogue between the speaker and the addressee.

Whereas the third Arabic translator (i.e. that of Mutran Kh. Mutran), the translator has also rendered the objective pronoun “them” into plural as in “اسكرهم” and “اقعدهم” which do not accord to the translation of the context. As the former translator did so which obviously shows that the translator pays no attention to the context.

His rendering of the last line has reduced the effect of the original text and seems to be vague and inexpressive as he translates “what hath quenched them hath given me fire” into “والذي اقعدهم انهضني” does not follow semantic translation, nor



communicative translation and it carries a pragmatic ambiguity. He used the word “اقعدهم” as an equivalence of “quenched them” since the verb “اقعد” means “to sit” in Arabic language and does necessarily means “to sit without any movement” in which the two guards are supposed to be fully intoxicated and don’t have the ability to (talk, see, watch, protect, realize, etc..). The same thing with “انهضني” of “hath given me fire” literally means “to stand” not “to make her standing” and encourage her to do so.

2. [He is about it] (Shakespeare,.55)

1- [هو الآن يرتكب فعلته]

(Hussein Mohammed Ameen, 1994 : 52)

2- [اظنه الآن غدا منهمكاً في قتله والآن خير زمن]

(Mohammed Afit, 1911: 34)

3- [تشير الى مكبث) هو الآن يعمل عمله]

(Mutran Khalil Mutran, 2012 : 25)

Interpretation:

Lady Macbeth, after she has intoxicated the two guards of the chamber of the king Duncan, she starts talking about the duty of her husband, Macbeth. The doors are open since the chamberlains are drunk now and start snoring. So everything is ready for committing her crime of killing the king Duncan.

Despite she did not mention the name of her husband, Macbeth nor the committing of the crime of killing of the king Duncan, but the context refers or reveals that she talks about Macbeth and his crime by saying ‘He is about it’ which means he is about to kill the king Duncan.

Discussion:

The first translation that of (Hussein Mohammed Ameen) , he has rendered the SL text into “ هو الآن يرتكب فعلته” in which he transfers the text semantically and follows the propositional content of SL text faithfully which, in turns, arises a case of pragmatic ambiguity as the translator does not



state the kind of work that is being committed and the person who is going to commit that work.

Then, the translator has transferred the pragmatic ambiguity from the original text into the T.L. text, he has to resolve the pragmatic ambiguity and does not translate the subjective pronoun “He” into “هو” only, but he has to indicate who is the intended person by the pronoun “He” either in a footnote or indicating it between two brackets.

His using of the adverb “الآن” is considered to be a point of strength for him even though it is not existed in the original text, but here the translator has given it as an equivalent for the auxiliary verb “is” since it fits to the contextual situation of the text.

His rendering of the last two words “يرتكب فعلته” is unfortunately inappropriate as well because he does not indicate the kind of crime he is going to commit at that time arising another case of pragmatic ambiguity which reduces the effect of the original text completely.

As for the second rendering that of “Mohammed Afit” in which the translator has attempted a poetic reproduction of the S.L. text. The text is translated communicatively and although, the translator has added some more expressive words, but these words do not reduce the effect of the original text; on the contrary, they are aesthetically appealing and satisfactory.

His use of “منهمكاً في قتله” seems to be perfect and appropriate to the context. Here the translator takes into consideration the context as a whole and does not translate it separately since all the action is about the assassination of the king Duncan.

The third translation is that of (Mutran Khalil Mutran) for the above sentence is of a little ambiguity as the translator clarifies some points and throws ambiguity to other parts of the sentence when he says “تشير الى مكبث” here, the translator



indicates that the speaker of the sentence (lady Macbeth) at this point is talking about her husband Macbeth which is not mentioned in the original text. When he says “هو الان يعمل عمله” , as it carries a kind of pragmatic ambiguity for the T.L. text reader as the translator does not indicate which kind of work he is going to commit.

It is a clear evident that the three translators are so observant of the context especially that of situational context. They use the factor of place and time in their rendering.

3. [I have no words; My voice is in my sword] (Shakespeare, :185)

1- [ما في جعبتي من كلمات أوجهها لك فصوتي في سيفي]

(Hussein Mohammed Ameen, 1994: 132)

2- [إلا أن سيفي في التحاور مقول...ومن حده يأتيك قولي مبيناً]

(Mohammed Afit, 1911:126)

3- [اعيبك عن الكلام؟! لكن سيفي افصح مني]

(Mutran Khalil Mutran, 2012: 66)

Interpretation:

It is the last scene of the play which is scene8 of act5 where Macduff was trying to kill Macbeth. Macduff competes in a contest with or fence with Macbeth, they are talking to each other during the fighting and Macduff says to Macbeth that he is not going to waste his time by uttering few words because his sword will talk on behalf of him. He means that his stabs on Macbeth's body will be the letters of his sword's words of killing Macbeth.

Discussion:

Hussein Mohammed Ameen's rendering seems to be literal as he used the negative form in his translation of the first line “ما في جعبتي من كلمات أوجهها لك” of “I have no words” which looks more effective and expressive because it is the closest rendering to the original text along with his translating



of the second line as “فصوتي في سيفي”. It is really obvious that the translator is so restricted to the situational and linguistic context.

Mohammed Afit has neglected the translation of the first line “I have no words” and concentrated on the second line, but the rendering of the second line shows that there is a case of pragmatic missing as there is an important relevant part that is interrelated to the first one is completely ignored from translation.

The translator uses of “إلا ان سيفي في التحوار مقول” as an equivalence of “I have no words” is pragmatically ambiguous as it has no relation to the context and reduced the effect of the original text. The reader of the T.L. text also will not be able to understand the meaning of the text unless he is acquainted with the context as a whole. Since, the translator also indicates a case of contextual deviation in providing the appropriate rendering.

His use of “ومن حده يأتيك قولي مبيناً” as a rendering of “My voice is in my sword” seems to be suitable and expressive of the message for which the writer of the original text intends to deliver it to the reader.

And as he used the poetic form in his rendering, it will not be easy for him to be bound by the context because he will be more close to poetry restriction rather than context.

Whereas the third Arabic translation (i.e. Mutran Khalil Mutran), the translator has dropped the effect of the original text in his translating of the first line as he shifts the translation of “I have no words” which is a statement into “أعيت عن الكلام؟” which is a question. The translator turns the declarative construction into interrogative and exclamatory construction. At this point, he introduces a pragmatically ambiguous rendering as the reader does not know whether the translator intends to state something, ask a question, make a request, astonish for certain thing, or even insult the opposite.



Actually, his rendering "أعيت عن الكلام!" does not seem to be relevant neither to the context nor to the propositional content. Thus, translation (2) reveals a case of failure in providing an appropriate rendering.

His rendering of the second line as "لكن سيفي افصح مني" is of a metaphoric use in which the speaker means that he is not going to speak out, but by his sword that will print his words on the body of Macbeth.

It looks very clear that he is tending to use the cultural context in his rendering as he borrowed some terms that are related to the culture of the translator.

Here, we can suggest an alternative rendering of these two lines as "السيف أصدق أنباء من الكتب... في حده الحد بين الجد واللعب" as the writer of the original text was intending to say that actions speak louder than words.

4. [Despair thy charm,

And let the angel whom thou still hast served,
Tell thee Macduff was from his mother's womb,
Untimely ripped] (Shakespeare:185)

1 - [لا تثق في تعويدتك. ودع الروح التي كانت دائماً تخدمها تخبرك أن مكدف قد انتزع من رحم أمه قبل أن يحين وقت ولادته]

(Hussein Mohammed Ameen, 1994:132)

2- [فكن يؤساً من نفع عودتك التي...وثقت بها وأعلم فمثلك يجهل بأني نزعته قبل اتمام اشهري...وأخرجت من امي وامي حامل]

(Mohammed Afit, 1911:127)

3- [أنا ذلك الرجل. دع وهم رقيتك السحرية، وأعلم أن مكدف نزع من بطن امه نزعاً. ولم تضعه أمه وضعاً]

(Mutran Khalil Mutran, 2012: 66)

Interpretation

One day the three witches have said to Macbeth a prophecy that no man born of a woman can kill you, and because two of their prophecies have come true, as a result Macbeth believes that this prophecy also is going to be true.



That's why he has the confidence of not to be defeated at all. Here, the writer of the original text has found a suitable solution by saying through Macduff that he was born before his time and thus being able to kill Macbeth.

Macduff in this point said to Macbeth that he should forget this charm and leave the service of the angels and let them tell him that Macduff was born before his time and he was ripped from his mother's womb.

Discussion:

The first rendering that of Hussein Mohammed Ameen is of a semantic type seems to be more close and informative to the original text and to the context as a whole.

The rendering of Mohammed Afit is of a poetic style in which the translator adopts communicative translation. He has portrayed the whole situation in a perfect manner and he really succeeds in reproducing the text effectively and informatively. He has transferred the whole idea for which the writer of the original text intends to. Although, the translator did not mention the name of Macduff explicitly as it is existed in the original text, but that does not effect on the construction of his rendering instead he says "اني" as a reference to Macduff.

The third rendering of Mutran is of a communicative kind and it seems that the translator follows the contextual situation freely as he starts his translation proudly with "أنا ذلك الرجل" which does not have an equivalence in the original text, but the translator wants by doing so to link it with the previous inquiries of Macbeth about the man who can kill him and thus as if the translator responds to Macbeth's inquiries on behalf of the writer of the original text.

His use of "دع" as a rendering of "Despair" seems to be an appropriate equivalence for this word which means "to forget". And the adding of the line "ولم تضعه أمه وضعا" as well. The weak point in his rendering is that he omits the line "And



let the angel whom thou still hast served” completely from his translation which reduces the effect of the text as a whole.

Here we can say that most of the three translators have followed the situational context and to the linguistic context in somehow.

It is not necessary to give an alternative translation, but we can suggest it as another rendering as follows:-

"ها قد زال سحرك،
فما بال الروح الشريرة التي كنت ولازلت تقدم لها القرابين
لم تخبرك ان مكدف قد أسئل من رحم أمه قبل ان يحين أجله"

5. [Help me hence, ho!] (Shakespeare, act2, sc.3, p.71)

- 1- [وقد اصابها الاغماء) أدركوني!]
(Hussein Mohammed Ameen, 1994, p.60)
- 2- [أه أواه اذهبوا بي من هنا]
(Mohammed Afit, 1911, p.45)
- 3- [متظاهرة بالإغماء) : أقصوني عن هذا الموضع]
(Mutran Khalil Mutran, 2012, p.31)

Interpretation

When Lady Macbeth heard the noise and shouting in her house, she came to see what is going on there. She has pretended that she does not know anything about the case and she fainted or fallen in a comma when she heard about the killing of the king Duncan and when she saw the two guards have been killed in front of the room of the king. She shouted for the help of the attendees and seemed to be unable to complete the last word “ho” which may refer to “hold me”, “how”, “interjection”, etc... . So the question that is raised in this point is “does the lady really faint?” or it is only a fake fainting.

Discussion:



Hussein Mohammed Ameen, in his rendering tries to give the appropriate rendering of the original text. The translator has also added (وقد أصابها الاغماء) again nobody saves the writer of the original text knows whether she has fainted or not at that time. So the translator should be careful of such a case. Some see that the next line of the original text shows that she has fainted as they carry her and exit out of that place, but it is also not a proof because she may have been unable of walking because of the shock.

Though they have employed different words of the original text in their translation, but it is obvious that they were following the situational, emotional and cultural context rather than the linguistic one.

His use of "الركوني" seems to be appropriate and expressive and much close to the original text.

As for Mohammed Afit, he tries to be more restricted to the rhyme scheme of the original text by adding and omitting according to the rhyme restriction paying no attention to the contextual constrictions.

The woe expression "أواه" does not have its equivalence in the original text, but the translator has tried to translate the feelings or emotions of horror of the speaker, even though the speaker does not exactly uttered these words.

His use of "أذهبوا بي من هنا" has reduced the effect of the text because it is not necessary that the speaker has meant these words as that of the previous lines. It seems, in the original text, that the speaker did not mean to say she wants to go away from the scene of the crime, but she calls for help as she was about to faint.

Mutran turns the text communicatively; but his rendering is unfortunately inappropriate and reduced the effect of the original text too much as well. The translator has completely changed the original text. It seems as he has



brought new words from his own and as he understood the text not as the text is.

He adds the words of (متظاهرة بالإغماء) is not perfect and inappropriate because of two reasons; firstly, nobody knows hundred per cent that she fainted or fell down in a comma, but the translator has been influenced by the context and translated the text according to. Secondly, there is no proof that she was pretending of faint. She may really fall fainting and it was not a fake fainting and thus by doing so he adds a superfluous line.

The same thing is to the second line of “أقصوني عن هذا” as the writer of the original text again did not mention in the original text. The translator seems to reduce the effect of the original text as he adds an equivalence which has no relation neither with the text nor with the context indicating a case of a pragmatic ambiguity.

Finally, we can also suggest an alternative translation of the text as “أسعفوني” or “أغيثوني”.

Conclusion

In the light of the aforesaid renderings and discussions, the following conclusions are postulated :

- 1- Context is the most important prominent factor in giving utterances their truer meanings.
- 2- The translator should follow the SL contextual framework and include this in his translation; otherwise he / she will miss the soul of the original text.
- 3- It is obvious that some translators need to render the text freely in order to be able to reflect the exact force of the text successfully.
- 4- It seems that some translators tend to adopt semantic translation by which they succeed to reproduce the



propositional content and the force of the text effectively.

- 5- There is one to many correspondence between English dramatic texts and their Arabic renderings.
- 6- Relying on poetic style and rhyme scheme of the SL text in TL renderings gives translation certain effects and specific importance.
- 7- Adopting poetic style in reproducing SL text has greater impact and effect in TL reader, but this does not necessary means that the poetic style is always informative and appropriate. See SL (5) translation (1).
- 8- Pragmatic ambiguity actually arises due to the translators misunderstanding of the contextual appropriate factors. See SL text (3) translation (2)
- 9- Both semantic and communicative translation can be adopted appropriately and satisfactorily in rendering dramatic texts; especially when the appropriate contextual factors are met.
- 10- We should be honest to say that the three translators are restricted to the types of context in the renderings especially that of situational one and the other types in some other positions.

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