

**The Translator's Religious Culture and  
its Impact on Translating into Arabic:**

**William Shakespeare's *Othello*  
*Translation as an Example***

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## **Abstract**

This paper attempts to study two translations of Shakespeare's *Othello* by two distinguished Arab translators: Gabra Ibrahim Gabra and Professor Muhammad Enani. The study is going to investigate the religious culture, of each translator, and its impact on his translation. The major question addressed in the paper is: How far did religion interfere with their translations? Sixty five passages from the two translations were chosen with their original text for study and criticism. Six tables were used to deal with the topics of the study- language of oaths, secular versus religious diction, intertextuality, religious culture awareness and identicalness in both the translations.

## **Introduction**

In *Othello*<sup>1</sup>, William Shakespeare (1564-1616) introduces the dark Eastern Moroccan Othello as a stranger who is hated by his friends and soldiers. He is hated among white Westerners as a foreigner because of his color, race, and previous religion; Iago sees him as a person who has no right to be given a position higher than the position of a Venetian national. The otherness of Othello –represented in his color, race, and past religion (Islam)- is a segregation line that discriminates against him in matters of work, love, and marriage. *Othello* deals with a major issue in Europe at the time it was written- the intermingling of Muslim religion and culture with the West. Although *Othello* was written a century after the Muslims were conquered in Spain, there had been obvious aspects of

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<sup>1</sup> It was written in 1602-1603 and published in 1622.

hostility within the play to Othello's Moroccan origins because of difference in religion and culture. The hostility between the West and the East is also shown in the conflict between Venice and the Turks; the Christian Venetians want to protect Christendom from the influence of the Muslim Turks, and ironically, Moorish Othello is the soldier who is sent to accomplish this mission. Even though, he is regarded as a person who has no right to be promoted, no right to get married to Desdemona, but is obliged to protect Venice and its citizens against attacks from the Muslim Turks.

The tripartite discrimination against Othello may be conceived in the English text of Shakespeare's work. When *Othello* is translated into Arabic, a lot of problems arise. In the English text, the Venetian community is equipped to hate foreigners who may threaten their rights to key positions. But, pragmatically speaking, they do welcome the services rendered by these foreigners. In other words, foreigners, in Venice, have to confine themselves to certain limits of ambitions in work, love, and marriage.

*Othello* is a multicultural play that is supposed to bridge the gap between Venetians – representatives of the Western society- and the non-Westerners as represented by Othello. Cultural values are formed by environmental adaptations, historical factors, social and economic evolution, and contact with other cultural groups. Personal values are moulded by family and childhood experiences, folklore of the culture, social pressures including reward and punishment, religious education, formal schooling. Multiculturalism of *Othello* consists in the fact that it introduces a diversity of

values. They are the oriental values of Othello contrasted with the western values represented by Iago and the other Venetians. A translation of a work of this sort has to help its readers in identifying the cultural symbols such as rituals, religious icons, traditional ceremonies and familial relationships in the Venetian culture.

Unfortunately, the translator's job does not include the process of interpreting the author's ideas on the basis of analysis of character development, point of view, and features of plot, such as climax and resolution. Readers expect a good translation to relate literature to their own lives and to help them discover their identity with the characters. They, also, expect the translation to appreciate the elements of human nature and the human condition common to all human kind.

In the case of *Othello*, in its English origin as well as in its Arabic translations, these two expectations are not verified. On the contrary, we are introduced to a world that is segregated and separated by isles of salt. In a multicultural text, the reader identifies with characters though they may be culturally different from him. These are not, at all, grasped in reading the struggles of Othello neither as a person from a different culture nor as a dominated or oppressed person. While a multicultural text is supposed to inspire its readers to seek out further learning and contact with people from other cultures, we find that Othello is introduced as a brutal criminal who kills the woman he adores over mere personal doubt. Instead of bridging the gap between the East and the West, we are challenged with the fact that these are two parallel shapes of mind and

there is never a way to get them together. The cultural diversity is not introduced as a feature of a different culture; it is introduced as the core and the essence of the other's culture: the other, Othello, is physically and mentally alienated from Venice and the Venetians.

### **Statement of the Problem**

On dealing with the two translations, of *Othello*, into Arabic rendered by Gabra Ibrahim Gabra (1920-1994) and Muhammad Enani (1939- ), it may be observed that the religious culture of each one of them has affected their individual translations. Gabra introduced an Arabic text that entertains a lot of Christian traits and elements that are mainly related and included in the Shakespearean text. Enani produced a translation that has a lot of Islamic linguistic traits which may be attributed to intertextuality with the Quranic verses. The study will be concerned with showing examples of the religious influence on their translations of *Othello*.

### **Criticism and Analysis of the Two Translations**

This paper proposes that the two different translations of *Othello* are affected mainly by the religious background, culture, and rhetoric of each translator. Gabra, as an Arab Christian, seems to be quite keen to keep the Christian religious diction as it is, while Enani, as an Arab Muslim, seemingly attempts - now and then- not only to arabize his *Othello*, but also to Islamize it. On many occasions, Gabra gave the Arabic text its Christian spirit and milieu by using the Shakespearean words, terms, and phrases as they are. He may be obliged to do so out of being honest and dedicated to the original text regardless of its reception

- by the Arab reading public whose majority is Muslim. On the contrary, Enani seems to be more capable of incorporating his reading public in the reception of his text. His Islamic background and his ability to write poetry rendered his text to be more Muslim than Gabra's. A lot of intertextuality, twenty examples as shown in Table 3, is found.

Sixty five passages are chosen from *Othello* with their two Arabic translations of Gabra and Enani for analysis and criticism. The study will investigate the following issues: oaths in *Othello* and their two translations into Arabic (Table 1- 13 examples are given), Muslim diction versus Christian diction in *Othello* (Table 2 – 32 examples), intertextuality (Table 3- 23 examples-quoted from Table 2), religious terms kept as they are in both translations (Table 4- 7 examples), Christian versus Muslim awareness (Table 5 – 3 examples) and identicalness in both translations (Table 6 - 10 examples).

### **A. Oaths in *Othello* and their two translations into Arabic**

Through history, kings, presidents, premiers and ministers have been taking oaths as they are sworn in. Eye-witnesses, at law-courts, are asked to swear their hearts and souls to say the truth and nothing but the truth. Army and police officers, doctors, judges and lawyers begin their life career by reading out an oath in presence of their leaders. Men and women swear, in different ways, on their Holy Books or any other valuable things to give support and credibility to what they say or assume to be true. "At the time of Jesus in the 1st century, oaths were often misused and, for that

reason, were often rebuked in early Christianity. In Islam, a Muslim may make a *qasam* 'oath', in which he swears, for example, upon his life, soul, honour, or faith. Because the *qasam* is primarily a pledge to God, a false oath is considered a danger to one's soul" (Britannica).

In *Othello*, we come across a number of soldiers and they are well known for swearing their honor, their pride, to God and even to the life of their great leaders. Table 1 shows thirteen instances in which oaths are taken in *Othello*. The two translations are included in two separate columns under each translator's name: Gabra and Enani. Thirteen structures of oaths are used for criticism and analysis. Although Gabra gave six translations which entertained Christian elements: 'Sblood 'ودم المسيح', 'Zounds 'جروح المسيح' two times, 'By the mass 'والقداس', 'Heaven is my judge 'ولتشهد السماء على', 'By heaven 'لا وحق مسيحياتي', he was well aware of the Muslim environment of the recipients. Therefore, he used six additional typical forms of Muslim oaths: 'Certes 'لأننى والله (Enani translated it as 'بالتأكيد'), 'Forsooth 'اى والله', 'By heaven 'ماشاء الله (Enani translated it as 'رحمك ياربى بنا'), 'By Janus 'لا والله', and 'O, fie upon thee, slanderer 'بل والله صحيح ما أقول which Enani translated as 'إن لم يك هذا حقاً فأنا كافر!', 'If thou dost 'والله ان', 'فعلت' (the original is not an oath, therefore Enani translated it as 'إن فعلت'). This indicates that Gabra has tried to accommodate his first six oaths with the Christian culture of the original Shakespearean text by finding Christian equivalents to them in Arabic. In the other six examples, he introduced common Muslim forms, which agree with the culture of the majority of his readers. One example was translated, almost



identically, by Gabra and Enani: 'Lechery, by this hand  
'بل فجور و حق هذه اليد (Gabra) while Enani translated it as  
'بل كانت فجوراً.. وحق يمينى هذه'

On the other hand, Enani gave five Muslim equivalents to his oaths, ignored one which Gabra took for an oath 'If thou dost ' and agreed with Gabra in one form. Enani gave Muslim equivalents for the following oaths: 'Sblood بحق رجولتى, Heaven is my judge  
قسماً بالله 'By Janus, أقسم Zounds, قسماً بالله 'Zounds, ولأشهد الله  
'كلا وبحق الإيمان بدينى' [ذى وجهين] ويُدعى (جانوس)!  
Enani introduced one oath which is accepted in both Christian and Muslim contexts: 'By the mass بصلاتى'.  
One more was completely ignored: ' Forsooth'.

We may conclude that the religious culture of Gabra and Enani has interfered with their translations of the oaths. Each one of them shaped them in the way that may seem adoptable and welcomed by their readers. But the study tends to conclude that Enani was in many instances more accurate than Gabra. The reception of a translation by the audience, or "readership" as Mona Baker puts it in her argument on ideology and translation (108-9), is likely to be responsible for its success. But, it is quite difficult to measure reception unless there are reliable statistics made by professional centers for measuring polls.

TABLE 1: Translation of Oaths by Gabra and Enani (13 Examples)

Original Oath Wording	Gabra's Translation	Enani's Translation
IAGO 'Sblood, but you will not hear me:(I, i, I.5)	ياغو: ولكنك، ودم المسيح، ترفض الاصغاء الى!	أقسم انك لاتسمعى أبداً!
IAGO In personal suit to make me his lieutenant, Off-capp'd to him: and, by the faith of man, (I, i, I.10)	ياغو: يجعلنى ملازمه، وأنا، وحق الايمان،	قسماً بحق رجولتى انى لأعرف قيمتى وجدارتى بالمنصب
IAGO And, in conclusion, Nonsuits my mediators; for, 'Certes,' says he, (I, i, II.15-16)	ياغو: وفى النهاية يرد على وسطائى التماسهم، قاتلاً "لأننى والله سبق أن اخترت الضابط الذى أريده".	وفى نهاية المطاف خاب سعى من توسطوا من أجلي اذ قال " بالتأكيد! لكننى انتهيت من تعيين الضابط المختار!"
IAGO And what was he? Forsooth, a great arithmetician, (I, i, II.18-19)	ياغو: ومن هو هذا؟ اى والله، رجل حسابات هائل	ومن تراه كان؟ رجل ضليع فى الحساب ومن فلورنسا
RODERIGO By heaven, I rather would	رودريجو: وهكذا (ماشاء الله!) يصبح هو ملازمه،	أما أنا- رحماك ياربى بنا - فسوف أحمل اللواء له

Original Oath Wording	Gabra's Translation	Enani's Translation
have been his hangman. (I, i, l. 30)		
IAGO: Heaven is my judge, not I for love and duty, (I, i, l. 60)	ياغو: ولتشهد السماء على، أنا لا اتبعه حباً وواجباً،	ولأشهد الله أن لاحب في قلبي ولا أداء واجب
IAGO: 'Zounds, sir, you're robb'd; for shame, put on your gown; (I, i, l. 88)	ياغو: و جروح المسيح، سيدي، لقد نهبوك! عيب! البس ثوبك!	قسماً بالله سرقت! باللعار! البس معطفك و قم!
IAGO: 'Zounds, sir, you are one of those that will not serve God, if the devil bid you. (I, i, l. 110)	ياغو: وجروح المسيح ياسيدي، انك من قوم يرفضون خدمة الله اذا امرهم الشيطان بذلك	أقسم انك يامولاي من الذين ينتهون عن عبادة الله، لو نهاهم الشيطان عنها
IAGO: By Janus, I think no. (I, ii, ll. 34)	ياغو: لا والله، لا أحسب أنهم هم.	كلا! قسماً بالله [ذى وجهين] ويدعى (جانوس)!
IAGO If thou dost, I shall never love thee after. Why, thou silly	ياغو: والله ان فعلت، فلن أحبك أبداً بعدها! لا تكن سخيفاً!	ياجو: إن فعلت فلن أحبك بعدها أبداً! ولماذا أيها السيد الأبله؟

Original Oath Wording	Gabra's Translation	Enani's Translation
gentleman! (I, iii, l. 308)		
O, fie upon thee, slanderer! (II, i, l. 115)	ياغو: بل والله صحيح ما أقول.	إن لم يك هذا حقاً فأنا كافر!
Lechery, by this hand; ... (II, i, l. 260)	ياغو: بل فجور وحق هذه اليد!	بل كانت فجوراً.. وحق يميني هذه!
By the mass, 'tis morning...(II, iii, ll. 350)	ياغو: والقداس ، طلع الصبح!	قسماً بصلاتي قد طلع الصبح!
By heaven, (IV, ii, l. 82)	دزديمونه : لا وحق مسيحيتي!	: كلا و بحق الإيمان بديني!

## B. Secular Diction Versus Religious Diction

Table 2 includes thirty-two instances from the two translations of *Othello* by Gabra and Enani. This section of the study attempts to investigate the cultural approach according to which every individual translator dealt with the original quotations: Did they give secular or religious equivalents on translating into Arabic?

It may be observed that Gabra, in almost all of the twenty three re-quotations in Table 3, has introduced either pure secular or Christian translations while Enani gave religious translations for the same words or structures. These translations may render Enani's text as if it were written originally by a Muslim writer. The term secular may be defined as "of or relating to the

worldly or temporal / not overtly or specifically religious / not ecclesiastical or clerical” (Merriam-Webster Dictionary). As for the word religious, it can be defined as “relating to or manifesting faithful devotion to an acknowledged ultimate reality or deity / of, relating to, or devoted to religious beliefs or observances” (*Ibid.*).

**TABLE 2: Secular versus Religious (32 Examples)**

Original Wording	Gabra's Translation	Enani's Translation
<b>OTHELLO: Most humbly therefore bending to your state, I crave fit disposition for my wife. (I, iii, ll. 236-237)</b>	عطيل: ولذلك فأننى بكل تواضع وانصياع لسلطنتكم أرجو منكم ترتيباً ملائماً لزوجتى،	و الآن أرجوكم بكل تواضع وتجلة لمقامكم اعداد ما تحتاجه حيلتى وما يناسبها
<b>DESDEMONA: The rites for which I love him are bereft me, (I, iii, ll. 257)</b>	ديزدمونه: فأننى أحرم الحقوق التى من أجلها أحبه.	.. فلسوف أكون سلبت شعائر حبى أو ما أحببت الرجل بسببه.
<b>IAGO Let us be conjunctive in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport. (I, iii, ll. 367-9)</b>	ياغو: فلنتآزر معاً في انتقامنا منه. فإذا استطعت ان تركب له قرناً. أوجدت متعة لنفسك و لهواً لى	فلنتحالف في الثأر منه، فإذا استطعتُ تدنيس عرضه، نلت أنت لذتك، وحققتُ أنا مرام لهوى
<b>... I hate the Moor: And it is thought abroad, that 'twixt my sheets</b>	ياغو: انى اكره المغربى. لقد دار بين الناس أنه بين شراشفى أدى مهمتى.	أكره ذلك الرجل ابن المغرب! فالظن الشائع أن الرجل قضى في فرشى وطره!

Original Wording	Gabra's Translation	Enani's Translation
He has done my office ... (I, iii, ll. 383-5)		
Iago is most honest. (II, iii, ll. 188-189)	عطيل: ياغو أمين جداً.	(ياجو) أصدق خلق الله و أولاهم بالثقة لدى.
My boat sails freely, ... (II, iii, l. 55)	ياجو: ابحر زورقي حراً.	سارت المركب في اليم؛
... Well, God's above all; and there be souls must be saved, and there be souls must not be saved. (II, iii, ll. 89-90)	كاسيو: فالله فوق الجميع، وهناك أنفس يجب انقاذها ، و أنفس يجب ألا تنقذ.	...الله فوق الجميع والناس فريقان:الذين هم ناجون،و الذين هم في الجحيم!
...virtuous Desdemona (I1I, i, l. 34)	كاسيو: بدزديمونة الفاضلة	من صاحبة العصمة
Give me advantage of some brief discourse With Desdemona alone. (I1I, i, ll. 51-2)	كاسيو: أن تيسري لي حديثاً موجزاً مع دزديمونة على انفراد.	بأن تتيحي لي أن أختلي (بدزدمونه) حتى أبادلها حديثاً موجزاً!
That he would steal away so guilty-like, (I1I, iii, l. 40)	ياغو: أخرج متسلسلاً كمجرم	إذ كيف ينسل و يمضى مثل من أتى ذنباً
If I have any grace or power to move you, His present reconciliation	ديزدمونه: إن تكن لي دالة عليك أو قوة للتأثير فيك، تقبل خضوعه الحالي لمصالحته.	إذا كنت حقاً لديك عزيمة! إذا كنت تقبل منى الشفاعة فهيا اصفح الآن عنه!

Original Wording	Gabra's Translation	Enani's Translation
take; (I1I, iii, ll. 46-47)		
... but in a man that's just ... (I1I, iii, l. 126)	عطيل: أما من الرجل المستقيم	لكنه في منطق الأبرار
Keep leets and law-days and in session sit With meditations lawful? (I1I, iii, ll. 140-41)	ياجو: في جلسات كالمحكمة، وتناقش حول تأملات مشروعه؟	بل تعقد الجلسات فيه للتأمل المشروع أو لتصدر الأحكام في شأن العباد!؟
... cuckold lives in bliss ... (I1I, iii, l. 168)	ياغو: سعيداً يعيش الزوج المخدوع	الديوث يعيش وينعم بحياته
In Venice they do let heaven see the pranks They dare not show their husbands; ... (I1I, iii, ll. 203-204)	ياغو: فالنساء في البندقية يسمحن للسماء أن ترى الألاعيب التي لا يجسرن على أن يرينها أزواجهن	إن الألاعيب التي تحجبها المرأة عن حليلها قد لا يُحيط بالخداع فيها غير رب الكون!
'Tis destiny unshunnable, like death: Even then this forked plague is fated to us ... (I1I, iii, ll. 275-276)	عطيل: لقد كتب علينا داء القرون هذا	قد خط القدر/ بأن أكون ديوثاً
Villain, be sure thou prove my love a whore, (I1I, iii, l. 360)	عطيل: يا وغد! تأكد من البرهان على أن حبيبتي بغي!	عطيل: انتبه يا وغد لي! لا بد أن تثبت لي أن حبيبتي أنا .. عاهرة!
See Cassio wipe his beard with. (I1I, iii, l.	ياجو: كاسيو يمسح ذقنه به.	يمسح لحيته اليوم به

Original Wording	Gabra's Translation	Enani's Translation
440)		
Let him command, And to obey shall be in me remorse, What bloody business ever. (I11, iii, ll. 468-470)	ياغو: ولسوف تكون الطاعة مني حنوياً وشفقةً مهما يكن الأمر مفعماً بالدم.	وسوف أكون مطيعاً بكل التعاطف والإشفاق لأى أوامر منه ولو كان أمراً بسفك الدماء!
So they do nothing, 'tis a venial slip: (IV, i, l. 9)	ياغو: ما دام لا يفعل شيئاً، فإنه زلل مغفور	إن أحجما عن افتراق الإثم فهي هفوة طفيفة
A most unhappy one: I would do much To atone them, (IV, i, ll. 220-221)	دزديمونه: خلاف بانس جداً. وبودي لو افعل الكثير كى اصالح بينهما ،	بل وخصام يدعو للأسف البالغ! وليتنى استطعت أن أصلح ذات البين!
Your wife, my lord; your true And loyal wife. (IV, ii, ll. 34-35)	دزديمونه: زوجتك يا مولاي . زوجتك الصادقة الامينة	مولاي إننى زوجتك ! حليمة وفيه مخلصه!
...and you might quickly make it right. (IV, iii, l. 81)	إميليا: ولك بسرعة أن تصحيه.	وما أسرع ما تستطيعين التكفير عنه!
Not to pick bad from bad, ... (IV, iii, l. 105 )	ديزدمونه: فلا أخذ السوء بالسوء،	حتى لا أقفو الشر بشر
Quick, quick; fear nothing; ... (V, i, l. 4 )	ياغو: اسرع ، اسرع! لا تخف شيئاً.	أسرع ! لا تتباطأ أو توجس خيفة!
Yet I'll not shed her blood; ... (V, ii, l. 4 )	عطيل: ولكننى لن أسفك دمها ،	لكن لن أريق الدم قط
Nay, if you strive—	عطيل: أبداً، حتى لو كافحت	كلا لو جاهدت



Original Wording	Gabra's Translation	Enani's Translation
(V, ii, l. 81 )		
She false with Cassio!--did you say with Cassio? (V, ii, l. 183 )	إميليا: خائنة مع كاسيو؟	وقلتى إن (كاسيو) قد زنى بها؟
Do you go back dismay'd? (V, ii, l. 272)	عطيل: أترتد فزعاً؟	تراك قد نكصت في فزع؟
Fall'n in the practice of a damned slave, What shall be said to thee? (V, ii, ll. 295-6)	لودوفيكو: لقد وقعت في مكيدته هذا العبد اللعين	ثم وقعت في حبال الوغد الزنيم ماذا يا ترى
That there he dropp'd it for a special purpose Which wrought to his desire. (V, ii, ll. 326-7)	كاسيو: بأنه اسقطه هناك لمأرب في نفسه يحقق رغبة له.	وقال أنه ألقى به في غرفتي لحاجة في نفسه قضائها
Your power and your command is taken off, ... (V, ii, ll. 336)	لودوفيكو: اننا نجردك من السلطة والقيادة،	لقد نزعنا عنك سلطانك ومنصب القيادة

This comparison of the two translations may lead us to the argument on domestication and foreignization as two major translation strategies introduced by the American translation theorist L. Venuti in his book *The Translator Invisibility* (1995). "Generally speaking, domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions

by retaining something of the foreignness of the original” (Yang ). In the light of these definitions of domestication and foreignization, we may find out that Gabra’s translation did not achieve a lot of domestication of the Shakespearean text into Arabic. His text, in many aspects, remains alien to the Arab readers though written in Arabic. It may be acceptable to say that Gabra has used foreignization effectively to translate cultural elements of the foreign text regardless of accepting them by the Arab readers. He was very honest to the culture of the source language (SL) text. In Enani’s translation, domestication is more frequently employed. It is the dominating translation strategy which he adopts while translating *Othello* into Arabic. This may be seen as “assimilation of the source text to the target culture” (Baker: 108). Also, Enani could be seen as a follower of Kokhovskii, the Russian theorist “who claims a translation as his own work because the simple fact of putting words into another language has given it a ‘new colouring’” (*Ibid.*).

Table 3 incorporates the Quranic verses that are responsible for the intertextuality with both Gabra’s and Enani’s translations which took place in two examples only. In Enani’s translation, there are 20 cases of intertextuality with the Quranic verses.

On studying the equivalents given by Gabra, in Tables 2 and 3, it is found that out of 32 examples, only 2 translations by Gabra intertextualize with the Quranic verses: a whore *بغِيّ* which intertextualizes with " يا أخت " *هارون ما كان أبوك امرأ سوء وما كانت أمك بغيا* "O sister of Harun 'Aaron'! Your father was not a man who used to commit adultery, nor your mother was unchaste

woman" (Alhilali and Khan: 405) and "Yet I'll not shed her blood" - "لن أسفك دمها" which recalls the verse "وَإِذْ أَخَذْنَا" "مِيثَاقَكُمْ لَأَتَّسِفُونَ دِمَاءَكُمْ" "And remember when We took your covenant: shed not the blood of your people" (*Ibid.*: 17). The other 30 examples may be read as secular or as much Christian as included in Shakespeare's text without any religious culture interference.

On the other hand, in Enani's translation, there are 20 (Table 3) structures that intertextualize with the Quranic verses. Gabra translated 'my wife' as 'زوجتي' while Enani translated it as 'حليلتي'. This intertextualizes with "حلائل أبنائكم" – "the wives of your sons" (*Ibid.*: 110). The same principle was implemented on translating 'your true /And loyal wife' – 'حليلة وفية مخلصه!' while Gabra translated it as 'زوجتك الصادقة الامينة'. 'Their husbands' was translated as 'أزواجهن' (Gabra) while Enani translated it as 'حليلها' which is not a Quranic equivalent but agrees with the Muslim jurisdiction vocabulary.

In his argument on intertextuality, M. H. Abrams states that Julia Kristeva (1941- ) has made this term popular. It is used to "signify the multiple ways in which any one literary text is inseparably inter-involved with other texts, whether by its open or covert citations and allusions, or its assimilation of the formal and substantive features of an earlier text or texts, or simply by its participation in the common stock of linguistic and literary conventions and procedures that are 'always ready' in place and constitute the discourses in which we are born" (285). According to this definition, Holy books are of those sources that take part in the shaping of our culture and 'constitute the discourses in which we are born'. There is no doubt that the Quranic verses

do intermingle with Arabic culture and traditions. Moreover, they are the source of Arabic as a language and the only canonization –linguistically speaking- to accept new words or refuse them. Many Arab speakers find themselves in a position to intermingle Quranic verses or even words, ‘citations and allusions’ that are related to the Quran or simply to assimilate them in new versions of language structures. In this paper, intertextuality is detected in many structures in the translations of both Gabra and Enani.

In fourteen examples, intertextuality with the Quranic verses in the translation of Enani resulted in promoting the language register from a common one to an uncommon, or rather from unpoetical to poetical.

- 'rites' is translated as 'الحقوق' while Enani translated it as 'اشعائر'. The Quranic verse that intertextualizes with this word is revealed to the Muslims practicing pilgrimage (hajj) and visiting the Holy Kaaba (omrah) while the original Shakespearean text is dealing with the rights of husbands and wives.
- Another promotion takes place when Desdemona talks to Othello begging him to forgive one of his men 'If I have grace and power to move you/His present reconciliation take'. It is translated as 'دالةً عليك أو قوة للتأثير فيك، تقبل خضوعه 'الحالي لمصالحته.' by Gabra. Enani gave a translation which was quite religious 'ان كنت تقبل منى الشفاعة 'افاصح عنه'. Table 3 included two verses from the Quran that intertextualize with the meaning given by Enani: both are related to the will of God as

related to reconciliation and forgiving His worshippers.

- In the same way, 'but in man that's just' is translated as 'لكنه في منطق الأبرار'. This translation intertextualizes with a verse in the Quran in which God promised Eden for kind-hearted worshippers while Gabra simply translated it as 'الرجل المستقيم'. That agrees with the status of a good statesman.
- Promotion is found in translating 'with meditation': 'الأحكام في شئون العباد' (Enani) that is related to God's rules and regulations as related to his worshippers. Gabra translated it as 'حول' 'تأملات مشروعة' which is secular.
- 'To atone them' meaning to reconcile two persons with each other is translated as 'أصلح ذات' 'البين' (Enani) is affected by the Quranic verse: "The believers are nothing else than brothers. So make reconciliation between your brothers, ..." (*Ibid.*: 699). The original situation concerns the reconciliation between any two common people who may not be 'believers' in God. This promotion was un-needed. Gabra was more realistic when he translated it as 'كى أصلح بينهما'.
- Had Shakespeare written 'fear nothing' in an epic, Enani's translation of this structure 'لا تتباطأ و' 'لا توجس خيفة' would have been the best as it intertextualized with the Quranic verse "Moses conceived fear in himself" (*Ibid.*: 419) where God spoke with Moses describing the latter's fear on meeting the pharaoh and his followers. But, as long as it is in a tragedy of common human

beings, Gabra's translation looks more pragmatic and secular: 'لاتخف شيئاً'.

- The 'damned slave' is a description of Othello given by Lodovico and translated as 'الوعد الزنيم' (Enani). It is a reminder of the Quranic description of Alwaleed Ibn Almugheerah –one of the opponents to the Prophet Muhammad: "عتلّ" – ["cruel, and moreover base born (of illegitimate birth)] (*Ibid.*: 775). This is a promotion for an ordinary person who is nothing but a 'damned slave' and here Gabra's translation 'العبيد اللعين' may be appropriate. Luckily enough, no allegations of racism will be brought against Enani because of his excellent translation, but Shakespeare and Gabra will not survive the accusation of racism and color bar in particular.
- Another example of register promotion is found in the translation of "your power and command is taken off": 'انا نجردك من السلطة والقيادة' (Gabra), which is quite secular and is rendered by Enani as 'لقد 'نزعنا عنك سلطانك ومنصب القيادة' –in Enani's translation- "is taken off" is quite religious. It is affected by the Quranic verse: ["My wealth has not availed me. My power and (and arguments to defend myself) have gone from me"] (*Ibid.*: 781).
- 'twixt my sheets/He has done my office' is translated by Gabra as 'بين شراشفى أدى مهمتى', while Enani rendered it as 'قضى فى فراشى وطره' which intertextualizes with the Quranic story of Zaid – one of the servants of Prophet Muhammad who divorced his wife to marry her to the Prophet: "فلما "قضى زيد منها وطراً" – ["So when Zaid had

accomplished his desire from her (*i.e.* divorced her), We gave her to you in marriage, ..."] (*Ibid.*: 566). The two situations are strikingly paradoxical: the Shakespearean scene is describing sheer adultery, the other is teaching morality in a certain context.

- The same promotion is indicated on translating "My boat sails freely": 'سارت فى اليم', which reminds of the story of Moses' mother when God ordered her to throw him into the river: ["Put him (the child) into the *Tabut* (box or case or a chest) and put it into the river (Nile); ..."] (*Ibid.*: 416-7). Contrary to this, Gabra's translation is quite secular: 'أبحر زورقى حراً'.
- There is another instance that intertextualizes with Moses in the Quran: 'his beard' is translated into 'لحيته' (Enani) while Gabra rendered it as 'ذقنه'. Enani's word is very religious and Gabra's is not. Moreover, Enani's translation reminds the reader of the of Moses and his brother in the Quran: ["He Harun (Aaron) said: O son of my mother, Seize (me) not by my beard, nor by my head"] (*Ibid.*: 423).
- Enani's approach of promoting the language register succeeded much more than Gabra's in translating the following structure: 'There be souls must saved, and there be souls must not be saved'. While Gabra translated it as 'وهناك أنفس ' , 'يجب انقاذها، وأنفس يجب ألا تنقذ', Enani translated it as 'الذين هم ناجون والذين هم فى الجحيم'. Enani's translation recalls the Quranic verse: " ويقوم ما لى أدعوكم الى النجاة " – "And O my people! How is it that

I call you to salvation while you call me to the Fire?" (*Ibid.* 636).

- Enani translated 'if you strive' as 'كلا لو جاهدت' which intertextualizes with the Quranic verse "وجاهدوا بأموالكم و أنفسكم" – "and strive hard with your wealth and your lives" (*Ibid.*: 251) while Gabra rendered it as 'حتى لو كافحت'. Jihad is a typical debatable meaning that has brought a lot of violence and terror in the Muslim world recently.
- On translating 'bloody business', we have two translations: Enani's 'يسفك الدم' and Gabra's 'مفعماً'. This retrieves the Quranic verse "واذ أخذنا "ميثاقكم لا تسفكون دماءكم" – ["And (remember) when we took your covenant (saying), shed not the blood of your (people), ..."] (*Ibid.*: 17). The Quranic scene is holy while the Shakespearean one is earthly. Therefore, Gabra's secular translation appears to be more appropriate.

Enani's great translation, which adopted promotion of Shakespeare's language register and the intertextuality with the Quran, has targeted the Arab reading public. Gabra translated the same structures as they were written by Shakespeare for his non-Arab audience.



Table 3: Intertextuality (20 Examples)

Original Wording	Gabra's Translation		Enani's Translation	
	Wordin g	Intertextualit y Quranic verses	Wordin g	Intertextuality Quranic verses
my wife	زوجتي	---	حليتي	"و حلائل أبنائكم الذين من أصلايكم" (النساء: 23)
Rites	الحقوق	---	شعائر	"ذلك ومن يعظم شعائر الله فإنها من تقوى القلوب" (الحج : 32)
cuckold him	تركب له قروناً	---	تدنيس عرضه	---
'twixt my sheets He has done my office ...	بين شراشفي أدى مهمتي.	---	قضى في فرشي وطره!	"فلما قضى زيد منها وطرا" (الأحزاب: 37)
My boat sails freely, ...	ابحر زورقي حراً.	---	سارت المركب في اليم؛	"فأقذفيه في اليم" (طه: 39)
there be souls must be saved, and there be souls must not be saved.	وهناك أنفس يجب انقاذها ، و أنفس يجب ألا تنقذ.	---	الذين هم ناجون، و الذين هم في الجحيم!	"وَيَا قَوْمِ مَا لِي أَدْعُوكُمْ إِلَى النَّجَاةِ وَتَدْعُونَني إِلَى النَّارِ". (غافر: 41)
steal away so guilty- like	أخرج متسلسلاً كمجرم	---	إذ كيف ينسل و يمضى مثل من أتى ذنوباً	"لِيَعْفِرَ لَكَ اللَّهُ مَا تَقَدَّمَ مِنْ ذَنْبِكَ" (الفتح: 2)

Original Wording	Gabra's Translation		Enani's Translation	
	Wordin g	Intertextualit y Quranic verses	Wordin g	Intertextuality Quranic verses
grace or power to move you, His present reconciliation take;	دالة عليك أو قوة للتأثير فيك، تقبل خضوعه الحالي لمصالحته.	---	إذا كنت تقبل مني الشفاعة فهي اصفح الآن عنه!	مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ" (البقرة: 255) "وَمَا أَصَابَكُمْ مِّنْ مُّصِيبَةٍ فَبِمَا كَسَبَتْ أَيْدِيكُمْ وَيَعْفُو عَن كَثِيرٍ" (الشورى: 30)
... but in a man that's just ...	أما من الرجل المستقيم	---	لكنه في منطق الأبرار	" إن الأبرار لفي نعيم" (الانفطار: 82)
With meditations lawful?	حول تأملات مشروعه؟	---	الأحكام في شأن العباد!؟	---
their husbands	أزواجهن	---	حليها	---
a whore	بغى	"يا أخت هارون ما كان أبوك امرأ سوء وما كانت أمك بغياً" (مريم 28):	عاهرة	---
his beard	ذقته	---	لحيته	قَالَ يَا ابْنَ أُمَّ لَا تَأْخُذْ بِلِحْيَتِي" (طه: 94)
bloody business	مفعماً بالدم.	---	بسفك الدماء!	"وَإِذْ أَخَذْنَا مِيثَاقَكُمْ لَا تَسْفِكُونَ دِمَاءَكُمْ" (البقرة: 84)
they do nothing	ما دام لا يفعل شيئاً	---	إن أحجما عن اقتراف الإثم	"وَمَنْ يَكْسِبْ خَطِيئَةً أَوْ إِثْمًا" (النساء: 112)
To atone them	كى اصالح بينهما	---	اصلح ذات البيين !	"إِنَّمَا إِخْوَةٌ فَأَصْلِحُوا بَيْنَ أَخْوِيكُمْ وَأَتَّقُوا اللَّهَ

Original Wording	Gabra's Translation		Enani's Translation	
	Wordin g	Intertextualit y Quranic verses	Wordin g	Intertextuality Quranic verses
				"لَعَلَّكُمْ تُرْحَمُونَ" (الحجرات:10)
your true And loyal wife	زوجتك الصادقة الامينة	---	حليمة وفية مخلصة!	"وَحَلَائِلُ الَّذِينَ أَصْلَابِكُمْ" (النساء: 23)
Not to pick bad from bad	فلا أخذ السوء بالسوء	---	حتى لا أقفو الشر بشر	"ولا تقف ما ليس لك به علم" (الاسراء:36)
fear nothing	لا تخف شيئاً	---	لا تتباطأ أو توجس خيفة!	"فأوجس في نفسه " خيفة موسى" (طه:67)
Yet I'll not shed her blood	لن أسفك دمها ،	"وَإِذْ أَخَذْنَا مِيثَاقَكُمْ لَا تَسْفِكُونَ دِمَاءَكُمْ" (البقره: 84)	أريق الدم قط	---
if you strive	حتى لو كافحت	---	كلا لو جاهدت	"وَجَاهِدُوا بِأَمْوَالِكُمْ وَأَنْفُسِكُمْ" (التوبة:41)
damned slave	العبد اللعين	---	الوغد الزريم	"عَتَلٌ بَعْدَ ذَلِكَ زَنِيم" (القلم:13)
Your power and your command is taken off	اننا نجردك من السلطة والقيادة،	---	لقد نزعنا عنك سلطانك ومنصب القيادة	"مَا أَغْنَىٰ عَنِّي مَالِيَّةٌ ۖ هَلَكَ عَنِّي سُلْطَانِيَا" (الحاقة:28-29)

### C. Religious Terms Are Kept as they Are in Both Translations

Table 4 includes seven examples of seven translations that maintained the religious culture of the original text of Shakespeare. Gabra translated them as they are except for one example: 'Are you fast married?' - 'هل تزوجت شرعاً؟' which shows the influence of Muslim culture on Gabra. Enani, as well, flavored it with a Muslim equivalent: 'أتراك عقدت قرانك فعلاً؟'.

The other six examples are a little changed in the translation of Enani: 'O Heaven' – 'يا للسماء' (Gabra), 'الله' (Enani); 'that heaven had made her such a man' – 'لو أن رب الكون أبدع خلقها' (Gabra), 'يا الله' (Enani); 'As hell's from heaven' – 'هبوط الجحيم عن' (Enani); 'مثل الساقط من فردوس لحضيض سقرا' (Gabra), 'السما' (Enani); 'sport for Jove' – 'تليق حتى بجويترا' (Gabra), 'تليق بمضجع رب' (Enani) and 'Had it pleased heaven' – 'لو أن مشيئة' (Enani) and 'لو أن البارئ' (Gabra), 'السما' (Enani).

**TABLE 4: Religious Terms Are Kept as they Are in Both Translations**

(7 Examples)

Original Wording	Gabra's Translation	Enani's Translation
<b>BRABANTIO: O heaven! How got she out? O treason of the blood! (I, i, I. 170)</b>	برابانتيو: يا للسماء! كيف خرجت؟ يا للخيانة الدم!	الله يا لله كيف خرجت؟ بل كيف خان الدم؟
<b>IAGO: I did full hard forbear him. But, I pray you, sir, Are you fast married? (I, ii, II. 10-11)</b>	ياغو: ولكن، أرجوك سیدی، هل تزوجت شرعاً؟	أتراك عقدت قرانك فعلاً؟ أرجو ذلك حقاً!
<b>OTHELLO :She wish'd she had not heard it, yet she wish'd That heaven had made her such a man: she thank'd me, (I, iii, II. 164-165)</b>	عطيل: وتمنت لو انها لم تسمعها، ولكنها تمنت لو أن السماء جعلتها رجلاً مثلي.	وقالت ليت أني ما سمعتها، لكنه تمننت لو أن رب الكون أبدع خلفها رجلاً مثلي!
<b>OTHELLO For she is with me: no, when light-wing'd toys Of feather'd Cupid seel with wanton dullness My speculative and officed instruments, (I, iii, II. 269-71)</b>	عطيل: فإن تغمض خفاف الريش من الأعيب كوييد المجنح عين بصيرتي	لن يفلح خفق جناحي رب الحب بكل الريش المزدان به أن يخدع فكري و حواسي
<b>Great Jove, Othello guard,(II,i, I. 77)</b>	كاسيو: أيها العظيم جوبيتر، احرس عطيل،	يارب الأرباب (جوبيتر)! فلترع عطيل!
<b>... and duck again as low As hell's from heaven! (II, i, II. 188-189)</b>	عطيل: وليهبط بعدها هبوط الجحيم عن السماء!	ثم تعود لتتهوى في قاع الموجة مثل الساقط من فردوس لحضيض سقر!
<b>Had it pleased heaven ... (IV, ii, I. 47)</b>	عطيل: لو أن مشيئة السماء	:لو أن الباري

## D. Christian versus Muslim Awareness

The assumption that religious culture of the translator may interfere with his translation is supported by the three examples in Table 5, which all show that Gabra is well aware of the religious culture of the Shakespearean text. Therefore, he inserted three footnotes into his translation of these structures. He may have rendered this service to his readers to explain to them these specific Christian terms. This may be accepted if we consider the enlightenment as one of the major functions of translation as a human activity. Enani, on his side, inserted no footnotes to these three instances. On the contrary, he gave them Islamic equivalents to the point that his readers will never detect any Christian origin of these terms.

'All seals and symbols of redeemed sins' is translated as 'وبكل أختام ورموز الخطيئة المقتداه'. A footnote is inserted to explain the 'redeemed sin': "Baptization in Christianity is the seal for the redemption of man from his sins. Therefore, it is the symbol of purification and coming back to innocence"<sup>2</sup>. Enani translated this structure as 'ويُطرح الذى لايد منه فى محو الخطايا والذنوب'. This agrees with Enani's strategy of targeting the reception of his translation by his readers or 'readership' using Mona Baker's previously quoted term. Imitating Gabra could bring a lot of opposition to and hostility against Enani if he entered explanations similar to those of Gabra's.

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<sup>2</sup> Translation of this footnote and the other two are mine.

'Divinity of hell' is translated as 'انه لاهوت الجحيم' (Gabra). A second footnote is inserted, "Theology is the debate about good versus evil. Iago is proud of being skillful in theological areas which he uses for the service of Devil. On the surface, he introduces something seemingly good, but it is used for evil purpose." Enani translated it as 'ديدن ابليس! اذا أراد الشيطان'.

'His board a shift' is rendered as 'ومائدته كرسي' (Gabra) and a third footnote is inserted to explain the meaning of 'board', "This is due to much teaching which she does as a teacher or as much as a priest may do to urge the sinner to do the confession and seek for redemption." Enani has avoided these minute details and translated 'board ...' as 'المائدة كمثّل خلوة' 'والتماس التوبة'.

**TABLE 5: Christian versus Muslim Awareness (3 Examples)**

Original Wording	Gabra's Translation	Enani's Translation
All seals and symbols of redeemed sin ... (II, iii, II. 316)	ياغو: وبكل أختام ورموز الخطيئة المقتداة* . (* المعمودية المسيحية هي الختم علي افتداء الإنسان من الخطيئة، فهي بذلك رمز التطهر و العودة إلى البراءة.	ويطرح الذي لا بد منه في محو الخطايا والذنوب
Divinity of hell! ... (II, iii, II. 322)	ياغو: انه لاهوت الجحيم** (**) اللاهوت هنا هو الجدل الديني حول الخير والشر. ياغو يتباهى بأنه بارع في منطقة اللاهوت الذي يجعله في خدمة الشيطان. إذ يشير بما هو (في الظاهر) خير، ولكنه لغاية شريرة.	ديدن إبليس! إذا أراد شيطان
...his board a shrift (II, iii, I. 24)	ديزدمونه: و مائدته كرسي اعتراف** **لكثرة ما تحته كمعلمة. أو ككاهن يحث المعترف على الاستغفار.	والمائدة .. كمثّل خلوة اعتراف والتماس التوبة!

### **E. Identicalness**

Table 6 includes ten examples of almost identical translations made by Gabra and Enani. 'bond-slaves and pagans' is translated as 'الأقنان وعبدة الأوثان' (Gabra), 'الأقنان وعباد الأوثان' (Enani); 'The town will rise' 'ستنهض المدينة' (Gabra), 'سوف يصحو النائمون في المدينة' (Enani); 'thou art a devil' 'أنت شيطان مريد' (Gabra), 'أنت شيطان' (Enani); 'she was foul' 'كانت آثمة' (Gabra), 'كانت فاسقة' (Enani); 'Good faith' 'لحياتك' (Gabra), 'لحفتك' (Enani); 'As proofs of holy writ' 'كأنه التنزيل أو أى الكتاب' (Gabra), 'كبراهين الكتب المقدسة' (Enani) and 'Cassio did top her' 'وطأها كاسيو' (Gabra), 'أتاها كاسيو' (Enani).

In two examples, we find that the two translators are affected by the other's religious culture. On the one hand, Gabra has translated 'her mask' into 'خمارها' which is a typical Muslim piece of cloth used by Muslim women to cover their faces, heads and shoulders. Enani translated it as 'وشاح' that is neutral in its cultural meaning which Muslims as well as Christians can use. On the other hand, 'would have walked barefoot to Palestine for a touch of his lower lip' is translated as 'للسير حافية القدمين لقاء لمسة من شفته السفلى' (Gabra). Enani translated it as 'سارت الى فلسطين حافية القدمين [تكفيراً عن الذنب]!'. A footnote is inserted between two square brackets denoting that walking or going to Palestine –in Christianity at that time- is done for redemption and seeking for forgiveness. But neither Gabra nor Enani mentioned it explicitly.



**TABLE 6: Identicalness in both Translations (10 Examples)**

Original Wording	Gabra's Translation	Enani's Translation
Bond-slaves and pagans shall our statesmen be. (I, ii, ll. 100-101)	برابانتيو: فلن يصبح رجالات دولتنا الا الأقتان وعبدة الأوثان	ابات الأقتان وعباد الأوثان ... ساسة هذى الدولة!
The town will rise: God's will, lieutenant, hold! (II, iii, l. 143)	ياجو: ستنهض المدينة بأسرها. من أجل الله، كفى!	سوف يصحو النائمون في المدينة. قدر الله وما شاء فعل!
To fetch her fan, her gloves, her mask, nor nothing? (IV,ii, l. 10)	عطيل: لكي تحضرى مروحتها، قفازها، خمارها، أو أي شيء؟	حتى تأتي مثلاً بالمروحة أو القفاز؟ أو بوشاحٍ أو شيءٍ آخر؟
I know a lady in Venice would have walked barefoot to Palestine for a touch of his nether lip. (IV, iii, ll. 38-39)	اميليا: اعرف سيدة في البندقية كانت مستعدة للسير حافية إلى فلسطين لقاء لمسة من شفته السفلى	:اعرف سيدة من البندقية تتمنى أن تلمس شفته السفلى ولو سارت إلى فلسطين حافية القدمين [تكفيراً عن الذنب]!
Thou dost belie her, and thou art a devil. (V, ii, l. 134)	إميليا: أنت تكذب بحقها. أنت شيطان.	هذا افتراء كاذب عليها - أنت شيطان مرید!!
O, she was foul! (V, ii, l. 202)	عطيل: ... أه كانت فاسقة	بل كانت آثمة
Good faith, a little one; not past a pint, as I am a soldier. (II, iii, l. 59)	مونتانو: بحياتك، واحدة صغيرة. كأساً لا أكثر، قسماً بجنديتي.	حلفتك أن تشرب كأساً أخرى. لا أكثر من ملء قذح! وبحق مكنتي الحربية
As proofs of holy writ: (II, iii, l. 325)	ياجو: كبراهين الكتب المقدسة.	كانه التنزيل أو أي الكتاب!
Cassio did top her; ... (V, ii, l. 138)	عطيل: وطأها كاسيو	لقد اتاها (كاسيو)
and she is sport for Jove. (II, iii, l. 16)	ياجو: وهي لعبة تليق حتى بجوبيتر.	وهي تليق بمضجع رب الأرباب!

## **Conclusion**

In this paper the attempt was made to study two translations into Arabic of William Shakespeare's *Othello* rendered by two great Arab translators from two different cultural backgrounds: Gabra Ibrahim Gabra and Professor Muhammad Enani. The paper investigated the religious culture and its impact on their translations.

On analyzing their two renderings, the strategies and methodologies of each translator could be revealed through excavating the corpus of study which was made of sixty-five parallel passages with the English original quotations. Intertextuality was detected in the translation passages used for criticism and analysis.

In addition, promotion of the language register –in Enani's translation–was manifest. This may be attributed to an immediate result of intertextuality with the Quranic verses which was detected in Gabra's translation as well.

It was found that while Enani had tried to domesticate his translation of *Othello* into the Arabic culture, Gabra foreignised his translation. The reading public seems to be targeted all the time by Enani. Gabra paid more attention to the original meanings of words in Shakespeare's text and their cultural context.

Culture and translation is a topic that needs to be studied in other works translated into Arabic. Translated works have to be adopted in the culture of the recipients in the target language. To do this, an endless search for the equivalents is demanded. We hope future studies will be able to maintain this objective.

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## الثقافة الدينية وتأثيرها على الترجمة الى العربية:

### ترجمة مسرحية عطيل لوليام شكسبير مثلاً

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#### ملخص

تسعى هذه الورقة الى دراسة ترجمتين مختلفتين في فترتين متباعدتين لعمل واحد هو مسرحية عطيل لوليام شكسبير قام بهما اثنان من المترجمين العرب البارزين: الأول هو جبرا ابراهيم جبرا، أما الثاني فهو البروفيسور محمد عنانى. وتتساءل الدراسة عن مدى تأثير الثقافة الدينية لكل من المترجمين على ترجمتهما وتطرح السؤال الأساسى لها: الى أى مدى تدخلت تلك الثقافة تأثيراً على الترجمة؟ وقد تم اقتطاف خمسة وستين مقطعاً من الترجمتين مع أصولهما الانجليزية بغرض الدراسة والنقد. واستخدمت الدراسة ستة جداول لمعالجة الموضوعات التالية: لغة الحلف والقسم، المفردة العلمانية مقابل المفردة الدينية، التناس، حضور الوعى بالثقافة الدينية والتطابق فى الترجمتين.