

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAMME

TRANSLATING IDIOMATIC EXPRESSIONS IN LITERARY DISCOURSE
FROM ENGLISH INTO ARABIC: A CASE STUDY OF *HAMLET* AND
***MACBETH* BY SHAKESPEARE**

Master's Thesis

Noor Hazim RASHAK

Ankara-2023

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Ankara-2023

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Translating Idiomatic Expressions in Literary Discourse from English into Arabic: A Case Study of *Hamlet* and *Macbeth* by Shakespeare” and prepared by Noor Hazim Rashak meets with the committee’s approval unanimously/by a majority vote as Master’s Thesis in the field of Translation Studies following the successful defense conducted on 6/7/2023



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ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

6/7/2023

Noor Hazim Rashak

ÖZ

Rashak Noor Hazim. *Edebi Söylemdeki Deyimsel İfadelerin İngilizceden Arapçaya Çevrilmesi: Shakespeare'in Hamlet and Macbeth Örneği*, Yüksek Lisans Tezi, Ankara, 2023.

Deyimler, bilgelik ve değerli pedagojik dersler içeren, dahası bir topluluğun fikirlerini, inançlarını ve deneyimlerini yansıtan kültürel miras unsurlarıdır. Deyimler uzun yıllar çeviride zor bir alan ve tartışma konusu olarak görülmüştür. Bir edebi metnin bir dilden ötekine çevrilmesi sürecinde çevirmenin karşılaştığı en önemli zorluklardan biri de deyimisel ifadelerin çevirisidir, çünkü bu tür ifadeler, öğelerinin tek tek anlamlarından anlaşılamaz. Dahası, deyimler yorumlamaya ve yüzeysel anlamı aşarak söylemdeki derin anlama ulaşmaya dayanır. Bu nedenle çevirmen dilsel unsurların yanı sıra kültürel unsurları ya da "kültürel kısıtlılık" da göz önünde bulundurmalıdır. Bu çalışmada şu sorulara cevap aranmaktadır: Shakespeare'in Hamlet ve Macbeth oyunlarındaki deyimlerin Arap çevirmenler tarafından erek dile nasıl aktarılmıştır? Kültürel ve dilsel arka plan, çevirmenlerin edebî söylemdeki deyimleri çevirme tercihlerini nasıl etkilemektedir? Erek dil bahse konu deyimisel ifadeyi kaynak dildeki gibi üretmeye devam ediyor mu? Çalışma ayrıca, çevirmenlerin edebî söylemde deyimleri çevirirken kullanabilecekleri çeviri işlemlerini irdelemekte ve bunların ne derece başarılı ya da başarısız olduğunu eleştirel bir şekilde göstermektedir.

Anahtar Sözcükler: Deyimler, Çeviri Stratejileri, William Shakespeare, *Macbeth*, *Hamlet*.

ABSTRACT

Rashak Noor Hazim. Translating Idiomatic Expressions in Literary Discourse from English into Arabic: A Case Study of *Hamlet* and *Macbeth* by Shakespeare, Graduate Thesis, Ankara, 2023.

Idioms are cultural heritage that contain, wisdom and valuable educational lessons, moreover, they reflect the ideas, beliefs, and experiences of a community. One of the most important difficulties that encounter the translator during the translation process of a literary text from one language to another is the translation of idiomatic expressions because such expressions cannot be understood from the individual meanings of their elements. Moreover, idioms are based on interpretation and transcending the superficial meaning to the deep meaning in the discourse so, besides the linguistic elements, the translator should take into consideration the cultural elements or “cultural boundness”.

This study aims to investigate how idioms in Shakespeare’s plays, *Hamlet* and *Macbeth*, are rendered into the target language by Arab translators. Secondly, it explores how cultural and linguistic backgrounds affect translators' choices in translating idioms in literary discourse. Thirdly, the study examines whether the language continues to generate such idiomatic expressions. Moreover, it explores the translation procedures that translators may employ when rendering idioms in literary discourse and critically evaluates their success or lack thereof.

Keywords: Idioms, Translation Strategies, William Shakespeare, *Macbeth*, *Hamlet*.

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INTRODUCTION

For over centuries, the process of translation functioned as one of the most important catalysts that helps to understand how ancient societies communicated through history. Perhaps, the first recorded translation was the rendering of *the Sumerian epic Gilgamesh* into Asian languages. Subsequently, Buddhist monks took up the responsibility of translating Indian sutras into the Chinese language, and Greek texts were adapted by Roman poets. The research in translation has been largely unsystematised, sporadic, and mostly related to literary or religious texts in terms of quality, accuracy, translatability, and correctness of the translation. In early 1960, the field that is known as translation studies originated. However, much has changed through the years and translation studies gradually changed into a full-fledged discipline with theoretical paradigms and a non-prescriptive approach to the study of translation as both process and product, as well as its function in a cultural, specific social, or political context. Translation has evolved in recent years due to various factors such as globalization, the growth of international trade, mass media, technology, increased migration, and the acknowledgement of linguistic minorities. Regardless of the specific goals of a translation project, its primary function remains to facilitate bilingual communication and promote cross-cultural understanding among different populations. The role of translators in this process is to convey the meaning accurately and concepts of texts from one language to another.

Literature works are not only the carriers of cultural heritage but also a reflection of the linguistic and cultural traditions of a given society. However, literary works are not restricted to one language or culture, as they often transcend national borders and reach a global audience. Consequently, the translation of literary works becomes a crucial element in the dissemination of culture and the enrichment of the world's literary heritage. The translator puts forth double the effort when trying to translate a literary text. Literary language requires extra effort from the translator because it employs various forms of expression, sound barriers, linguistic manipulations, and cultural expressions that imbue the text with multiple connotations which are frequently to convey subtle shades of meaning and to create a specific effect on the reader. As Déjean (1988), proposes in his book *"A Look onto the Black Box"*, translation is "understanding the writer's intended meaning and rephrasing that intended meaning as closely as possible in the target language, as if

the translator was the original 'author' in the target language" (p.33). The aim of translation theory is to help in finding the most effective and accurate techniques for achieving what is known as "equivalence." In fact, the difficulty in achieving the highest levels of equivalence can be attributed to several factors, including cultural differences between languages, differences in lexicon and phonetics systems, differences in structural features and grammatical structures, word order, and style. Failing to take these factors into consideration can lead to the translator conveying the text inaccurately, which makes the task of literary translation even more difficult due to the aforementioned factors. Most difficulties arise when the translator deals with two languages that belong to vastly different cultures, such as English and Arabic. This distance and contrast between the two languages affect the text's translatability and increases the difficulties faced by the translator, but it does not mean that translation is impossible.

One of the most important challenges that encounter the translator during the process of translating a literary text from one language to another is the translation of idiomatic expressions because such expressions cannot be understood from the individual meanings of their elements. Idioms are a cultural heritage that contains, wisdom and valuable educational lessons, moreover, it reflects the ideas, beliefs, and experiences of a community. For many years, Idioms have always been seen as a difficult area and matter of argument in translation because as a linguistic phenomenon, it did not receive much attention from linguists, and served as an abandoned area of the linguistic studies field. Moreover, idioms are based on interpretation and transcending the superficial meaning to the deep meaning in the discourse so, besides the linguistic elements, the translator should take into consideration the cultural elements or, as Sabban suggested (2007, p.590), 'cultural boundness'. Many studies have dealt with the problem of translating idioms in literary discourse, especially in Shakespeare's texts because Shakespeare's works are full of figurative language that serves numerous functions on the cognitive, cultural, as well as pragmatic. Translating Shakespeare's work into Arabic went through multiple phases but has never reached its peak because there was always something lost in the translation. Many translators adopt a source-text-oriented approach that doesn't reflect the art of his work, whereas others adopt other approaches such as 'Arabization'. In the second half of the twentieth century, there was endeavour to

translate William Shakespeare's plays into Arabic language by the initiative of certain cultural and academic organizations such as the Arab League's Cultural Committee. During the 1950s, they undertook an intellectual project aimed at translating Shakespeare's works into Arabic in order to achieve an accurate and authentic representation of the original texts.

The thesis presents an exploration of the problem of translating idiomatic expressions from English into Arabic in the context of literary discourse, using Shakespeare's plays *Hamlet* and *Macbeth* as a case study. These works of literature raise a number of interesting issues in their translation. Since Shakespeare is well-known for using figurative language in his works to evoke thoughts and feelings in the mind of his readers, allowing them to comprehend the depth of the image that he is trying to express. It takes all of the translator's skilfulness, knowledge, and strategy to make the target text more understandable, to adapt the translation to the target language conventions, and to accurately convey the author's message. Our research will deal with several questions:

- What are the suitable procedures/strategies of translating Idioms from English into Arabic language?
- How cultural and linguistic background affects translators' choices to translate Idioms in literary discourse?
- Does language continue to generate such idiomatic expressions?
- To what extent have The Arabic translations of English Idiomatic expressions rendered the exact degree of idiomaticity?

This study is divided into four chapters. The first chapter will begin by examining the theoretical background of idiomatic expressions, their definition, characteristics in English and Arabic, and classification, as well as their role in literary discourse. It will then move on to discuss idioms and linguistic Similar Phenomena, with a focus on the differences between idioms and such phenomena. The second chapter will examine how translators are processing idioms, the importance of culture in translating such idioms. Moreover, the difficulties faced by the translators during the translation process and the translation strategies and techniques employed by different translators in translating idiomatic expressions from English into Arabic in the context of the three plays. These strategies will be

analyzed in terms of their effectiveness in conveying the original meaning and the extent to which they succeed in preserving the idiomatic nature of the expressions. The third chapter will present a biography of William Shakespeare, William Shakespeare's language, and William Shakespeare in Arabic Translations, furthermore, a brief summary of each play, and a brief biography of Arab translators will be included. In the last chapter and through an analysis of selected idiomatic expressions from these plays, Our main focus will be on how idioms in Shakespeare's plays are rendered into the target language by the Arab translators. Second, the study will explore the translation procedures that translators used when they rendered idioms in literary discourse and critically show how successful/unsuccessful they are. Finally, the study will conclude by summarizing the main findings and highlighting the implications of the study for the field of translation studies and literary discourse.

Research objectives:

- Provide insights into the challenges of translating idiomatic expressions from English into Arabic in literary discourse and contribute to the development of effective translation strategies for the translation of literary works between these two languages.
- Knowing the foundations that the translator relies on and his/her choices during the translation process of idioms.
- Determine the cultural and social impact of different translations of translators.
- The extent to which these idioms affect the recipient's understanding and how he/she is dealing with them.

Limitations:

This study will deal specifically with idiomatic expressions in literary discourse.

CHAPTER 1: LITERATURE REVIEW

The problem of translating idioms has been discussed within the discipline of Translation Studies and recognized as a translation challenge since transferring idioms from one language and culture to another can be hampered by linguistic and cultural differences. This problem becomes more complex when it comes to translating the works of Shakespeare, which are full of idiomatic expressions, metaphors, and cultural references that are difficult to convey in another language. Besides proverbs and established saying, idioms to a great extent represent a socially and culturally produced, and it reflects the local flavor that embodies the level of thinking of the linguistic community and its perception of the world, things, and events. It also carries in its essence the habits of the linguistic community, its culture derived from its environment, ways of life, and different traditions. Hence, idiomatic expressions can be applied to the language as a whole, as the language is connected to a social and collective concept in its usage and acquisition, and it is also connected to the concept of culture as defined by anthropologists in their study of the languages of the communities they are interested in. Since the beginning of the 19th century, the study of cultural anthropology has shown that place and time have a great impact on the vocabulary of any human language, and this is evident by comparing the dictionaries of British, American and Australian English, and comparing the first edition with the ninth edition of Webster's dictionary is enough to convince any of us of the changes that occur over the years on the language's vocabulary. Another point worth mentioning is that idiomatic expressions and new metaphors are not only created by creative writers but also arise through the simplest daily conversations in multiple speech contexts.

As a linguistic phenomenon, idiomatic expression have received a little attention in linguistic studies and was considered as a neglected area in linguistics research for a long time. Perhaps the only contribution was from the Russian linguists. They were the first initiators in the study of this linguistic phenomena, in the second half of the 19th century, which considers according to their view as an essential part of the language. They made an important contribution in studying idioms and this has been driven by a recognition of their importance in everyday communication and the need to understand their role in shaping language use and meaning. One of their main contribution was the development of the concept of

idiomaticity. Idiomaticity refers to the extent to which a phrase or expression is seen as idiomatic, or non-literal, in meaning. Russian linguists have used this concept to study the structure and meaning of idioms and to understand the ways in which they contribute to the meaning of language as a whole. Another significant contribution made by Russian linguists was the development of approaches for analyzing and categorizing idioms. The importance of examining idioms in context and considering the cultural and historical context in which they are used has been emphasized in Russian linguistic notion.

Over time, linguists and theorists started to give more attention for studying idioms especially in translation studies since translating idioms from one language into another presents a challenge for translators because they are typically culturally distinctive and lack a direct equivalent in the target language. So, it requires the translator to have a deep understanding of both the source language (SL) and the target language (TL). Most languages define idiomatic expressions as a phenomena that reflect a person's life experiences through time, idioms are linguistic structures used by known or unknown individuals in specific situations, and have evolved and become widely used among language users in similar situations for clarity and accuracy in conveying desired meaning. Idioms are figures of speech formed by combining more than one word with a meaning that cannot be deduced from the meaning of the individual words (Barkema,1996). Fraser (1976), views an idiom as:

“ a single constituent or series of constituents, whose semantic interpretation is independent of the formatives which compose it ” (p. 7).

In other words, the meaning of an idiom is not directly related to the meanings of its individual parts. Instead, an idiom's meaning is determined by the specific combination and context in which the words are used, making it a unique and non-compositional expression. According to Dickins (2017), an idiom is:

“ a fixed expression whose meaning cannot be deduced from the denotative meanings of the words that constitute it ” (p.293).

On the same token, Larson states that idioms

“ a string of words whose meaning is different from the meaning conveyed by the individual words” (1984, p.20). Also he claims that idiom “carries certain emotive connotations not expressed in the other lexical items” (1984, p.142).

According to some linguists, an idiom is:

“ an expression which functions as a single unit and whose meaning cannot be worked out from its separate parts ” (Richards & Schmidt, 2002, 246).

Idioms are considered as a type of a figurative language, which means that they cannot always be understood literally. They were made to convey a specific emotion and meaning, but they do not actually mean what each word mean by itself.

Furthermore, Alexander defines idioms as:

“multi-word units which have to be learned as a whole, along with associated sociolinguistic, cultural and pragmatic rules of use” (1987, p.178).

According to Newmark, (1988) “an idiom is phrase that is a specific type of hyponym, where its meaning “cannot be elicited from the meaning of its components”. Moreover, he states that an idiom could never be translated from word to word, and usually the difficulty is found in the form of the term (2001, p.125). Moreover, Kavka discusses the expressions with idiomatic nature in general, defining them as:

“multiword chunks consisting of elements, or constituents, which are bound together lexically and syntactically” (2003, p.12).

McArthur (1992) defines idioms in *The Oxford Companion to the English Language* as:

“a combination of words which have a figurative meaning owing to their common usage”(p.495).

Meetham and Hudson (1969) in *The Encyclopaedia of Linguistics, Information and Control* describe an idiom as:

“a habitual collocation of two or more words whose combined meaning is not deducible from a knowledge of the meanings of its component words and of their grammatical syntagmatic relations to each other” (P.667).

Crystal defines in his *Encyclopaedia Cambridge Encyclopaedia of The English Language* idioms as:

“A sequence of words that is a unit of meaning, also called a fixed or frozen expression” (199, p.453).

Collins COBUILD Idioms Dictionary gives a definition of the idiomatic expression as follows:

“A group of words which have a different meaning when used together from the one they would have if you took the meaning of each word separately” (2008, p.123).

The Longman Dictionary of Contemporary English defines Idioms as:

A group of words that has a special meaning that is different from the ordinary meaning of each separate word "(2012, p.870).

In this study Collin's definition will be used. So, first and foremost, idioms cannot be translated literally since their meaning cannot be understood from the ordinary meaning of their elements. For example, the idiom '*it's raining cats and dogs*' does not mean that cats and dogs are literally falling from the sky but it means that it is raining heavily. The idiom '*under the weather*' does not mean that someone with an umbrella over their head standing outside in the rain but actually it means that someone is feeling sick. Hence, it becomes clear that the meaning of the idiomatic expression does not come from the sum of its components , but comes from what was agreed upon by a group of people. Lomheim writes: the majority of words in a language absorbed cultural aspects and historical contexts. Consequently, idioms are essentially linked to specific cultures, and their comprehension through direct translation is limited to individuals who possess a shared language or closely related cultural background. Baker (1992) states that idioms and idiomatic are fixed linguistic patterns that exhibit limited or no variability in their structure. Particularly with idioms, their meanings often cannot be inferred from the meanings of their individual components (p.63). she adds, normally the translator or the writer cannot do any of the following with an idiom:

- 1- change the order of the words in it.
- 2- change its grammatical structure.
- 3- Delete a word from it.
- 4- Add a word to it.
- 5- Replace a word with another (P.63).

Moreover, she believes that the translation of idiomatic and fixed expressions can be problematic for two main reasons. One reason is the challenge of correctly understanding and interpreting the idiomatic expression, while the other reason is the difficulty of accurately conveying the various meanings that the expression carries in the target language (p. 65). On the same token, Mollanazar claims that the initial and crucial task is to identify idioms when translating them. Translators should be cautious not to make the mistake of translating idioms literally because a word-for-word translation of idioms is often nonsense or even sometimes amusing" (2004, p.

52). In other words, the translation is incomprehensible, the translation results become weird, or even the meaning is different from that of the source language. Larson (1984) also implies that idioms can be a translation problem as they are rich in culture-specific connotations. He also believes that the literal translation of idioms usually results in the distortion of meaning. Likewise, Nolan (2005), believes:

“the most common pitfall to be avoided is not recognizing figurative or idiomatic language and translating it literally” (p. 67).

Straksiene (2009), discusses that one of the difficulties that translators encounter when translating idiomatic expressions is the absence of an equivalent expression at the idiom level in the target language. Although all languages have idioms, it is challenging to identify a corresponding idiom in the target language that accurately captures the form and meaning of the idiom in the source text. so, translators need to rely on the cultural knowledge of both the source and target languages to effectively translate idiomatic expressions.

1.1. Idioms in Arabic Language

Since Arabic is a rhetorical language and one of its core interests studying rhetoric, Arab linguists were also interested in the phenomena of idiomatic expressions, as it is considered one of the characteristics of the natural languages through which the people of the language express their thoughts and feelings in an expression that distinguishes them from the rest of other people's languages. This concern can be seen or traced in the early classics of the Arabic literary works such as ‘*Thimar Algloub*’ (in English: *Fruits of Hearts*) by Altha'alibi and ‘*Asas al-Balaghah*’ (in English: *The Foundation of Eloquence*) by Al-Zamakhshari. It's fact that the term "idiom" or "idiomatic expression" are not explicitly mentioned, but expressions that possess the characteristics of idioms appear frequently in Arabic literary works. This abundance can be attributed to the fact that idioms are a part of the larger category of metaphorical speech, which is a key aspect of Arabic literary expression. However, In early Arabic literary works, there was no standard term used to refer to idioms. Instead, various terms such as "proverb," "saying," "metonymy," and "simile" were used to describe expressions that bear the characteristics of idioms. This resulted in a broader definition of idioms, similar to the case of idioms in Western terminology.

Furthermore, the publication of a specialized dictionary for idiomatic expressions in the Arabic language was delayed until the 20th century and was compiled by Mahmoud Ismail Sini and a team of researchers under the title "The Contextual Dictionary of Idiomatic Expressions". Dr. Wafa Kamel's dictionary " *A dictionary of idioms in modern Arabic* " is considered one of the most important dictionaries of the 21st century, achieved with the help of researchers who distilled ancient and modern research in the field. Moreover, she defines idioms as "a linguistic (more than a simple lexical unit) formation used in linguistic usage with a fixed meaning that does not result from the aggregation of the meanings of its constituent parts". This definition means that idiomatic expressions are a sequence of words that carry a fixed meaning that is different from the literal meaning of the words. It's important to mention that the definition of "idioms" in Arabic is similar to that in English, as it refers to a phrase composed of multiple words that cannot be understood based on the individual meanings of each word. These expressions cannot be altered in any way, such as through substitution, omission, or rearrangement of their components. Youssef, (1997) provides a definition of an idiomatic expression, saying:

"it is a linguistic unit consisting of two or more words, indicating a special meaning different from the meaning of each word individually" (p.147).

Omar, (1998) also defines an idiom as:

"a phrase whose overall meaning cannot be understood by just understanding the meanings of its individual components, and the combination of these meanings leads to a new meaning" (p.33).

Meanwhile, Siinii, (1996) adds that idioms

"are a group of words that, taken together, have a meaning different from the dictionary meaning of each word individually and combined, and this meaning comes from an agreement among the linguistic community on the concept conveyed by this verbal assembly" (p.1).

Ghazala (2003) defines idioms as:

"a unique type of phrase that is both metaphorical and fixed in its structure and meaning, and cannot be modified or negotiated" (p.204).

Also, he notes that idioms are an important aspect of language use, as they allow speakers to convey complex meanings in a concise and often creative way. According to Elhusseini, (2007) idioms:

“are a linguistic pattern, that is characterized by consistency and the consisting of one or more words. It turned from its literal meaning to a different meaning that was set by the speech community” (p.39).

According to Al-kadi (2015) idioms:

“ are not literally translatable, as their meanings are unpredictable from the usual meaning of their constituent parts, particularly idioms of socio-cultural, historical, or political backgrounds” (p. 513).

Therefore, idioms are specific combinations of words that convey a particular meaning. The meaning of an idiom is not determined by its syntax but is instead a conventional understanding that has been agreed upon by a particular language community. Some Arab linguists do not fully recognize the role of the language community in the creation of idioms. For example, Shaheen argues that the Quran has introduced words and expressions with idiomatic meanings that are not based on the conventional usage of the language community. However, these idioms from the Quran have eventually become familiar to the community. Thus, idiomatic expressions have two sources, the first is traditional, taken from the Quran, poetry, and proverbs that are honored by the predecessors, and the second is contemporary, which differs from the previous one in terms of the ways and reasons for human life and development, some of which are taken from the field of sports, some from medical or scientific sources, etc. and some are leaked from and to foreign languages through translation (Elgobshawi, 2018). In this study Al-kadi’s definition will be used:

“ idioms are not literally translatable, as their meanings are unpredictable from the usual meaning of their constituent parts, particularly idioms of socio-cultural, historical, or political backgrounds” (2015).

1.2 Classification of Idioms in English Language

Most people in the fields of linguistics, writing, poetry, language teaching, and language learning acknowledge that idioms provide colourful and impactful expressions, but they also acknowledge the difficulty in categorizing idioms (McPherron & Randolph, 2014). Kövecses also highlights the challenges in classifying idioms, referring to them as a "mixed bag" of linguistic expressions including metonymies (e.g., "throw up one's hand"), similes (e.g., "as easy as pie"), metaphors (e.g., "spill the beans"), idioms with "it" (e.g., "live it up"), phrasal verbs (e.g., "come up," as in "Christmas is coming up"), sayings (e.g., "a bird in the hand is worth two in the bush"), grammatical idioms (e.g., "let alone"), and others (2010, p.

231). Therefore, the classification of idioms is a significant concern, as different types of idioms may differ in their comprehension, acquisition, and translation. There have been various efforts to categorize idioms:

Fernando has classified idioms into three sub-classes: *pure idioms*, *semi-idioms*, and *literal idioms*:

- 1- Pure idioms are conventional, multiword expressions that are always non-literal and can be either invariable or have little variation. They are considered opaque, meaning their meaning cannot be inferred from their individual words (*to smell a rat*).
- 2- Semi-idioms have both literal and non-literal components and they are considered partially opaque (e.g. *"foot the bill" means "to pay for something"*).
- 3- Literal idioms are phrases that have fixed form or only allow little variation and are considered transparent because their meaning can be easily understood from their individual words.

Seidl and McMordie (1988), argue that idioms can have different structures, which may be regular, irregular, or even incorrect in terms of grammar. However, the structure does not impact the clarity of their meaning. They categorize idioms into three main types:

- 1- Idioms with irregular form and clear meaning. For example, "give someone to understand, do someone proud".
- 2- Idioms that have regular form, but unclear meaning. For example, "have a bee in one's bonnet, cut no ice, bring the house down".
- 3- Idioms that have irregular form and unclear meaning. For example, (be at large, go great guns, be at daggers drawn).

According to McCarthy and O'Dell (2002) idioms can be classified into seven categories based on their grammatical features:

Table 1: Types of idioms according to McCarthy and O'Dell (2002)

Form	Example	Meaning
Prepositional phrase	out of the blue	without prior indication; unexpectedly.

Verb idioms	Beat around the bush	avoid talking about the important thing.
Noun idioms	Bad egg	someone who can't be trusted / a person that is dishonest.
Phrasal idioms/ Binomial (word + word)	Safe and sound	Safe from danger and free from injury or harm
Sentential idioms / whole clause or sentence	Variety is the spice of life	New and exciting experiences that make life more interesting.
Adverb idioms	Once in a blue moon	Very rarely
Adjectives idioms	Black sheep	a person who has committed an act that causes disgrace or humiliation to their family.

There are several comprehensive classifications of idiomatic expressions important to mention, including Nunberg's classification, Cacciari and Glucksberg's classification. Titone and Connine (1999) suggested that the semantic classifications of idiomatic expressions, which are based on Nunberg's categorization, have been used to highlight the differences in compositionality among idioms and the implications these differences have for understanding the process of idiom comprehension. Nunberg (1978) introduced a classification system for understanding how literal meanings of elements in idiomatic expressions contribute or do not contribute to the interpretation of idiomatic phrases. According to his system, idioms can be grouped into three categories: normally decomposable idioms, abnormally decomposable idioms, and semantically non-decomposable idioms.

- 1- The elements in decomposable idioms play a role in determining the idiomatic meaning. For example "*pop the question*" (means to ask someone to marry you), "*break the ice*" (means to make people feel

relaxed and comfortable in a new situation), and “*clear the air*” (means to get rid of bad or stale air).

- 2- Abnormally decomposable idioms are a type of idioms where the separate parts of the expression have a metaphorical connection to the intended meaning of the idiom. Some examples of this type of idioms are “*carry a torch*” which means to be in unrequited love, “*spill the beans*” which means to reveal a secret, “*pass the buck*” which means to shift responsibility to someone else, and “*bury the hatchet*” which means to make peace after a disagreement.
- 3- Semantically non-decomposable idioms are expressions whose meaning cannot be determined by the individual meanings of the words used in the idiom. These idioms are considered to be more traditional in nature. Examples of such idioms include “*chew the fat*” which means to have a casual and friendly conversation, “*shoot the breeze*” which means to have a casual chat, and “*pack a punch*” which means to have a strong impact.

Cacciari and Glucksberg put forth a functional perspective that takes into consideration the degree of composability and the clarity of meaning of idioms. This approach categorizes idioms as non-compositional, partially compositional, or fully compositional based on the level of compositionality (Cacciari & Glucksberg, 1991).

- 1- Non-compositional idioms: These idioms have a fixed, non-compositional structure that cannot be predicted from the meanings of their individual parts. In other words, the meaning of the idiom is not related to the meanings of its constituent words. An example of a non-compositional idiom is “*kick the bucket,*” which means “to die.”
- 2- Partially compositional idioms: These idioms have a partially compositional structure, meaning that the meaning of the idiom can be partially predicted from the meanings of its individual parts, but not completely. An example of a partially compositional idiom is “*spill the beans,*” which means “to reveal a secret ”.
- 3- Fully compositional idioms: These idioms have a compositional structure that can be fully predicted from the meanings of their individual parts. The meaning of the idiom is related to the meanings of its constituent words. An

example of a fully compositional idiom is "hit the road," which means "to begin a journey."

Many linguistic studies have tried to determine whether compositional or non-compositional idioms are easier to comprehend. It has been found that compositional idioms, where the results of linguistic analysis match their idiomatic meaning, are easier to understand. On the other hand, non-compositional idioms, where the linguistic and idiomatic meanings do not correspond, are more challenging to comprehend. This is why compositional idioms are generally considered to be easier to understand than non-compositional idioms. Furthermore, according to Glucksberg, idioms can also be classified based on their level of transparency, or the extent to which their meaning can be inferred from their components. He divides compositional idioms into two categories: transparent and opaque. Opaque idioms are the most difficult to understand because their meaning cannot be inferred from the meaning of their individual words. The figurative meaning of an opaque idiom is not related to the literal meanings of its constituent words, and so the idiom must be learned as a unit. This makes it more difficult for language learners and even native speakers to understand the intended meaning of the idiom. An example of an opaque idiom is "kick the bucket," which means "to die." The meaning of the idiom cannot be inferred from the meanings of the individual words "kick" and "bucket," and so it must be learned as a fixed expression. On the other hand, Transparent idioms are idioms where the figurative meaning can be predicted based on the literal meanings of the individual words. In other words, the idiom is fully compositional. For example, "blow your top" is a transparent idiom, as the meaning "to become angry" can be deduced from the literal meanings of the words "blow" and "top". Another example, "play your cards right" which means to act in a manner that provides you with a benefit or enables you to achieve success.

The Oxford Dictionary of Current Idiomatic English has its own classification of idioms, which is rooted in a specific comprehension of idiomaticity:

"A view of idiomaticity which does full justice to the rich diversity of word combinations in English must recognize that the meaning of a combination may be related to those of its components in a variety of ways, and must take account also of the possibility of internal variation, or substitution of part for part".

Based on this bilateral perspective, idioms can be classified into four primary types:

- 1- Pure idioms: full and perfect idioms that are formed through consistent usage. Over time, these idioms undergo figurative extension and eventually solidify into fixed and well-established language elements, no longer susceptible to further modifications. An illustration of a pure idiom is "kick the bucket."
- 2- Figurative idioms: The idioms belonging to this category are characterized by their inflexibility and resistance to variation and pronoun substitution. They are completely figurative in nature, and their literal meanings are not used alongside their figurative ones in everyday language. In this way, this category of idioms is similar to the previous one, with examples like 'burn one's boat'.
- 3- Restricted collocations: these idioms are also known as 'semi-idioms'. These idioms typically consist of two words, with one word carrying a figurative meaning while the other word has a literal and commonly understood meaning. An example of a semi-idiom is "jog one's memory," where the word "jog" is figurative, while the word "memory" is not.
- 4- Open collocations: refer to specific and flexible combinations of words, such as adjective-noun and verb-noun pairings, rather than fixed idioms with unchanging forms and meanings. These combinations of words are more natural and adaptable in everyday language use. Examples of open collocations include "fill the sink." This categorization has been referred to by various authors, such as Newmark, Ghazala, Cowie, Carter, and Baker among others.

Also, *Longman Dictionary of English Idioms* introduces a clearer, more specific, broader but looser classification of idioms. Twelve types are distinguished:

- 1- Traditional idioms: are commonly used and widely recognized phrases that function as complete sentences and typically only require a subject to be added, for example "spill the beans".
- 2- Pairs of words: are idioms where two words are connected by the conjunctions and / or, many of which cannot be reversed: for example 'cats and dogs'; 'spick and span', 'hammer and tongs', etc.

- 3- Idioms in which actions indicate emotions or feelings: These expressions may appear to be purely descriptive of a physical action, but they actually carry a deeper cultural implication and convey a specific emotional meaning that is often different from the literal interpretation of the action. For example, the expression "throw up one's arms/hands" may appear to describe a physical action, but culturally it is used to indicate annoyance or frustration rather than happiness or excitement.
- 4- Typical conversational phrases: is referring to common conversational expressions that are fixed or pre-determined in nature and whose meanings are not to be taken literally. For instance, the phrases "How do you do?" and "Now you're talking!" are examples of such expressions.
- 5- Similes: phrases that are popular and cultural which often use the structure "as...as" or the word "like" to compare two things. For example, 'as quick as a flash'; 'work like a horse'
- 6- Allusions: words or phrases that carry a special cultural significance and reference to a particular concept or idea. For example, the term "Westminster" is an allusion to the British Parliament and government, while "catch 22" is a reference to a particular situation in which one is caught in a contradictory or paradoxical position.
- 7- Sayings: referring to informal sayings or popular proverbs in language that are expressed in complete sentences and use metaphorical or figurative language to convey meaning. For example, '*there's always a next time*'; '*A rolling stone gathers no moss*'. These types of sayings often convey wisdom, cultural values, and shared experiences, and are widely used in everyday conversation and communication.
- 8- Phrasal verbs: are made up of a verb and one or two adverbial particles or prepositions that cannot be interpreted literally. Examples of phrasal verbs include '*look up*,' '*read through*,' and '*watch out*'.
- 9- Common phrases and terms are widely used expressions in English that do not pose any metaphorical challenge. These phrases have a straightforward and literal meaning, and they are commonly used in everyday communication. Moreover, they are widely understood and do not require any additional interpretation beyond their literal meaning. For example, '*on strike*' '*fish and chips*'...etc.

- 10- Jargon: refers to specialized vocabulary or terminology that is specific to a particular field or profession. These words or phrases may not be commonly understood outside of their specific context or industry. For example, *'paraphernalia'* (i.e. procedure).
- 11- Foreign phrases: they are expressions that originate from languages other than English and are commonly used in English language communication. These phrases may be idiomatic and have a specific cultural context. For example, the French phrase "*bête noire*," which literally translates to '*black beast*,' is used in English to describe a person or thing that is strongly disliked or feared.

In the introduction to *A Dictionary of American Idioms* (1984: iv-viii) presents a more consistent categorization of idioms, which differs slightly from previous categorizations:

- 1- Lexemic idioms: idioms that associate with the familiar parts of speech (i.e. verbs, nouns, adjectives, etc.): For example 'bear the brunt' (i.e. *phrasal verbs*), cold feet (*nominal*), spick and span (*adjectival*), etc.
- 2- Phraseological idioms: they are fixed expressions or phrases that do not conform to the grammatical rules of a particular part of speech. They consist of multiple words and cannot be interpreted literally or rephrased easily without losing their intended meaning. Examples of phraseological idioms include 'bear the brunt,' 'kick the bucket,' and 'be up in the cheek'. These idioms are commonly used in language to express a particular idea or emotion and have become a natural part of the language over time.
- 3- Well-established proverbs and sayings: these are popular expressions that convey a certain truth or wisdom. Examples of these expressions include 'boys will be boys' and 'on pins and needles'. These sayings have become a part of the everyday language and are used to communicate a specific message in a brief and memorable manner.
- 4- Set phrases: for example, 'just in case', 'how about a drink?', 'just to be on the safe side' and etc.
- 5- One-word idioms: refer to individual words that have multiple and unexpected meanings, such as "bottleneck" which can refer to both overcrowded traffic and a major crisis.

1.3 Classification of Idioms in Arabic Language

Ghazala simplifies the complex classifications that have been mentioned in the previous section (1.3). He redefines idioms as:

“phrases and expressions that are largely fixed and immutable in form and can only be understood figuratively rather than literally” (Ghazala, 1995, p.131).

and classifies idioms into the following major types: *Full or pure idioms, semi-idioms, proverbs, popular sayings and semi-proverbial expressions, phrasal verbs, metaphorical catchphrases, and popular expressions* (p. 208).

Aldahesh (2009) asserts that phrasal verbs, which are comprised of a verb and a particle, such as "take off" or "give up," are an essential and inseparable element of English idiomatic expressions. Many researchers, such as Spears (1987), Alexander (1984), and Urdang (1979), as cited in Bataineh and Bataineh (2002), have classified phrasal verbs as a distinct category within English idiomatic expressions, in addition to the categories identified by Lattey (1986) and Ghazala (2003). Kennedy (1967) explains that in phrasal verbs, the individual words that make up the verb and particle lose their original meanings and instead take on a new, idiomatic meaning when combined. Examples of such phrasal verbs include ‘bear out’ (meaning: to corroborate), ‘come by’ (meaning: to acquire), "get at" (meaning: to reach), "make out" (meaning: to understand), ‘own up’ (meaning: to confess), and ‘put out’ (meaning: to extinguish). In these idiomatic phrasal verbs, the meanings of the individual words provide little or no insight into the overall meaning of the phrase. For instance, one may be familiar with the meanings of ‘pick’ and ‘up’ as separate words, but this knowledge does not necessarily help in understanding the idiomatic meaning of the phrasal verb "pick up" in a sentence such as "Business is picking up" (Turton and Manser, 1985). Along these lines, Kharma and Hajjaj (1989) argue that:

“[a]n idiom is a fixed phrase [...] whose meaning cannot be predicted from a knowledge of the meaning of the individual words. An idiom in this respect is similar to a phrasal verb” (p. 72).

In other words, the meaning of an idiom or a phrasal verb cannot be predicted by simply understanding the meanings of the individual words that comprise it. Obviously, there are various attempts to classify idioms both in English and Arabic language, because idioms are a complex and diverse aspect of language. In this study

Ghazala's classification will be used. These classifications can help translators in many ways:

- 1- Identifying equivalent idioms: Categorizing idioms can help identify idioms in Arabic that have a similar meaning to English idioms. This can help translators find equivalent idioms that can be used in the target language, rather than translating the idiom word-for-word, which may not make sense or be understood in the target language.
- 2- Understanding cultural context: It can help translators understand the cultural context in which the idiom is used. This can be especially important when translating idioms that are closely tied to specific cultural references, such as historical events, traditions, or practices.
- 3- Identifying idiomatic structures: Categorizing idioms based on their structure can help translators identify patterns in the way idioms are formed. This can help translators identify idiomatic structures in Arabic and use them to create equivalent idioms in the target language.
- 4- Improving naturalness and fluency: It help translators to use idioms more naturally and fluently in the target language. This can help ensure that the translated text reads smoothly and is easily understood by readers in the target language.

Overall, categorizing idioms can be a useful tool for translators in the process of translating idioms into another language, helping to ensure accurate and effective communication of the intended meaning. Therefore, it is essential for translators to have a strong understanding of these categorizations to ensure they can translate idioms correctly.

1.4 The Characteristic of Idioms

Idioms, (as fixed expressions) have linguistic characteristics in terms of their morphological and syntactical structure, making them distinctive expressions. Moon (1998) suggests that idioms have a figurative or metaphorical aspect and a level of semantic ambiguity (where the meaning of an idiom cannot be inferred from its individual words). Glucksberg (2001) reframes this as compositional nature, which can be fully or partially evident in different types of idioms. He also covers the topic of syntactic formation, which refers to how the meaning of an idiom is dependent on

its syntactic form and its openness to syntactic analysis and change (p. 68). Due to this, idioms have limited variability in terms of their form and lexical composition (Ifill, 2002, p. 2).

Kavka (2003) highlights the properties of idioms being proverb-like and informal. Proverb-like refers to the cultural tradition of passed-down wisdom within a linguistic community about specific social topics. Informality relates to the idioms being used in relatively informal and colloquial settings (p. 18). Additionally, idioms have a rich metaphorical aspect, including figurative language that is retained in their fixed components as a cohesive phraseological unit (Almahmood, 2014, p. 10). Another factor to keep in mind when translating idioms is that they are tied to specific cultures, making them even more challenging for translators (Howwar, 2013, p. 3). In terms of cultural specificity, it is essential to use the appropriate level of idiomaticity in the translation process, as idioms range from slang ‘you got it’ and colloquial expressions ‘he kicked the bucket’ to those that can be used in formal settings ‘run the risk’ (Irujo, 1986, p. 237).

Ghazala (2003), outlines the key characteristics of idioms in five points as follows:

- 1- Idioms are metaphorical in nature and cannot be interpreted literally.
- 2- The meaning of idioms is not a result of the individual meanings of the words that make up the idiom.
- 3- Idioms have a fixed syntactic structure and cannot be modified without losing their idiomatic meaning.
- 4- Idioms have consistent meanings that do not change.
- 5- Idioms are primarily informal and influenced by cultural context (p. 204).

Hence, John and Smithback (1991) assert that “idioms are expressive and imaginative phrases that infuse language with liveliness and energy, and without them, language would lack excitement and vitality”. This underscores the crucial role idioms play in enriching and enlivening any language. Moreover, as Wallace (1968) observes, “idioms are pervasive in language and are far from being a marginal or insignificant feature, which further highlights their importance in any language”.

In addition to the characteristics above, Baker (1992, p.63) notes several grammatical and syntactic limitations of idioms, which can be summarized as follows:

- 1- Addition: When a word is added to an idiomatic expression, such as adding the adverb 'very' to the adjective "red" in the idiom 'red herring', it can significantly change the meaning of the idiom and remove its figurative sense. In other words, any addition to an idiomatic expression has the potential to alter or disrupt its meaning, and it's important to be aware of this when using or translating idiomatic language.
- 2- Deletion: deleting the adjective 'sweet' and the article 'the' from the idiomatic expressions '*have a sweet tooth*' and '*spill the beans*', respectively, would completely change their meanings. As a result, the phrases 'have a tooth' and 'spill beans' would have no idiomatic sense, because they are missing crucial elements that give the original expressions their figurative meaning. This illustrates the importance of maintaining the integrity of idiomatic expressions, including their grammatical structure and specific wording, in order to preserve their intended meaning.
- 3- Substitution: Idioms are phrases that cannot be altered by replacing words, even if the words have comparable meanings. An example of this is 'the long and short of it' which signifies the essential facts of a situation. It is not possible to substitute the word "long" with a synonym like "tall."
- 4- Modification: if the grammatical structure of an idiom is modified, its meaning is lost. For example, the phrase "**stock and barrel lock*" is no longer an idiom because the order of the words has been changed to lock, stock, and barrel completely.
- 5- Passive: The passive form of 'some beans were spilled' has a different meaning from its active one.

To conclude, there are five specific characteristics of idiomatic expressions, which are the main features agreed upon by most scholars and researchers:

- 1- Idiomatic expression is a semantic unit: Its meaning cannot be inferred from the sum of its lexical meanings.

- 2- Idiomatic expression is a fixed unit: The order of the words and syntactic structure cannot be changed, and no words can be deleted, added, or substituted with others.
- 3- Cultural Specificity: Idioms are often culturally specific and may not be understood or hard to translate by speakers of other languages or cultures.
- 4- Varying Usage: Idioms can vary in their usage and meaning depending on the context in which they are used.
- 5- Figurative Meaning: The meaning of an idiom is figurative and symbolic, rather than literal.

1.5 Idioms and Confused Linguistic Phenomena

After discussing the concept of idiomatic expressions, it is worth noting the confusion that may arise with some linguistic phenomena, including metaphor, metonymy, proverbs, and collocation. The translator may not initially realize the presence of an idiomatic expression and mistake it for a metaphor, metonymy, or a proverb, which can result in errors in translation or comprehension. Therefore, it is important to mention these linguistic phenomena and compare them to idiomatic expressions to make it easier to distinguish idioms from them and translate it.

1.5.1 Idioms and proverbs

In *Lisan al-Arab*:

“The parable of a thing is represented: it rose upright, and a likeness in front of it stood, i.e. stood upright” (Al-Jarbou’, 2003, p.71).

Every proverb requires a representative for each element until it is complete or perfect, and the words of proverbs remain unchanged regardless of gender or number. It's also important to consider the origin of the proverb when interpreting it. Another aspect of Arabic proverbs is the use of the phrase "in the case of what is said first," which is used to refer to the first thing uttered by an Arab. Its exemplified by sayings such as "summer wasted milk," which refers to someone who fails to acquire something in their time and then regrets it. In essence, this means that the first thing said by an Arab is often significant and can be used to convey important lessons or wisdom through proverbs. According to Al-Marzouki proverb is:

“ a sentence of sayings that is abbreviated from its origin or sent by itself, so it is characterized by acceptance and is known for its circulation. An origin and a specific story or incident, and the transmitter itself is the

wisdom that the wise utters, as the origin of the proverb is: it is the assessment of the meaning, or the wisdom, the lesson, the argument, and the example in the words of the proverb ”.

While both proverbs and idiomatic expressions are a form of figurative language, there are some differences between them; firstly, Proverbs are usually short and concise, while idiomatic expressions can be longer and more complex. Secondly, Proverbs are typically used to convey moral or practical advice, on the other hand, idiomatic expressions are used to convey a specific meaning in a particular context. Thirdly, proverbs are often literal and they mean what they define, while idiomatic expressions do not reflect the actual meaning of the words. Idioms are more open to interpretation and can vary in meaning depending on the context in which they are used. Finally, some proverbs have a historical background or context, while this is not typically the case with idiomatic expressions.

1.5.2 Idioms and metaphors

Metaphors are figures of speech that are used to describe or illustrate a subject by drawing a comparison between that subject and another object or idea that is not literally applicable. Metaphor is:

“a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them” (*Merriam-Webster dictionary*).

There are several types of metaphors, including standard, implied, visual, and extended metaphors. Standard metaphors involve a direct comparison between two things, while implied metaphors suggest a comparison without directly stating it. Visual metaphors use images to convey a comparison, while extended metaphors continue the comparison throughout a longer passage or piece of writing. The key difference between idioms and metaphors is that idioms are specific expressions that are unique to different groups or countries, while metaphors are figurative language that has a more universal understanding and can be used across different cultures and languages. Metaphors are often used to draw comparisons between two things and provide clarity, while idioms are specific expressions that are customary for a particular person or group. The meaning of an idiom is often not obvious to most people, whereas a metaphor uses something well-known to explain something else. while metaphors can be easily translated into different languages and still convey their intended meaning, idioms may not have a direct equivalent in other languages

and may be difficult for non-native speakers to understand because they are unique to the language in which they are spoken and do not translate well to other languages, as every language and its various dialects have their own set of idioms. (Al-Nooraj, 2007)

1.5.3 Idioms and collocations

Collocations are words that frequently appear together in natural language use. They are words that tend to occur together more often than would be expected by chance. Collocations can be made up of two or more words, and they can be composed of any part of speech, such as nouns, verbs, adjectives, adverbs, and so on. According to McCarthy (1984), collocations are:

“units of meaning formed with two or words. The words are usually written separately, but some may have a hyphen or be written as one word. Often, the meaning of the collocation can be guessed by knowing the meaning of the individual words”.

Similarly, Benson et al. (1986) provide a more straightforward definition “in English, as in other language, there are many fixed, identifiable, non-idiomatic phrases and construction. These groups are called recurrent combination, mixed combination or collocation”. Collocations can be classified into two main categories: grammatical collocations and lexical collocations. Grammatical collocations refer to the combination of words that follow the rules of grammar. For example, ‘make a mistake,’ ‘take a shower,’ or ‘have breakfast’ are all grammatical collocations. On the other hand, lexical collocations refer to the combination of words that have a natural, inherent meaning. For example, ‘strong coffee,’ ‘fast car,’ or ‘heavy rain’ are all lexical collocations.

Collocations are combinations of words that frequently occur together and make sense in terms of their individual meanings. For example, "heavy rain," "fast car," and "strong coffee" are all collocations that make sense based on the individual meanings of the words involved. Collocations may or may not be idiomatic in nature. Idioms, on the other hand, are expressions whose meanings cannot be deduced from the literal meanings of the words involved. They are figurative expressions whose meanings are based on cultural or historical context. For example, "kick the bucket" is an idiom meaning to die, but the individual words "kick" and "bucket" do not convey this meaning on their own. Another example is "raining cats and dogs,"

which means it is raining heavily, but does not involve actual cats and dogs falling from the sky.

To summarize, collocations are groups of words that commonly appear together and have meanings that can be inferred from the individual meanings of each word, while idioms are phrases whose meanings are not based on the literal meanings of the words used, but instead are dependent on cultural or historical factors.

1.5.4 Idioms and metonymy

According to *Merriam-Webster dictionary*, metonymy is”

“figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated”.

For example, when we say ‘the White House’ to refer to the executive branch of the US government, we are using metonymy, because we are substituting the name of a building for the institution it represents. Metonymy and idiomatic expressions differ in that metonymy allows for a shift in meaning from something closely related to something more distant, while idiomatic expressions do not allow for a shift in meaning, even if a closer meaning is available. Additionally, the use of metonymy relies on the writer's creativity, rather than established language conventions, and therefore new metonyms can be invented, while it is difficult to create new idiomatic expressions.

1.6 The Function of Idioms in Literary Discourse

Since ancient times, idiomatic expressions have been considered cliché phrases or formulaic constructions lacking in creativity and originality that should be avoided in literature in general and literary discourse in particular, as it is a primarily creative field where writers must innovate new expressive methods that reflect their creative individuality and a space of renewal that enriches language with new expressive and rhetorical means. Gustave Flaubert advises in his book “*Le Dictionnaire des idées reçues*” in English “*The Dictionary of Received Ideas*” or *Dictionary of Accepted Ideas* (1899) and the writer Antoine Albalat in his book “*The Art of Writing*” (1913) to steer clear of clichés and old idiomatic expressions used by the masses as they indicate the author's literary laziness and reliance on employing ready-made sentences that spare him from formulating his own personal ideas.

However, we see that reality proves otherwise, as all literary genres today use these expressions strongly, regardless of their linguistic levels, especially with the developments that literary expression has witnessed during the past century and the importance that idiomatic expressions have gained in literary discourse. This is because they are traditional expressions that have acquired hidden shades, dimensions, and a semantic charge over time, making them more impactful and influential in discourse than ordinary speech. Furthermore, they carry cultural, emotional, and social values that greatly enrich the speaker's expressive styles. It should be noted that the use of idiomatic expressions in literary discourse is considered a fundamental pillar in the process of producing discourse, considering that every text addressed to a recipient is considered discourse. They are an effective way of highlighting the narrator's position and attitude towards the story itself, whether he is part of it or outside of it. Indeed, writers exploit the expressive abilities of idiomatic expressions for precise purposes related to the various voices of the story or discourse (the same source). For example, the writer may use idiomatic expressions with a popular, vulgar, or obscene linguistic register, spoken by one of the characters in his novel, in order to add hints and signals about their environment, the social class they belong to, their work, and even their mood, character, and way of dealing with others (Khetab, 2020, P.110). Therefore, the functions of using an idiomatic expression in literary texts can be summarized as follows:

- 1- Creating a specific voice or tone: The use of idiomatic expressions can help create a unique voice or tone for a character or narrator, which can convey their personality, mood, and attitude towards the story.
- 2- Adding colour and flavour to the language: Idioms are often used to add color and flavor to literary language. They can create vivid and imaginative images that capture the reader's attention and imagination. According to Abu Sa'd (1987), writers use idiomatic expressions to embellish their speech or to add an element of strength and influence, by building it on images that can carry the connotations that their structures and phrases may bear. (p.7)
- 3- Expressing cultural identity: Idioms can be used to express cultural identity, reflecting the unique linguistic and cultural heritage of a particular group. They can convey a sense of shared history, values, and traditions.

- 4- Idioms can be used to develop a character's personality, background, or worldview. For example, a character who frequently uses idioms might be seen as folksy or old-fashioned, while a character who avoids idioms might be seen as more reserved or intellectual.
- 5- Idioms can also be used to convey complex ideas and emotions that may be difficult to express in plain language. They can create a shorthand for a particular emotional or intellectual state, making it easier to communicate the intended meaning.
- 6- Idioms can be used to create humour and irony in literary works. They can be used to create unexpected twists and turns, making the reader laugh or think more deeply about the meaning of the text.
- 7- Idioms can be used to build cultural references that readers can relate to or learn from. For example, the idiom 'a wolf in sheep's clothing' which means (a cunning person who hides malicious intent under the cover of kindness) is a well-known fable that has been passed down through generations.

Generally, idioms are a versatile tool that can be used in many different ways in literary discourse. By using idioms, authors can add depth, complexity, and richness to their writing, making it more engaging and memorable for readers.

CHAPTER 2: TRANSLATION AND IDIOMS

Translating idioms can be difficult because they often contain cultural references or metaphors that may not have direct equivalents in other languages. This process requires a very deep understanding of both the source and target languages, as well as the cultures and contexts in which the idioms are used. It is a delicate balance between accuracy and meaning, and skilled translators must not only recognize idioms but also comprehend their nuances and relevance to the broader context. Achieving successful translation of idioms requires not only linguistic ability but also cultural competence, which makes it an interesting and demanding field of study. It is important in this study and before presenting the importance of culture in translating idioms, the strategies of translating idioms, and the problems that encounter translators to mention how translators receive idioms. Perhaps one of the main obstacles faced by the translator is being able to recognize that they are dealing with an idiomatic expression, which is not always easy. Views have differed on how to receive idiomatic expressions among theorists, and this topic has produced many theories that differ in their understanding, storage, and production of this particular pattern of expressions:

2.1 The Idiom-List Model (or Separate List Model)

According to the idiom-list model proposed by Bobrow and Bell in 1973, when second-language learners come across an idiom, they initially try to understand it based on its literal meaning. If the literal meaning does not make sense in the context in which the idiom is used, the learners then search their mental lexicon for the idiom and choose its figurative meaning instead. Bell and Bobrow argue that idiomatic expressions are stored in a separate mental list, or what is called a "lexicon of idioms" for long and compound words, and are imprinted in a special memory lexicon. Through experiments they conducted, it has been noticed that when we evoke an idiomatic expression in a phonetic syntactic sequence, its interpretation comes automatically due to the semantic loads that the expression controls, and its context and meaning are extracted from the expression's indicators itself. Its interpretation or understanding usually comes relatively late compared to ordinary verbal discourse, as the list of idiomatic expressions is classified as vague and

metaphorical expressions, and experimentally the list of rigid expressions is found below the lexicon groups in terms of memory classification.

2.1.1 Lexical representation model

On the other hand, Swinney and Cutler rejected the idea of a separate list for idiomatic expressions classified under the lexicographical field in memory. Instead, they proposed the lexical representation model as a second approach to understand how idioms are processed. According to this model, idioms are viewed as long words that are stored in the mental lexicon alongside all other words. In the process of comprehending idioms, both the literal and figurative meanings are accessed simultaneously, and the context determines which interpretation is more appropriate in the given situation. Individuals comprehend and produce speech through either the sequential processing of these words or as a single, extended unit, thus the researchers see that evoking and understanding frozen expressions is easier than comprehending meaning and does not require more time than ordinary speech. They propose a memory efficiency that processes the meaning of idiomatic expressions within the many words.

2.1.2 Direct access model

Gibbs (1980) and Schweigert (1986) proposed the direct access model as a third approach to understand how idioms are processed. This model is similar to the lexical representation model in that idioms are viewed as stored in the mental lexicon as whole units. However, unlike the lexical representation model, the direct access model suggests that learners typically do not consider the literal meaning of an idiom, but rather directly access its figurative meaning from the mental lexicon. This model proposes that idiomatic expressions are processed rapidly and efficiently without requiring additional cognitive effort or resources because the mental lexicon contains a pre-established link between an idiom and its figurative meaning, allowing for efficient and direct retrieval of the idiom's meaning.

Another attempt was by Cooper (1998) who presented three hypotheses that describe how idioms are processed and suggested a systematic approach for teaching idioms in the classroom. The first hypothesis is the literal first hypothesis, which proposes that idioms are processed through two modes: One for their literal meaning and one for their figurative meaning. The literal meaning is initially activated, and

the figurative meaning is used when the literal meaning does not fit the context. The second hypothesis is the simultaneous processing hypothesis, which suggests that idioms are stored as whole units in the mental lexicon. Literal and figurative meanings are processed simultaneously, and the interpretation that best fits the context is selected. The third hypothesis is the direct access model, which posits that the figurative meaning of an idiom is accessed directly, without consideration of its literal meaning, as the literal meaning is typically irrelevant to the interpretation of the idiom (p. 255).

2.2 The Importance of Culture in Translating Idioms

Translation has always been a bridge between cultures. In the field of translation studies, there has been a shift in approach from considering individual words as the primary focus of translation to viewing the text as a whole. Translation scholars such as Snell-Hornby, Lefevere, and Bassnett have advocated for a "cultural turn" in which the focus of translation shifts from the text itself to the cultural context surrounding it. This approach emphasizes the importance of considering the cultural nuances and background of both the source and target languages, rather than solely focusing on the linguistic aspects of the text. In other words, this perspective prioritizes understanding the cultural differences and similarities between the source and target languages to ensure an accurate and effective translation. Hietaranta (2002), states that in the texts which translators are work on, there are often elements whose significance for communication cannot be made clear to the addressees 'unless the readers or recipients are somehow provided with some indication of the role of these elements in play in the original culture of the source text. (p.102). Perhaps this situation is clearly embodied in the translation of idiomatic expressions, proverbs, sayings, and jokes, as they carry a cultural imprint specific to a particular community. Therefore, the translator must know how to render them in the target text because these expressions are often deeply rooted in the culture in which they were created. According to Juliane:

“The position of the translator, who is in fact often referred to as a ‘co-author’, is given more status and esteem, as he or she is seen as holding the key to fulfilling the all-important purpose of functional relevance” (p.26).

In other words, the role of the translator is not merely that of a language converter or mediator, but rather, that of a creative and interpretive participant in the

communication process. As such, translators are often considered "co-authors" of the translated work, alongside the original author. The Translators must take into account not only the words and grammar of the source text, but also its cultural, social, and historical context. They must then find ways to convey this meaning and context in the target language, while also making the translation read naturally and effectively. This process of translation, therefore, requires a high degree of skill and creativity, as well as a deep understanding of both the source and target languages and cultures. A good translator must be able to make linguistic and stylistic choices that effectively convey the intended meaning and tone of the original text, while also making the translation functionally relevant to the target audience. In conclusion, the translator's role is no longer seen as that of a mere language converter, but rather as a creative and interpretive participant in the communication process, with the status of a co-author. The importance of the translator's role lies in their ability to create a translation that is both functionally relevant and culturally appropriate for the target audience, making literature and other forms of communication accessible to a wider audience.

2.3 Difficulties in Translating Idioms

The problem of translating idioms arises due to the fact that idiomatic expressions are not meant to be taken literally. They often have a figurative meaning, and the words used may not accurately convey the intended meaning in another language. Moreover, idioms can vary from region to region and may have multiple interpretations, making it even more challenging to translate them accurately. Newmark (1988), states:

“when translating idiomatic into idiomatic language, it becomes particularly difficult to match equivalence of meaning with equivalence of frequency” (p. 28).

Also, he claims that the main problems that the translators face, are not grammatical but rather lexical, which includes words, collocations, and fixed phrases or idioms (Newmark, 1988).

Davies identifies several challenges that students may encounter when translating idiomatic expressions and fixed phrases:

- a- Recognition
- b- No equivalent in the target language

- c- A similar counterpart in the target language with a different context of use
- d- An idiom used in the source text both in its literal and idiomatic sense at the same time
- e- Difference between the convention, context and frequency of use in the source and target languages (2004, p. 193).

While according to Baker (1992), There are a few difficulties that a translator may encounter when translating idioms:

- a- There are some idioms that may not have equivalent idiomatic expressions in the TL. Different languages have their own way of conveying the same meaning, which could involve using a single word, an opaque idiom, a transparent fixed expression (Baker, 1992).
- b- An idiomatic or fixed expression may have a similar counterpart in the TL, but its context of use may vary; for instance, the two expressions may have different connotations or they may not be pragmatically transferable (Baker, 1992, p. 69).
- c- Sometimes, an idiom in the source language (SL) refers to both its literal and idiomatic sense. If the idiom in the target language (TL) does not match the idiom in the source language (SL) in both its form and meaning, it is not possible to successfully reproduced the idioms in the TL (Baker, 1992, p. 69).
- d- The conventional use of idioms in written discourse, along with the contexts in which they can be used, and their frequency of usage can differ between the source language (SL) and the target language (TL). (Baker, 1992, p. 70).

Translating idioms requires a thorough understanding of both the source language and the target language, as well as their respective cultures. The translator must be aware of the social and cultural context of the idiom to capture its meaning accurately. They must also be able to find a culturally equivalent expression in the target language that conveys the same intended meaning. If it is not easy to find an equivalent idiom in the target language, the translator may need to consider alternative translation strategies (I will mention in the next section). Moreover, The translator may also need to use their creativity and linguistic knowledge to come up with a suitable alternative expression that captures the intended meaning of the idiom. In some cases, the translator may need to consult with a native speaker of the target language to identify an appropriate alternative.

2.4 Strategies for Translating Idioms

Throughout the history of translation, many scholars have written about different approaches to translating a text from one language to another. One of the most common translation challenges is the translation of idiomatic or phraseological expressions, which involves more than just translating individual words but rather translating the combination of words that make up the expression since we cannot deduct the meaning of an idiomatic expression by examining the meaning of the constituent lexemes. Newmark (1988) asserts that the main goal of a translator is to ensure that their translation is coherent and flows naturally, using language that is appropriate for the situation and understandable to the target audience. This involves taking into consideration the context of the text, as well as the author's intended style and register, which are determined by the topic and readership. He also distinguishes between the translation of idioms and idiomatic translation and notes that idiomatic translation:

" reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original" (Newmark, 1988, p. 47).

Ingo (as cited in Akbari, 2013, P.38) suggests four different approaches for dealing with idiomatic expressions in translation:

- a- By translating an idiom with an equivalent idiom.
- b- Unlike other scholars, he proposes Word- for- word translation.
- c- Rewriting the sentence to avoid using the idiom altogether.
- d- Explaining the meaning of the idiom within the text or through a footnote to provide context for the reader.

Trim (2003) suggests that translators must make a difficult decision when faced with idiomatic expressions in their translations. They must decide whether to translate the idiom word-for-word, find a similar expression in the target language, or abandon the idiom and express the idea in plain language. Each of these approaches has its benefits and drawbacks, and the translator must consider them carefully to ensure that the translation conveys the intended meaning while also preserving the original text's style and tone. Ultimately, the translator must strike a balance between accuracy and elegance in their translation of idiomatic expressions (p.18).

The researcher Mona Baker addressed the problem of translating idiomatic expressions in her book *“In Other Words”*, she states When translating idioms, it is important for translators to consider several factors. These factors include whether a similar idiomatic expression exists in the target language, the significance of the individual words that make up the idiom and whether they are used in other contexts in the source language. Translators should also consider whether using idiomatic language is appropriate for the intended register, style, and rhetorical effect in the target language. Taking these factors into consideration can help to ensure that the translation of idiomatic expressions accurately conveys the intended meaning while also being appropriate for the target audience and context. Furthermore, she proposed four strategies for translating idiomatic and ready-made expressions. These strategies can be summarized as follows:

2.4.1 Using an idiom of similar meaning and form

By using this strategy, the translator aims to find an idiom in the target language that is equivalent to the source language in meaning and lexical items. This strategy can be difficult to execute due to the fact that languages have different approaches to expressing a given idea. Despite its challenges, this strategy is generally considered the most effective method for translating idioms. Moreover, This strategy is less practical when translating into Arabic because of the significant cultural and historical differences between the two languages. There are few English and Arabic idioms that match each other in terms of both meaning and lexical items. For example:

Table 2: Examples of Using an Idiom Similar Meaning and Form

The Idiom in English language	The idiom in Arabic language	Figurative meaning
I'm all ears	كُلِّي أذَان صَاغِيَة	someone is actively listening and paying full attention to what the speaker is saying, and is interested in hearing more
To give the green light	أَعْطَى الضَوْءَ الْأَخْضَرَ	to give permission or approval for something to happen

In the twinkling of an eye	في طرفة عين/ لمح البصر	very quickly or in an instant. It implies that something happens so fast that it is almost imperceptible, like a blink of an eye.
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The strategy involves a faithful representation of the source text by employing a literal translation while preserving its structure. This approach is supported by a group of theorists called "source-oriented" who emphasize the importance of maintaining the original structure to ensure accuracy and fidelity in translation. These theorists consider translation ethics to be primarily linked to upholding these principles. One of the leading advocates of this method is Antoine Berman. Berman (1984) considers it ethnocentric to replace English idioms and proverbs with their equivalent in the target language when translating, as it leads to a loss of cultural references from the source language. For example, if a reference to Bedlam, a well-known asylum for the insane in England, appears in an English text being translated into Romanian, it should not be replaced with "Spitalul 9" or "Marcuța" as this would create a translation that reflects Romanian cultural references rather than English ones. (p.134) Berman's idea of "meaning is inseparable from the letter" is based on the ethics of translation developed by Henri Meschonnic and Tel Aviv principles. Therefore, modifying anything foreign within a work of literature leads to its distortion. Berman categorized these deforming tendencies into thirteen types, and idiomatic expressions fall under the category of "The Destruction of Expressions and Idioms".

2.4.2 Using an idiom of similar meaning but dissimilar form

Frequently, one can find an idiom or fixed expression in the target language that carries a similar meaning to the source idiom or expression while being constructed with distinct lexical components. For Example:

Table 3: Examples about Using an idiom of similar meaning but dissimilar form

The idiom in English language	The idiom in Arabic language	Figurative meaning
When Pigs Fly	حتى يَلِجَ الْجَمَلُ فِي سَمِّ الْخِيَاطِ (back translation: until the camel passes through the eye of the needle). بالمشمش -	Something that is impossible or extremely difficult to achieve.
A stitch in time saves nine	داو جرحك لا يتسع (back translation: Heal your wound, it does not widen).	Taking immediate action or addressing problems promptly is preferable, as delaying and handling them later will exacerbate the situation and prolong the resolution process.

2.4.3 Translation by paraphrase

In this strategy, the meaning of an idiom is conveyed in the target language without using an exact equivalent or an identifiable unit. According to Mona Baker paraphrasing:

“ is translating a source language idiom by giving its meaning in the target language. By using this strategy the impact of the idiom and its cultural significance will be lost when there is no equivalence between the two languages” (1992, p. 74).

Translators use this strategy because of the lexical or stylistic differences between the source and target languages. If the strategy of paraphrasing is not accurately applied when translating idioms, it may alter the true meaning of the original idiom and therefore affect its cultural significance. This can result in readers not being able to fully understand the cultural context and meaning behind the idiom in the source language.

2.4.4 Translation by omission

This strategy is employed in situations where there is no clear correspondence between idioms in the source and target languages or when the translator is unable to find any suitable equivalents. This strategy may also be utilized when the idiom is particularly challenging to translate. In such cases, the translator may choose to omit

all or a portion of the idiom in order to convey the intended meaning. In addition, Baker (1992) suggests a strategy of providing a literal translation of the target idiom, which should be modified lexically and agreed upon by the target audience. However, finding an appropriate equivalent for a literal translation may not always be straightforward for a translator. Literal translations can be confusing for readers if they do not accurately convey the intended meaning.

Abu Ghazala (2003), argues that there are two main procedures used frequently. These two approaches are characterized by evasion or invasion of idiomaticity. The essence of an idiomatic phrase is its idiomaticity, and this presents a challenge when translating it. The first approach is to avoid translating idiomaticity altogether, either because the translator is not competent enough to do so or because the message is being simplified for the target language readers. The second approach is to boldly translate idiomaticity with the aim of matching or even surpassing it, even if it poses a challenge to the translator (p. 209). Moreover, he believes that both approaches - evasion and invasion of idiomaticity - can be valid depending on the circumstances and reasons for translation. However, in general, he strongly supports the latter approach, which involves translating idiomaticity boldly and creatively with the aim of being faithful to the original meaning. By evasion, he refers to the process of eliminating the idiomaticity of the source language (SL) idiom during translation into the target language (TL), without any attempt to compensate for its loss. This elimination may be justified by two main sub-procedures, which can be explained as follows:

Dissuasion from idiomaticity: for many reasons: firstly, The translator's incompetence: There are some translators who may lack the necessary skills or expertise to translate idioms and may consider them to be untranslatable, even though they can be translated effectively. Secondly, Zero Language equivalence in TL: In some instances, the translator may not be responsible for the non-idiomatic translation of the source language (SL) expression, as there may not be an equivalent idiom in the target language (TL). In such cases, the translator must provide a satisfactory rendition of the intended meaning, while sacrificing the idiomaticity that may be lost without any possibility of compensation (although "enforced idiomaticity" may provide an alternative approach). For example, there are many English idioms, especially phrasal verbs, that have no corresponding idiomatic

expression in Arabic. Thirdly, Avoidance of taboos: Sociocultural and religious reasons often prevent taboo words from being included in standard Arabic monolingual and bilingual dictionaries. Similarly, some translators choose to avoid translating the idiomaticity of an English idiom that is deemed taboo due to its socially and culturally unacceptable nature, such as being obscene, anti-religious, or even apolitical in meaning or implication. In such cases, translators may decide to forgo the idiomaticity of the expression entirely, as a means of protecting the reader from such taboo language.

Preference of insensible sense: Translators may sometimes choose to avoid translating idiomatic expressions intentionally, even if they are translatable in the target language, in order to prioritize conveying the basic meaning of the text. They may justify this by claiming that the intended audience may not be able to understand the idiomatic expression or that idiomatic expressions are impossible to translate. However, this approach often leads to dull and uninspired translations that fail to capture the beauty and richness of the original language's idioms.

On the other hand, Abu Ghazala describes invasion, as the intentional use of a target language (TL) idiom that matches or even surpasses the original source language (SL) idiom. The primary objective is to maintain idiomaticity, which is the fundamental characteristic of any idiom, making it a suitable creative approach for the translation of idioms. However, the degree of acceptability, creativity, and translatability may vary, as demonstrated by the following three types of invasion:

- a- Equivalent idiomaticity: When translating idioms, the initial step a translator can take is to search for an idiomatic equivalent in the target language, particularly if it already exists in the target language's vocabulary. Even with significant variations in culture, society, religion, and politics between the source and target languages, it is not uncommon to discover that many English idioms have close to or precise matches in Arabic.
- b- Enforced idiomaticity: This translation approach involves the translator's effort to render idiomatic English expressions into idiomatic Arabic, particularly for those idioms that have no clear corresponding equivalent in the target language. This may result in a forced or contrived use of idiomatic expressions in the translated text.

- c- Abortive idiomaticity: The last translation procedure discussed is called "abortion." It involves translating English idioms literally into Arabic, without regard for cultural differences in connotation. This procedure is seen as the least creative of all the procedures. However, due to the influence of the English language worldwide and the lack of better alternatives in Arabic, these idioms are now recognized in many Arab countries. Nevertheless, this approach eliminates idiomaticity, which should ideally be a natural part of the Arabic language or creatively constructed from within it.

To conclude, translating idiomatic expressions is often challenging for translators because these expressions can be unique to a specific language or culture, and therefore may not have a direct equivalent in the target language. Moreover, idiomatic expressions are often culturally significant and carry a certain tone, and therefore it is important to choose the right method to translate them in a way that accurately conveys the intended meaning while preserving the cultural and linguistic nuances. When translating idiomatic expressions, it is essential to consider the context and purpose of the translation. The study will be conducted based on Mona Baker's strategies that are mentioned above (2.4) in translating idioms.

CHAPTER 3: SHAKESPEARE AND TRANSLATION

3.1 William Shakespeare

William Shakespeare, a celebrated English poet, playwright, and actor widely recognized as the national poet of England and regarded as one of the most exceptional dramatists in the history of literature, was born in Stratford-upon-Avon, England, on April 23, 1564. He is considered the greatest dramatist of all time due to his exceptional talent as a poet and thinker. However, he is difficult to define or describe succinctly because of his unparalleled ability to absorb and reflect diverse perspectives and beliefs. His works are incredibly inclusive, reflecting a vast range of attitudes and ideologies, but also subjecting them to scrutiny and analysis. This unique quality, which poet John Keats called "negative capability," allows Shakespeare's plays to be interpreted and understood in countless ways by individuals of different backgrounds and viewpoints. Shakespeare was able to create such inclusive and diverse works by combining contrasting elements in his plays, such as including humorous characters in his tragedies and portraying kings in his comedies.

Shakespeare has made a strong presence in all cultures worldwide and in literary, artistic, and theatrical societies, as he relied on human emotions and feelings in his works, which strengthened his legacy through his theatrical characters that were born out of reality, blended with good and evil, emotion, and reason. There are no arbitrary characters, and he relied on both poetry and prose in the same play at different linguistic levels. He established the rules for poetic drama by providing it with a new definition, and he brilliantly created works in all genres of theatre. His theatre was a mixture of political and social factors with a historical inclination. Shakespeare continued to excel in dramatic writing and was greatly impressed by English history, setting his sights on creating a national myth for England. He was interested in ethnic groups in Britain, such as the Welsh, Scottish, and Irish.

The importance of Shakespeare lies in his being a reflective mirror of Renaissance thought and art, which dealt with the essence of humanity, its role, and its purpose in life. He was the voice of that person, and the interpreter of his sufferings that constrain and restrain his ambitions. He also formulated the conflict that an individual experiences between conflicting instincts embodied in the conflict

of opposites of good and evil, reality and imagination, and conflicting emotions and desires, portraying the surrounding reality with precision.

In terms of artistic style, Shakespeare was influenced by his environment and was exposed to various classical and contemporary popular art forms that were not traditionally combined in theatre. He broke away from the classical rules of unity of time, place, and action and was considered a Gothic writer for his departure from these strict rules. His plays and artistic traditions had a significant impact on French Romantic thought, and the French were particularly interested in his works, often their translations have been used as a basis for translation. This influence extended to other languages, including Arabic translations. He wrote more than 30 plays, including tragedies like "*Hamlet*," "*Macbeth*," and "*King Lear*," comedies like "*A Midsummer Night's Dream*" and "*Twelfth Night*," and histories like "*Henry V*" and "*Richard III*." In addition to his plays, Shakespeare also wrote sonnets, which are 14-line poems that typically explore themes of love and beauty. He wrote 154 sonnets in total, which are still widely read and studied today. As an actor, playwright, and shareholder in Lord Chamberlain's players, he was deeply involved in the Elizabethan theatre scene. His career spanned from 1589 to 1613, which was a period of great literary achievement, and his works are the epitome of the full range of possibilities offered by the Renaissance.

3.2 William Shakespeare's Language

During the 16th century, the English language did not enjoy a high reputation. It was considered a language used by the lower classes in their everyday conversations and was described as barbaric because of its lack of refinement and sophistication, unlike foreign languages. Consequently, English was not taught in schools, and instead, children were taught Latin and Greek, which were considered the standard languages for academic and religious communication. English was not considered suitable for literary works and was viewed solely as a language for informal communication used on the streets (Dickson, 2009). In the mid-16th century, there was a significant shift in the perception of the English language, as it began to gain respectability and importance. This change was influenced by several factors, including the rising literacy rates, which led to an increased interest in learning how to read and write in English. Writing in English became a symbol of growing patriotism and national pride. Additionally, being proficient in English was

seen as a mark of culture and sophistication, reflecting a well-rounded personality. This marked the birth of early modern English (Hussey, 1992, p.12-13).

Through the Renaissance era, Europe witnessed significant progress in knowledge, culture, and literature, and Shakespeare was known as the most famous playwright in the English language at that time. Shakespeare's greatest accomplishment lay in his ability to merge the three primary streams of literature: verse, poetry, and drama. During that era, it was customary for plays to be written in rhyming verse. However, Shakespeare defied convention by seamlessly blending verse, poetry, and drama in his plays. The incorporation of verse enhanced the expressive qualities of the English language, while the inclusion of poetry added heightened intensity to its structure. Furthermore, the integration of drama expanded the vocabulary and ensured clarity within the English language. Collectively, these three literary elements ushered in an era of new words, phrases, expressions, styles, and forms. He added many expressions and proverbs to the English language, which English speakers still use daily without realizing that they are words taken from his plays and poetry. Therefore, many of these expressions have become an integral part of the English language. Alongside the Bible, they are the most important reference documents in English society, forming the cornerstone of the English language. Shakespeare has become a fundamental element in education not only in Britain but also in other countries around the world, as he has been studied analytically and critically more than the Bible itself. He is constantly present in the curricula of British and American schools, where he is studied at all levels of education, including university.

He is considered a rich linguistic resource, as his language is as creative as his works. Through his formulation of hundreds of words that have been added to the English language dictionary, he has solidified the rules and methods of the modern English language. The linguistic formulations he created have been transferred to other languages in Europe. Samuel Johnson quoted more from Shakespeare than from any other writer through the '*A Dictionary of The English Language*'. In all of his works, Shakespeare used approximately 17,000 words, of which about 1,700 were used for the first time. James Murray referred to Shakespeare's works and poetry more than any other writer when compiling his dictionary '*New English Dictionary*' in the 19th century, today known as the '*Oxford English Dictionary*'.

Through his plays and poetry, which became popular and famous in the late 17th and 18th centuries, Shakespeare helped to standardize and make the English language and its rules more consistent. Understanding and evaluating Shakespeare relies on factors that go beyond the known linguistic boundaries of his time. It was a new language even for its native speakers due to his innovative use of word forms, such as turning nouns into verbs, verbs into adjectives, and connecting words in ways that had not been used before. He also drew on borrowing words and phrases from other languages and cultures.

Andersen provides several examples of famous phrases and expressions that are used in everyday life and are taken from Shakespeare's plays and linguistic formulations, and many of their users do not know that they originated from his works. Examples of such phrases include: "Gone on a wild goose chase" (*Romeo and Juliet*), 'fair play,' (*the tempest*), "To wait with bated breath" (*The merchant of Venice*) and many more. These expressions have become so common in the English language that they are now considered part of its cultural heritage and literary legacy. The Elizabethan era's expert in words, Max Mueller, confirmed that Shakespeare used 15,000 words in his plays, each of which he coined himself by combining existing words and giving foreign words an English identity. This stands in contrast to the limited vocabulary of farmers in that era, which did not exceed 300 words. This detail shows the English people's keenness to document Shakespeare's language, as they restricted his vocabulary to special dictionaries or mentioned them in general dictionaries, or they attach it along with his works.

3.3 William Shakespeare in Arabic Translations

Translation studies is a field that helps to understand how languages work and how they relate to other areas of study, such as literature, communication, and philosophy. When translating from one language to another, it is essential to have knowledge of both the source and target languages and cultures, including the cultural constraints and taboos. Arabs have shown a strong interest in both the poetry and plays of William Shakespeare, and his works are highly regarded in the Arabic cultural tradition. Shakespeare, considered a masterpiece of Western culture, has captivated Arab readers and continues to be a source of fascination for them.

Graham Holderness, in his 2007 article "*Arab Shakespeare: Sulayman Al-Bassam's The Al-Hamlet Summit*," highlighted that although Shakespeare's influence was felt in the Arab world as early as 1608, when Hamlet was performed by the crew of the East India Company's ship Red Dragon off the coast of Yemen's Socotra Island, it was not until the 19th century that Arab culture began to fully embrace Shakespeare's works. This was largely due to the presence of the British Empire in Aden, a port city in Yemen that was administered by the Bombay Presidency in India. During the period of British presence in Aden, there was little cultural interaction between the British and Yemenis as their primary focus was on safeguarding their shipments and securing a refueling station. Therefore, it wasn't until the 20th century that some Arab writers, translators, and critics began to devote themselves to translate and introduce Shakespeare's works to the Arab audience. Lebanese writer Mikhael Nuayma went as far as to claim that Shakespeare is a revered cultural icon by saying "Shakespeare remains a 'Ka'ba' to which we make pilgrimages and a 'Qibla' to which we turn in prayer" (Alghaberi, 2018, p.9).

For some Arabs, Shakespeare may be viewed as a foreign literary curiosity, and engaging with his works or translating them can be seen as a way to demonstrate knowledge and gain entry into Shakespeare's prestigious literary canon. However, in recent decades, the situation has changed, and the translation of Shakespeare's works has become a collective effort. The Cultural Committee of The Arab League, in the mid-1950s, commissioned a group of writers and translators to officially translate Shakespeare's complete works. This marks a shift from individual pursuits to a more collective quest to bring Shakespeare's works to a wider Arabic audience. According to Margaret Litvin's article "*Sulayman Al-Bassam in the Arab Shakespeare Tradition*," Arab audiences initially experienced Shakespeare's works in the same way as Elizabethan audiences, by watching live performances on stage rather than reading them in classrooms. In contrast to other countries, such as India, Shakespeare's works were first introduced to the Arab world through French and Russian translations. There was no direct exposure to Shakespeare's works, and they were not incorporated into university syllabuses until much later. In contrast to England or other English-speaking countries.

Arabs were first introduced to Shakespeare's works through French translations. In the late nineteenth century, Arabic-language productions of

Shakespeare's plays began in Egypt, where Syrian-Lebanese immigrants adapted French translations for Cairo's middle-class theater-goers. These immigrants were educated in French, which was their own introduction to Shakespeare. This marked a globalization of Shakespeare, and some adaptations resulted in minor changes, while others were performed as musicals in rhymed prose, influenced by Italian opera and starring popular singers. Some adaptations, such as Najib al-Haddad's *Shuhada' al-Gharam* ("*The Martyrs of Love*"), had only minor changes, while others, like Tanyus `Abdu's 1901 adaptation of *Hamlet*, ended happily, with Hamlet killing Claudius and taking the throne, cheered on by the Ghost. Some performances even included Hamlet marrying Ophelia. Shakespearean adaptations with political undertones became more prevalent in Egypt during World War I, particularly after British control over the country was established in 1914. One example is Ahmad Shawqi's play "*The Fall of Cleopatra*" (1927), which portrayed Cleopatra as a nationalist hero and included criticism of British occupation. At this point, Shakespeare's works had moved from the stage to the classroom. In 1935, future Egyptian president Gamal Abdel Nasser played the role of Caesar in a high school production of "*Julius Caesar*", which depicted Caesar as a nationalistic hero who defeated Great Britain.

Generally, Arabs tend to view Shakespeare as a significant cultural symbol and a source of inspiration for artistic and literary works. Unlike their Western counterparts, Arab writers, critics, and translators are not concerned with the faithfulness of adaptations to the original source material. This is because they typically did not rely on the original sources when working with Shakespeare's plays. This means that their engagement with Shakespeare's works is more flexible and open to interpretation (Holderness, p. 141). Furthermore, Shakespeare's tragedies are believed to have been translated into Arabic more than any other plays, but only a small number of translations are considered academic and thorough in preserving the original text. This is due to a number of factors, Shakespeare's works are renowned for their exploration of universal themes such as love, jealousy, power, and betrayal, which are relevant to audiences across different cultures and languages. Another reason for the popularity of Shakespeare's works in Arabic-speaking countries is their literary quality and artistic value. Shakespeare's plays are widely regarded as masterpieces of the English language, and have been translated into many languages around the world. The poetic language and complex characters in Shakespeare's

plays have inspired generations of writers and artists, including many Arab writers and playwrights who have been influenced by his works. Moreover, the translation and adaptation of Shakespeare's works into Arabic have been instrumental in the development of Arabic theatre and literature. Many Arab writers and playwrights have been inspired by Shakespeare's works, and have used them as a model for their own writing. The translation of Shakespeare's plays into Arabic has also helped to introduce Arab audiences to new literary and dramatic forms, and has encouraged experimentation and innovation in Arabic theatre.

Additionally, few studies have focused on the language aspect of translating Shakespeare into Arabic, as most research has centered around culture, subject matter, literary genre, and characters. It is crucial to understand the intricate workings of Shakespeare's language, particularly his use of figurative language, which inform the development of his themes and characterization, to accurately translate his works across languages. This universality and creativity of his language must be captured to preserve the essence of his works.

3.4 *Hamlet* by William Shakespeare

"Hamlet" is a tragedy of five acts written by William Shakespeare, believed to have been written between 1599 and 1601. It was first published in 1603 in a quarto edition, which was not authorized and was based on an earlier version of the play. The First Folio edition of the play, which was published later, was based on a second quarto from 1604 that was created using Shakespeare's own papers and contained some annotations by the bookkeeper. Shakespeare's play *"Hamlet"* was based on a combination of historical sources and earlier dramatic works including Books III and IV of Saxo Grammaticus's *Gesta Danorum*, which dates back to the 12th century, and a free translation of Saxo by François de Belleforest, published in volume 5 of *Histoires tragiques* in 1570. It is believed that Shakespeare may have also drawn inspiration from an earlier play about Hamlet, referred to as the *Ur-Hamlet*, which was written by Thomas Kyd, although this play has been lost and cannot be studied directly.

The play is set in Denmark and tells the story of Prince Hamlet, who is consumed by grief and a desire for revenge after his father, the King, is murdered by his own brother, Claudius, who then marries Hamlet's mother, Queen Gertrude.

Hamlet is visited by the ghost of his father, who tells him that he was murdered by Claudius and orders him to seek revenge. Although Hamlet is initially motivated by the ghost's command, he decides to investigate further and look for evidence to support the ghost's claim. He is aware that the Devil can appear in a pleasing form and mislead people who are grieving, so he wants to be sure before taking action. Hamlet pretends to be melancholic and mad as a way of deceiving Claudius and those around him, and his genuine feelings of sadness make it easy for him to adopt this guise. Hamlet's closest friend, Horatio, agrees with him that Claudius is clearly guilty. Feeling guilty, Claudius tries to figure out why Hamlet is behaving strangely by hiring Rosencrantz and Guildenstern, who were once friends of Hamlet, to spy on him. Hamlet quickly realizes what is happening and begins acting like a madman in front of them. Polonius, an old courtier, thinks that Hamlet is lovesick over his daughter, Ophelia. Although Ophelia is loyal to him, Hamlet believes that she, like everyone else, is turning against him. He feigns madness with her and is cruel to her, as he sees her as representative of her "treacherous" gender, just like his own mother. Hamlet devises a plan to test the ghost's accusation. He arranges for a group of actors to perform a play that mirrors the circumstances described by the ghost, in which Claudius poisoned Hamlet's father. When the play is performed as planned, Claudius is clearly disturbed by it.

After the play, Hamlet goes to his mother's room to confront her about her loyalty to Claudius. He hears a voice behind the curtains and, assuming it's Claudius, he stabs the person. However, it turns out to be Polonius, who was eavesdropping. Claudius becomes afraid for his own life and sends Hamlet to England with Rosencrantz and Guildenstern, secretly ordering Hamlet's execution by the king of England. But Hamlet finds out about the plan and changes the orders, so that Rosencrantz and Guildenstern will be executed instead. Upon Hamlet's return to Denmark, he learns of Ophelia's death, which is believed to be a suicide but is more likely due to her going insane after her father's death. Ophelia's brother, Laertes, seeks revenge for their father's murder and Claudius is happy to arrange a duel between Laertes and Hamlet. During the fight, Hamlet is wounded with a poisoned sword that Claudius and Laertes have conspired to use against him. In the confusion, Hamlet realizes the truth and exchanges swords with Laertes, causing Laertes to also die from the poison. Gertrude, who is present at the duel, drinks from a poisoned cup

intended for Hamlet, and dies. Before Hamlet dies, he stabs Claudius and entrusts his friend Horatio with the task of clearing his name.

3.5 *Macbeth* by William Shakespeare

Macbeth is a tragic play of five acts written by William Shakespeare in 1606-07 and later published in 1623. The published version is based on a playbook or a transcript of it. Some portions are corrupted or missing from the original text. Unlike other Shakespearean plays, *Macbeth* is the shortest play and has a simple plot without any diversions or subplots. It tells the story of Macbeth's ascent to power and his subsequent downfall, both of which were driven by his ambition. The play highlights the destructive consequences of unchecked ambition and serves as a cautionary tale about the dangers of blind ambition.

In the play, two esteemed generals who serve under the ruler of Scotland, King Duncan, Macbeth and Banquo encounter three mysterious witches known as the Weird Sisters, who predict Macbeth's future as thane of Cawdor and eventual king, as well as Banquo's progeny bearing kings. Soon after, Macbeth is given the title of thane of Cawdor, confirming part of the witches' prophecy and fueling his desire for power. When King Duncan decides to visit Macbeth's castle, Macbeth and his wife see an opportunity to carry out their plan to kill him and take the throne. With his wife's encouragement, Macbeth murders Duncan, but their plan is eventually uncovered when Macduff, the thane of Fife, arrives to see the king and discovers his body. This leads to suspicion and fear among Duncan's heirs, who flee the country, and Macbeth seizes the throne. Out of fear that Banquo's descendants, as prophesied by the witches, will inherit the throne instead of him, Macbeth orchestrates Banquo's assassination, but Banquo's son Fleance escapes. Macbeth is tormented by the apparition of Banquo's ghost, while Lady Macbeth's conscience leads her to madness. The witches promise Macbeth that he won't be hurt by anyone "of woman born" until Birnam Wood arrives in Dunsinane. Macbeth discovers that Macduff has joined forces with Malcolm's army, so he decides to kill Macduff's wife and children. Meanwhile, the army advances towards Dunsinane, using branches from Birnam Wood to hide their approach. Macbeth realizes that this fulfills the prophecy that said Birnam Wood would come to Dunsinane. Lady Macbeth dies, and Macbeth is eventually killed in battle by Macduff, who was born "from his mother's womb untimely".

3.6 Biography of The Translators

3.6.1- Jabra Ibrahim Jabra

Jabra Ibrahim Jabra (1920-1994) was a Palestinian author, playwright, and artist. He was born in Bethlehem, Palestine, and later moved to Jerusalem where he attended school and university. Jabra is considered one of the most important figures in modern Arabic literature, and his works often explored themes of identity, displacement, and the human condition. Jabra's most famous works include the novels *"The First Well"* and *"The Journals of Sarab Affan"*, as well as the play *"The Tree Climber"*. He also wrote extensively on Palestinian art and culture, and was a prominent member of the Palestinian literary and artistic community. Jabra Ibrahim Jabra was not only a writer and artist, but also a translator who brought works of English literature, such as Shakespeare's major tragedies (*Hamlet*, *Macbeth*, *Othello*...), William Faulkner's *The Sound and the Fury*, chapters 29–33 of Sir James Frazer's *The Golden Bough*, and some of T. S. Eliot's work, into Arabic. Furthermore, his own literary works have been translated into more than twelve languages, including English, French, and Hebrew. Although his paintings are not widely available, some of his notable pieces can still be found in private collections.

3.6.2- Salah Niazi

Salah Niazi is an Iraqi writer, translator, and literary figure who was exiled from Iraq in 1964 and has been living in the United Kingdom ever since. He has made significant contributions to post-World War II contemporary war poetry and has actively participated in the literary life of the Iraqi migrant community in the UK. Niazi's poems have been translated into several languages, including English, Spanish, and French. He worked for almost two decades at the BBC Arabic Service and holds a doctorate from the University of London. Niazi is married to Samira al-Mani, also a writer from Iraq, and together they founded the literary journal *al-Ightirab al-adabi* (Literature in Exile) in 1985 to showcase the work of the Iraqi exile community. Niazi's translations into Arabic include *James Joyce's Ulysses*, which he translated in part as a distraction from the Iran-Iraq war in the 1980s. He has also translated several of William Shakespeare's plays, including *Macbeth*, *King Lear*, and *Hamlet*.

3.6.3- Khalil Mutran

Khalil Mutran, who was also called *Shā'ir al-Quṭrayn* (literally meaning "the poet of the two countries"), was a Lebanese writer and reporter who resided mostly in Egypt during his lifetime. He was born on July 1, 1872. Khalil Mutran attended the Greek Catholic School in Beirut, where he was taught by Nasif al-Yaziji and studied Arabic and French. He left Lebanon for France in 1890 with plans to immigrate to Chile, but instead settled in Egypt in 1892. He started working at *Al-Ahram* and also contributed to *Al-Mu'yyad* and *Al-Liwa*. In 1900, he established his own magazine called *Al-Majalla al-misriyya*, which was published fortnightly between 1900 and 1902, and again in 1909. He published his own works and those of Mahmud Sami al-Barudi in the magazine. He also started a daily newspaper called *Al-Jawaib al-misriyya* in 1903, which was published until 1905. Khalil Mutran worked with Hafez Ibrahim to translate a French book on political economy. He translated numerous plays by famous writers such as Shakespeare, Corneille, Racine, Victor Hugo, and Paul Bourget into Arabic. His most notable translation was the Arabic version of Shakespeare's *Othello* called *Utayl*, which was translated from a French version by Georges Duval. He also translated other Shakespeare plays such as *Hamlet*, *Macbeth*, *The Merchant of Venice*, *The Tempest*, *Richard III*, *King Lear*, and *Julius Caesar*, as well as works by Corneille and Victor Hugo. In addition to his literary pursuits, he held several positions such as secretary to the Agricultural Syndicate and helped found *Banque Misr* in 1920. He also became the director of the *Al-Firqa al-Qawmiyya* of the Egyptian theatre in 1935. After the death of Ahmed Shawqi in 1932, he chaired the Apollo literary group until his own passing in Cairo in 1949. He considered himself a poet of the Arab countries after a long journey through Syria and Palestine in 1924.

3.6.4- Hussein Ahmed Amin

Hussein Ahmed Amin was an Egyptian writer, thinker, and diplomat. He was born in Cairo on June 19, 1932, and passed away on April 16, 2014. He was the son of the Islamic historian Ahmed Amin and the brother of the writer Jalal Amin. He graduated from Cairo University's Faculty of Law in 1953. He worked as a lawyer, a broadcaster for Egyptian radio, and an announcer for

the Arabic department of the British Broadcasting Corporation (BBC). He joined the Egyptian diplomatic service and served as an attaché and second secretary at the embassy in Moscow (Soviet Union). He also served as a counselor at the embassy in Lagos (Nigeria), a minister plenipotentiary at the embassy in Bonn (West Germany), a consul general in Rio de Janeiro (Brazil), and finally as an ambassador of Egypt in Algeria. During his tenure at the Ministry of Foreign Affairs, he was appointed as a technical advisor to the then Minister of Culture, Youssef el-Siba'i. He was also seconded to work as the Deputy Director of the United Nations Information Center in Cairo. His book "The Guide for the Sad Muslim" won the Best Book Award at the Cairo International Book Fair in 1984. In addition to writing books, he has translated many books, including *Macbeth*, *Julius Caesar*, *The Merchant of Venice*, and *A Midsummer Night's Dream* by William Shakespeare.

CHAPTER FOUR: TRANSLATING IDIOMS in LITERARY DISCOURSE

Idiomatic expressions are one of the most challenging obstacles faced by translators because they are required to convey the linguistic and metalinguistic (from a social, cultural, and historical perspective) and all the implications, values, and signals embedded in them, including their geographical and linguistic environment. Each expression has implicit meanings that complement its literal meaning. While some researchers argue that it is impossible to translate idiomatic expressions, others believe that everything is translatable, such as Nida and Taber (1969, p.1), who see the main goal of translation as achieving an 'equivalent effect'.

Therefore, the translator should create an impact in the reader parallel to the impact created by the original author in their original readers. In the same context, Christine Durieux (2008), suggests that tackling the translation of a text containing idiomatic expressions puts the translator in a dual problem. Firstly, the problem of identifying the idiomatic expression and comprehending its meaning, and secondly, the problem of translating it. The translator addresses idiomatic expressions in the same way that simple lexical units are treated, that is, by reformulating the meaning of the expression as a whole in the target language while attempting to achieve the same effect intended in the original text.

The literary text differs in language and content from non-literary texts, and theorists agree that translating literary texts is one of the most difficult translations. Some even say that "the first requirement that comes to mind is that the translator who will produce a literary work that emulates the translated work must be literary writer himself. He must have a solid literary footing and it is not enough to be well-versed in both languages. Literature is a spirit, readiness, and taste, and these are things that are based on a temperament in the psyche and cannot be acquired." The writer deals with language in a special way in which the poetic function of discourse predominates with the aim of influencing the reader and stirring his emotions. Moreover, the literary translator is not only responsible for conveying another culture and atmosphere, but also for transferring the writing style of the original author, which may express their inner thoughts using many idiomatic expressions. It is unreasonable for the characters of a story, play or novel to express their intentions through expressions that are not related to their environment and culture. This is what makes literary discourse, in all its genres, characterized by a type of subjectivity

and acquires aesthetic beauty. Criticism has always sought to identify its identity and the principles adopted by the writer to make it distinct from other non-literary texts.

4.1 Methodology

Considering the study's objectives, it is suitable for qualitative research, specifically descriptive studies within the field of descriptive translation studies. This research does not involve quantitative measurements or analysis, which aligns with the characteristics of qualitative research. Instead of controlling events, the approach focuses on describing and interpreting them. This perspective is in line with the nature of qualitative research, as explained by Creswell and Creswell (2017) and Higgs and Cherry (2009). In this regard, Collins and Al-kadi definitions of idioms were adopted.

The data was collected from two plays by Shakespeare, *Macbeth* and *Hamlet* and two dictionaries were relied upon to interpret their meanings which are: *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs* and *Merriam-Webster online dictionary*. Also, three Arabic translations for each play were chosen. The researcher conducted a qualitative analysis of the collected data, specifically focusing on idiomatic expressions. The purpose of selecting idioms was to investigate how Arabic translators approach the translation of idiomatic expressions into the target language, taking into consideration the influence of their cultural and linguistic backgrounds on their translation choices in literary works. Additionally, the research aimed to examine the translation methods employed by translators when dealing with idioms in literary works and evaluate their effectiveness. Throughout the analysis, the researcher examined the idioms in the source text (ST) and compared them to their translations in the target text (TT). Guided by Baker's (2018) classification of idiomatic translation strategies, the researcher identified the specific strategies used in the TT. Techniques such as back translation were utilized to assess the extent to which the intended meaning in the ST was conveyed in the TT.

Table 4: Example of idioms from Macbeth play

Idiomatic expression	Jabra Ibrahim Jabra	Hussein Ahmed Amin	Khalil Mutran
All: <u>Fair is foul, and foul is fair</u> Hover through the fog and filthy air.	الثلاث معا: الجميل هو الدميم، والدميم هو الجميل على الدوام فهيا حوموا في حُلْكَةٍ من ضبابٍ وقَتّام. Back translation: <u>The beautiful is the ugly, and the ugly is the beautiful at all times.</u>	الكل: قد غدا جميل قبيحا والقبيح جميلا Back translation: <u>the beautiful has become ugly, and the ugly has become beautiful.</u>	-

The phrase “Fair is foul, foul is fair” appears in Shakespeare's play, *Macbeth*, and serves as a constant reminder to the audience that they must look beyond the surface to truly understand the motives and actions of the characters. Despite first being spoken by witches in Act I, Scene I, the theme persists throughout the play, with recurring motifs of deception, evil, equivocation, ambition, and moral ambiguity. Essentially, the phrase means that things and people may initially seem good or bad, but upon closer inspection, their true nature may turn out to be the opposite. The significance of this recurring motif becomes evident right from the start of the play. Essentially, it suggests that things are not always as they seem, and appearances can be deceiving. The line also highlights the play's underlying theme of the discrepancy between what is seen and what is truly real. This complex concept implies that in this world, it is challenging to distinguish between what is an illusion, what is a hallucination, or what is actually happening.

Comment:

The first translation by Jabra Ibrahim Jabra:

– الجميل هو الدميم، والدميم هوجميل على الدوام....

Back translation: The beautiful is the ugly, and the ugly is the beautiful at all times.

Jabra translated the idiomatic expression by using paraphrase strategy. It captures the paradoxical nature of the original expression by juxtaposing two contrasting concepts (which are ugly and beautiful) and conveys the general meaning, but it uses a more literal translation that sounds awkward to Arab readers. Moreover, theorists agree that idioms are fixed expressions, and adding "always" at the end of the sentence by the translator is unnecessary and does not match the original text, and adds an element of certainty that is not intended. The original phrase leaves room for interpretation, while Jabra's translation seems to provide a clear-cut definition. The translator may have chosen this phrasing to make the translation sound more poetic, but it ultimately detracts from the accuracy of the translation.

The second translation by Hussein Ahmed Amin:

- قد غدا الجميل قبيحا والقبيح جميلا....

Back translation: the beautiful has become ugly, and the ugly has become beautiful.

Amin also used the paraphrasing strategy to translate the idiomatic expression. This translation conveys the essence of the original expression in a concise and effective way. It uses simple and direct language that captures the meaning of the original text accurately. However, it is not as poetic as the first translation, which may be seen as a drawback depending on the reader's preference. Moreover, the use of the past tense also makes the statement seem more definitive, whereas the original phrase is open to interpretation.

The third translation by Khalil Mutran:

Khalil Mutran removed the whole expression. In some cases, a translator may have to leave out an idiomatic expression from the translated text because there is no equivalent expression in the target language, or the meaning of the expression cannot be effectively conveyed through paraphrasing. This may also be done for stylistic reasons. Yet, by omitting the expression "Fair is foul and foul is fair" entirely, they would be removing a significant element of the play's themes and motifs. This expression is a central paradox in *Macbeth*, and its absence would be a loss to the play's overall meaning. Without this expression, the audience or reader would miss the sense of moral ambiguity and the idea that appearances can be deceiving. The

themes of good and evil, guilt and corruption, and the corrupting influence of power are all tied to this paradoxical statement. Therefore, removing it would diminish the complexity and depth of the play.

Table 5: Example of idioms from Macbeth play

Idiomatic expression	Jabra Ibrahim Jabra	Hussein Ahmed Amin	Khalil Mutran
Yet do I fear thy nature; It is too full <i>o' th' milk of human kindness</i> To catch the nearest way: thou wouldst be great,	ولكنني أخشى طبعك أنه أملأ مما ينبغي بحليب الإنسانية، فلا يتشبث بأدنى الطرق. Back translation: but i'm afraid that your nature is filled too much with <i>the milk of humanity</i> that deters you from pursuing your purpose.	غير أن طبيعة شخصيتك تقلقتني. فأنت أكثر رحمة وإنسانية مما ينبغي، مما سيحول بينك وبين اختيار أقصر الطرق إلى نيل مرامك. Back translation: but your character worries me, <i>you are more merciful and human</i> than you should be which may stand in the way of you choosing the shortest paths to achieve your goals."	غير أنني لا آمن عليك طبعك، فإن فيه من لبن الشفقة ما يردك عن طلب غايتك. Back translation: However, I don't trust your nature, for it contains traces <i>of the milk of pity</i> .

The expression "milk of human kindness" In *Macbeth*, was created by Shakespeare to describe Lady Macbeth's concern that her husband lacked the ruthlessness required to eliminate his rivals and become king. Essentially, she believed that he was too compassionate and kind-hearted to do what was necessary to achieve his ambitions. Lady Macbeth was worried that her husband's tender and compassionate nature might prevent him from carrying out the necessary actions to become king.

Comment:

Jabra translated " milk of human kindness" expression as:

- ولكنني أخشى طبعك أنه أملأ مما ينبغي بحليب الإنسانية، فلا يتشبث بأدنى الطرق.

- Back translation: but i'm afraid that your nature is filled too much with the milk of humanity that deters you from pursuing your purpose.

Jabra chose to translate this expression literally. However, it did not convey the intended meaning effectively. The expression "the milk of humanity" is often used metaphorically to refer to the nurturing and compassionate qualities that humans possess. However, the literal translation in Arabic may not capture this meaning as effectively, and it could be interpreted as simply referring to human milk.

On the other hand, Mutran translated this expression as:

خليل مطران: غير أنني لا آمن عليك طبعك، فإن فيه من لبن الشفقة.....

This one is a more interpretive translation of the original expression. While it does capture the metaphorical meaning of the original expression, it may not be the most accurate or common translation of "the milk of humanity". The word "شفقة" in Arabic usually means "pity" or "sympathy", rather than "humanity", which is the central concept in the original expression.

Additionally, "لبن الشفقة" could be interpreted as a narrower concept of compassion that only involves feeling sorry for someone, rather than the broader sense of compassion that includes nurturing and caring for others.

While Amin translated this expression by using paraphrase strategy as:

حسين أحمد أمين: غير أن طبيعة شخصيتك تقلقني، فأنت أكثر رحمة وإنسانية مما ينبغي.....

Back translation: but your character worries me, you are more merciful and human than you should be.

Perhaps Amin's translation is more appropriate and reasonable to the Arabic readers. He decided to use the strategy of paraphrasing to convey the meaning of the original expression, it's true that in doing so the beauty and artistic expression of the original was lost but the implied meaning was conveyed effectively

Table 6: Example of idioms from Macbeth play

Idiomatic expression	Jabra Jabra	Ibrahim	Hussein Amin	Ahmed	Khalil Mutran
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<p>Donalbain: To Ireland, I; our separated fortune Shall keep us both the safer: Where we are, <u>There's daggers in men's smiles.</u> The near in blood, The nearer bloody.</p>	<p>وأنا إلى أيرلندا: تفريق مصيرينا أدعى لسلامتنا كليتنا. فحيثما نحن، <u>ستكمن الخناجر في بسمات الرجال: وأقربهم دماً إلينا، أقربهم إلى إدمائنا.</u></p> <p>Back translation: and I to Ireland: Our separated destinies I claim for the safety of us all. <u>Wherever we are, daggers will lie hidden in men's smiles;</u> and the closest to us in blood will be closest to shedding our blood.</p>	<p>وسأمضي أنا إلى أيرلندا. فاقتراق السبل بنا كفيل بأن يؤمن حياتنا. أما هنا فتمة <u>خناجر في ابتسامات الناس، أقربهم منا رجماً أخلاهم من الرحمة بنا.</u></p> <p>Back translation: and I will go to Ireland. The parting of our ways is likely to secure our lives. <u>But here, there are daggers in people's smiles;</u> those closest to us in relation are the ones most likely to be merciless towards us.</p>	<p>وأنا إلى أيرلندا، على أن افتراقنا أصون لنا. <u>هنا تسطع الخناجر تحت البسمات... هنا أقرب الناس إلينا بصلة الرحم هم أشد الناس علينا خطرًا.</u></p> <p>Back translation: and I to Ireland, to safeguard ourselves through our separation. <u>Here, daggers shine beneath the smiles...</u> Here, those closest to us in blood ties are the ones most dangerous to us.</p>
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The expression “There's daggers in men's smiles” originated in Aristophanes' play "The Birds" and was referenced in Macbeth by Shakespeare. This phrase effectively captures the intensity of a hostile or threatening gaze and has been popular among many writers, including Thoreau. Another commonly used phrase with a similar meaning is "if looks could kill," which has been in use since the early 1900s. This expression suggests that people can conceal their true intentions behind a friendly or smiling appearance. In essence, these phrases convey the idea that someone's outward demeanor may not reflect their true feelings or intentions.

Comment:

The three translators translated this expression literally (back translation: But here there are daggers in people's smiles.) While literal translation can be effective in preserving the cultural aspects and style of the original text, it may not accurately convey the intended meaning to readers who are unfamiliar with the source language. This is particularly true when idiomatic expressions are involved, as the target language have its own idioms that better express the intended meaning of the original text. Therefore, it's important to consider not only the literal meaning of the words,

but also the cultural and contextual factors in order to produce a translation that effectively communicates the intended meaning to the target audience.

Table 7: Example of idioms from Macbeth play

Idiomatic expression	Jabra Ibrahim Jabra	Hussein Ahmed Amin	Khalil Mutran
MACDUFF: All my pretty ones? Did you say all? O hell-kite! All? What, all my pretty chickens and their dam <u>At one fell swoop?</u>	مكدف: أطفالي الجميلون كلهم؟ هل قلت كلهم؟ ماذا، أفرخي الجميلون كلهم وأمهم بانقضاضة عاتية واحدة. Back translation: Macduff: My beautiful children, all of them? Did you say all of them? What, my lovely offspring all of them, and their mother <u>in one fierce attack?</u>	مكدف: كل أطفالي الأعراء؟ أقلت كلهم؟ آه يا حدأة الجحيم! كلهم؟ كل فرخي الأعراء وأمهم خطفتها تلك الحدأة دفعة واحدة. Back translation: All my dear children? Did you say all of them? Oh, you hounds of hell! All of them? All my dear offspring and their mother <u>snatched away by that sharp force all at once.</u>	مكدف: كل أطفالي الأبرياء. ألم تقل كلهم؟ يا للرحمة الجهنمية! كلهم وا ولداه كل أطفالي المساكين , وأمهم في حصدة واحدة Back translation: All my innocent children. Didn't you say all of them? Oh, hellish mercy! All of them and their father, all my poor children, and their mother <u>in one reaping.</u>

This expression “at one fell swoop” was first used by Shakespeare in Macbeth act 4 scene 3. The phrase “in/at one fell swoop” refers to a single and swift action, without hesitation or delay. The word “fell” is derived from an Old English term meaning “frightening,” while “swoop” describes the sudden and aggressive descent of birds of prey to catch their prey. Therefore, it implies a sense of decisive and efficient action. This phrase was first used by Shakespeare in Macbeth, where Macduff expresses his sorrow for the loss of his wife and children.

Comment:

Jabra translated this expression “At one fell swoop?” as:

- بانقضاضة عاتية واحدة

Back translation: in one fierce attack

While the first translation by Jabra's “بانقضاضة عاتية واحدة” is a literal translation of the phrase and does convey the idea of a sudden and swift action, it

accurately reflects the context in which the phrase is used in *Macbeth*. However, the word "بانقضاضة" is more commonly used to refer to a sudden, aggressive attack or assault which doesn't really fit the context. Macduff is mourning the loss of his family, and there is no indication that they were killed as a result of an aggressive attack.

- مكدف: كل أطفالي الأعزاء؟ أقلت كلهم؟ آه يا حدأة الجحيم! كلهم؟ كل فراخي الأعزاء وأهمهم خطفتها تلك الحدأة دفعة واحدة.

Back translation:was snatched away by that sharp force all at once.

The second translation by Amin "خطفتها تلك الحدأة دفعة واحدة" is not an accurate translation of the original phrase. The translator expanded the original expression by adding many sentence elements that do not fit with the original expression and do not clarify the meaning, but on the contrary, made the expression somewhat vague. There is no need to add "خطفتها تلك" or the word "حدأة" which doesn't have a clear meaning in this context and it's not a commonly used word in Arabic.

The third translation by Mutran "في حصدة واحدة" (Back translation: "In One reaping", is a bit closer in meaning to the original phrase, but it's still not quite accurate. The word "حصدة" can be translated to mean "harvest" or "reap," which doesn't quite capture the intended meaning of the English phrase. Additionally, the preposition "في" doesn't quite fit here, as the English phrase "At one fell swoop" implies a sudden, decisive action rather than a location or container.

None of these translations accurately convey the intended meaning of the English phrase "At one fell swoop." A better translation might be something "like بضربة واحدة" which capture the idea of a sudden, decisive action without implying any kind of violence or force and without changing , adding or deleting anything in the original expression.

Table 8: Example of idioms from Macbeth play

The idiom	Jabra Ibrahim Jabra	Hussein Ahmed Amin	Khalil Mutran
Macbeth: Go pricke thy face, and over-red thy feare, Thou <u>Lilly-liver'd</u> Boy.	مكبث: اذهب وخز وجهك، وموه خوفك بالأحمر يا ولدا زنبقي الكبد.	مكبث: أمض أيها الصبي الجبان فاستعد لوناك الشاحب وتخلص من رعشتك... Back translation: Go, <u>oh cowardly</u>	مكبث: اذهب فافرك وجهك. واستعد حمرك التي هربت يا رعديد أي الجنود يا صلوك؟.. Back

	and paint your face, and wear your fear in red, <u>Oh lily- livered boy.</u>	<u>boy</u> , and prepare your pallid complexion and get rid of your trembling..	translation: Go, scrub your face. Prepare your blush that you've hidden, you little rascal, <u>you</u> <u>cowardly</u> <u>soldier</u> , you scoundrel.
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The expression “Lilly-liver'd” was first used by Shakespeare in Macbeth Act 5 scene 3 , where Macbeth accuses a servant boy of cowardice. The liver was believed to be the center of all emotions, particularly courage, during medieval times. Anything that was white or pale, such as a lily, was associated with weakness or surrender. This is why flags of surrender or truce are white.

Comment:

- يا ولدا زنبقي الكبد

Back translation: Oh lily-livered boy.

The first translation by Jabra "يا ولدا زنبقي الكبد" is technically correct, as it translates each word of the original phrase, but it may not accurately convey the intended meaning. "Lilly-liver'd" is an archaic insult that means "cowardly," so translating it literally by saying "زنبقي الكبد" might not be immediately understood as an insult in Arabic, and it also sounds somewhat awkward or vague. The second and third translation "أيهما الصبي الجبان" / "يا رعديد" are more accurate and common translation of the insult, conveying the intended meaning more effectively. the translators Amin and Mutran used paraphrasing strategy by giving the meaning of this expression to capture the tone and essence of the original phrase and is more likely to be understood as an insult by Arab readers.

Table 9: Example of idioms from Macbeth play

The idiom	Jabra Jabra	Ibrahim	Hussein Amin	Ahmed	Khalil Mutran
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<p>MACBETH: (aside) <u>Come what come may.</u> Time and the hour runs through the roughest day.</p>	<p>مكبث: مهما حدث، فإن اعسر الأيام يخرقها الزمان والساعة</p> <p>Back translation: .. <u>no matter what happens....</u></p>	<p>مكبث: فليحدث ما يحدث، فلا شك أن الفرصة المناسبة ستحين مهما بدا اليوم معاكسا لها.</p> <p>Back translation: ... <u>let whatever happens, happen...</u></p>	<p>مكبث: ليكن ما هو كائن، مهما تكفهر وجوه الليالي العصبية فإن ساعة لتجيء، وإن المقات للهو آت</p> <p>Back translation: <u>let it be what it is</u></p>
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The phrase “come what come may” is believed to have originated from a French work called "The Bruce" by John Barbour, which was published in 1375. The English translation of the original French phrase was "let it avail what it may come what may." This phrase has been used by various people throughout history, including William Shakespeare and The New York Times in 1878. The latter used it in a context where it meant that if the sentiment expressed by Parliament was endorsed, England would exert its full might with vigour and seriousness worthy of its reputation. This expression Although the wording of the idiom may have evolved over time, its underlying meaning remains consistent. "Come what may" signifies the willingness to confront and accept any possible outcome, even if the odds of success are slim. This determination means that you move forward with a decision despite potential challenges or obstacles that may arise.

Comment:

The first translation by Jabra, "مهما حدث," is more aligned with the meaning of the original expression, as it communicates a willingness to confront any situation that arises. However, "come what come may" carries a more forceful implication of confronting challenges or barriers with a steadfast and resilient attitude.

The second translation by Mutran, "ليكن ما هو كائن," is not entirely precise for a couple of reasons. Firstly, the word "ليكن" suggests a passive acceptance of the situation, whereas "come what may" implies a more active and determined approach to facing any outcome that arises. Secondly, "ما هو كائن" refers to current events, whereas "what may happen" encompasses potential future events, whether they are positive or negative, that one must be prepared to encounter.

The third translation by Amin "فليحدث ما يحدث" is also effectively convey the meaning of the original expression. It conveys a similar sense of "let whatever happens happen," which captures the fatalistic tone of the original expression. However, it is a bit more formal and less idiomatic than the second translation. In general, all the three translation by Jabra, Amin and Mutran capturing the essence of the original expression and reflects a similar preparedness to confront any potential outcome. However, it's crucial to keep in mind that translations can never be a perfect replication of the original, and certain cultural contexts or subtleties may be lost in translation.

Table 10: Example of idioms from Hamlet play

The idiom	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
Marcellus: <u>Something is rotten in the state of Denmark</u>	مرسلس: في دولة الدانمرك فساد وعفن. Back translation: <u>In the state of Denmark, there is corruption and decay</u>	-	مارسيلوس: شيء ما متعفن في دولة الدنمارك. Back translation: <u>Something is rotten in the state of Denmark</u>

The expression "Something is rotten in the state of Denmark" is a well-known expression said by Marcellus in Shakespeare's *Hamlet* (Act 1, scene 4). The Ghost appears on the battlements of Elsinore castle and beckons Hamlet to come and speak with it. it is important to observe that the word "state" here refers to the nation or kingdom, not its condition. The appearance of a ghost is not a usual occurrence in peaceful times, indicating that something wrong or suspicions is going on. Marcellus, a soldier, and sentinel on duty is trained to sense when something is amiss, and the appearance of the ghost confirms his suspicions. The expression "Something is seriously amiss; there is a smell of corruption" is a modern-day paraphrase of a direct quotation from Shakespeare's *Hamlet* (4.1). According to Eric Partridge, an etymologist and lexicographer, the original expression "Something is rotten in the state of Denmark" was possibly a catchphrase even when Shakespeare used it, and was originally used as an analogy to cheese, for which Denmark has long been famous. This suggests that there is something seriously wrong or corrupt happening in Denmark, which is causing a bad smell, much like rotten cheese.

Comment:

Both translations of Jabra and Niazi are relatively literal and capture the figurative meaning of the original expression. The phrase "something is rotten in the state of Denmark" conveys more than just the existence of dirt or decay in Denmark. It represents a larger issue where corruption pervades the entire political hierarchy, indicating that the problem originates from the highest levels and affects every aspect. This metaphorical statement encompasses multiple elements within the play. It signifies the presence of a corrupt ruling class within Denmark and the unseen devastation it causes. Furthermore, it alludes to the moral decay of Claudius and Gertrude's marriage, hinting at the taboo concept of incest. Although King Claudius justifies their union as being in the best interest of the country and endorsed by his courtiers, many perceive it as incestuous, going against religious and societal norms. The dubious circumstances surrounding their hasty marriage, occurring merely two months after King Hamlet's death, and Queen Gertrude's apparent lack of mourning greatly disturb Prince Hamlet, reinforcing the notion of corruption and foul play.

On the other hand, in addition to reduce the whole text from five acts into four acts Mutran omitted the whole expression, it is not known whether it was due to his lack of experience or lack of knowledge of the culture of the original language of the text. It's important to put in mind that When translating literary discourse, it is generally not recommended to delete idiomatic expressions unless it is absolutely necessary for the sake of clarity or to convey the intended meaning accurately, because idiomatic expressions are often an integral part of the author's style and voice, and they contribute to the overall tone and atmosphere of the literary work. Moreover, literary discourse is often more complex and nuanced than other forms of writing, and idiomatic expressions may be used to convey a particular cultural or historical context. Deleting an idiomatic expression in this context may result in the loss of important information, nuances or even the poetic nature of the text.

Table 11: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
Hamlet: <i>The time is out of joint</i>	هاملت: فالزمان مضطرب، يا للكيد اللعين.....	هاملت: إن الزمن لفي اعتلال واختلال. ومن نكد طالعي	هاملت: الدولة في حالة فوضى، يا للحظ التعيس..

	Back translation: <u>The time is disturbed</u>	Back translation: Indeed, <u>the time is in a state of affliction and disturbance</u> ...	Back translation: <u>The kingdom is in a state of chaos</u> , oh, what miserable luck..
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“The time is out of joint”, This is an expression from Shakespeare's *Hamlet* , spoken by the character Hamlet in Act 1, scene 5 when he learns that he must avenge his father's murder by killing his uncle. Hamlet views the current state of affairs in Denmark as a dislocated shoulder that is "out of joint," meaning that something is fundamentally wrong or disordered. He believes that he is the one who must take action to fix the crippled kingdom, not just by setting the bones or fixing surface-level issues, but by addressing the root cause of the problem: King Claudius. Hamlet sees himself as a physician who must not only repair the dislocated shoulder but also remove the cancerous growth that is Claudius to fully heal the kingdom.

Comment:

It was mentioned above that Hamlet's intended meaning was that the country of Denmark was in a state of complete disorder, he is not referring to the actual “time”. Jabra and Mutran's literal translations did not accurately convey the intended meaning and changed the entire context of the expression by saying “The time is disturbed” or “Indeed, the time is in a state of affliction and disturbance”. On the other hand, Niazi's translation accurately and faithfully captures the meaning of the original expression by translating it as "The kingdom is in a state of chaos".

Table 12: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
QUEEN GERTRUDE: <u>The lady protests too much, methinks.</u>	<p>الملكة: أن السيدة تسرف في التأكيد فيما أرى.</p> <p>Back translation: <u>That the lady is excessive in affirmation, as I see it.</u></p>	<p>الملكة: الملكة تُغالي في أيمانها.</p> <p>Back translation: <u>The queen exaggerates in her faith....</u></p>	<p>الملكة: أعطت السيدة وعودا كثيرة علنا، كما أظن.</p> <p>Back translation: <u>The lady has given many promises publicly, as I think</u></p>

In William Shakespeare's play *Hamlet*, during the staging of a play called "The Mousetrap," Queen Gertrude remarks to her son that the character of the queen in the play seems to be overly insistent on her loyalty to her deceased husband, causing Queen Gertrude to think that the character's protestations are not entirely genuine. The phrase "protest too much" used by Queen Gertrude in Shakespeare's *Hamlet* does not mean denial or objection, as it did during Shakespeare's time. Rather, it means to declare solemnly or to vow. Gertrude is not suggesting that the character is denying or objecting to anything. Rather, she believes that the character is trying too hard to convince the audience and has lost credibility. In other words, her vows are too elaborate or insistent to be true. Additionally, Gertrude may be implying that such affirmations are silly and indirectly defending her own remarriage.

Comment:

– أن السيدة تسرف في التأكيد فيما أرى

Back translation: That the lady is excessive in affirmation, as I see it.

The first translation by Jabra suggests that the lady is exaggerating or over-emphasizing but he didn't mention she is exaggerating about what?. While this is somewhat similar to the original line's meaning, it misses the sense of insincerity or false protestation that is implied. In the original context, Gertrude is speaking about a character who is protesting too much in an attempt to hide something or divert attention from the truth. Therefore, a more accurate translation would emphasize the insincerity or falseness of the lady's protests.

– "الملكة تُغالي في إيمانها"

Back translation: The queen exaggerates in her faith....

The second translation by Mutran is a bit problematic for a few reasons. Firstly, he uses the word "queen" instead of lady to describe actress, who is not a queen but a queen consort. This is an important distinction in the context of the play as it affects Gertrude's status and authority. Secondly, the word "إيمانها" refers to the lady's belief or faith, which is not necessarily the same as her protests. The character's efforts to convince the audience are excessive and have resulted in a loss of credibility. In other words, her promises or declarations are too elaborate and

insistent to be genuine. There is nothing in the original text about her faith or what she is believing in.

-أعطت السيدة وعودا كثيرة علنا، كما أظن

Back translation: The lady has given many promises publicly, as I think.

This translation by Niazi is more accurate because it suggests that the lady has made many promises publicly, which is the same as protesting too much. It is true that the character gives so many vows and promises and she is trying too hard to convince the audience and has lost credibility. Additionally, the phrase "كما أظن" which means "as I think" or "in my opinion" is conveying the meaning of the word "methinks" which Mutran omitted it in his translation.

Table 13: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
<p>HAMLET Hear you, sir; What is the reason that you use me thus? I loved you ever: but it is no matter; Let Hercules himself do what he may, The cat will mew <u>and dog will have his day.</u></p>	<p>هاملت: حتى هرقل، مهما أتى من خوارق مآءت القطعة له، <u>وأصير الكلب على النباح طوال يومه.</u></p> <p>Back translation: <u>and the dog insisted on barking all day long.</u></p>	<p>هملت: لكن الهر سيموء، <u>والكلب سينال أيضا نصيبه.</u></p> <p>Back translation: <u>and the dog will also get its share</u></p>	<p>هاملت: إلا أن القطعة لا بد أن تموء رغما عنه وأن الكلب سيكون له يومه <u>المحظوظ.</u></p> <p>Back translation: <u>and that the dog will have its lucky day.</u></p>

This expression has a long history, dating back to the medieval Dutch scholar and theologian Desiderius Erasmus. He recounted the story of the Greek playwright Euripides, who was reportedly killed by a pack of dogs that a rival had unleashed upon him. Shakespeare also referenced this idea in Hamlet, with the line "Let Hercules himself do what he may, the cat will mew and dog will have his day" in Act 5, Scene 1. The more recent version of this expression is Andy Warhol's prediction that everyone will have fifteen minutes of fame, which suggests that everyone will have a moment of glory or the opportunity for revenge.

Comment:

All the three translators translate this expression literally which is nonsensical and vague also can lead to some confusion for those unfamiliar with the original expression or the English language and its culture. However, Salah Niazi gave notes at the end of each act in the play, and he provided a good explanation of what this idiomatic expression means which is (أن الحظ يحالف المرء عاجلاً أم آجلاً) : That luck favors a person, sooner or later.) . Certain idioms or expressions do not always translate well directly into other languages. As such, it may not fully convey the intended meaning of the original phrase.

Table 14: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
Hamlet: For in that sleep of death what dreams may come <u>When we have shuffled off this mortal coil,</u> Must give us pause: there's the respect	هاملت: فما قد نراه في سبات الموت من رؤى وقد القينا بفانيات التلافي هذه عنا،..... Back translation:... <i>and we've thrown these convolutions away from us</i>	هاملت: إنما الخوف من تلك الأحلام التي قد تتخلل رقاد الموت بعد النجاة من آفات الحياة Back translation: <i>...after surviving the pests of life....</i>	هاملت: لأنه في نوم الموت ذاك، أي أحلام قد تأتي، عندما نكون قد طرحنا عنا كل قيود هذه الحياة الفانية Back translation: <i>when we have cast away all the shackles of this mortal life...</i>

To “shuffle off this mortal coil” is a phrase that means to die and leave behind the struggles and hardships of life. William Shakespeare used this expression in the "To be or not to be" soliloquy in his play, Hamlet. In this passage, the speaker contemplates what may happen after death and suggests that death might provide some relief from life's difficulties. This expression "this mortal coil" can also be used on its own to refer to the state of being alive, with the connotation that this state can be difficult and tumultuous. This usage of the word "coil" harks back to its old-fashioned meaning of "turmoil".

Comment:

— وقد القينا بفانيات التلافي هذه عنا

Back translation:and we've thrown these convolutions away from us...

The first translation by Jabra appears to be more direct translation. In the context of Hamlet, the phrase "shuffle off this mortal coil" is a metaphorical expression meaning to die or pass away. It implies the shedding of one's mortal existence. Jabra's translation seems to convey the general idea of mortality and passing away, but it may not capture the poetic and metaphorical essence of the original phrase.

- بعد النجاة من آفات الحياة

Back translation: ...after surviving the pests of life....

This translation by Mutran does not capture the meaning of the original expression at all. "after surviving the pests of life" is not equivalent to "shuffled off this mortal coil." The phrase "mortal coil" specifically refers to the physical body and the experience of death, while Mutran's translation could refer to any number of experiences that one might encounter in life. He focuses more on the concept of survival or escaping life's difficulties rather than the notion of mortality.

- عندما نكون قد طرحنا عنا كل قيود هذه الحياة الفانية

Back translation: ...when we have cast away all the shackles of this mortal life...

Perhaps Niazi translation is more clear and close to the original meaning of the expression. While he did not directly use the phrase "shuffle off this mortal coil," it conveys a similar sentiment of liberation and detachment from the transient nature of life. It emphasizes the idea of releasing oneself from the constraints and burdens associated with worldly existence.

Table 15: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
LORD POLONIUS: [Aside] <i>Though this be madness, yet there is method in 't.</i> Will you walk out of the air, my lord?	بولونيوس: ان هذا جنون ولكنه جنون بأسلوب Back translation: <i>This is madness, but it is madness with a style</i>	-	بولونيوس: ولو أن هذا جنون إلا أن فيه نظاما. هل لك أن تدخل وتبتعد عن الهواء النقي. Back translation: <i>Even if this is</i>

			<u>madness, it still has a system.</u>
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The idiomatic expression “method to the madness” is believed to have originated from William Shakespeare's play "*Hamlet*" published in 1602. The main character, Hamlet, returns home to Denmark after his father's death, and he pretends to be crazy to investigate his father's assassination. Although he appears to be insane, he has a plan to uncover the killer. The phrase, although differently worded in the play “Though this be madness, yet there is method in 't”, means the same as the modern structure of the saying. Also *Merriam-Webster dictionary* gives a meaning to this idiom as “good reasons for one's actions even though they may seem foolish or strange”. The idiom "method to the madness" implies that an action that appears insane or bizarre has a purpose and a deliberate plan behind it. It suggests that a person may seem irrational in their behavior, but they are actually working towards a specific goal or outcome. The phrase denotes the idea that a person may employ an unorthodox process to achieve a desired result. If there is a method to one's madness, it indicates that they are taking a systematic approach to something, and their unique or unconventional methods may be viewed as perplexing or distinctively genius by others.

Comment:

Jabra translated this expression literally. While it captures the idea of “madness” in the original expression, but the translation does not flow naturally. The word "جنون" is repeated twice in the sentence which could have been avoided. Also, his translation does not effectively convey the contrast between madness and method present in the original phrase. It states that it is madness but with a style, without capturing the paradoxical nature of the situation. Furthermore, the translation lacks the inclusion of the word "yet" found in the original line, which introduces the surprising element of hidden method or orderliness within the madness. Consequently, the translation fails to convey the contrast and surprise intended by the original phrase.

- ولو أن هذا جنون إلا أن فيه نظاما

Back translation:

The second translation by Niazi successfully conveys the concept of "madness" in the original quote, while also effectively using "ولو أن" to contrast the irrational nature of the madness with the existence of a logical structure or system within it. The use of "نظاما" or "system" as a translation for "method" also conveys this idea of order and structure to the madness.

While Mutran decided to reduce the original text from five acts to four acts and completely omitted the quoted expression. It is unclear whether this omission was due to his inexperience or lack of understanding of the cultural nuances present in the original language. It is important to note that in literary translation, it is generally not advisable to remove idiomatic expressions unless it is absolutely necessary for clarity or to accurately convey the intended meaning. This is because idiomatic expressions are often an essential component of an author's unique style and voice, and they contribute significantly to the overall tone and atmosphere of the literary work.

Table 16: Example of idioms from Hamlet play

Idiomatic expression	Jabra Ibrahim Jabra	Khalil Mutran	Salah Niazi
Hamlet: For 'tis the sport to have the engineer <u>Hoist with his own petard</u> ; and 't shall go hard	هاملت: ...فمن دعاية اليوم أن يطير صانع اللغم مع لغمه <u>Back translation:</u> It is today's jest that <u>the bomb maker flies with his own bomb.</u>	-	هاملت: ... فمن السخرية أن يُنسف مهندس الآت الحرب بمتفجراته... <u>Back translation:</u> it is mockery that <u>the engineer of war machines gets blown up by his own explosives.</u>

The phrase "hoist with his own petard" originates from Shakespeare's Hamlet and refers to the ironic justice of someone being blown up by their own explosive device. It has become a proverbial phrase indicating an unexpected reversal of fortune. While some people use "by" instead of "with" in modern usage, this is considered an acceptable alternative by many dictionaries, while other prepositions are generally not accepted and may be seen as incorrect or meaningless in the proper context of the phrase. According to *McGraw-Hill Dictionary of American Idioms and Phrasal Verbs* (2002), this idiomatic expression refers to the situation where someone intended to cause harm to someone else but instead ended up harming

themselves. It is often used to describe a situation where someone's actions have backfired and caused them harm or disadvantage. The phrase suggests a kind of poetic justice, where the person's own actions have led to their downfall.

Comment:

Both translations by Jabra and Niazi convey the central theme of the expression "Hoist with his own petard," effectively which is the idea that someone is being harmed by their own actions. This expression is often used to describe situations where someone's own plans, schemes, or actions end up causing their downfall. The translators rendered this expression by using descriptive language that emphasizes the irony or humor of the situation, or by highlighting the severity of the harm caused. Whereas Mutran made the decision again to left out the whole idiomatic expression. It is not clear whether this decision was because of his lack of experience or failure to understand the cultural context of the original language. It's worth noting that it's generally not recommended to remove idiomatic expressions in literary translations unless it's necessary to ensure clarity or convey the intended meaning accurately. This is because idiomatic expressions are an integral part of the author's unique style and voice, and they play a significant role in shaping the overall tone and atmosphere of the literary work.

4.2 Analysis and Discussion

Based on the presented and analyzed examples, it appears that the dominant translation strategies are paraphrasing, literal translation and omission. The study shows that there is no ideal method for translating idiomatic expressions in literary discourse, but achieving successful translation primarily depends on following various translation methods and applying each method when necessary. Generally, translators tend to use the paraphrasing strategy to translate idioms in *Hamlet* and *Macbeth*, to convey their actual meaning. This helps readers of the translated text to understand the idioms more easily. In some cases, the target language may not commonly use the same idioms found in the source language, which makes paraphrasing an effective method for improving comprehension. However, this approach may result in some differences in the way the idioms are expressed in the translated text compared to the original text. Furthermore, it is possible to find an equivalent semantic and formal counterparts in the Arabic language for some English

idiomatic expressions. When translators are unable to find an equivalent for an idiomatic expression, they resort to strategies such as paraphrasing, literal translation this depends on the linguistic competence of the translator and their familiarity with the culture and language of both the source and target languages, as well as their strategic skills, which play a crucial role in translating idiomatic expressions. It can be difficult to find an equivalent idiom with the same meaning in the target language. In some cases, there may not be a suitable match in the target language to accurately translate the idiom from the source language. As a result, the omission strategy may be used if it does not alter the intended meaning.



CONCLUSION

Idiomatic expressions are phrases or sentences that are used in a language, which have a meaning that cannot be deduced from the individual words that make them up. They are typically used to convey a particular concept or idea in a concise and often metaphorical way. The translation of idiomatic expressions in literary discourse from English into Arabic is a complex and challenging task that requires careful attention to both linguistic and cultural factors. This study aims to explore how Arab translators have translated idioms in two of Shakespeare's plays, *Hamlet* and *Macbeth*. Since Shakespeare's works are rich in idiomatic expressions that are closely tied to the cultural and historical contexts in which they were written, and how their cultural and linguistic background affects their translation choices. The study also aims to investigate whether languages continue to generate idiomatic expressions, and how these expressions are rendered in literary discourse by translators. In addition, the research will explore the translation methods used by translators when dealing with idiomatic expressions in literary works and evaluate their effectiveness.

For the first and second question: what are the suitable procedures of translating Idioms from English into Arabic? and how cultural and linguistic background affects translators' choices to translate idioms in literary discourse?. One of the main difficulties of translating idiomatic expressions is that they often have a specific cultural or historical context that may not be easily translatable into another language. For example, expressions related to British folklore, historical events, or religious beliefs may not have a direct equivalent in Arabic, or may have a different connotation or significance in Arabic than in English. Furthermore, idiomatic expressions often rely on metaphor, irony, or other forms of figurative language, which can be particularly difficult to translate without losing their intended meaning. These expressions may also have multiple meanings or interpretations, which can further complicate the translation process. Despite these challenges, there are various techniques and strategies that translators use to address the problem of translating idiomatic expressions. These include analyzing the cultural and historical context of the expressions and using creative approaches paraphrasing to convey the intended meaning. When it comes to translating idiomatic expressions in literary discourse, there is no perfect approach to do it. Nevertheless, accomplishing effective

translation largely relies on employing diverse translation methods and utilizing them appropriately as needed. We have observed the translators' awareness of presence of the idiomatic expressions in Shakespeare's plays (*Hamlet* and *Macbeth*). They chose to translate some idiomatic expression literally, taking into account only the linguistic and cultural factors of the source language, while ignoring the cultural factors of the target language readers. This may cause confusion for readers of literary texts, or even distort the text and make it difficult to read because the reader may not have a full awareness of the language and culture of the source text, or the expression may not be familiar to them in the target language since Arabic language has other expressions that convey the same meaning. Other examples were translated by using the paraphrasing strategy in order to convey the intended meaning ignoring the cultural and linguistic factors. This technique facilitates comprehension of the idioms for readers of the translated text, especially if the target language does not commonly use the same idioms found in the source language. Nevertheless, this approach may lead to some dissimilarities in the way the idioms are presented in the translated text as compared to the original text. In some cases, the translator such as Khalil Mutran chose to use the omission strategy. It is uncertain whether the decision to remove idiomatic expressions in a literary translation was due to the translator's lack of experience or their failure to comprehend the cultural context of the original language. It's important to recognize that it's typically discouraged to eliminate idiomatic expressions in literary translations unless it's essential for clarity or to accurately convey the intended meaning. The reason for this is that idiomatic expressions are an essential component of the author's distinct style and voice, and they have a significant impact on shaping the overall mood of the literary piece. The problem of translating idiomatic expressions in literary discourse is a complex and multifaceted issue that requires careful consideration of linguistic, cultural, and historical factors. While it may never be possible to fully capture the nuances and complexities of idiomatic expressions in translation, translators can strive to achieve the best possible outcome by approaching the task with diligence, creativity, and an appreciation for the rich cultural heritage of the works they are translating.

When it comes to the third question: Does language continue to generate such idiomatic expressions? It have been found out that languages continue to generate such idiomatic expressions because they are a natural part of language use and

evolution. As people use a language to communicate, they often develop new ways of expressing themselves, and these can become idiomatic over time. For example, in English, the phrase "the cat's out of the bag" means that a secret has been revealed. The origins of this phrase are not entirely clear, but it is thought to have originated from the practice of dishonest traders substituting a cat for a piglet and then revealing the deception by letting the cat out of the bag. Idioms can also be influenced by cultural or historical events, and as these change, so do the idioms used to describe them. For example, in recent years, English has seen the rise of idiomatic expressions related to technology, such as "going viral" to describe something that has become popular on social media, or "on the cloud" to refer to data storage in the cloud.

This developments impacts translation studies by highlighting the importance of cultural and linguistic competence in translation. Translators must not only have a deep understanding of the source language but also be knowledgeable about the cultural context in which the idiomatic expression is used. Without this knowledge, they may struggle to accurately convey the intended meaning of the expression in the target language, potentially leading to misinterpretation or confusion.

Additionally, the creation of new idiomatic expressions can pose challenges for translators, as they may encounter expressions that do not have an exact equivalent in the target language. In such cases, the translator may need to rely on their creativity and linguistic skills to find the best possible translation that conveys the intended meaning of the original expression. So, the translators must stay up-to-date with the latest developments in languages and cultures to accurately convey the intended meaning of idiomatic expressions in their translations.

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