An Assessment Of Translating English Allusive Expressions In "Othello " Into Arabic

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Abstract

The translation of cultural references is one of the biggest problems, which often faced by the translators in their attempt to transmit the same feeling experienced by the SL receptors to the TLT. However, during the process of rendering, guided decisions should be taken by the translators to familiarizing such expressions in the TL culture and remove any kind of foreignness might arise because of the differences in the cultural norms between the two languages involved in the process of translation between the two different cultures. Arabic language is a Semitic language and belongs to a very different family if compared to English which belongs to an Indo-European family. Consequently, we expect that overlooking such differences by the four selected translators in this study will pose real problems especially in translating the English allusive expressions used by Shakespeare's in Othello into Arabic. The study will focus on the intercultural gaps between the two languages as well as the strategies and procedures followed by these translators to find the appropriate renditions of such expressions into Arabic. Leppihalm's model of (1997) and the suggested strategies and procedures will be followed as a local model in this work besides Venuti's model of (1995)as a global one.

Keywords: allusive expressions, assessment, culture-bound, strategy .

The Problem:

Literary works are an abundant field of rhetorical devices use due to the beauty and eloquence they add to the text. They are used to say something without saying it. They are used to make the language of such genre unique of its type but unfortunately such use of language, even it adds a special flavor to such kind of texts, it poses in many cases a real problem for the readers to identify the exact meaning of these devices and the situation becomes worse when the text is a translated version from a language that is in incongruity with SL as the case of our study, i.e.(English into Arabic). Allusion, as one of these devices, is expected to pose many problems for the translator of literary works in general and the translators of Shakespearean works in particular since he uses old English in his works and the allusions used by him in many cases are very old and self-made and not easy to find an equivalent for.

The Hypotheses:

The study hypothesizes the following:
1. Not all those who translated the AEs in Othello could find the appropriate translation.
2. Following the strategies proposed by (Leppihalme, R, 1997) as the best way to produce appropriate translations of SL allusive expressions used in

Shakespearean   Othello.

3. Those translators who are men of letters are expected to give more accurate translation than their counterparts, i.e. (ordinary translators).

4. The translators who represent the data of the study have adopted different procedures and consequently, they followed different strategies in translating the same allusive expressions in Othello.

5. Appropriate use of AEs strategy of the translation may minimize the gap between SL   and   TL.

The Aims :

The present study attempts to answer the following:

1. What is an AE?

2. What are the main and appropriate strategies and procedures in translating literary AEs into Arabic?

3. Why did the selected translators use different strategies and procedures in translating (AEs) of the SL into the TL?

4. Who succeeded the most among the other four translators in translating Shakespear's (AEs) in Othello into Arabic and why?

5. Who failed the most among the other four translators in translating the (AEs) into Arabic and why?

6. What is the role of the translator's cultural background in choosing the appropriate equivalent of the (AEs) in the target language?

Methodology and Data Collection :

This study applies the following procedures:

1. Bringing light to the theoretical characteristics of the AEs.

2. Choosing four Arabic versions of Shakespearean Othello by four different translators: Khalil Mutran (1971),   Ghazi

Jamal (1983), Jabra Ibrahim Jabra (1986), and Muhammed Mustafa Badawi (2004).

3. Searching for all AEs used in Othello then classifying them according to their types.

4. Assessing the strategies and procedures followed by the respondent translators to identify the one who succeeded the most in his attempt in translating AEs into Arabic as well as knowing the orientation of each translator.

5. Screening the findings of the study to pave the way for the conclusions.

6. Giving recommendations and suggestions for further studies related to the translation of allusion in other fields.

The Value of the Study:

The value of this study lies in bringing the light to one of the most important areas of translation which has always been a tricky area for novice translators. Such topics are loaded with cultural references that require careful treatment on the part of the translator otherwise the produced translation becomes real nonsense. Investigating the different translations of (AEs) in Othello by Shakespeare is a brand-new topic that tries to show how these (AEs) are not only difficult for SL readers but also they are difficult for TL readers to understand because they belong to very old time and most of them invented by Shakespeare and used by him in his literary works

1.Introduction:

An allusion is a reference to a person, place, or thing, real or fictional, outside of the text at hand. Successful allusions enrich the work by bringing in additional associations for the reader. An allusion to the Glorious Quran, for example, might allow an author to call up an entire worldview and moral code. The danger in using allusion is that the reader may not be familiar with whatever it is that the author is alluding to. In some cases, this does not

pose a major problem especially when the two languages in question share the same entity of allusion. The success of translating any work of literature or even other works that tend to use allusion highly depends on decoding the expressions that require more effort to understand on the part of the reader and here is the role of the successful translator who should put such allusive expressions in TL in a way that goes with its norms and make it easy for TL recipients to identify the translated allusion otherwise it would problematic especially when the reader is faced with a work from a different culture, that does not hold the same frame of reference used by the author and thus the reader faces difficulty to understand the references to particular traditions and works of literature. Shakespeare's works are an abundant source of allusion since he, in contrast with other writers, alludes to many spheres of life, public or private. The study concludes that translating allusive expressions from English into Arabic may pose serious problems not only for the average reader but also to professional translators, and this an inevitable problem due to the great cultural gap between the two languages involved in the process of translation i.e. (Arabic & English). So researchers expect a big amount of translational mistakes on the part of the translators; the respondents of the present study.

2.The Concept of Allusion in English:

As it is mentioned previously allusion is one form of intertextuality. It is introduced in Leppihalme (1997:6) by different scholars as sharing the idea of ' reference to something': Schott (1965) defines allusion as "Latin alludere, to play with, to jest, to refer to. A reference to characters and events of mythology, legends, history" (ibid.). Furthermore, Shaw (1976) also as cited in Leppihalme (1997:6) defines

allusion as; "a reference, usually brief, often causal, occasionally indirect, to a person, event or condition presumably familiar but sometimes obscure or unknown to the reader" (ibid.).

Leppihalme assumes such reference is made for comparing A to B. For Lass & et al (1987) as cited in Leppihalme (1997:6) an allusion is "a figure of speech that compares aspects or qualities of counterparts in history, mythology, scripture literature, popular or contemporary culture".

An allusion is an indirect or passing reference to some people, places, events, or artistic works. The writer doesn't explain the nature and relevance of which but it depends on the reader's familiarity with what is thus stated. The allusive technique is an economical tool for calling upon the history or literary tradition that the reader and author are supposed to share (Baldick, 2001:7). For Murphy& Rankin (2020:120) an allusion is a "reference to another work, concept, or situation which generally enhances the meaning of the work that is citing it".

Ruokonen (2010:32-33) summarized the main characteristics of allusion in the following points:

1. An allusion is a reference which conveys implicit meaning by using means that activates its reference text or part of it.

2. The allusion may take an explicit or implicit form. It should resemble its reference enough to be recognized.

3. The referent belongs to assumed background knowledge the author and at least some of his/ her audiences are proposed to be familiar with it (ibid.).

3.Typology of Allusion :

This study will expose the different types of allusion as they are introduced by different scholars. Carmella Perri (1978) as cited in Hylen (2005:53-56) proposed five types of allusions:

1. Proper naming is the first type of allusion which makes direct reference to the evoked text by using a proper name or quotation. Sometimes quotation is separated from allusion as a different device, based on the degree of the author's intention.

2. The definite description is a second type that is defined as a "broad category in which the allusion parallels the evoked text in content or form". Such allusion is probably considered into significant word, or it is inherent in the repletion of famous rhythmical phrasing. An example is the comparison of Mitton of fallen angels to bees that alludes to comparison in Homer and Virgil of bees to a crowd of people (ibid.54).

3. Paraphrase is the third type of allusion which is proposed to include narrative parallels "in which an author doesn't another's story per se, but adopts it for his character". Such type may include only a segment of the story or the entire one. This type exists mainly in the inner-biblical use of the Exodus story (ibid.).

4. Self-echo is the fourth type of allusion that "may entail repeated meaning or words from alluding text". The difference between this type and the other types of allusion is that evoked text lies within the alluding text (ibid.).

5. Perri doesn't name the fifth type of allusion. She states "echoes conventions of literature to evoke the attributes associated with them throughout literary history. The choice of particular meter, style, genre, or even title may remind us of tradition association"(ibid.56).

Leppihalme (1997:10-11) sets a limited classification of allusions:

1. Allusions proper _such class of allusion is divided into:
a.Proper name allusion (PN)

Such type contains a proper name (ibid.). Proper name allusions could be fictional figures or real life, names of famous people in the past, artists, writers, etc. sometimes they are quoted from films, myths, advertisements, various catchphrases, proverbs, or clichés (Hassan 2014:52). An example of this type can be taken from Leppihalme (1997:3) 'I felt like Benedict Arnold'. According to Delahunty & Dignen (2012:24), Benedict Arnold was an American general in the American Revolution, remembered mostly as a betrayer who tried to betray the American post at West Point to British in 1780 with British army Major John Andre. Arnold escaped when the conspiracy was discovered. Later he fought alongside the British. This proper name is used to allude to the traitor who changes sides during conflict or war. The person who betrays his friends or countrymen.

b.Key-phrase allusion (KP) _ an allusion that doesn't contain a proper name, for example ' Apparently taxis all turn into pumpkins at midnight' (Leppihalme, 1997:10). This phrase 'Turn into pumpkins at midnight' refers to the tale of Cinderella, when a good fairy transformed pumpkins to be carriage to take Cinderella to the party. The fairy said this phrase to warn Cinderella that carriage would return to its origin at midnight. These words are used when a sudden and negative change happens especially at midnight (Delahunty & Dignen, 2012:295).

Both of them are subdivided into:
a. Regular allusion_ it is an unmarked category of prototypical allusion. For example, someone got to stand up and say that the emperor has no clothes' (Leppihalme, 1997:10). This phrase is used to allude to the fairy tale by Hans Christian Anderson in which the emperor was given a set of clothes and told that are visible only to non-fools people. No one can say there are no clothes except little

child says that the emperor has no clothes. This phrase alludes to something meaningless or wrong that is automatically agreed with, (Webber & Feinsilber, 1999:157).

b.Modified allusion_ is an allusion that contains a 'twist', that is, alteration or modification of performed material. For example 'where have all the soldiers gone? In the graveyards, everyone. This phrase is taken from Pete Seeger's song 'Where have all the flowers gone? (Leppihalme,1997:10-11).

1. Stereotyped allusion_ this type has lost its freshness and doesn't need to evoke its sources. It also involves proverbs and clichés, for example, ' We were ships that pass in the night' (ibid.10). The phrase 'ships that pass in the night' is taken from 'Tales of a Wayside Inn' part III, 'Theologian's Second Tale' by Henry Wadsworth Longfellow. It is used to refer to those people who meet and move away, unlikely, or never meet them again (Partridge, 2005:396).

2. The third class is divided into:

a. Semi allusive comparisons (SACs) _ "superficial comparisons or looser associations", for example, ' Like the land of Oz, technology has good and bad witches'(Leppihalme,1997.11). The phrase 'the land of Oz' alludes to Lyman Frank Baum's 'The Wizard of Oz' in 1900. this allusion refers to an illusion or deception (Delahunty & Dignen, 2012:387).

b. Eponymous adjective_ it is an adjective that derives from names such allusion does not form fixed collocations with their existing headwords, for example, ' Orwellian image; in her most Jamesian manner', (Leppihalme,1997:11). The allusive expression 'Orwellian' refers to George Orwell's novel 'Nineteen Eighty-Four'. The big brother's character is a dictator. The Orwell's name is used to allude to the power and omnipresence of dictatorial states. The corresponding adjective is Orwellian, (Delahunty & Dignen, 2012:265). 'Jamesian' alludes to Henry James, (Leppihalme, 1997:11). Leppihalme's taxonomies can be summarized in the following diagram:
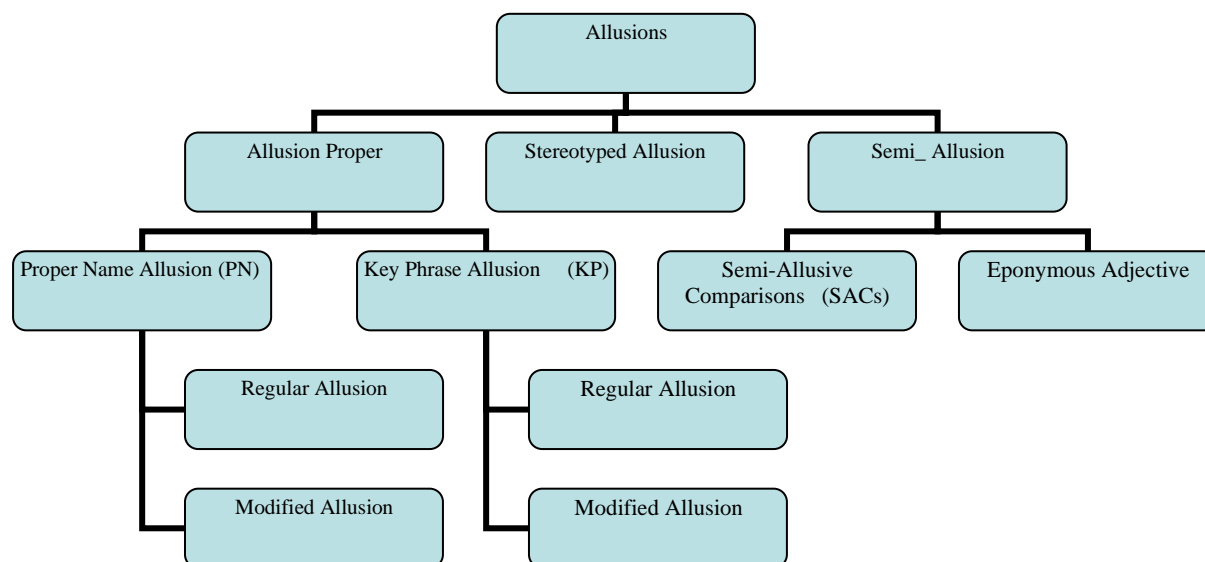
(Figure NO.1 Leppihalme's Classification of Allusion)

Niknasab (2011:49-50) suggests the following types of allusions:

1.Religious allusion

Religious scripture is considered a rich source of inspiration for literary authors and poets they use it to give value to their

works. These references could be explicitly or implicitly refers to a verse from religious scripture, e.g. 'seeds and snake Baptists ' refers to a story of Adam & Eve in the bible. The references also may refer to a proper name related to specific religion ' saints, holy places and the name of prophets', e.g. Steven's name alludes to first Christian martyr Saint Steven (ibid.49).

2.Literary allusion

It is the reference to another literary work explicitly or implicitly, such work should be clear enough to be recognized by the reader. This allusion might refer to the literary character, e.g. ' Bend down your faces, Oona and Allele'. Oona and Allele is a drama written by William Yeats. The literary allusion may also refer to a specific style used in another literary work, e.g. Joyce's Ulysses alludes to Home's Odyssey (ibid.).

1. Mythological allusion

 Fabled tales can be a good source of allusion. They reach back to the dim past that includes god's tale, loves, hate, victory, and defeats, their birth, and death (ibid.50). Myth provides authors, composers, and artists with inspiration. It helps the reader to appreciate music and art also in understanding literature. The reader can grasp the allusion if he knows the myth, e.g.

Helen, thy beauty is to me
Like those nice barks of yore,
That gently, o'er a performed sea,
The weary, wayworn wander bore,
To his native shore.

From Edgar Allan's poets 'To Helen'

This poem was written to a woman her name is not Helen. But the poet used such a name to suggest that his woman is beautiful as Helen of Troy the most beautiful woman in the ancient Greek (Carroll, 1997:7-8).

2.Historical allusion.

History is another basic source where the author and poet take their allusion from which. The historical figures and events affect upon characters, themes, images, and symbol, language employed in it, e.g. the allusion ' wars of roses' alludes to a series of civil wars fought in Medieval England from (1455- 1487) between the House of York and the House of Lan caster. These wars are based on the badges used by both sides, the white rose for Yorkists while the red roses for the Lancastrians (Niknasab, 2011:50).

4. The Source of Allusion :

To analyze and translate the allusive expressions appropriately, the translator has to know the source as well as the connotation which these expressions have for the competent readers of the original text (Leppihalme, 1997:71). In English, The Bible is the main source of uncountable allusions. Biblical phrases are found in several pages of English prose from the 17th century to the present day. The words of the Bible are often familiar to both the writer and the reader. The allusions to the New Testament were more common than those to the Old. Ecclesiastes (the race is not to the swift, nor the battle to the strong) and Psalms (the paths of righteousness) were the most often quoted books of the Old Testament; in the New Matthew (the meek shall inherit the earth) was the most popular source of biblical allusion. The Book of Common Prayer (amid life we are in death) is another source of allusion in addition to the different hymns and religious songs (sheep may safely graze), (ibid. 69).

 Shakespeare's works rank the second place of sources after The Bible. Most of the Shakespearean allusions as (that way madness lies; O, my prophetic soul; this sceptered isle, and many more) are found in the texts that are written in the English language. Children's tales and nursery

rhymes are also alluding to, as ('pumpkins at midnight' and ' three blind mice'). Furthermore, songs can be a source of allusion as prestigious patriotic songs ('Rule, Britannia' and 'The Star-Spangled Banner') even the popular songs are alluded to(I never promised you a rose garden)(ibid.).

The history is also a rich source of allusions, there are many allusive expressions taken from The Middle Age as (to die of a surfeit of lampreys), the Second War World (never was so much owed by so many to so few) and alludes to a space-age exploration as (one small step for a man, a giant leap for mankind). The sources of allusion can be characters from mythology, popular culture, film, TV, literary works, or comic strip characters (ibid.).

Allusion can be used in different places as in advertisement, press, music, film, TV, and even in everyday life. It is adopted to add cultural value to a text because it serves to put a text in a textual relation that forms cultural tradition (Montgomery & et al, 2007:156). For rhetoricians, literary allusion enriches the work in the novel while it is revealing in political speech (Rasheed, 2018:3). An allusion is a common device in advertisements, for instance, there is an advertisement in the observer magazine of 8 May 1988 that has allusive expression. It is about a 'Renault Car' advertised with the caption 'a room of my own'. With this advertisement, there is a picture of a woman in a Renault Car. One reason for alluding is to evoke some of the cultural connotations of the source text and through a process of transference five them on the product being promoted. So in this example, the women are encouraged to buy this car by assuming it will give them some of the freedom and independence that Virginia Woolf sought for women in 'A Room of One's Own' (1929), (Montgomery & et al, 2007. 157).

For Lennon (2004:90) allusion is also found in the press in both headlines and the body of magazine and newspaper articles, for instance, the headline of the article 'The South Asia States Swamped by Sea of Troubles' (Time 12.9.95:10) has allusion. This article is talked about political problems in the South Asia States as the first line refers to "internal upheaval and external middling". The allusive expression 'Sea of Troubles' alludes to literary phrase "or to take arms against a sea of troubles" Hamlet, (ibid. 103-104).

Another example includes allusive expression in the body of the article "Mr. Schremp, himself, as Dasa former head, cannot wash his hands of the division's current difficulties" (Financial Times 12.9.95:24). A biblical allusion ' wash his hands' alludes to the statement "Pilate sent for water and washed his hands in full sight of the multitude, saying as he did so, I have no part in the death of this innocent man, it concerns you only. And the whole people answered, His blood be upon us and our children" (Matthew 27.24-22, Knox version). The reader can grasp such allusion that becomes a conventional metaphor from a mental lexicon. The title of this article is "Daimler See Red", using the word ' red' may also associate to the 'blood', (ibid.105).

The allusion may be present in most cultural and artistic forms. It is not confined to literary work and advertisements. Music may allude to other music e.g. Beatles allusion to the French national anthem and ' Greensleeves' in ' All you need is love' (Montgomery & et al, 2007: 158).

Furthermore, films may have allusions, e.g. film of Woody Allen frequently have allusive expressions that refer to other films and literature ' Play it Again Sam' (1972) makes series of allusions to Casablanca (1942),(ibid.).

In addition to that allusion may be found in TV, e.g. the television series ' 'Star Trek

Voyager (1995)' is a new version of the film ' The Wizard of Oz (1939)'. This new version has narrative and musical allusions even the clothing of characters allude to the film. The alien creature ' Neelix' is dressed and whiskered as a 'munchkin' in the film (ibid. 158-159).

5.The Function of Allusion :

As a rhetorical device, allusion can serve many functions for the writer of newspaper texts. For that reason Lennon (2004:235-236) sets five functional domains, namely:
1.The intertextual domain

The function of such a domain is to catch the reader's eyes.
2.The inter(con)textual domain

In this domain the functions are to achieve stylistic effects, the physical economy of expression, to exploit the productive ambiguity of terms and phrasal units and finally to mean more than what is said.
3.Metatextual domain

The functions are to assess new information against existing cultural values and vice-versa. Also to achieve ironic effects of criticism, to achieve humorously grotesque results, and finally to convince by appeal to cultural values shared with the reader.
4.Processing domain

There are two functions in this domain. The first one is to ease the cognitive processing load for both writer and reader. The second one is to change the reader cognitively and encourage him to keep reading.
5.The interpersonal domain

In such a domain, there are many functions. It is used to pave a common ground with the reader and convince him syllogistically by implicit analogy. Furthermore to achieve aesthetic function

to him, and to display the writer's world knowledge, values, beliefs, and wit (ibid.).

Rasheed (2018:4) states that the authors probably use allusion for a wide range of explanations:
1. To give a layer of meaning to the text by adding a cover this is not clear for all readers.
2. To establish a sense of cultural kinship between the authors and the readers since those who grasp the allusion have a sense of being "in the know".
3. To express a big idea by using few words.
To add dimension to a text by linking it to other texts.
4. To prove their cultural literacy or examines that of their listeners or readers.

5. To put their works in dialogue with other works who influenced them.
6. To encourage listeners/ readers to focus on the parallels between their life and the life of the original author and characters.
7. To give credibility to an argument that a speaker has put in a particular context.

Allusions may have a negative sense when the author uses allusions too frequently or without making accurate assumptions about whether his audience understands an utterance (ibid.).

6.Allusion As A Cultural Bump:
For Leppihalme (1997: viii, 4), an allusion is considered as a kind of cultural term in other words it is a kind of cultural bump which may convey a meaning that goes beyond the words used. She extends the function of this notion to translating allusion. Such a term is used to describe a situation where the reader of TT has difficulty in understanding an SC allusion. This allusion may fail in TL since it is not a part of the TC. It may remain unclear and confusing. Rather than conveying a coherent meaning to the TL reader.

The term culture pump is used firstly by Carol Archer (1986) to indicate the problems in a face to face intertextual communication that is milder than culture shocks (ibid. 4). For Archer (1986:70-71) a person may find himself or herself in a strange, different, or uncomfortable situation while interacting with another person from a different culture at that time a culture bump occurs.

The task of translating allusion is not easy. Many challenges may face the translator when translating allusion. The first problem that may face him is to recognize that the ST includes allusive suggestions. The second challenge is to grasp the allusive meaning by reference to the meaning of quotation or saying evoked. The third problem is to convey the force of the allusion in the TT (Hervey & Higgins, 1992: 107).

Kussmaul (1995:65) deals with allusion as one of the cultural problems that occur when there is a distance between SC & TC. The translator must decide if he will make the allusion more explicit or to omit it altogether. For Kussmaul the translator has to take into account "the function of allusion within overall text and embeddedness of the text within its culture". Kussmaul (ibid.67) adds that the SC allusion should be replaced by TC one. Replacement is the technique that is proposed by Nida (1964) for translating the Bible according to his principles of Dynamic equivalent.

It is worth noting that the decision making relies on many factors such as (text type, genre, intended audience, the function of the text, context, etc.) that are considered earlier through the process of translation. Thus the global strategy will affect the local one, for example using reduction to sense can be more suitable in informative rather than in literary texts and target cultural replacement in TV & film rather than in print (Leppihalme, 1997:125).

According to Halabi (2016:60), there are three categorical levels that must be taken into consideration in translating allusion:
1.Identification

The translator has to be aware of such expressions, if he doesn't recognize the allusive suggestion found in ST then s/he will eventually misrepresent the subject and the purpose of allusion as a result he will fail to convey the text adequately to the TL reader (ibid.).
2.Interpretation

Such a phase is also very important since if the translator doesn't understand the allusive reference at all then s/he will literally convey it then the TT reader will only understand its denotative meaning (ibid. 62). For Hatim & Mason (1990:137) the main point of such reference is to analyze it in terms of the contributions it makes to its host text. For Halabi (2016:62) if the translator doesn't understand the meaning of allusion then s/he may convey a different message. So the TT will understand the meaning in a way that differs from the original. Dealing with such issue Leppihalme (1997:36) states that analyzing the ST requires recognition of connotative meaning by the translator.
3.Translation

According to Almazan (2002) as cited in Halabi (2016:63) regardless of the translation strategies that is used the translator has to maintain the following factors through his task:
1.Keeping the meaning and function.
2.Keeping with the expectation of a TT reader.
3.Harmony with global strategy.
4.Adequacy to text type & genre.
5.Suitable for TT audience & TT function.
6.Consistency with context.
7. Avoiding cultural bumps.
8. Reflecting on the ST reader's response.

7.Strategies for Translating (AEs):

According to Leppihalme (1997:4), the translator of AEs needs not only to be a bilingual or even multilingual but also s/he needs to be bicultural or even multicultural to understand and convey the allusive content of SL text in a good manner. After making a distinction between PNs and KPs allusive expressions, Leppihalme suggested different strategies for translating each type. These strategies, which give solutions for translating such culture laden PNs and KPs, will be given shortcodes to be used later on in the following discussion tables as a space-saving procedure. Now, consider Leppihalme's(1997) strategies and the shortcode suggested by the researcher for each:

1.Retention of the PN:
   a. "Using the PN as such".(PN1a)
   b. "Using the PN with some additional guidance". (PN1b)
   c. "Using the PN with a detailed explanation". (PN1c)
2. Replacing the PN by:
   a. "Another SL PN". (PN2a)
   b. "TL PN." (PN2b)

3. The Omission of PN:
   a. "The PN is omitted but the sense is kept through the use of some other means like the use of a common noun in TL".(PN3a)
   b. "The PN & allusion are completely omitted". (PN3b)

Moreover, Leppihalme (1997:84)sets nine different strategies which can be used for translating (KP)allusions :

1."The use of a standard translation if it is available".(KP1)
2."The use of literal translation with minimum change. No consideration at all to the contextual or connotative meaning". (KP2)

3. "The use of additional allusive guidance to be added in the text".(KP3)
4." Giving more information by footnotes, endnotes, or other specific explanations which are not included in the text".(KP4)
5." Adding intra-allusive features such as marked words or syntax which deviate from the style of the context".(KP5)
6." Replacing SL (KP) by a TL performed item".(KP6)
7."Reduction of SL (KP) to its sense by rephrasing".(KP7)
8."Re-creation, using a fusion of techniques: SL allusion and original content are omitted altogether, but the same effect is created in TLT".(KP8).
9." The omission of the allusion".(KP9)

8.Data Analysis & Discussion:

To fulfill the desired objectives of the present study and examine the soundness of all the previously mentioned hypotheses, we adopt the following technique of data analysis:
1. Choosing four different renditions of Othello by four Arab translators; those of(Khalil Mutran :1971, from now on T1),(Ghazi Jamal :1983, from now on T2), (Jabra Ibrahim Jabra :1986, from now on T3), and (Muhammed Mustafa Badawi :2004, from now on T4).
2. Selecting (6) allusive expressions from Othello, then categorizing them into two groups: Key phrase allusions(KPAs) & Proper name allusion (PNAs).
3. Testing the appropriateness and inappropriateness of the decisions made by the selected translators according to the criteria of accuracy, and economy. The symbols (-) &(+) will be used as indicators of the achievement or the violation of the previously mentioned criteria.
5. Finally, the study will conduct an assessment of translation bias on each translator according to the overall number of strategies followed by each translator to see which one of them is SL biased the

most and which one is TL, as well as to see if there are other stances adopted by

the selected translators.

SLT No.1	"Call up her father," "Rouse him, make after him, poison his delight," "Proclaim him in the streets", "incense her kinsmen," "And, though he in a fertile climate dwells, **Plague him with flies**." (Act 1, Scene 1, P. 5)					
S No.	TL(AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	أقتله بذبابه (صفحة,14)	KP2	–	–	–	Foreignization
T2	أطعنه بالذباب (صفحة,22)	KP2	–	–	–	Foreignization
T3	عذبه بالذباب (صفحة,74)	KP2	–	–	–	Foreignization
T4	سلط عليه سربا من الذباب (صفحة,40)	KP2	–	–	–	Foreignization

Discussion:

According to Manser & Pickering (2003:296), the KP "plague him with flies" constitutes a clear biblical to the plague that befell the Pharaoh of Egypt when God punished him as he oppressed the Israelites and did not acknowledge the power of God (Exodus 7_12).In this scene, Iago tries to manipulate Rodrigo, the flag-bearer of Othello, and uses him as a tool of revenge upon Othello, the moor, whom he never likes or respects even he is his servant. In this scene, we see, for the first time, the real face and color of Iago. We see how jealousy pushes him to destroy the name and life of Othello through the sedition he tries to stir between Desdemona's father and the moor through urging Rodrigo to shout near Brabantio's house using shocking words and phrases that upset Desdemona's father and kinsmen and turn them against Othello. Rodrigo shouts out loud to endlessly irritate Brabantio with his words as God did with Pharaoh when He plagued him with flies. Iago and Rodrigo wanted to make everyone hear about the shameful doings of Desdemona with the Barbaric

black horse, and thus they can get rid of him.

(T1) ,(T2),(3),&(4): Translators no.1,2,3&4 followed (KP2)to provide an appropriate rendition for the English allusive key phrase depending on the fact that the same expression does exist in Arabic language and that everyone should previously have heard the famous story of the prophet Moses (PBUH) from the glorious Qur'an or the Bible. While the translators made a suitable choice in following(KP2)in their attempt to find the right TL equivalent since both languages have an overlap in this respect, some of them committed serious mistakes in word selection and combination in Arabic.T1&T2, for example, inappropriately provided " أقتله بذبابة", "أطعنه بالذباب" as equivalents of the English KP "Plaque him with flies".Thus, they produced faulty rendition because the Arabic verbs "يقتل, يطعن" make fuzzy sense with the lexical item "ذبابة" and don't convey the intended meaning of SL (KP) which is "irritate endlessly". As for

T3&T4, we see that it is better to add further information to make it clearer in Arabic since the expressions" عذبه بالذباب, الذباب من سربا عليه سلط"are addressing very professional Arabic readership while leaving the layman, those who belong to other religious sects and the people who have no religious interests at all wondering about the torture that is caused by flies and why in particular this

kind of insects is mentioned here and not the others. Thus, an appropriate rendition might be through (KP4). Consider the following translation:

SLT N0.2	" **Like the base Indian** who threw a pearl away richer than all his tribe". (Act 5, Scene 2, P.189)					
S No.	TL (AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	…………. (صفحة,170)	KP9	_	_	_	Domestication
T2	الغبي لهندي كا (صفحة,159)	KP2	_	_	_	Foreignization
T3	جاهل غبي كهندي (صفحة,214)	KP2	_	_	_	Foreignization
T4	الأحمق كلجاهل (صفحة,210)	KP7	+	+	+	Domestication

سلط عليه سربا من الذباب

(اشارة الى قصة نبي الله موسى وفرعون مصر عندما عصى أمر الله فسلط عليه سربا" من الذباب ليعذبه *)

Discussion

In this scene, Othello compares himself to an idiot savage person who does not know the worth of the precious things that he has. In this part of the play, Othello gives his famous speech " Like the base Indian who threw a pearl away richer than all his tribe" Thus, he provides us with a clear image of a deceived lover who had a precious jewel but foolishly threw it away, using an analogy of a base character of an Indian tribe that threw a precious pearl.

(T1): Translator no.1 inappropriately followed (KP9) which entails the omission of the allusion and the allusive expression in SL. This procedure proposed by Leppihalme (1997) as one of the solutions in translating KP allusive

expressions and it is for all translators the final resort procedure. For Leppihalme (1997), this procedure is applicable when the allusive expression is mentioned many times before in the texts that one can easily compensate for its meaning. Otherwise, its omission will seriously affect the meaning of the message. Consequently, T1 committed a serious mistake when he followed this procedure because the AE "like a base Indian" is mentioned only one time in the play and the reader will find it difficult to compensate what has been lost. Also, the features of accuracy, economy, and appropriateness were all seriously violated by the translator due to the inappropriate procedure adopted by him in translating this   part   of   the   play.

(T2) & (T3): Translators no.1&2 inappropriately followed (KP2)which requires the preservation of the SL original allusion since it is familiar to both SL&TL audience and both cultures share the same connotative meaning of the expression. Since the English allusive (KP),i.e.," like a base Indian" is deep-rooted in English culture and does not exist in Arabic, the retention of the KP as such is of no benefit at all and needs for a real modification to convey the intended meaning of the writer. Again, T2&T3, could not achieve any feature of accuracy, economy, and appropriateness.

(T4): Translator no.4 on the other hand, could successfully choose the appropriate procedure by following (KP7) which requires the omission of SL allusive expression in TL while transferring its intended meaning by rephrasing. Even though such a procedure doesn't convey the creativity and the playfulness of the SL allusive expression, it attempts to evade the needless confusion and conveys the intended meaning to the TL audience. This procedure is very appropriate with this example due to the lack of the corresponding image in the Arabic language. Thus, T4 could achieve the features of accuracy, economy, and appropriateness. As for the proposed rendition of this text, one can adopt T4 rendition which is like the following:

كلجاهل الأحمق!

SLT N0.3	"I will have some proof. Her name, that was as fresh as **Diana's visage**, is now begrimed and black as mine own face". (Act 3, Scene 3, P.105)				
S No.	TL(AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	كوجه ديانا (صفحة,98)	PN1a	_	_	_	Foreignization
T2	كوجه ديانا (صفحة,94)	PN1a	_	_	_	Foreignization
T3	كوجه ديانا Footnote: *ربة العفاف. (صفحة,150)	PN1c	+	+	+	Domestication
T4	كوجه ديانا(ربة العفة) Footnote: *الالهة ديانا في الأساطير الرومانية يرتبط أسمها بلعفة و بالقمر. (صفحة,133)	PN1b + PN1c	+	_	_	Domestication

Discussion:

According to Findlay(2010:105) & Jordan (2004:77), in Roman mythology, Diana is a goddess of moon, and virginity. She is

equivalent to the Greek goddess Artemis, the symbol of beauty and chastity. In this part of the play, Othello is deeply lured into the pain of envy by Iago. He compares Desdemona's face with that of Diana the goddess of moon and virginity, then he compares Desdemona's face with his black grim face as he comments on the way Desdemona's image has altered. He says " Her name, that was as fresh as Diana's visage, is now begrimed and black as mine own face".

(T1) & (T2): Translators no.1&2 inappropriately followed (PN1a)which is a subcategory of name retention strategy proposed by Leppihalme (1997) as one of the solutions to find accurate renderings for the cultural allusions of SL (PNs). Consequently, translators no.1&2 committed serious mistakes when they retained SL (PN) and its allusion in TLT since such name has allusive meaning restricted to SL culture only not recognized by TL readership. It is worth mentioning here that the retention of SL (PN) with cultural nature addresses only the bicultural expert readers, but when the SL (EA) is not known by TL readership and it is deeply rooted in SL culture, the retention of the name as such, as a procedure is of no benefit at all and needs for a real amendment to convey the intended meaning. One then can use other procedures of retention, for instance, using the same name accompanied with some guidance, or using the same name accompanied with detailed explanation. Due to the infeasibility of the procedure

followed by both T1&T2 in this text, the features of accuracy, economy, and appropriateness, were all violated and not achieved.

(T3): Translators no.3 appropriately followed (PN1c) procedure which entails the use of the same name plus some detailed explanation or footnote. The use of SL (NP) as such is acceptable here since the PN in question is very restricted to SL culture and has no one to one equivalent in TL. Also, the footnote provided by the translator,i.e."ربة العفة" gives a clear clue that there is a direct analogy between the chastity of Desdemona and Diana the goddess. Consequently, the features of accuracy, economy, and appropriateness all have been achieved.

(T4): Translators no.4 inappropriately followed a combination of procedures,i.e. (PN1b) &(PN1c) that entail the use of the same name plus some guidance (PN1b)and the use of the same name accompanied by a detailed explanation, for instance, the use of a footnote(PN1c).This combination of procedures by T4 is not justifiable since SL PN connotation can be accurately conveyed to the TL by(PN1b) alone and with a little number of words. Although the feature of accuracy is achieved via this combination of procedures, the other features of economy and appropriateness are violated. As for the proposed translation of the PN in this text, we recommend that of T3. Consider the translation:

كوجه ديانا

(* ربة العفاف)

SLT N0.4	"You, mistress, that have the **office opposite to <u>Saint Peter</u>" . (Act 4, Scene 2, PP.143-145)					
S No.	TL(AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	أنت ياسمحة أنت	PN1a	_	_	_	Foreignization

	التي تمتهنين نقيض مهنة **بطرس** (صفحة,131)					
T2	أنت "ياريسة" ألتي تمتهنين نقيض مهنة **القديس بطرس** (صفحة,125)	PN1a	_	_	_	Foreignization
T3	أنت التي تتولين النقيض من وظيفة **القديس بطرس** (صفحة,181)	PN1a	_	_	_	Foreignization
T4	أنت يا امراة يامن تقومين بالوظيفة المقابلة لوظيفة **القديس بطرس** (صفحة,169)	PN1a	_	_	_	Foreignization

Discussion:

According to Salgādo (1976:142), St Peter is the guardian of the pearly gate of heaven and the holder of its keys. In this scene, as Shaheen(1999:90) puts it, Othello refers to Emilia's complicity with Desdemona's supposed unfaithfulness and he implies that Emilia's trade is door keeping of the brothel house or figuratively speaking, the hell kingdom which is a trade opposite to St Peter's heavenly one,i.e.(keep the keys of the paradise).

(T1) ,(T2),(3),&(4): Translators no.1,2,3&4 inappropriately followed (PN1a) which is a subcategory of (PN) allusion translation strategy proposed by Leppihalme (1997) as solutions to find accurate renderings for the culture-bound allusions of SL (PNs). Due to the use of the name as such, all the selected translators seriously damaged the feature of accuracy, economy, and appropriateness. It is worth mentioning here that the Biblical allusive (PN) used by Shakespeare in this scene is deeply rooted in SL religious culture . At the same time, it is very common among SL readers while it is very strange for TL readership who belong to a different religious environment. Since it is impossible to find a TL equivalent for the SL (PN)used in this part of the play, it is advisable to look for another way that can convey the intended meaning of the (PN)in question. This might be possible through the use of another procedure that helps, at least, in providing the functional sense of the PN even at the expense of the cultural color of the original text. Thus one can, for instance, use guidance, footnotes, endnotes, or other explanations as additional information to convey the intended meaning.A proposed translation might be as the following:

<div dir="rtl">

أنت ايتها العشيقة التي تمتهنين نقيض مهنة **القديس بطرس** !

(* مهنة القديس بطرس هي حراسة باب الجنة واما مهنة الفتاة في حراسة باب جهنم او حرفيا" "دار الفسق")

</div>

SLT N0.5	"By <u>**Janus,**</u> I think no".			(Act 1, Scene 2, p.13)	
S No.	TL (AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	……….. (صفحة,21)	PN3b	_	_	_	Domestication
T2	……….. (صفحة,28)	PN3b	_	_	_	Domestication
T3	والله (صفحة,80)	PN2a	_	_	_	Domestication
T4	يالخداع البصر. (صفحة,48)	PN2a	_	_	_	Domestication

Discussion:

According to Jordan (2004:148), Janus is an ancient Roman double-faced god. One of the faces looks backward to the past while the other looks forwards to the future. In Othello, Shakespeare used this expression to show the duality of Iago's character as a double-faced cheating person with two opposite faces. Iago uses his good face when he talks to Othello but when he plots against him, he shows his real demonic face.

(T1) & (T2): Translators no.1&2 inappropriately followed (PN3b) which is a subcategory of omission strategy proposed by Leppihalme (1997) as one of the solutions to find accurate renderings for the cultural allusions of SL PNs. Consequently, translators no.1&2 committed serious mistakes when they omitted the name, and allusion together due to the infeasibility of such procedure with this example. As for the features of accuracy, economy, and appropriateness, both could not achieve any features due to the inappropriate decision they made to covey the intended meaning that

Shakespeare wanted to convey to his readership.

(T3) & (T4): Translators no.3&4 inappropriately employed (PN3a) which is also a subcategory of omission strategy proposed by Leppihalme (1997) as one of the solutions to find accurate renderings for the cultural allusions of SL PNs.T1 inappropriately provided the sublime name of God " أله" as a general equivalent for the SL PN used to refer to the pathway god "Janus". Since "Janus" is deeply rooted in SL mythological culture and absent in TL culture one, the translator had to bring an equivalent TL mythological item or try to keep the SL PN followed by a detailed explanation, for instance, a footnote. T2, on the other hand, inappropriately provided " خداع البصر" as a procedure of transferring the sense of the SL PN "Janus" by other means such as a neutral expression as خداع البصر". The expression provided by T2 seems unclear and lacks the connotation and the functional meaning of SL PN. Again, T2 failed to convey the intended meaning of the SL item due to the inappropriate use of

(PN3a). As for the features of accuracy, economy, and appropriateness, both could not achieve any of these features due to the inappropriate use of the decision they made. An appropriate translation of this PN allusion might be carried successfully through the employment of another procedure, namely(PN1c), that keeps economy, accuracy, and appropriateness. Consider the following translation:

أقسم بجيونس لن يكون الامر كذلك.

(* "جينس" أحد الالهة التي لها وجهان ,وجهه ينضر للماضي ووجه ينظر للمستقبل وقد حلف اياكو بهذا الاله ليعبر ان له وجهان يستخدم احدهما مع اوثلو والاخر ضده.)

SLT N0.6	"**Are we turned Turks**?"				(Act 2, Scene 3, P. 65)	
S No.	TL(AE)	Strategy/ Strategies	Assessment		Appropriateness	Orientation
			A	E		
T 1	……….. (صفحة,69)	KP9	_	_	_	Domestication
T2	هل تحولنا الى ساحة قتال؟ (صفحة,67)	KP7	_	_	_	Domestication
T3	هل انقلبنا اتراكأً؟ (صفحة,121)	KP2	_	_	_	Foreignization
T4	هل انقلبنا اتراك؟ا (صفحة,99)	KP2	_	_	_	Foreignization

Discussion:

In this part of the play, all are having fun and everything is going well, then suddenly the mood changes and everyone becomes insane and points his sword at the other. All that happens because of the sedition made by Iago between Montano and Cassio and pushed them to fight each other. In his attempt to stop that fight, Othello tries to remember his fellows that they are civilized guys not as barbaric as the Turks who represent the top enemy of Venetian society. According to Vitkus(2000:2) When Othello asks, "Are we turned Turks, and to ourselves do that! Which heaven hath forbid the Ottomites" he refers to the incorporation of the Turks' stereotypical features, which include aggression, lust, suspicion, murderous conspiracy, saddened cruelty masquerading justice, merciless violence rather than "Christian charity," wrathful vengeance instead of turning the other cheek. These are the "Turkish" qualities.

(T1): Translator no.1 in his attempt to render the SL (KP) that has a culture-bound allusive connotation, he resorted to zero translation or omission procedure(KP9) to avoid this cultural item which is loaded with an intended connotative meaning. This (KP) is very important due to the meaning it holds, thus one can not omit it and if the omission is a must due to the nonexistence of such (AE) in SL one can resort to another procedure to convey the sense by other means, for instance, by reduction of the allusion to sense or through the explicit explanation or footnotes.T1 seriously failed to achieve the feature of accuracy and as a result, he failed to achieve the feature appropriateness and economy.

(T2): Translator no.2, on the other hand, followed (KP7) to render the SL (KP) "Are we turned Turk" as he provided " هل انقلبنا ساحة قتال.T2 tried to deculturalize the SL allusive KP through the reduction of the allusion into it sense via a rephrased expression that expresses the meaning of the SL allusive KP and at the same time omits the allusive element in TL. Such a procedure is very successful if managed well especially when there is non one to one correspondence between SL and TL. But the use of the expression "ساحة قتال" is not enough to convey the intended meaning of the writer since the expression "ساحة قتال " does not hold all the negative connotations assigned to Turks by the writer and does not show the reason behind comparing the Turks and the fight that happened between Othello's men. As for the features of accuracy, economy, and appropriateness, they are violated due to the inappropriate use of the procedure adopted.

(T3)&(T4): Translator no.3&4, in their turn, followed (KP2) to render the SL (KP) "Are we turned Turk" as they provided " هل انقلبنا أتراكا". T3 &T4 tried to keep the SL allusive KP through the adoption of (KP2) which gives no regard to the connotation or the contextual meaning of the SL (KP). Since there is no cultural overlap between English and Arabic, one cannot employ the literal translation procedure in this context. The literal translation is only possible when the translation between the two languages does not require lexical, or stylistic upset of the original text, or when the culture laden items are well known by the TL readership, otherwise, the use of literal translation will lead to serious problems and clumsy translation. In this example, both T1&T2 committed serious translational mistakes as they directly convey the SL (KP) into Arabic without any consideration to the cultural clash that

might happen due to such unsuitable decision made by them. As for the features of accuracy, economy, and appropriateness, they are violated due to the inappropriate procedure adopted.

An appropriate translation of the (KP) mentioned in text no.6 might be by following (KP4) procedure. Consider the following proposed translation:

هل أنقلبنا اتراكا"؟

(*كان ألاتراك ألد الاعداء لايطاليا وهم بالنسبة للايطاليون قوم همج,رعاع لايعرفون سوى لغة السيف)

Findings & Conclusions

**This research paper has come up with the following conclusions and findings:**

1. Allusion does exist in both English and Arabic but the one-to-one equivalence is very rare between the two languages due to the different language families they belong   to.

2. Most of the mythological allusive expressions belong to a very remote time the fact that makes them very hard to understand even by TL readership.

3. Since the majority of the Arab people are Muslims, they have very little ideas about all the figures mentioned in the Holy Bible and their connotations as used by Shakespeare in Othello.

4. In many cases, the selected translators, as subjects of this study, have resorted to the literal translation or the retention of SL AEs as such to keep the cultural color and flavor, but such procedures consequently lead to clumsy and unacceptable renditions by TL audience.

5.T2&T3 were SL biased while T1&T4 were TL biased according to the procedures adopted by each group.

6.No one of the subjects could appropriately use the global strategy of foreignization at all.

7.T1&T2 failed to use the global strategy of domestication in all attempts, while T3 could successfully use it for one time and failed in the other.T4, on the other hand, succeeded to use it for one time and failed twice.
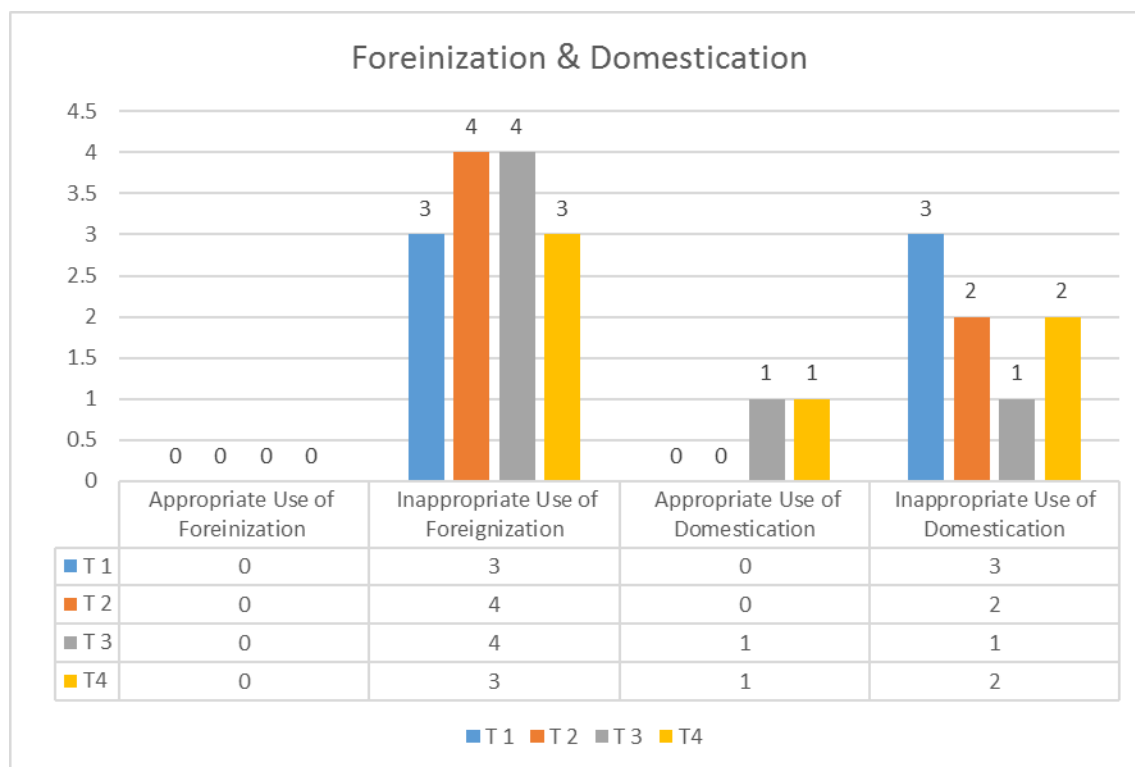
The following charts can clearly show the findings of this study:
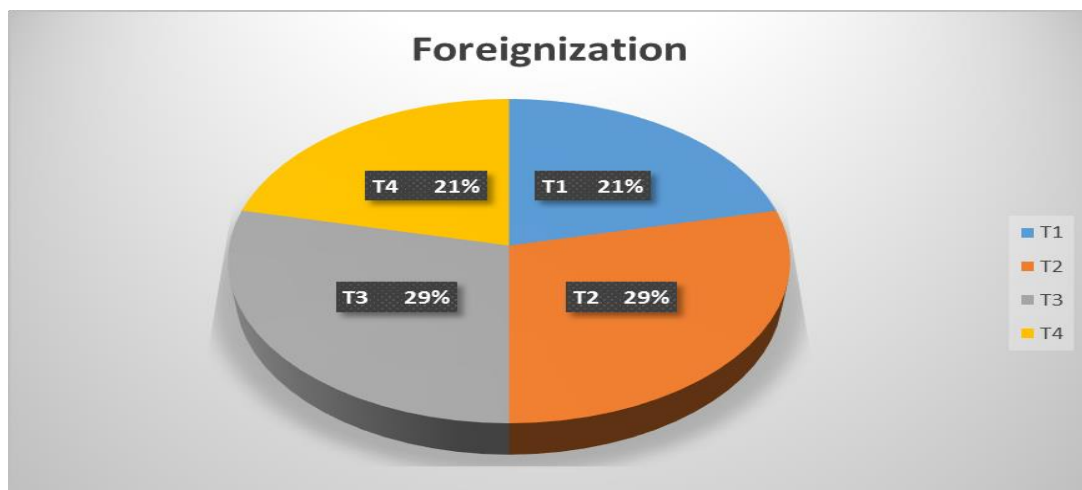
(Pie Chart No.1.SL Orientation percentage of T1, T2, T3, and T4)
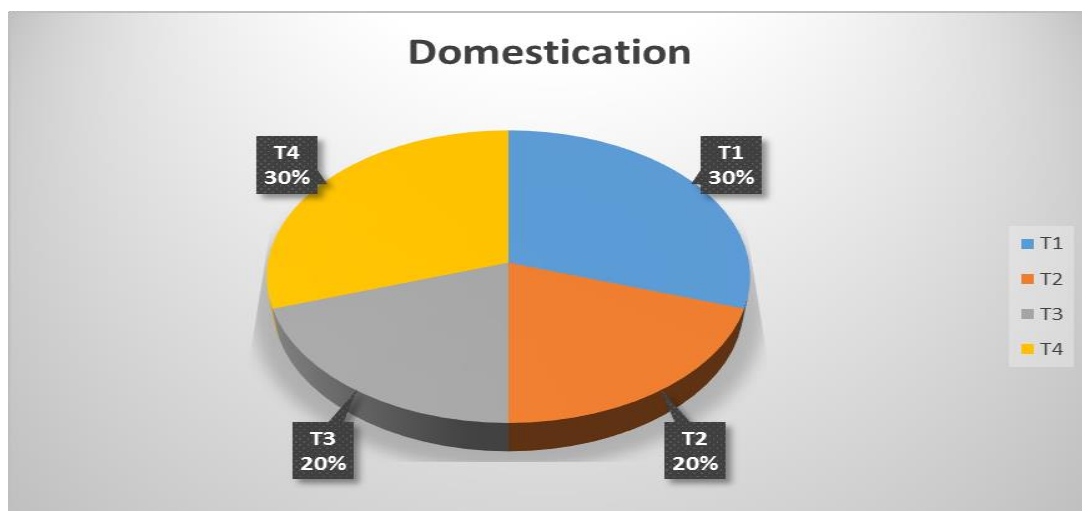
(Pie Chart No.2.TL Orientation percentage of T1, T2, T3, and T4)

(Chart No.3.The Percentage of Appropriate & Inappropriate Use of Each Translation Global Method by T1, T2, T3, and T4)

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