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Hafez Ibrahim's Translation of the Monologue of the Dagger in Shakespeare's *Macbeth*

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Abstract---One of the most challenging and multifaceted tasks a translator can do is translating poetry. This is because form and content in poetry have a distinct and interdependent relationship that allows the reader to experience a unique emotional reaction. Reproducing the same emotional effect on the TT reader is the most controversial aspect, resulting in the widespread assumption among scholars that poetry is untranslatable. Poetry translation needs more effort and creativity to convey the beauty and power of the style as well as the intended message of the ST. The main aim of the present study is to analyze Hafez Ibrahim's poetic translation into Arabic of the famous soliloquy of the protagonist in the scene of the dagger in Shakespeare's play, *Macbeth*. Employing a descriptive-analytical approach to compare the ST and TT texts, the study arrived at the conclusion that the translator was adequately successful in keeping the subject matter, the general atmosphere, and the tone of the original text. On the other hand, he chose to "Arabize" the metaphorical language of Shakespeare to make it closer to Arab readers' sensibilities. He drastically changed the poetic forms, structures, figurative style, and cultural references to suit the Arab readers of the first half of the twentieth century who were familiar with the classical forms of Arabic poetry.

Keywords---Hafez Ibrahim, Shakespeare's *Macbeth*, the dagger scene, translation of poetry.

1. Introduction

Literary texts in general and poetry in particular have distinctive features that place a heavy load on the translator and make the task of achieving perfect equivalence with the ST far more exhausting. Holmes (1988, p. 24) maintains that poetic translation is different from "all other interpretative forms in that they also have the aim of being acts of poetry." The difficulty of translating poetry stems primarily from two exceptional qualities that distinguish poetry from any other

literary genre: the language of poetry is in its most dense, equivocal, and compressed state, containing metaphors, puns, allusions, and similes; and the artistic dimension of form or musicality, which endows poetry with its unique character and affects the meaning of a poem. Thus, poetry combines different levels of significance, where form and content maintain a reciprocal and interdependent relationship, producing exceptional emotional effects on the reader. These elements of the poem all contribute to forming a united whole, with each component presenting only a portion of the whole. The translator's task is even harder when translation occurs between different languages, like English and Arabic.

The ambiguity of poetry especially leads to a distinct possible obstacle for translation. Boase-Beier (2013) summarizes the issue stating that most definitions of translation suggest that meaning is a large part of what translation transmits, and most modern definitions of poetry emphasize "the open-endedness of its meaning," which permits different readers to understand it in different ways. How, then, can ambivalent meaning be transmitted into another language? Consequently, every poem will have several translations or even a poem that can only be translated in one way is not a poem (p. 478).

Reproducing the same emotional effects is the most challenging part in relation to poetry translation, leading to the widespread principle among many scholars that poetry is untranslatable. The expression "untranslatability" refers to the impossibility of providing a perfect reproduction of the original poem in the target language. For instance, Jakobson (1959) believes that poetry, with its unity of form, and sense and where "phonemic similarity is sensed as semantic relationship," is considered "untranslatable" and requires not translation but "creative transposition" (p.131). Boase-Beier (2013) supposes that "poetic effects," involving the sort of changes in awareness, and emotions such as fear, joy, or grief, are the effects resulting from reading a poetic text and enjoying poetic reflections which are rather indescribable and inexpressible. This is a further problem for poetry translation: if poetry uses all the tools available to articulate verbally something "ineffable," it is likely to become "diffuse," and thus ineffectual, when translated into another language (p. 478). Newmark (1988) maintains that a successfully translated poem is always another poem. Raffel (1988) explains that different languages are distinctive in structure, sound, and vocabulary, and each language has special characteristics, consequently, it is "impossible to fully render anything written in one language into another" (p. 11).

Other scholars, in contrast, believe that poetry can be effectively translated, and that all linguistic and cultural differences can be effectively addressed and thus solved. In fact, those find it viable to achieve an approximate TT version and obtain a satisfactory translation which reflects the original work. For example, Holmes (1988) proposes what he calls "the metapoem," a particular literary form, with a dual purpose as metaliterature on the source literary text and as primary literature in the target tradition (p. 24). He proposes four approaches of poetic translations, based on the forms employed by the translators which he termed "mimetic," "analogical," "organic," and "extraneous." "The mimetic," attempts to maintain the form of the original, which is in fact unattainable, because verse forms in one language can never be entirely equal to those in another language (p.

26). "The analogical," considers the function of the original form within its own poetic tradition and looks for a form that meets a parallel function in the tradition of the target language, for example, an epic poem can be delivered in English blank verse or heroic couplets (p. 26). Both the third and fourth approaches are content-based, with the "organic" allowing "a new intrinsic form to develop from the inward workings of the text itself" (28), and the "extraneous form," which does not derive from the original poem but has more flexibility in communicating the "meaning" of the ST poem in any way that seems fitting. Holmes denounces the last approach as a "devious" or "extraneous" translation, "where the form adopted is in no way implicit in either the form or the content of the original" (p. 27).

It is necessary that the faithfulness and creativity of poetry translation be attained by conveying the beauty and power of the style as well as the intended message of the ST using TL words and structures that communicate these values. Moreover, the translator should provide a similar artistic quality to the ST in the TL. To translate poetry, John Dryden (as cited in Bassnett, 2002), argues, the translator must be a poet, have an excellent command of both languages, and comprehend both the characteristics and spirit of the original author, while also following the aesthetic standards of his own age. He draws the comparison of the translator/portrait painter, claiming that the painter has the duty to make his portrait resemble the original (p. 66). Newmark (1988) suggests that in translating poetry, "the integrity of both the lexical units and the lines has to be preserved within the context of (a) corresponding punctuation, which essentially reproduces the tone of the original; and (b) accurate translation of metaphor" (p. 163). He thus produces a type of norm to translate poetic texts faithfully.

2. Shakespeare and Hafez Ibrahim

Hafez Ibrahim (1871-1932) was a prominent Egyptian poet who belonged to the neoclassical movement of modern Arabic poetry that began in the second half of the nineteenth century and continued to flourish up to the end of World War II. The neoclassical Arab poets preserved the form of traditional Arabic poetry in the medieval era, specifically the monometer, monorhyme, classical diction, and style. The main objective of the neoclassical poets was to restore the old models and emphasize the superb experience of the ancient Arab poets. Neoclassical poets attempted to express contemporary events and ideas while also broadening their theme choices. However, they did not deviate from classical diction, imagery, and style conventions. The movement, which represented a revival of traditional Arabic poetry, was initiated by Mahmoud Sami al-Barudi (1839-1904), who elevated poetry above the level of affectation and fluently articulated his personal experience. Numerous Arab poets, such as Ahmad Shawqi (1868-1932), Hafez Ibrahim (1871-1932), Jameel al-Zahawi (1863-1936), and Mohamed Mahdi al-Jawahiri (1900-1997), shortly followed Al-Barudi's style of writing.

Hafez Ibrahim translated the full text of *Macbeth* into Arabic and gave it to Sheik Salama Higazi's theatrical group in Cairo. For some unknown reason, the play was not performed, and, unfortunately, the text was lost. What reached us was his translation of the dagger scene that was included in *Diwan Hafez Ibrahim*, compiled, and annotated posthumously by Ahmed Amin, Rifqa Alzein, and Ibrahim Alebiary in 1937. As for the general strategy he employed, he chose to

follow the approach referred to by Khalil Mutran (1872-1949), a distinguished Lebanese, Egyptian-based poet, in the brief introduction to his translation of *Othello*, as *Utail*. Muṭran (2012) explains how he chose to "Arabize" the metaphorical language of Shakespeare to make it adequate to the Arab language audience" (p. 10). Mutran even arabized the name of the protagonist, hence the title of the play, into *Utail* because he thought it was odd to use a foreign pronunciation in calling a Moroccan-born person. Translators like Ibrahim and Muṭran tried to make Shakespeare communicate in eloquent but typical literary Arabic. Their purpose of translation was to maintain the subject of the text without being restrained by the stylistic forms of the original text. But whereas Mutran chose to translate the play in prose, as the suitable parallel style to Shakespeare's blank verse, Hafez on the other hand opted for *qasida*, or traditional Arabic poetry, as a direct counterpart to the lyrical magnificence of the original work. To use Holmes' (1988) terms, each one of them employed the "analogical" literary form that he considered a functional equivalent to that of the ST. Both writers in fact resorted to the strategy of naturalization to make their translation sound natural to the Arab readers/audience who lived in the first half of the twentieth century. Therefore, they were keen on making substantial alterations to the extent of deleting or adding sentences to deliver a TT that appealed to the Arab audience. Naturalization, according to Jing and He (2012), is "a process of domestication" that seeks to reduce the strangeness of the foreign text to the target reader. "Naturalization," they add, is a major strategy for translating target cultural concepts from the source text, and that its implementation is defined by "the relevant target context and the knowledge system of the translator"(p. 50).

Likewise, Ibrahim's translation exemplifies, to use Nida's terms (1964), "a dynamic equivalence" in which the TT creates a satisfactory impact on the TL receivers. The message must correspond to the receptor's linguistic needs and cultural expectations and aim at complete naturalness of expression. Furthermore, the TT should communicate the spirit and general style of the ST. To realize these goals, adjustments to grammar, lexicon, and cultural references should be made by the translator. The TT language should not exhibit intrusion from the SL, and the "foreignness" of the ST setting is reduced as much as possible (pp. 167-8). Ibrahim managed to capture the spirit and the energy of the original, drawing on all the resources of the target language. His daring shifts include form and meter, figurative language, diction, and cultural reference. He was not only sensitive to the meaning, effects, and intentions of the original, but also transferred what was written between the lines. When we compare the English poem with its translation, we realize that Ibrahim's translation is a genuine creation that has its own aesthetic constituents and expressive features. It illustrates what Gutt (1999), for example, argues about a good translation. It does not read like a translation, but as a TL original. Ibrahim's typical neoclassical style as a translator-poet is significantly vigorous throughout the piece.

3. Analysis

The original text is a monologue spoken by Macbeth in Act II, Scene I, in Shakespeare's well-known tragedy. Macbeth has made up his mind to kill the

King and take the crown as his own. Stimulated in part by his own aspirations, his decision to murder Duncan is also invigorated by the predictions of the Witches, who represent the powers of fate, as well as the unrelenting incitement of his wife. Still, Macbeth is haunted by guilt over the crime he is about to commit, and his mind flashes with disturbing thoughts of such a wicked act. He starts to hallucinate and sees a dagger in the air, like the one he holds to be his instrument of homicide. Nevertheless, Macbeth eventually surrenders to his vaulting ambition. In his final lines, as he goes up to the king's room, he imagines himself as the incarnation of Murder itself, calmly heading towards its prey. He goes on to comment on the evils of the world, thoughts which are interrupted by the sound of the bell, a signal from Lady Macbeth that Duncan's guards are drunk and sleeping. He departs to perpetrate the dreadful murder. In this scene, the supernatural is well under way in the form of a fictional, bloodstained dagger, which highlights the mental tension within Macbeth, and the evilness of the crime.

3.1 Form and meter

The original poem is of a total of twenty-nine lines, written in blank verse of varying lengths and with unequaled variety and rhythmic flexibility, indicative of the unstable mood of the speaker. The speech is mainly set in iambic, but the lines tend to disregard this meter as Macbeth escapes from reality. The dagger speech is one of the most fascinating soliloquies of Shakespeare. The structure of the lines reflects the hesitancy from rationality to delirium that remains with Macbeth all through the play. For example, the feminine endings and enjambment of some lines, the trochaic inversions, and the rhetorical questions he addresses to the dagger, all stress the mental and moral conflict within himself. The Arabic version, on the other hand, consists of twenty-five lines of classical Arabic poetry (*al shir al-amudi*) in the form of *qasida*. It contains a collection of poetic lines (*bayt*); each one is divided into two equal halves (*shatr*), a hemstitch. It sticks to one unique meter called the long meter (*albahr altaweel*) and a united rhyme. Thus, the prosodic features, including a strict meter and rhyme pattern, heighten the musical quality and expressive function of the TT. Considering the deep dissimilarities between English and Arabic metrics, the meeting of the prosodic and phonemic features of the original with the alternative Arabic ones certainly produces a text with a strong aural pleasing effect on the Arab readers and hearers who lived in the late 1920s. They were only familiar with classical Arabic poetry and had not yet been exposed to modern forms like free, blank, or prosaic verse.

Punctuation marks are extensively used in the original poem. The original poem continues with commas, full stops, semicolons, question marks, and colons as clues for proper interpretation of many text sentences. Shakespeare's use of punctuation also helps to record in writing which pitch, volume, tone, and silence breaks are used in the spoken language. The Arabic version, in contrast, contains only one type of punctuation, three question marks. The disparity in the use of punctuation in both English ST and Arabic TT reveals the lack of correspondence between punctuation in the two poetic systems, where it is meaningful and essential in English, and far less functional in Arabic traditional poem or *qasida*.

3.2 Diction

The title of the TT poem is "*Khingeru Macbeth*," or "The Dagger of Macbeth" (Ibrahim, 1987, p.234). However, in the poem itself, the translator uses the word "*nasl*" (a blade), which means the blade of a sword or any other white weapon, as a translation for the key word, "a dagger." He ignores the exact equivalent *khingerun*, to preserve the meter of the line, which depends in Arabic poetry on the number of consonants and vowel sounds striking the ear together. Since the word, *khingerun* consists of more sounds, the translator sacrifices the precise term and employs *nasl* instead.

Though we know from the context that the scene of the dagger takes place around midnight, the word "night" never occurs in the original monologue. However, the Arabic equivalent "*layl*" (night) is repeated eight times in the TT, not only as a time reference but also to symbolize the speaker's doubts and scruples about the treacherous act he is about to perform (Ibrahim, pp. 234-236). In addition, words and phrases associated with the night, such as, "*duja*" (the blackness of the night), "*thalam*" (darkness), "*al-laylul al-bahim*" (the extremely black night), and "*gawf alayl*" (midnight), all of which are not mentioned in the ST, emphasize the wickedness of the crime, the dilemma of the murderer, and the gravity of the situation into which he entangles himself (Ibrahim, pp.234-236). In my opinion, the translator manages to enrich the meaning and the aesthetic value of the TT in a way that appeals successfully to the senses of his readers.

Ibrahim (1987) perfectly employs several antonyms and synonyms, which is a frequent practice in the classical Arabic language, particularly in poetry. Even though none of these occur in the ST, they provide the TT poem with remarkable emotional and rhetorical force. In addition, synonymy signals emphasis, whereas antonymy reflects the inner perplexity of the speaker. For example, in line 2, when the TT speaker first notices the imaginary dagger, he describes it as having both "*kheffooq*" and "*qarar*" (shakiness and steadiness) to indicate the haziness of his eyes, hence his uncertainty about whether it is real or not, something which implies his bewildered psyche (Ibrahim, 1987, p. 234). In line 4, he uses the antonyms "*deneow*" and "*nefar*" (approaching and driving back) to describe the inaccessibility of the imaginary dagger (Ibrahim, 1987, p. 234). In line 7, the TT speaker contemplates the future consequences of the crime, saying that he is surrounded by a night of doubts, "*laylun mina alshak*," and wonders whether it will be followed by "*nehar*" (the lights of the day), i.e., will it end with assured success (Ibrahim, 1987, p. 234). An example of emphatic synonymy exists in line 5, where Macbeth expresses his disoriented state of mind as he observes the fictional dagger and wonders whether he is under the influence of drunkenness and intoxication, *nashwatn wa khomaru* (Ibrahim, 1987, p. 235). In line 14, he uses the synonyms *dalilan* and *hadyan* to address the imaginary dagger, demanding it to be his guide and mentor, for his task is too heavy, and his road is dangerous (Ibrahim, 1987, p. 234).

3.3 Metaphorical language and cultural references

Written by a neoclassical poet, Ibrahim's verse is characterized by paying close attention to sensory images, similes, and metaphors. Hence, his translation

abounds in these rhetorical devices, some of which provide expansions to the ST meanings that are not stated directly in the original text. By expansions, I mean ideas that do not occur in the original text but provide supplementary details the translator adds and are probably based on reasonable conclusions he derives from the ST context. For example, the translator proceeds to describe the shape of the imaginary blade in the first three lines in a highly vivid language. In line 1 of the TT, there is the metaphor that the drawn blade seems to be blazing on both sides. In line 3, there is a simile where he likens the imaginary blade's splendor and bright metal to the real one, which Macbeth holds. Lines 2 and 4 provide an interpretation of the hallucination of Macbeth in the form of beholding an unreal blade. Instead of the original straightforward phrasing, "Come, let me clutch thee /I have thee not, and yet I see thee still" (Shakespeare, 2012, p. 45), which means he wants to grasp it to see if it is real, the translator expresses the same meaning as follows:

- (2) قلبه للعين كف خفية
(3) أراه فتدني إلي شراسبي
(4) وأهوي بزندي طامعا في التقاطه
ففيه خفوق تارة وقرار
فيأى وفي نفسي إليه أوار
فيذكره عند الدنو نفار

(Ibrahim, 1987, p.234)

First, the TT emphasizes that this is simply a sight evoked by *kafun khafyatun*, "a hidden hand", which is why it sometimes shakes and stays still at other times. Both "the hidden hand" and the shaking of the blade are not mentioned in the ST. Second, in line 4, there is a personification of the blade by giving it the ability to distance itself and avoid being caught by the TT speaker. The translator adds the aggressiveness of the speaker that suits the situation of a man about to commit a murder. Third, Ibrahim dispenses with the apostrophe in which Macbeth in the source text addresses the dagger. The ST speaker's command to the dagger, "let me clutch you," indicates that the speaker at first thinks that it is a real dagger, which is why he grabs at the air but touches nothing. The directive addressed at the dagger is lost in Ibrahim's translation, but it is compensated by declarative sentences in lines 4-5 of the TT. Both lines repeat the same meaning emphasizing the intangibility of the blade through the rhetorical device known in Arabic literature as *almuqabala*, a sort of parallel structure, where the second half of the poetic line represents the opposite idea to the first half. Line 4 may be roughly translated as, "Beholding it, I advance wildly to catch it, but it pulls back, though I strongly wish to grab it." Line 5 almost conveys the same idea as line 4 in the TT, "I fall on it (the blade) to take hold of it with my arm, but it drives back."

Lines 6-7 in the TT are the counterparts of lines 4-7 in the original. Both the ST and the TT lines indicate the suspicions and bewilderment of the speaker through uttering revealing rhetorical questions. The translator, nevertheless, expresses the ST speaker's strong feelings in a different way, employing brilliant images from Arabic literary heritage.

- (6) تخبطني مس من الجن أم سرت
(7) أرأني في ليل من الشك مظلم
بأرجاء نفسي نشوة وخمار
فيأ ليت شعري هل يليه نهار؟

(Ibrahim, 1987, p.234)

The ST lines reading "Or art thou but/ A dagger of the mind, a false creation/ Proceeding from the heat-oppressed brain?" (Shakespeare, 2012, p.45) change in the TT as the TT speaker wonders whether he is obsessed with a jinni, an image derived from the Qur'an, or whether his soul is befuddled with ecstasy. In line 7 of the TT, the speaker also regrets, "I believe I am amidst a dark night of suspicion; I wish I knew when the day (of certainty) would follow?" The phrase "*laylin mina ashaki muthlemi*" (a dark night of suspicion) in line 7 is borrowed from the following poetic extract from Almutanabi (915-965 AD), the notable Abbasid poet,

وَصَدَقَ مَا يَعْتَادُهُ مِنْ تَوَهُّمٍ إِذَا سَاءَ فِعْلُ الْمَرْءِ سَاءَتْ ظُنُونُهُ
وَأَصْبَحَ فِي لَيْلٍ مِنَ الشَّكِّ مُظْلِمٍ وَعَادَى مُجَنَّبِيهِ بِقَوْلٍ غَدَائِهِ
(1983, p. 460)

The above lines of Almutanabi may be translated as follows, If a person's behavior deteriorates, so do his assumptions, and his accustomed delusions are true. He becomes hostile to his beloved, and lives in **a dark night of suspicion**. Lines 8 and 9 in the TT are based on the translator's conclusions derived from the ST context. In the lines, the TT speaker refers directly to the motivation behind the crime he is about to commit and to his moral consideration of himself as a wrong doer, all of which do not occur in the ST.

(8) سأقتل ضيفي وابن عمي ومالكي ولو ان عقبي القاتلين خسار
(9) وارضي هوى نفسي وإن صح قولهم هوى النفس ذل والخيانة عار
(Ibrahim, 1987, pp.234-35)

Using Qur'anic-like wording to stress the sinfulness of the crime, the TT speaker in line 8 directly acknowledges that "I will kill my guest, my cousin, and my king even if the murderers' retribution is an absolute loss." He confesses in line 9 that he does this to "satisfy my unlawful desire" and that, "a soul's illicit desire amounts to self-humiliation and betrayal brings about shame."

In lines 8-15 of the ST, Macbeth continues to address the imaginary dagger, which forms an extended apostrophe. Ibrahim's translates these in lines 10-14 of the TT. His translation keeps the extended apostrophe of the ST with some changes.

(10) فيا أيها النصل الذي لاح في الدجى وفي طي نفسي للشرور مثار
(11) ترى خدعتني العين ام كنت مبصرا وهذا دم ام في شـبـاتك نار؟
(12) وهل أنت تمـثـال لكيد نويته وذال الدم الجاري عليك شعـار؟
(13) فإن لم تكن وهما فكن خير مسعد فأني وحـيد والخطوب كثـار
(14) وكن لي دليلا في الظلام وهاديا فليلي بهيم والطريق عـثار
(Ibrahim, 1987, p. 235)

The original address to the imaginary dagger, in which the speaker says, "I see thee yet, in form as palpable/ As this which now I draw"(Shakespeare, 2012, p. 45), is translated as "O you blade that appeared in the darkness of the night, to bring forth the evil within myself." The ST declaratives indicating that Macbeth is almost certain that his eyes deceive him, "Mine eyes are made the fools o' the other senses,/Or else worth all the rest," along with the rest of his address

describing the stains of blood that begin to appear on the dagger, "I see thee still;/ And on thy blade and dudgeon gouts of blood,/ Which was not so before" (Shakespeare, 2012, p. 45), is turned into a tentative question in the TT, "Do my eyes deceive me/ and is this blood or else is it fire on your edge?" The translation associates the blood on the dagger with fire, something which does not exist in the ST, to express explicitly what is implied in the original text, i.e., the intensified sense of remorse within the speaker. In line 12, the translator also adds another rhetorical question that includes a metaphor that does not exist in the ST: "And are you a statue of my conspiracy, with the running blood on you as an emblem (of my evil intent)?" Once more, the query in line 12 underscores the guilt-ridden imagination of the speaker.

Lines 10 and 11 of the ST, "Thou marshall'st me the way that I was going;/ And such an instrument I was to use," (Shakespeare, 2012, p. 45), are declaratives implying Macbeth's determination to commit the crime, and the imaginary dagger leads him to Duncan's chamber. These are replaced by the directives of lines 13-14 of the TT, "If you are not an illusion, then bring me the best of luck, for I am alone, and misfortunes are many. / And be my guide and mentor in my extreme dark night, for I am all alone on a perilous road." The translator omits the original speaker's statement that he plans to use a weapon (in committing regicide) just like the imaginary dagger, "And such an instrument I was to use," (Shakespeare, 2012, p.45). The TT idea that the imaginary dagger can be a charm of luck to a lonely man in a dangerous path is absent in the ST, however, it reflects the translator's deep understanding of the bitter conflict within Macbeth, whose driving ambition is stronger than any confusion, doubts, or moral scruples. In addition, mentioning the night and darkness several times, which are absent in the ST, serves as a time reference on the literal level, and metaphorically speaking, it symbolizes the seriousness of the crime as well as the disorientation of the speaker. Both lines, like the original ones, demonstrate that the speaker is resolutely heading to the spot of the crime and needs the fantasy blade to guide him in his evil self-imposed task. The translator is keen on preserving the original meanings despite the drastic changes he makes to the language forms.

In the following two lines of the ST, Macbeth regains his senses, "There's no such thing./ It is the bloody business which informs/ thus to mine eyes," (Shakespeare, 2012, p.45); these are omitted in Ibrahim's translation. In the images in lines 17-24 of the original monologue, Macbeth obliquely admits the evilness and treachery of regicide. He proceeds to describe how it is just the right time to commit the crime without being discovered. Half the world is asleep and being misled by terrible nightmares. The witches are presenting sacrificial offerings to their goddess Hecate. He personifies murder in the form of an old man who, having been awakened by the howls of his sentinel-wolf, paces secretly to his purpose, moving like Tarquin, as silent as a phantom does. The reference to "Tarquin's ravishing strides" (Shakespeare, 2012, p. 47) suggests Tarquinius Sextus, son of the last king of Rome, who raped Lucretia, the wife of his friend. Lucretia, like Duncan, was famous for her virtue, then committed suicide. In some ways, the tale is comparable to Macbeth's attack on righteousness (Duncan) and implies to the English audience that if Macbeth were to become a king, he would follow the destructive example of Tarquin.

The idea that it is just the appropriate time to kill the king is lost in translation. The translator also eliminates the references to Tarquin and to Hecate, mostly because they are unfamiliar to the Arab audience. The personification of murder as an old man waking up because of his wolf's yelps does not exist in the TT either. By omitting the culture-specific allusions, the translator is unable to preserve the aesthetic value of the ST implicit images. However, in line 22 of the TT, the speaker likens himself to a shaman whose folks are evil spirits and whose house is based on evil schemes. This comes as a compensation for the ST allusion to Hecate's offerings, which associates Macbeth with black magic and suggests that Macbeth feels as if the powers of evil assist him in committing murder. Another compensation is the reference to the howls of the wolf of the wilderness in the last line of the TT, which comes as a signal to the speaker's evil folks to draw their swords and blades and commit evil acts of violence.

In lines 15 and 16 of the TT, the speaker returns to give a straightforward explanation of his incentives to kill the king, which do not exist on the ST. It is probably that the translator wanted to provide the Arab spectators with contextual information or explanations that might help them better understand the dramatic situation, especially since he delivered his translation to a large audience at a public event in 1928.

(15) على الفتك يا دنكان صحت عزيمتي وإن لم يكن بييني وبينك ثار
(16) فإن يك حب التاج أعمى بصيرتي فمالي على هذا القضاء خيار
(Ibrahim, 1987, p. 235)

In the above lines, Ibrahim's Macbeth says, "I am determined to kill you, Duncan, even if it is not an act of revenge against you." That killing the king is not a matter of taking revenge on him does not exist in the original text but was concluded and added by the translator to stress Duncan's righteousness and the criminal behavior of Macbeth. He goes on to clarify his motives: "My love for the throne has blinded my vision, and (I feel) it is my destiny to make that choice." Here, the translator directly explains what is implicitly suggested in the original text, i.e., the unstated struggle within Macbeth between free will and fate. "Blinding one's vision" is an expression borrowed from the Qur'an. For example, consider the following verses:

الأنعام: 104. "قَدْ جَاءَكُمْ بِصَائِرٍ مِنْ رَبِّكُمْ فَمَنْ أَبْصَرَ فَلِنَفْسِهِ وَمَنْ عَمِيَ فَعَلَيْهَا"

"Verily, **visions** have reached you, from your God. If any will sight, it will be for the benefit of his/her own soul; if any will be **unsighted**, it will be against his/her own interest." Verse 104 of Chapter 6, *Al-Anaam* (The Cattle).

In lines 24-29 of the ST, the speaker calls upon the earth to help him pluck up his courage and commit the act of murder. He demands that the safe, stable earth not listen to his footsteps so that its stones may not reveal his location. He also appeals to it to take the horror of the moment away, for the present circumstances are so fitting for what he is about to do. While he is talking, Duncan lives. The more he talks, the more his courage cools. The translator elaborates in splendid images on the idea of the speaker's speaking to the elements of nature to assist him in his evil deed, highlighting his determination to kill the king and usurp the throne of Scotland. In addition, these vivid images

indicate very clearly that Macbeth's vaulting ambition overweighs all other worthwhile considerations that may prevent him from committing the crime. The ST lines are translated as follows:

- | | |
|------------------------------------|-------------------------------|
| (17) أعزني فؤادا منك يا دهر قاسيا | لو ان القلوب القاسيات تعار |
| (18) ويا حلم قاطعني ويا رشد لا تثب | ويا شر ما لي من يديك فرار |
| (19) ويا ليل أنزلني بجوفك منزلا | يضل به سرب القطا ويحار |
| (20) وان كنت ليل (المانوية) فليكن | على سر اهل الشر منك ستر |
| (21) ويا قدمي سيرني حذارا وخافتي | من المشني لو ينجي الاثيم حذار |
- (Ibrahim, 1987, 235-36)

The idea of asking the earth not to hear his steps is absent in the TT, as is the address to the earth to "take the present horror from the time" (Shakespeare, 2012, p.47). Though the translator keeps the stylistic device of the apostrophe, there are shifts in the elements of nature to whom the ST speaker talks in the TT. Instead, the TT speaker begs for the time to lend him a cruel heart (to commit the crime). He also addresses his forbearance and rationality and pleads with them to abandon him (to be able to act imprudently and irrationally). He acknowledges that he is a victim of evil and that he cannot resist it. In line 19, he also begs the night in semi-Qur'anic phrasing to land him in a (secret) spot where a flock of pigeons goes astray (so that nobody may discover his conspiracy and his whereabouts). Instead of asking that the earth's stones would not expose the sound of his footsteps, as in the original text, the TT speaker requests his feet to pace sensibly and discreetly so that he, as a guilty person, can get away with his crime. He addresses the night as "*layl almanawya*," an allusion to the wicked time of the night, asking it to hide his evil secret. Once more, he openly borrows lexical items and expressions from classical poetry or Islamic holy texts. For example, the speaker's address to the night to enable him to land in a concealed place is derived from the Qur'an:

وَقُلْ رَبِّ أَنْزِلْنِي مُنْزَلًا مُبَارَكًا وَأَنْتَ خَيْرُ الْمُنْزِلِينَ" (آية 29, سورة المؤمنون)

"And say, Lord, let me land in a blessed place, for Thou art the best of harbors," (Verse 29 of Chapter 23, *Al Moumenoon* (The Believers). "*Serb alqatta*" (a flock of pigeons) is a classical expression derived from medieval Arabic poetry. For example, the well-known lover poet, Ibn Almulawah, who lived in the Middle Ages, addressed a flock of pigeons saying,

أَسِرْبَ الْقَطَا هَلْ مِنْ مُعِيرِ جَنَاحَهُ أَلْعَلِّي إِلَى مَنْ قَدْ هَوَيْتُ أَطِيرُ
(1999, p. 97)

The above line can be literally translated as follows,

O, flock of pigeons, would any of you lend me your wings,
so that I may fly to the lady I love?

Furthermore, in line 20, *layl almanawya* (the night of Manichaeism), the TT speaker compares the night to the God of Evil in the ancient Persian religion. This echoes Almutanabi's poetic line in which he praised an Arab noble prince's secret benevolent works.

وكم لظلام الليل عندك من يد
تخير أن المانوية تكذب
(1983, p.466)

Almutanabi's line can be translated as follows:

How many (benevolent) hands you extend in the dark of the night that tell that Manichaeism is lying.

The TT apostrophe serves the same purpose as the ST one, as the TT speaker appeals to the natural elements (time, night) to help him overcome his weakness and commit a heinous crime against nature and regular moral codes. He also addresses his senses to do the same thing (his patience, his rationality) and body members (his feet). The TT does not contain Shakespeare's lines, "While I threaten, he lives/Words to the heat of deeds too cold breath gives" (2012, p.47). They highlight the ST speaker's eagerness and determination to commit the murder. Instead, the last three lines of the TT underscore the speaker's perfect unity with the powers of evil, suggesting implicitly the original meaning but with different structures.

وقفت بجوف الليل وقفة ساجد له الجـن أهل والمكايد دار (22)
إذا اشتمل الليل البهيم على الوري تجرد للإيـذاء حيث يثار (23)
(Ibrahim, 1987, p. 236)

First, the TT speaker says,

Here I am standing, (as) a wizard in the belly of the night,
Whose relatives are the devils, and whose house is based on intrigues.
When the dark night surrounds people,
He proceeds to harm (them) wherever he is provoked.

In the first two lines of the above TT extract, the translator states explicitly and in brilliant metaphorical terms what is implied in the ST. Macbeth finds himself driven by external forces that collaborate to support his malignant ambition. The TT Macbeth feels like a wizard assisted by demons. In addition, the last line in the TT contains an image reminiscent of the original monologue's personification of "Murder" which has a guarding wolf that awakens its evil master with its howls,

إذا ما عوى ذئب الفلا هب جمعهم إلى الشر واستلت ظبا وشفار (25)
(Ibrahim, 1987, p.236)

The translator eliminates the personification of murder in the ST, but he keeps the image of the howling wolf as a symbol of evil and a signal for the speaker to commit the murder instead of the sound of the bell in the ST. In fact, the wolf was a common image in classical Arabic poetry because it was part of the environment of the desert of Arabia. It occupied a distinguished position in Arabic literature and heritage. The Arabs also considered it a creature of constant vigilance about sniping. The last line of the TT may be literally read as, once the wolf of the wilderness howls, all the vicious forces, instead of "Murder" in the ST, rise (to do evil) and blades and swords are drawn (by them) instead of stealthily sneaking like a ghost toward their intended conspiracy in the original text. The translator omits, "While I threaten, he lives/Words to the heat of deeds too cold breath gives." However, the last line of the TT indicates that all of Macbeth's previous

moral qualms are now gone, and the last remnants of the noble Macbeth have passed away.

4. Conclusion

Hafez Ibrahim's translation of the scene of the dagger from Shakespeare's Macbeth manages to retain the overall content, the general atmosphere, and the tone, e.g., the ST speaker's essential feelings of uncertainty, guilt, fears, and anxiety over the murder of the king. In addition, the translator succeeds in enriching the TT meaning and forms of language by employing the classical rhythm and rhyme patterns of Arabic poetry, developing figurative styles of his own creation, especially metaphors and symbols, and adopting the expressions, idioms, and concepts of the classical Arabic language and culture. Therefore, the translator produces a TT of remarkable aesthetic value that is as brilliant and effective in Arabic as that of the ST in English.

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Appendixes

Source text

- (1) Is this a dagger which I see before me,
- (2) The handle toward my hand? (*He speaks to the dagger*)
Come, let me clutch thee--
- (3) I have thee not, and yet I see thee still.
- (4) Art thou not, fatal vision, sensible
- (5) To feeling as to sight? or art thou but
- (6) A dagger of the mind, a false creation,
- (7) Proceeding from the heat-oppressed brain?
- (8) I see thee yet, in form as palpable
- (9) As this which now I draw.
- (10) Thou marshall'st me the way that I was going;
- (11) And such an instrument I was to use.
- (12) Mine eyes are made the fools o' the other senses,
- (13) Or else worth all the rest; I see thee still;
- (14) And on thy blade and dudgeon gouts of blood,
- (15) Which was not so before. There's no such thing.
- (16) It is the bloody business which informs
- (17) Thus to mine eyes. Now o'er the one-half world
- (18) Nature seems dead, and wicked dreams abuse
- (19) The curtained sleep: witchcraft celebrates
- (20) Pale Hecate's offerings, and withered Murder,
- (21) Alarumed by his sentinel, the wolf,
- (22) Whose howl's his watch, thus with his stealthy pace,
- (23) With Tarquin's ravishing strides, towards his design
- (24) Moves like a ghost. Thou sure and firm-set earth,
- (25) Hear not my steps, which way they walk, for fear
- (26) Thy very stones prate of my where-about,
- (27) And take the present horror from the time,
- (28) Which now suits with it. Whiles I threat, he lives:
- (29) Words to the heat of deeds too cold breath gives. (*A bell rings*)

Target text

- | | |
|----------------------------------|----------------------------------|
| (1) يطير بكالتا صفحتيه شرار | كأني أرى في الليل نصلا مجردا |
| (2) ففيه خفوق تارة وقرار | تقلبه للعين كف خفية |
| (3) ويحكيه منه رونق وقرار | يمائل نصلي في صفاء فرنده |
| (4) فينأى و في نفسي إليه أوار | أراه فتدنييني إليه شراستي |
| (5) فيدركه عند الدنو نفار | وأهوي بزندي طامعا في التقاطه |
| (6) بأرجاء نفسي نشوة و خمار | تخبطني مس من الجن أم سرت |
| (7) فيا ليت شعري هل يليه نهار | أرأني في ليل من الشك مظلم |
| (8) و لو ان عقبي القاتلين خسار | سأقتل ضيفي و ابن عمي و مالكي |
| (9) هوى النفس ذل و الخيانة عار | وارضي هوى نفسي و إن صح قولهم |
| (10) و في طي نفسي للشرور مثار | فيا أيها النصل الذي لاح في الدجى |
| (11) و هذا دم ام في شباتك نار؟ | ترى خدعتني العين ام كنت مبصرا |
| (12) وذال الدم الجاري عليك شعار؟ | وهل أنت تمثال لكيد نوبته |

فإن لم تكن وهما فكن خير مسعد
و كن لي دليلا في الظلام وهاديا
على الفتك يا دنكان صحت عزيمة
فإن يك حب التاج أعمى بصيرتي
أعزني فؤادا منك يا دهر قاسيا
و يا حلم قاطعني و يا رشد لا تثب
و يا ليل انزلني بجوفك منزلا
وان كنت ليل (المانوية) فليكن
ويا قدمي سيري حذارا وخافتي
وقفت بجوف الليل وقفة ساحر
إذا اشتعل الليل البهيم على الوري
فمالي كاني فاتك ذو
إذا ما عوى ذئب الفلا هب جمعهم

فأني وحيد و الخطوب كثار(13)
فليلي بهيم و الطريق عثار(14)
و إن لم يكن بييني و بينك ثار(15)
فمالي على هذا القضاء خيار(16)
لو ان القلوب القاسيات تعار(17)
و يا شر ما لي من يديك فرار(18)
يضل به سرب القطا و يحار(19)
على سر اهل الشر منك ستار(20)
من المشي لو ينجي الأثيم حذار(21)
له الجن أهل والمكايد دار(22)
تجرد للإبلاء حيث يثار(23)
تحت الظلام شرار(24)
إلى الشر واستلت ظبا وشفار(25)

Back translation (translated by the author)

As if at night, I see a blade that is blazing on both sides.
A hidden hand turns it toward the eye, so it seems to tremble, then settle down.
Its gloss is like that of my blade, and it imitates it in splendor and style.
Beholding it, I advance wildly to catch it, but it pulls back, though I strongly
desire to grab it.
And I fall on it to take hold of it with my arm, but when I come closer,
it drives away.
Do the genies obsess over me? Or am I walking around under the influence of
ecstasy
as well as intoxication?
I believe I am amidst a dark night of suspicion; I wish I knew whether the day (of
certainty) will follow it?
I will kill my guest, my cousin, and my king, even if the murderers' retribution is
absolute loss,
And I will satisfy my unlawful passion even if people's sayings are true,
a soul's illicit desire equals self-humiliation and betrayal (brings about) shame.
O you blade that appeared in the darkness of the night, to bring forth the evil
within myself,
Do my eyes deceive me, or else I can clearly see this is blood, or is it fire on your
face?
And here you are, a statue of my conspiracy, and the blood that runs on you is a
symbol (of my evil intent)?
If you are not an illusion, then bring me the best of luck, for I am alone and
misfortunes are many.
And be my guide and companion in the darkness, for my night is extremely dark
and my road is rough.
I am determined to kill you, Duncan, though this comes not as an act of revenge
against you.
If my love for the throne blinds my insight, I believe it is my destiny to make that
choice.
O time, lend me a cruel heart if cruel hearts can be lent,
O patience, leave me (alone), o logic I beg you not to appear, o evil, I cannot
break away from your grasp.
O dark night, land me in a (secret) spot where a flock of pigeons goes astray.

O my feet, pace prudently and quietly so that (I as) a guilty person, may get away
with the offence.

Here I am standing, (as) a wizard in the middle of the night,

Whose relatives are the devils, and whose house is (built on) intrigues.

When the dark night surrounds people, he proceeds to harm (them) whenever he
is promoted.

Once the wolf of the wilderness howls, all the forces of evil rise and draw their
swords and blades.