An- Najah National University
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The Translatability of Cognitive Synonyms in Shakespeare's *Macbeth:*

A Comparative/ Contrastive Study

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Dedication

To my wife and my children

who suffered away from me at the time of preparing this work.

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Abstract

This study investigates the notion of cognitive synonyms in literary works in English-Arabic translation. In order to highlight the problem under discussion, the study explores the translation of some cognitive lexical items in their original context of use. The researcher takes these cognitive synonyms from Shakespeare's *Macbeth* as a case study. This comparative/ contrastive study focuses on how cognitive synonyms are translated by four translators of Shakespeare's play: Jabra Ibrahim Jabra, Khalil Mutran, Farid Abu-Hadid and Hussein Ameen.

The present study argues that cognitive synonyms are harder to translate than any other lexical items due to some subtle differences that exist between cognitive synonyms. Shakespeare sometimes associates fine-grained semantic connotations with words. Synonyms are used to convey certain implications. Differences in meaning or use among pairs of synonyms are claimed to be context-dependent. The context is the only criterion for selecting appropriate words. There are many occasions when one word is appropriate in a sentence, but its synonyms will be odd.

In literary texts where synonyms are used to convey certain implications, translators can provide formal, functional or ideational equivalence. The study reveals the different idiosyncrasies and translation styles of different translators of *Macbeth*. This comparative/ contrastive

translation study shows that the four translations included in the research fall into two categories. On the one hand, the translations of Jabra and Abu-Hadid reveal a tendency toward formal equivalence. On the other hand, Mutran and Ameen prefer ideational equivalence. The study shows that formal equivalence should be used as long as it secures the intended meaning; otherwise, functional or ideational equivalence must be provided. The researcher believes that it is impossible to separate the conceptual meaning from the connotative meaning because an essential role of the word is the impression it gives to the reader.

The researcher discusses also word-strings involving two cognitive synonyms or more, identifying their functions, and pinpointing the obstacles of this phenomenon for translation.

This thesis is divided into four chapters. The first introduces the types of synonymy, function of synonyms, statement of the problem, significance of the study and methodology of research. The second deals with the review of literature and related studies. The third focuses on the analysis of cognitive synonyms and translation styles. The fourth chapter provides some conclusions and recommendations.

Foreword

Throughout the centuries grave doubts have been raised over the feasibility of the translations of literary works. Some translation theorists still express their doubts and mention that only a poet translates a poet.

Frequently, it has been maintained that it is not possible for anyone to convey from one language into another the thoughts, emotions, style and form of poetic drama. Yet the fact remains that the art of translation has been made practical everywhere in the world. Through this art many of the literary achievements of one country have found a hearing in other countries. People have been able to share the experiences and emotions expressed in foreign works.

The researcher decided to explore the translations of cognitive synonyms in *Macbeth* as a case study. Investigating the renditions of some cognitive synonyms in *Macbeth* reveals that some of the renditions are inferior to the original. Most scholars deal with synonymy as a linguistic phenomenon, but few of them deal with it as a problematic notion in translation. Studying cognitive synonyms in translation is not an easy task due to the fact that few studies have touched upon the translation of synonyms in literary texts.

There are four types of synonyms: absolute, cognitive, contextual and near-synonyms. This comparative/ contrastive translation study is concerned only with cognitive synonyms. Distinguishing cognitive synonyms from the other types of synonyms is not an easy task for the researcher. The researcher has arranged the great number of synonyms in *Macbeth* in tables so as to isolate cognitive synonyms from others. The

researcher has relied on Cruse (1986) to arrive at two criteria that are very useful to determine whether synonyms are cognitive or not. Although, there are more than ten Arabic translations of *Macbeth*, only four are investigated. The researcher has chosen only four translators due to the fact that the translators fall into two categories: those who seek accuracy and those who seek naturalness.

Once literary translators agree to take the risk of translating a certain literary text, they have to face the ordeal and accept the challenge. They have to reproduce the style of the original, as closely as they can, not only mimicking the original, but also conveying the message by finding an equivalent for the original text in the Target Language (TL). They have to collect all their previous knowledge about the writer or the speaker, the Source Language (SL) culture, the TL norms and the personality of the translatee; and they have to understand the source text in order to reproduce its same effect.

Chapter One:

Introduction

1.1 Preliminaries:

One of the important fields in linguistic studies is the area of sense relations (semantic relations). Sense relations include the relations of sameness and oppositeness of meaning. Lexical items fall into three major relations: paradigmatic, syntagmatic and paronymic (cf. Cruse, 1986: 55-87).

According to Cruse (1986: 55-87) and Palmer (1981: 67), the paradigmatic relations are those into which a linguistic unit enters through being contrasted or substitutable, in a particular environment, with other similar units, e.g., *the student* and *the boy* in:

a. *The boy* came from school.

b. *The student* came from school.

The student and *the boy* are in the subject position. They can be substitutable since they belong to the same syntactic category or slot. Therefore, a paradigmatic relation which is of crucial importance is synonymy.

Syntagmatic relations have to do with collocability. Certain lexical items have a mutual expectancy of occurrence with each other (cf. Cruse, 1986: 100-106). The examples below can be used for more illustration:

a. *Deep* love,

b. *Profound* love,

c. *Deep* lake, and

d. **Profound* lake.

Deep and *profound* can be used with *love*, but only *deep* is used with *lake*. Since the present study deals with word-strings involving synonyms or collocated synonyms, then the study has to do also with syntagmatic relations.

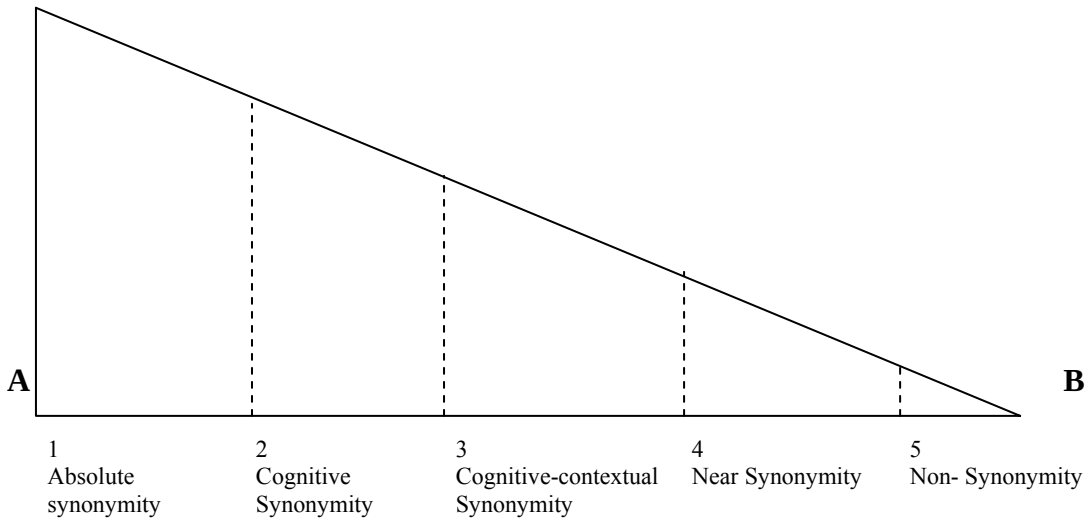
A paronymic relation has to do with two lexical items from two different syntactic categories but belonging to the same root as in *work* and *worker* (cf. Cruse, 1986: 55). Paronymic relations will be excluded from this study.

Synonymy is a linguistic term that refers to lexical items that share the same, or similar, meanings. It falls within the domain of semantic study. The definitions given to synonymy by semanticists are similar in one way or another. Synonyms are words that sound different but have the same or nearly the same meanings. Semanticists seem to agree that synonymy is a relation between two, or more, lexical items having the same denotations, and the more similar denotations these items share, the higher the degree of synonymity that exists between them.

This comparative/ contrastive translation study sheds light on the linguistic analysis of synonymous lexical items in *Macbeth* in the light of Cruse's classification of English synonyms. The researcher will adapt Cruse's ideas as a theoretical framework for the purpose of his comparative/ contrastive translation analysis of cognitive synonyms in *Macbeth*. The researcher will also refer to other related writings on synonymy and translation by Ullmann, Lyons, Newmark, Shunnaq and others.

1.2 Types of Synonymy

According to Cruse (1986: 98, 268-270), Lyons (1981: 148) and Shunnaq (1992: 24), there are four types of synonyms: "absolute", "contextual", "cognitive" and "plesionymy". Farghal (1998: 117) states that "synonyms could be placed on a scale of synonymity where different degrees of semantic overlap could emerge". Shunnaq (1992: 23) states also that synonyms lie on a scale of synonymity which extends between A and B and that the higher the degree of synonymity the lexical item has, the closer it is to the end-point A (i.e., absolute synonymity would be on the end-point A and non-synonymity on the end-point B), as in figure (1) below:



(Cited in Shunnaq, 1992: 23)

For the purpose of this study, the researcher will be interested in cognitive synonymy as well as context-dependent synonymy. Nevertheless, the four types of synonymy will be illustrated and distinguished below. Non-synonymy will not be considered in this study.

1.2.1. Cognitive Synonymy

Cognitive synonyms, the main concern of this study, are words which refer to the same referent but differ in respect of their evaluative/ connotative meaning. In fact, cognitive synonyms share "the propositional or semantic content" to the effect that one cannot deny one word while affirming the other. For example, *pass away* and *die* are cognitive synonyms in the sentence below:

Ali's father *passed away*/ *died* yesterday.

In the example above, we cannot say the following sentence:

Ali's father did not *pass away* yesterday; he only *died*.

The "semantic ill-formedness" of the sentence above is an immediate consequence of denying a word while affirming its cognitive synonym.

Cruse (1986: 88) defines cognitive synonymy as follows:

> X is a cognitive synonym of Y if (i) X and Y are syntactically identical, and (ii) any grammatical declarative sentence S containing X has equivalent truth conditions to another sentence S1, which is identical to S except that X is replaced by Y.

Illustration comes from the two cognitive synonyms *fiddle* and *violin*. Taking Cruse's definition of cognitive synonymy into consideration, we can say that X stands for *fiddle* and Y stands for *violin*. Both items have the same syntactic category and, Cruse maintains, are incapable of producing sentences with different truth values.

According to Radford, et al (1999: 198), we can investigate cognitive synonymy in terms of entailment. *Fiddle* and *violin* are cognitive synonyms because if we consider a sentential context such as *He plays the*…, both entailments below obtain:

a. 'He plays the fiddle' entails 'He plays the violin', and

b. 'He play the violin' entails 'He plays the fiddle'.

Therefore, concerning the synonymous pair *fiddle* and *violin*, we can not say the following sentence:

He plays the *fiddle*, but not the *violin*.

Cruse (1986: 271) made an important distinction regarding the way in which a lexical meaning is put across. To illustrate this, he provides these examples:

a. I just felt a sudden pain.

b. Ouch!

According to Cruse, "a" and "b" differ in what he calls the *semantic mode*. (i.e., the meaning in "a" is in the propositional mode but the meaning in "b" is in the expressive mode). The following two texts from *Macbeth* can be used to give more illustration:

Text 1	Look like th' innocent flower, But be the *serpent* under it. (I,v, 65)
Text 2	We have scorched the *snake*, Not killed it. (III, i, 13)

The two synonymous items *serpent* and *snake*, to a great extent, come to mean the same. They look like cognitive synonyms. To prove this it would be possible to apply two criteria depending on Cruse (1986: 88). To judge whether the two lexical items *serpent* and *snake* are cognitive synonyms or not, one should ask the following questions:

(i) Question one:

Could the two synonyms be used contrastively? (i.e., would it be possible to assert one of the synonyms and deny the other?) Consider the following examples:

a. He killed the *serpent* but not the *snake*.

b. He killed the *serpent* and the *snake*.

If the answer to "a" is "no" and to "b" is "yes", in the above examples, then the two lexical items, *serpent* and *snake,* may be categorized as cognitive synonyms.

(ii) Question two:

Would it be possible to use the synonyms in a number of contexts with a slight change in meaning? Consider these two sentences:

a. Visitors can see many *serpents*/ *snakes* in the zoo.

b. *Serpents*/ *snakes* can be dangerous.

If the answer is "yes", then they are cognitive synonyms. But if the answer is "no", they are not cognitive synonyms (Shunnaq, 1992: 25).

Palmer (1981: 90) discusses *statesman* and *politician* as an example of cognitive synonyms. Both lexical items obtain the same propositional traits, but their connotative meanings differ from one lexical item to another. Both items refer to a person who works in politics and state affairs, but *statesman* is said to have a positive connotation, while *politician* indicates a negative connotation.

1.2.2. Contextual – Cognitive Synonymy

This type of synonymy refers to lexical items which are cognitive synonyms in certain contexts but not in most contexts. Lyons (1969: 452) calls this type "context-dependent synonymy". This type of synonymy is best illustrated by discussing the lexical items *buy* and *get* in the following context:

I'll go to the shop and *get*/ *buy* some bread.

These two words *get* and *buy* are used interchangeably in this context, so they are cognitive synonyms only in such a context. However, *buy* and *get* are not interchangeable in all contexts. Only *get* can be used in the sentence below:

I will *get* my son from his office

Lyons (1981: 149) mentions that "context-restricted synonymy may be relatively rare, but it certainly exists". For example, *broad* and *wide* are not absolutely synonymous, since there are contexts in which only one is normally used and the substitution of one for the other might involve some difference of meaning. For example, *wide* and *broad* are not interchangeable in a sentence like "The door was three feet *wide*", or in a sentence like "He has *broad* shoulders". However, Lyons notes that there

are also contexts in which they appear to be completely synonymous as it is the case in a sentence like "They painted a *wide*/ *broad* stripe across the wall".

Cruse (1986: 98) uses the term "pseudo-synonymy" instead of "context-dependent synonymy". He differentiates between cognitive and pseudo-synonyms:

> Two sentences differing only in respect of cognitive synonymy occupying a parallel syntactic position are in general logically equivalent. However, logical equivalence between sentences differing only in respect of lexical items occupying a particular syntactic position does not guarantee that the lexical items in question are cognitive synonyms- they may well be pseudo-synonyms.

Moreover, Cruse (Ibid: 98) points out that "pseudo-relations occur when lexical items which do not, in fact, stand in a particular relation mimic, as it were, one or more of the contextual characteristics of that relation under special circumstances". Consider the following examples:

a. Arthur picked a green disc from this box in which all and only the *green* discs are *smooth*.

b. Arthur picked a smooth disc from this box in which all and only the *green* discs are *smooth*.

Cruse states that, in the above examples, the logical relationship between *smooth* and *green* is restricted to the very specific conditions in the sentence.

Now consider the two lexical items *monument* and *storehouse* which may be categorized as examples of contextual-cognitive synonyms. It would be interesting to test them in different contexts:

Carried to Colme Kill,
The sacred *storehouse* of his predecessors,
And guardian of their bones. (Macbeth: II,v, 72).

The two words *storehouse* and *monument* may be used interchangeably in this context, so they are cognitive synonyms only in such a context. However, *storehouse* and *monument* are not interchangeable in all contexts. Only *storehouse* can be used in the sentence below:

The book is a *storehouse*/* *monument* of information.

Therefore, contextual-cognitive synonyms may produce sentences with different propositional content in different contexts.

1.2.3. Plesionymy (Near-Synonymy)

Near-synonyms bring forth or give sentences with different propositional content. They refer to lexical items that share some aspects of meaning and differ in others. Therefore, near-synonyms are expressions that are more or less similar, but not identical, in meaning. Cruse (1986: 285) calls this type of synonymy as *plesionymy*. He defines it saying:

> Plesionyms are distinguished from cognitive synonyms by the fact that they yield sentences with different truth conditions: two sentences which differ only in respect of plesionyms in parallel syntactic positions are not mutually entailing, although if the lexical items are in hyponymous relation, there may well be unilateral entailment. There is always one member of a plesionymous pair, which is possible to assert, without paradox, while simultaneously denying the other member.

Unlike cognitive synonyms which have the same truth conditions, plesionyms have different truth conditions. Near-synonyms are different from cognitive synonyms by the fact that they give sentences with different propositional content. According to Farghal (1998: 118), the members of the synonymous pair *foggy*/ *misty* are near-synonyms rather than cognitive synonyms in that we can deny one while affirming the other. The sentence below illustrates this:

It wasn't *foggy* yesterday; it was just *misty*.

Clearly, *mistiness* is a lower degree of *fogginess*.

The difference between a plesionymous pair and a hyponymous one is that the lexical items in the former deny one another, as in: "He is not just fearless; but more exactly, he is brave", but in the latter (hyponymous pair) the lexical items involve inclusion and entailment, e.g., *bus*, *car* and *truck* are included in *vehicle*, and *tulip* and *rose* are included in *flower*. In fact, plesionyms differ from one another only in respect of "subordinate traits": subordinate traits are those which have a role within the meaning of a word analogous to that of a modifier in a syntactic construction, e.g., *red* in a *red hat* and *quickly* in *ran quickly* (cf. Cruse, 1986: 287).

For the purpose of this study, as mentioned earlier, emphasis will be given to cognitive synonymy as well as context-dependent synonymy. Other types of synonymy will not be discussed in this comparative/ contrastive translation analysis of cognitive synonyms in *Macbeth*. The cognitive synonyms that will be discussed in this study demonstrate Shakespeare's use of language and embody the main themes of the play. Writers sometimes associate fine-grained semantic connotations with

words. The implicated meaning of cognitive synonyms can be well figured out when they are contextually identified.

1.2.4. Absolute Synonymy

Absolute synonymy is also described by some linguists as *perfect*, *total*, *complete*, *genuine*, *actual*, *real* or *full* synonymy. Most semanticists agree that real synonymy is a non-existence: that no two words have exactly the same meaning. Cruse (1986: 268) defines absolute synonymy as "two lexical units which would be absolute synonyms, i.e., would have identical meanings if and only if all their contextual relations were identical". Cruse mentions that having absolute synonyms is impossible and impractical since we cannot check their relations in all conceivable contexts. Cruse (Ibid: 268) admits that "There is no motivation for the existence of absolute synonyms in a language" unless two dialects of one language use two different lexical items to signify one object.

Cruse (Ibid: 265) also believes that the degree of synonymity changes from time to time. He gives the words *sofa* and *settee* as examples for further illustration. These two terms are synonyms; *sofa* was considered more elegant than *settee*, but he says that *settee* is nowadays considered more elegant than *sofa*, so these terms could be considered as absolute synonyms by some people.

Farghal (1998: 116) points out that "absolute synonyms are hard to find in English". Consider the lexical items *commence* and *begin* in these sentences:

The work	*commences* / *begins*	at 7: 30 a.m.

The two lexical items are similar but they differ in the degree of formality. *Commence* is more formal than *begin*. *Commence* is used in legal and official documents as well as in religious discourse. It should be reserved for use in association with law, ceremonial, and church service, and *begin* should be used instead of *commence* in less formal situations.

Moreover, absolute synonymy entails that the items in question have the same denotation, distribution and complete interchangeability in all environments; of course, this is difficult to be proved.

Addressing the same notion, Ullmann (1972: 141-142) rejects the idea of absolute synonymy in natural languages, but accepts the idea in scientific terms or what he calls "technical nomenclatures". For instance, Ullmann cites the two medical terms *caecitis* and *typhlitis*, both of which mean inflammation of the blind gut. The former comes from Latin and the latter comes from Greek.

For more illustration, we can discuss two synonyms from *Macbeth*: *enemy* and *foe*. Accordingly, if we agree with Ullmann, we can say that the two items are absolute synonyms. *Foe* has fallen out of use and *enemy* has completely taken its place, though *foe* is still retained in some contexts, mainly of a literary nature. It is undoubtedly true that no two terms can be absolute synonyms: there will always be a point at which the two terms will diverge.

1.3. Function of Synonymy in Language

If there are fine differences between any two seemingly similar expressions, why is it the case that written, especially literary, texts and people in everyday life communication use different words to mean the

same thing? Cruse (1986: 267), Newmark (1982: 103-104), Ullmann (1962: 151-155), and others, notice that synonymy in language has different functions. Synonyms may be used (a) to avoid repetition, (b) to secure cohesion, (c) to expand the text in the interest of redundancy, (d) to provide additional comment about the topic (Palestine is a small country-it is the Holy Land'), and (e) to avoid poor and monotonous style.

Ullmann (1962: 153) points out some of the reasons behind the uses of synonymy:

1. People like to hear good words in succession which causes a flow of synonyms.

2. Poets use synonyms motivated by the exigencies of metre.

3. A collocation of synonyms could produce a contrast effect either serious or humorous.

4. Synonymy is used to correct one's use of words when one wishes to replace a word by a more appropriate/ exact one.

5. When a poet tries to formulate his thoughts and ideas, he may put in his text all the various synonyms that come to his mind.

Ullmann (1962: 149-150) mentions another important factor of producing synonymy. Synonyms are produced due to what he calls "centres of synonymous attraction". He states that:

> It is then found that there are in each idiom and each period certain significant clusters of synonyms or centers of attraction as they have been called… It has been found, for example, that in the old English epic **Beowulf** there are thirty-seven words for "hero" or "prince", at least a dozen for

"battle" or "fight", seventeen for "sea", and eleven for "ship" or "boat".

In Arabic literature, we can also find that there are centres of synonymous attraction like السيف "al-sayf" (sword) which was the most important weapon in the hands of Arabs, الجمل "al-jamal" (camal), الصحراء "aş-şaħrā?" (desert), الأسد "al-?sad" (lion), and others. For example, الأسد "al-?sad" (lion) is called الضرغام "ald.irγām", الليث "al-layθ", أسامة"osamā", حمزة"ħamzā", and others. Such certres of attracting synonyms in the past were due to the fact that people were interested in such subjects.

Concerning synonymy and translation, Newmark (1988: 84) points out that "a translator cannot do without synonyms; he has to make do with them as a compromise, in order to translate more important segments of the text, segments of the meaning more accurately. But unnecessary use of synonyms is a mark of many poor translations". As for synonyms in collocation, Newmark (1982: 104) states that from a translator's point of view, synonyms in collocation are of five kinds: (1) traditional formulas, (2) emphasis, (3) bad writing, (4) word-strings intended to make delicate distinction and (5) lists that do not often correspond with a TL text.

We can conclude that the use of synonymy is sometimes for stylistic purposes rather than for a real need for the use of different words to refer to the same object.

1.4 Statement of the Problem and Purpose of the Study

This comparative/ contrastive translation study focuses on a crucial type of a paradigmatic relation, namely cognitive synonymy; more specially, it deals with the diversity of meaning through certain

connotations associated with some lexical items that are thought to be absolutely synonymous in literary texts. The term *connotation* is used to cover any shade of meaning (e.g., affective, social, emotive, etc.) conveyed by a lexical item over and above its purely cognitive/ conceptual content (cf. Leech, 1974: 14-15). *Macbeth* is explored as a case study. The cognitive synonyms that will be discussed and analyzed in this study demonstrate the main themes of the play.

The problem of this study is mainly how different translators dealt with literary items that seem to represent cases of cognitive synonymy. Cognitive synonyms involve subtle meanings that are hard to grasp. Therefore, the main problem of the research can be stated in the following two questions:

- How far do translators regard the context in their translation of selected synonyms in *Macbeth*?

- How far do translators pay attention to nuances and shades of meaning associated with the selected cognitive synonyms?

Each lexical item plays a role in its context and cannot be replaced by another item without changing the intended meaning. Some lexical items that seem synonymous are debated, by the researcher, to differ in respect of their connotative or implicated meaning that is conveyed through a lexical item rather than another. According to Cruse (1986: 88), this type is called cognitive synonymy. The researcher believes that it is impossible to separate the conceptual meaning from the connotative meaning, because an essential part of the word is in the impression it gives to the reader. Therefore, English lexical synonymy is a problematic area that translators

may face. The problem of the translator is that he/ she is always faced with real choices. It always makes some difference which word is chosen.

This comparative/ contrastive translation study investigates the strategies used by four translators in rendering some cognitive synonyms, and whether they regard the context or just adopt one synonym of a word regardless of the context. The study attempts to trace the difficulties that translators face in rendering English cognitive synonyms into Arabic and find ways of overcoming such difficulties.

The study also attempts to investigate the collocability of cognitive synonyms in *Macbeth* through shedding light on the detailed differences between them, highlighting their effective meanings and clarifying their functions.

Therefore, the study aims at determining the appropriacy of some translations of cognitive synonyms in *Macbeth*, as well as evaluating and exploring the translators' ability to grasp the implications and the fine-grained semantic connotations associated with some selected cognitive synonyms. The study will refer to translations of *Macbeth* by the following translators:

1. Jabra Ibrahim Jabra (1980),
2. Khalil Mutran (1974),
3. Farid Abu-Hadid (1959), and
4. Hussein Ameen (1994).

Translators reveal different styles and tendencies in dealing with synonyms. Jabra, a famous writer and a professional translator, shows a tendency to emphasize the form as well as the content. The aesthetic function of the language is preserved. Abu-Hadid pays also enough attention to the form and the content. On the other hand, Mutran, a professional writer and translator, reveals more emphasis on the content than the form. Ameen who is not a well-known translator is more interested in the content rather than the form.

The four translators have not sometimes managed to convey the positive and the negative connotations of some words because they did not pay enough attention to the intention of the text. In fact, translators have to regard every nuance of meaning intended by the producer of the text. The following text from *Macbeth* can be problematic to some unwary translators:

always thought
That I require a clearness: and with him-
To leave no *rubs* nor *botches* in the work… (III, i, 133)

This text is said by Macbeth who manages to convince two men to murder Banquo and Fleance. Although the members of the synonymous pair *rubs* and *botches* are not, in fact, absolute synonyms, the researcher has observed that Mutran and Ameen have not managed to grasp the very slight differences between these two synonymous items. It is necessary to point out that the word *rub* refers to a point at which doubt or difficulty arises, but the word *botch* means a flaw or blemish resulting from unskilled workmanship. However, Mutran and Ameen's renditions of these synonymous words lack some of the implicated meanings. Mutran and Ameen provide the following translations, respectively:

لا ينبغي للشبهة أن تحوم حول اسمي في هذه الواقعة. (مطران، 1974: 70)

اذكرا دائماً أني لا أريد أن تحوم حولي الشبهات. (أمين، 1994: 73)

From the above translations, one notices that Mutran and Ameen have provided a different idea which could be the result of leaving rubs and botches in the work by the two murderers who are sent to kill Banquo and his son. Newmark (1981: 104) argues that "synonyms are often collocated to emphasise a point". Mutran and Ameen have not regarded this fact. So, some meaning is lost. On the other hand, Abu-Hadid and Jabra give the following renditions, respectively:

لا تخلفا ثغرات أو خدوشاً وراء تلك المهمة. (أبو حديد، 1959: 147)

إنني بحاجة إلى من يبرئني:
ولكي لا تبقى في العملية عاهة أو عيب... (جبرا، 1980: 121)

By comparing the four translations, it is clear that Jabra and Abu-Hadid are more faithful to the original text than Mutran and Ameen. However, I think that the uses of خدوش "xudūš" and عاهة "ʕāhā" are not successful in this context.

It is clear that Mutran and Ameen prefer ideational equivalence in rendering synonyms. Their renditions sound less formal and more natural. Some translators believe that it is possible to sacrifice form in favour of naturalness. On the other hand, Jabra and Abu-Hadid prefer formal equivalence. In other words, formal equivalence is preferable as long as it secures the implicated meaning of SL lexical items. Otherwise, ideational or functional equivalence should be conveyed.

The Arabic language has coped with the "Word of Allah", the Holy Qur'an, which is a word of the Creator of this universe. The Arabic language should logically have the capability of expressing everything. Therefore, some kind of accuracy is theoretically possible in translating from English into Arabic.

Cognitive synonymy in *Macbeth* can also be explored by discussing the synonymous pair *assassination*/ *murder* in the two texts below:

> It were done quickly: if th' *assassination*
> Could trammel up the consequences. (I, vii, 2)

> Most sacrilegious *murder* hath broke ope
> The lord's anointed temple.. (II, iii, 66)

Unlike the item *murder*, using the word *assassination* presents the action as an illegal, politically motivated act. Assassination is chiefly applied to the murdering of important personages. The two synonyms reveal different assessment of the nature and motivation of the act.

The four translators have not noticed the different implications of the two cognitive synonyms similarly. In fact, *assassination* is best translated as اغتيال "iγtiyāl". Unlike the other three translators, Jabra (1980: 87, 105) conveys fomal equivalents by rendering *assassination* as اغتيال "iγtiyāl" and *murder* as القتل "al-qatl".

On the other hand, Mutran (1974: 37) translates *assassination* as جريمة القتل "jarĭmat al-qatl". Moreover, Abu-Hadid (1959: 96) and Ameen (1994: 43) provide القتل "al-qatl" and الجريمة "al-jarĭmā" in their translations, respectively. These renditions are not successful because both translators have not noticed the implicated meaning of the two cognitive

synonyms. As shown above, الاغتيال "al-iγtiyāl' and القتل "al-qatl" are the most appropriate renderings for *assassination* and *murder*, whereas الجريمة "al-jarĭmā" is ruled out as an inappropriate equivalent.

1.5 Significance of the Study

In this comparative/ contrastive translation study, the researcher explores a number of Arabic translations to selected cognitive synonyms from *Macbeth*. The cognitive synonyms that will be discussed in the study illustrate the main themes of the play. It is hoped that this study will provide an illustration to translators that different aspects of contextual study require careful consideration. The researcher believes that this study can also reveal the different idiosyncrasies and styles of the translators as well as purposes behind adopting certain styles and approaches of translation.

This study is hoped to pave the way for those interested in literary translation and sense relations. It can also provide a better understanding of the role of connotative meaning in affecting the meaning of lexical items. This study sheds light on the collocability of cognitive synonyms in *Macbeth* through highlighting their effective meanings and clarifying their functions. Moreover, it is hoped that this study will help in making translation, especially of cognitive synonyms, and particularly in literature, more exact, accurate and scientific, to a large extent.

1.6 Methodology

Some cognitive synonyms along with their renditions will be analyzed and discussed. *Macbeth* will be explored as a case study. The selected cognitive synonyms that will be discussed demonstrate the use of

language, present and advance the themes, and embody the meanings of play. The selected cognitive synonyms are identified by the researcher as posing difficulties to translators of English literary texts into Arabic. In order to cite the connotative differences, implications and nuances of meanings between some cognitive synonyms, the researcher will consult some well-known Arabic and English dictionaries as well as commentary books. Four renditions of different translators will also be investigated.

There are different translations of *Macbeth*, but only four of these translations will be considered. These four translations are not haphazardly chosen. They reveal different tendencies, preferences and styles. The study takes into consideration the stylistic variation and its effects on translating cognitive synonyms. Therefore, I will present four different translations of the same cognitive synonyms, representing different idiosyncrasies and translation styles of four different translators: Jabra, Mutran, Abu-Hadid and Ameen. These four translators, to some extent, represent two different translation styles. Jabra and Abu-Hadid show a tendency to provide formal equivalence. On the other hand, Mutran and Ameen prefer functional or ideational equivalence.

The cognitive synonyms that are going to be examined in this research are the following:

a. *Graves*, *monuments* and *storehouse*.

b. *Recompense* and *payment*.

c. *Serpent* and *snake*.

d. *Cry* and *weep*.

e. *Wail* and *howl*.

f. *Feast*, *banquet* and *table*.

g. *Enemy* and *foe*.

h. *Wounds* and *gashes*.

i. *Brave*, *bold*, *valiant*, *undaunted* and *dauntless*.

j. *Fate* and *destiny*.

k. *Assassination* and *murder*.

l. *Sway* and *masterdom*

m. *Rubs* and *botches*.

n. *Sighs*, *groans* and *shrieks*.

o. *Cabined*, *cribbed* and *confined*.

In analysing the above lexical items, I will follow the following procedures:

1. Presenting the texts where the cognitive synonyms occur in *Macbeth*.
2. Analysing the linguistic and cultural contexts of the cognitive synonyms.
3. Presenting four different translations of the same cognitive synonyms.
4. Transliterating Arabic lexical items provided by the four translators.
5. Evaluating the appropriacy of the renditions provided by the translators.

This study consists of four chapters. Chapter one is an introduction. The researcher presents types of synonyms, the statement of the problem, the

purpose and significance of the study, functions of synonymy and the methodology of the study. Chapter two is a review of related literature. It examines synonymy in linguistics, the different stands towards this linguistic phenomenon, the importance and uses of synonymy, and reviews studies that either reject or advocate the existence of cognitive synonymy in natural languages. This chapter also reviews few studies that have touched upon synonymy in translation. Chapter three is devoted to handle cognitive synonymy in *Macbeth*. This chapter is, of course, the pivot around which the rest of the study revolves. Chapter four presents the conclusions and recommendations of the study.

Chapter tw:

Literature Review

2.1 **Introduction**

Throughout history, synonymy has never been a new subject for discussion. It has attracted the attention of linguists in both languages Arabic and English. This chapter reviews much of the literature that has been written about this notion (synonymy) in both English and Arabic. The review will also cover some translation studies on synonymy.

2.2 Synonymy in Arabic

It should be emphasized that the phenomenon of synonymy has been a controversial issue among English and Arab linguists. In the Arabic language, there has been -and still is- a controversy concerning whether Arabic has got words that have identical meanings. Arab linguists fall in two opposing stands regarding synonymy: those who defend the existence of synonymy and those who defend the non-existence of synonymy (cf. Shaheen, 1980: 214- 219).

Those who defend the existence of synonymy justify its existence with the richness of the bases in the language, the different dialects and historical developments. The other groups of Arab linguists represent those who defend the non-existence of synonymy, and rather claim the existence of differences. Some linguists claim that any two words which have at least one semantic component in common are best described as attributes rather than synonyms. Accordingly, the Arabic lexical items الحسام "al-ħussām" and البتر "al-bāter" are attributes rather than synonyms of السيف "as-sayf" (sword). Therefore, most of the well-known synonyms are, in fact, adjectives rather than originals. However, some linguists accept the existence of synonymy in Arabic considering it as a sign of linguistic

richness in favour of Arabic over other languages. There is a belief that Arabic is characterized by the excessive use of synonyms.

Lexical synonymy has been discussed by Arab linguists in the second Hijri century which could be considered as the birth date of the idea of synonyms. Sibawaih (سيبويه، ابو بشر عمرو) (edited by عبد السلام هـارون in 1991) who died in 180 Hijri says that the Arabic language has different words with different meanings, different words with the same meaning (synonymy) and the same word with different meanings (polysemy). In fact, Sibawaih (1991: 1/ 24) advocates the existence of synonymy in Arabic without getting into details about the nature of its existence. He refers to "attarāduf" (i.e., synonymy) by saying:

"اعلم من كلامهم .... اختلاف اللفظين والمعنى واحد."

Know from their speech that there is a phonetic difference between two lexemes while the meaning is the same.

Al-Suyūṭiy (1986:1/ 402) defines synonymy saying:

"هو الألفاظ الدالة على كل شيء واحد باعتبار واحد."

It has to do with lexical items that denote one referent according to the same consideration.

Al-Suyūṭiy (Ibid: 405) states the importance of distinguishing between lexical items used to denote the referent and lexical items that are only descriptions. Al-Suyūṭiy reports what had happened between two famous Arab linguists, Ibn-Khalawaih, one of the classical advocates of synonymy, and Abu-Ali Al Farisi, a strong opponent of synonymy. In that incident, Ibn-Khalawaih states that he knows forty-one synonyms for the word السيف

"as-sayf" (sword) and eighty-seven synonyms for the word العسل "al-ʔasal" (honey), but Al-Farisi replies that الـسيف "as-sayf" has only one name, whereas other words referred to are no more than adjectives of certain concepts (terminological definitions). In fact, some scholars use the adjectives of certain concepts as synonyms. For instance, they use the adjective "الهندي" or "الصارم" for the "sword" itself although "الهندي" refers to the sword that is made in India only and "الـصارم" is a semantic feature of "السيف" (i.e., the sword).

Ibn-Jenni (1988:2/113-133) discusses التـرادف "attrāduf" (synonymy) under the title "تعادي الأمثلة وتلاقي المعاني على اخـتلاف الأصـول والمبـاني". Ibn-Jenni (Ibid: 374) states that regional variation is an important factor in creating synonyms. He narrates a story mentioned by Al- Aşamʕi. The story is about three men of three different tribes who disagreed in naming the "Hawk"; each one of these men gave a different name: the first gave صـقر "şaqr", the second زقـر "zaqr" and the third سـقر "saqr". Ibn-Jenni mentions this incident to support his idea that interaction between dialects would surely create synonyms. Moreover, Ibn-Jenni (Ibid: 118) illustrates synonymy by considering the following lexical items as partial synonyms:

"al-xaliqa" الخليقة , "alɣarĭzah" الغريزة

"aṭ-ṭabĭʔah" الطبيعة , "as-sajiyyah" السجية

Abu-Hilal Al- ʔaskari (1973:13-14) (ابو هلال العـسكري) asserts that if two, or more, lexical items are phonemically different, then their meanings are apt to be different; he states that the evidence that different phrases and different words should have different meanings is that each word should signify only one thing at a time; otherwise, it will be no value if it signifies

more than one thing. The idea here is that if one lexical item is used to denote a referent then using another lexical item to denote the same referent would be unjustifiable.

Ibn-Darastawaih (died in 347 Hijri) believes that it is impossible to have two words with the same meaning in the same language as some linguists and grammarians claim. (cf. Ibid: 15). Ibn-Darastawaih believes that synonymy could only exist between lexical items of different origins.

Ibn- Al-Anbari (1987:7) claims that synonymy exists in Arabic; he gives examples, such as الذئب "aðði?'b" and السيد "assĭd"; ذهب "ðahaba" and مـضى "madā". It seems that Ibn-Al-Anbari advocates the existence of denotative similarity rather than connotative.

Al- Thaʕāliby (430 A.H. pp. 177-8) denies the existence of absolute synonyms in language. He attempts to clarify the subtle differences in meanings of synonyms in the Holy Qur'an. He studies items meaning *cloud* such as "السحاب", "الغمـام", "عـارض" and "المـزن". Such items present subtle differences in meanings that can be problematic to some unwary translators. Al-Thaʕāliby tries to classify these different types of clouds. He says:

"أول ما ينشا من السحاب فهو النشيء

When clouds first form, they are called *Nash?u* and,

فإذا انسحب في الهواء فهو السحاب

When the wind drives it, it is called *saħāb*. But

وإذا تغيرت له السماء فهو الغمام

when it changes the color of the sky, it is *γamām*. When it is white, it is *muzn* "المـزن". However, it might be difficult to find equivalents to the words used for different kinds of clouds, but the meanings mentioned by Al-Thaʕāliby should be conveyed into the target language.

Ibn- Fāris (1993:98-99) takes a similar position to Al-Thaʕāliby when he denies the existence of synonyms in Arabic. He provides an interesting criterion to arrive at the degree of similarity between synonyms. To illustrate his idea, he discusses the two items قعـد "qaʕada" and جلـس "jalasa". Ibn- Fāris attempts to differentiate between synonyms through finding their opposites (i.e., antonyms). One can find whether items are synonyms or not by providing their antonyms. According to Ibn- Fāris, جلس "jalasa" and قعـد "qaʕada" are not synonyms because they have different opposites: for جلـس "jalasa" the antonym is اضـطجع "idṭajaʕa", and for قعـد "qaʕada" the antonym is قام "qāma".

The above discussion shows that of the ancient Arab linguists, advocates of the occurrence of synonymy in the Arabic language are: Sibawiah (1991), Ibn-Jenni (1980), As-Suyūṭy (1986), Ibn-Al-Anbāri (1987) and others. Such scholars advocate synonymy in Arabic because they believe that synonymy would help a person to express a given concept using a variety of words sharing more or less the same meaning. Besides, it has other functions. For instance, it can give the writers and poets the chance to play with words according to the situation and rhyme (cf, Al-Ziadi, 1980).

Abdullah (2003) quotes Al-shayeʕ (1993) who lists some of the points ancient linguists share in common. According to Al-shayeʕ (1993), the occurrence of synonymy is due to:

1. the fact that some adjectives become so widespread that they are treated as nouns and synonymous of other original nouns, e.g., السيف "as-sayf" and الحسام "al-ħussām" (sword).

2. the richness of the bases in Arabic, and the various patterns used to derive different linguistic categories from the same root.

3. The differences among the dialects of the Arabs, e.g., السكين "as-sekkĭn" and المدية "al-mudya" (knife).

4. Loan words that entered the Arabic language, e.g., النـــرجس "an-narjes" and العهبر "al-ʔahbar" (daffodils).

5. Majaz or the metaphorical uses of words, e.g., اللغة واللسان "luγa" and "lisān" (language and tongue).

6. Differences in the pronunciation according to different dialects, e.g., زرع "zaraʔa" and رزع "razaʔa" (to plant).

The majority of modern Arab linguists are advocates of the existence of synonymy in Arabic. They have written articles and books about this subject. Nevertheless, synonymy remains a controversial issue.

Among modern Arab linguists, Al-Jārim (1935) asserts that synonymy opponents and advocates reveal a kind of exaggeration about the existence of synonymy. He concludes that synonymy exists in Arabic, saying:

"ومجمل القول أن الترادف واقع في العربية..."

Synonymy is a reality in Arabic... (Ibid: 329).

According to him, synonyms are words having almost the same central or general meaning, but they differ only in their peripheral or superficial meaning. The researcher agrees with him because if we look into the underlying meaning of each pair of synonyms, i.e., if we look into the implicit meaning of each synonym, we can probably find a fine difference in the meaning.

To support his point, Al-Jārim (1935: 329) claims that كمح "kamaħa" and كبح "kabaħa" (control) are synonyms. What really happens in the above example is a kind of phonological evolution in morphology (a case of dissimilation). The /m/ is inverted into /b/ or vice versa. Al-Jārim points out that the above example emphasizes the closeness of phonology between /m/ and /b/. However, many linguists exclude phonological evolution from the study of synonymy, and others also do not agree with Al-Jārim believing that a different form of a lexeme gives it (i.e., the new form) a new meaning, as in Harris (1973: 7) and Bloomfield (1962: 145).

Omar (1988: 86), Al-Ziyādiy (1980: 66) and Anis (1984: 213) point out that the existence of synonymy should meet the following conditions:

1. unity of time,
2. unity in the linguistic environment,
3. full correspondence of meaning between the items, and
4. the words should not be a result of phonological evolution, e.g., سراط "sirāṭ" and صراط "ṣirāṭ". Anis (1984: 213) asserts that:

" الترادف الحقيقي هو الاتحاد العام في المعنى"

Real synonymy is the general correspondence in meaning.

Luʕaybi (1981: 306) shares Al-Jārim's view regarding synonymy and consides it a luxury that language can ill-afford. In fact, Luʕaybi advocates the existence of التـرادف الجزئـي "attarāduf al-juz?i" (partial synonymy) in the Arabic language. He asserts that the existence of synonymy in Arabic is a reality that is undeniable, saying:

"إن الترادف واقع في العربية ولا سبيل الى إنكاره...."

El-Hassan (1990: 23) discusses synonymy in Arabic, asserting that:

> ….absolute synonymy in all possible environments is nonexistent or, at any rate, is difficult to prove. A less powerful version, namely, partial synonymy, is adopted whereby synonyms are shown to differ in respect to the dimensions of style, region, collocation, connotation and origin.

Accordingly, absolute synonymy is impossible. To establish absolute synonymy between two lexical items, we have to survey all possible environments in which the two lexical items occur, and this is impracticable, (El-Hassan 1990: 29). In his discussion of collocation and sense relations, El-Hassan (1982: 276) mentions that there are three major types of items that may collocate in Arabic:

1. Opposites, e.g., الشرق والغرب "aš-šarq wa al-γarb" (East and West).
2. Complementaries, e.g., الراديو والتلفزيون meaning radio and T.V.
3. Synonyms, e.g., البهجة والسرور, meaning joy and happiness.

The researcher agrees with El-Hassan (1982: 177) in that collocation of synonymy is very important since it serves to reinforce the message.

With regard to collocational restrictions and sense relations, El-Hassan (Ibid: 274) provides the example below:

1. خاف الناقة "xilfu nnaqah" (the breast of the camel).

2. ضرع البقرة "Darʕu lbaqarah" (the breast of the cow).

3. ثدي المرأة "θadyu Lmar?ah" (the breast of the woman).

Omar (1982:9) does not advocate the existence of synonymy in its strict sense. He provides a convincing argument in talking about synonymy. He states that "synonymy is the full correspondence that makes interchangeability possible in all contexts without any difference in meaning between two lexical items". It is clear that Omar talks here about complete or absolute synonymy. The majority of linguists believe that if this type of synonyms exists in a language, it is rare and limited to a certain word.

Omar (Ibid: 9) mentions that the existence of synonymy is conditioned by understanding the meaning of synonymy. He says:

> Synonymy does not exist, particularly if we consider the two items in one language, the same linguistic environment and the same period of time… But if we consider synonymy as the correspondence of referential meaning or the interchangeability in some contexts, or if we consider the two lexical items in two different languages, or in more than one period of time or in more than one linguistic environment, then synonymy does exist.

Omar talks about the existence of التـرادف "attarāduf" (synonymy) between two different languages, but he does not mention anything about nuances, tones, stylistic and emotive factors which translation fails, mostly, to capture.

Abu- Odeh (1985: 58; 1987: 166- 173), a contemporary opponent of synonymy, says:

" الترادف موجود في النصوص الأدبية بحدود وهو في القران الكريم غير موجود"

Synonymy exists in literary texts within limits, but it does not exist in the Holy Qur'an.

To give more illustration, he discusses the two lexical items حلـف "ħalafa" and اقسم "aqsama". The word حلف "ħalafa" means *swore untruthfully* and is used to suggest a false oath. On the other hand, اقـسم "aqsama" means *swore truthfully* and suggests a true oath.

Wāfi (1945: 172-175) advocates the existence of synonymy and justifies its existence by the long interaction between the dialect of Quraysh (قـريش) and other Arab tribal dialects in the Arabian Peninsula. That interaction has enhanced the opportunity of having different lexical items to denote the same referent. According to Wāfi (Ibid: 173) synonymy is also due to the lexicographers who have spent great efforts in compiling dictionaries which include items that belong to other Semitic languages. Wāfi points out that most of the synonyms listed in dictionaries are, in fact, due to the metaphorical uses of words.

Habal (1997) states that modern linguists differentiate between two types of synonymy: absolute synonymy (الترادف المطلق) and near-synonymy. Habal does not talk about the existence of the other two types of synonymy: cognitive synonymy and context-dependent synonymy. To support his point, Habal (Ibid: 36) mentions that absolute synonymy is conditioned by the fact that the lexical items must have the same denotations as well as the same connotations which allow complete

interchangeability in all contexts without distorting the intended meaning. On the other hand, Habal provides an inaccurate definition for near-synonymy. His definition of near-synonymy is somehow closer to what the researcher calls "context- dependent synonymy".

Habal (Ibid: 37) talks about the views of some famous linguists, advocates and opponents of the existence of synonymy. According to Habal, synonymy is due to the fact that some lexical items have acquired new phonological and semantic features. Moreover, borrowing from other languages is another direct reason for the existence of synonymy.

Abu-ssaydeh (2001: 54) tackles synonymy and translation and mentions that "it is undoubtedly true that no two terms can be absolute synonyms: there will always be a point at which the two terms will diverge". He (Ibid: 54- 58) identifies some of the most salient differences that must be noticed by translators. According to him, synonymous items may diverge due to five points: (1) regional variation, (2) differences in evaluative meaning, (3) stylistic variation, (4) collocational ranges and (5) differences in the figurative potentiality of certain items. Since the first three points have been identified and discussed by other linguists, the researcher reviews the last two points due to their importance to the present study.

Concerning collocational ranges, Abu-ssaydeh (Ibid: 57) states that "awareness of subtle distinctions in the meanings of synonyms is not a guarantee that the translator would know how to use them. Sometimes, finer distinctions exist at the collocational level". According to Abu-ssaydeh, all the following adjectives are used to mean "bad" when

describing food: *addled*, *awful*, *gruesome*, *putrid*, *rancid*, and *rotten*. They, however, demonstrate different patterns of collocational distribution:

Addled:-eggs

Awful: - dress, film, performance, weather.

Gruesome: - food

Putrid: - fish

Rancid: - bacon, butter, oil.

Rotten: - eggs, fish, fruit.

Moreover, Abu-ssaydeh (Ibid: 56) mentions that one item may have "a figurative potential" which the other may not have, a feature which is of vital importance to the translator and to collocation; to the first because he/ she would need to determine its meaning and whether it is translatable by a comparative figurative expression in the target language and to the latter since it would create a new range of collocants for the term:

Gale: a- of change, laughter

Gust: a- of anger, happiness, longing.

Storm: a – of applause, criticism, laughter, noise.

Malkawi (1995) studies collocation in translation. She points out that synonymity among lexical items could occur if the items are close enough in their meanings to allow choice to be made between them in some contexts. She has considered synonymy in its wider sense; that is any sameness in meaning is considered synonymy. She states that "the heavy use of synonymy by the subjects of the study can be explained as the

students being unaware of the collocational restrictions. She gives "تحقيق النصر" as an example. Among the renditions provided by the students are *achieving victory* and *getting victory*. Malkawi mentions that *achieving victory* is the standard collocation.

Mūqit (1997: 77) studies the importance of conveying the implicated meaning and nuances of meaning in translation. He tries to differentiate between Arabic items meaning *horse*. These items are حصان "ħiṣān", جـواد "jawād", ادهـم "adham", أغـر "aγar" and كميـت "kumayt". Such cognitive synonyms are frequently present in literary texts. Mūqit points out that translators should show a kind of faithfulness in translating these cognitive synonyms into English. According to him, "paraphrase" is the best strategy in rendering these items. Mūqit suggests that جواد "jawād" and ادهم "adham" are best translated as *a race horse* and *a completely black horse*, respectively. In rendering the itemأغـر "aγar", Mūqit uses *a horse with a white patch on the forehead*. As for كميـت "kumayt", the appropriate rendering is *a black and red horse*. The above discussion shows that Mūqit is interested in ideational equivalence, but he is using different terminology.

The difficulty of translating some Arabic cognitive synonyms in the Holy Qur'an and literary texts is handled by Shehab (2006). Shehab discusses the two cognitive synonyms يـأس "ya?s" and قنـوط "qanūṭ" in Mahfouz's famous novel زقاق المدق **Ziqaq Al – Midaq**. He has noticed that most of the subjects of his study have provided inappropriate renditions. The subjects have used the two lexical items as equivalent to "despair". They have not managed to encode the slight differences between the two items in English appropriately. According to Shehab (Ibid: 8), unlike the

item يأس "ya?s", قنـوط "qanūt" is best rendered as "total/complete despair". Shehab (Ibid: 9) maintains that "it goes without saying then that in the process of translating synonyms involving conventional implicated meanings, attention should be paid to the purpose beyond their use in context".

Abu-Zahra (2001) studies the rendering of lexical repetition in fictional discourse. He has noticed that lexical repetition is handled using synonymy. The Arabic item نظـرة "nazra" (look) is rendered into *gaze* and *stare*. Actually, Abu- Zahra (Ibid: 63) points out that *gaze* and *stare* are two synonyms of the word *look*. However, he notices that there is a slight difference between the word *look* and *stare*, because the latter is stronger than the former.

Nusir (1998) studies a case of cognitive synonymity in one of the speeches of His Majesty, the late King Hussein.

على انه ينبغي أن يفهم بكل وضوح ، بدون لبس أو إبهام ، إن إجراءاتنا المتعلقة بالضفة الغربية..

It has to be understood in all clarity, and without any ambiguity or equivocation, that our measures regarding the West Bank…

(Cited in Nusir, 1998: 40)

The example involves a pair of cognitive synonyms: لبس "lubs" (ambiguity) and إبهـام "ibhām" (equivocation). The King makes use of this linguistic phenomenon to emphasize his point and make it obvious to everyone. He wants to clear cut things in terms of the measures the Jordanian government undertook due to the disengagement of the administrative and legal ties between Jordan and the West Bank.

Unlike the present study which argues that translators should give their utmost care to arrive at the very slight differences and nuances of meaning between cognitive synonyms in literary texts. Nusir's study of word-strings involving two synonyms suggests that a parallel coupling in translation is not necessary. According to Nusir (1998: 40) translators should not use both cognitive synonyms "ambiguity" and "equivocation" in English as they hold the same meaning.

Shunnaq (1999: 133) defines synonymy as "sameness in meaning". He argues that semanticists often agree that total 'synonymity' is unlikely and that 'synonymity' among lexical items could occur if the items are close enough in their meanings to allow a choice to be made between them in some contexts. According to Shunnaq, in English, *begin* and *commence* can be considered as synonyms because they can substitute for each other in almost all cases. For example, *begin* can be substituted for *commence* in a sentence like *The church service commences at 11:00 a.m on Sundays* without affecting the conceptual meaning of the sentence, but it should be noted that *commence* is more formal than *begin*.

The difficulty of translating Arabic cognitive synonyms is highlighted by Shunnaq (1992: 25) who maintains that "to translate Arabic cognitive synonyms into English could be misleading because of the slight differences which could not be conveyed through the translation process, i.e., nuances, tones, attitudes, etc.". According to Shunnaq (1998), it is possible, sometimes, to render two cognitive synonyms by one English item to avoid tautology in translation. But a translator should distinguish the degree of similarity between SL synonymous items. Shunnaq (Ibid: 47) emphasizes that "if the degree of similarity between SL synonymous items

is very high, it is advisable to render them by one item in the TL. However, if the items of the SL are only near-synonyms, the translators might translate them separately in order to preserve the function of such repetition". Shunnaq gives the following example:

راجيا لاجتماعها كل توفيق ونجاح

According to Shunnaq, the synonymous couplet "توفيـق" and "نجـاح" is translated by one English item (success).

2.3 Synonymy in Western Literature

The phenomenon of synonymy has been a controversial issue in English. Many scholars have addressed this phenomenon in English. As in regard to Arabic, there are two points of view regarding synonymy: the strict point of view and the flexible one. The former denies the existence of synonymy altogether. The flexible view, on the other hand, maintains that any two words which share at least one sense are synonymous.

Lyons (1969: 446) believes that synonymy is a relation which holds between lexical items that share more or less the same meaning. Two synonyms may share most of their semantic features but there is always a part of their meaning that will be different, e.g., *happy* and *merry* are synonyms although *merry* has the additional feature of being cheerful. Thus, synonyms may share the same meaning on one dimension but not on another. Lyons (1981: 148) differentiates between completely synonymous lexemes and absolutely synonymous lexemes. He states that:

> Lexemes can be said to be **completely synonymous** (in a certain range of contexts) if and only if they have the same descriptive, expressive and social meaning (in the

> range of contexts in question).They may be described as **absolutely synonymous** if and only if they have the same distribution and are completely synonymous in their meanings and in all their contexts of occurrence.

It is generally recognized that complete synonymy of lexemes is relatively rare in natural languages and that absolute synonymy is almost non-existent. Lyons (1977: 427) beholds the context in his consideration of synonymy. He mentions that "two elements can not be absolutely synonymous in one context unless they are synonymous in all contexts". Moreover, Lyons asserts that "two or more expressions will be defined to have the same sense (i.e., to be synonymous) over a certain range of utterances if and only if they are substitutable for one another without affecting their descriptive meanings" (Ibid: 202).

Lyons (1981: 150) makes an attempt to clarify the notion of cognitive synonymy. He mentions that lexemes may be descriptively synonymous without having the same expressive or social meaning. According to him, "**descriptive** synonymy (commonly called **cognitive** or **referential** synonymy) is what many semanticists would regard as synonymy properly so called". He provides examples of cognitive synonyms, such as *father*, *dad*, *daddy*, *pop*, etc. In fact, not all speakers of a language will necessarily use, though they may well understand, all members of a set of synonyms. The above discussion shows that Lyons emphasizes the importance of denotative/ descriptive meaning over the connotative.

Cruse (1986: 265) suggests that a language exhibits different degrees of synonymy: "*settee* and *sofa* are more synonymous than *die* and *kick the bucket*, which in turn are more synonymous than *boundary* and *frontier*".

Cruse (Ibid: 268-270) points out that synonymy, as mentioned earlier, is divided into four types: "absolute", "cognitive", pseudo-synonymy" and "plesionymy". He defines synonymy by saying:

> Synonyms are lexical items whose senses are identical in respect of 'central' semantic traits, but differ, if at all, only in respect of what we may provisionally describe as 'minor' or 'peripheral' traits. (Ibid: 267).

Cruse (2001: 141) points out that "a full treatment of propositional synonymy would need to confront Lyon's notion of 'context-dependent synonymy', by drawing a distinction between cases like *my horse/ mare has just given birth to a foal*, where substitution salva veritate is restricted to contexts where the feature 'female' can be inferred". In its most basic form, synonymy is viewed as a relation between individual senses associated with different word-forms; hence, a prerequisite for a thorough discussion of synonymy is a consideration of the principles of sense-division. Moreover, Cruse states that "any notion of 'absolute synonymy' can be discounted as having no lexicographic relevance". The synonyms that are the stock-in-trade of lexicographers are by no means all propositional synonyms, but they are nonetheless in some intuitive sense close enough to be grouped together.

Bloomfield (1962) rejects the notion of sameness in meaning of items in his basic assumption that "each linguistic form has a constant and specific meaning. If the forms are phonemically different, we suppose that their meanings are also different" (Ibid: 144). Bloomfield does not take into consideration some influential factors that make synonymy a reality in natural languages.

Ullmann (1972: 151-152) provides a historical review of the idea of synonymy. He attempts to illustrate that the idea of synonymy was known to Aristotle. He points out: "in his *Rhetoric*, Aristotle (384-322 BC) made an interesting remark on the difference between synonymy and ambiguity. Synonymy, according to him is useful to the poet, whereas words of ambiguous meaning are chiefly useful to enable the sophist to mislead hearers".

Ullmann (1962: 62) makes great contributions in illustrating the idea of synonymy. He defines synonymy as "several names connected with one sense", as in the items *little* and *small*. But he denies the existence of complete (absolute) synonymy in natural languages, saying: "in contemporary linguistics it has become axiomatic that complete synonymy does not exist" (1972: 141). According to him, absolute synonymy occurs only in "technical nomenclatures" (i.e., scientific terminology), e.g., *salt* and *sodium chloride*. To give more illustration, Ullmann discusses the two medical terms *caecitis* and *typhlittis*, both of which mean inflammation of the blind gut, the former comes from Latin and latter comes from Greek.

Ullmann (1962: 142) summarizes the ways by which we may differentiate between meanings of any two expressions by listing Professor W.E. Collinson's nine possible differentiae:

1. One term is more general and inclusive in its applicability; another is more specific and exclusive, e.g., *seaman*/ *sailor*.

2. One term is more intense than another, e.g., *repudiate*/ *refuse*.

3. One term is more highly charged with emotion than another, e.g., *looming/ emerging*.

4. One term may imply normal approbation or censure where another is neutral, e.g., *eavesdrop*/ *listen*.

5. One term is more professional than another, e.g., *domicile*/ *house*.

6. One term may belong more to the written language; it is more literary than another, e.g., *passing*/ *death*.

7. One term is more colloquial than another, e.g., *turn down*/ *refuse.*

8. One term is more local or dialectal than another, e.g., *flesher* and *butcher*.

9. One term belongs to child-talk, is used by children or in talking to children, e.g., *daddy, dad, papa*/ *father*.

Ullmann (1962: 143: 144) talks about three criteria that must be taken into consideration in distinguishing between synonyms. The first criterion is "the substitution test". Some synonyms are interchangeable in some but not all contexts. The second criterion has to do with distinguishing between synonyms by finding their opposites (antonyms). For instance, *deep* and *profound* are synonyms in a phrase like "*deep*/ *profound* sympathy" because they share the same antonym (superficial), but only *deep* in "*deep* water" since the antonym in this case is *shallow* which is not shared with the antonym of *profound*. Concerning the third criterion, Ullmann suggests arranging the synonyms into a series of scales or grades so as to differentiate between them taking into consideration shades and nuances of meaning.

Ullmann (Ibid: 153-154) discusses the stylistic use of the collocation of synonyms. He attempts to show how synonymous collocates are functional in certain environments:

1. To emphasize the meaning and to make it clearer and more emphatic, e.g., *Freedom* and *Liberty*.

2. To correct oneself or change a word which, on second thought, one wishes to replace by a more suitable one. e.g., "Perhaps, after all, America never has been discovered…. I myself would say that it had merely been detected". The alternative here is not more appropriate but merely has a more learned air.

3. Provide an outlet of strong emotions.

Ullmann (1962: 153) discusses collocations of synonyms in *Hamlet.* He states that such collocations may have a number of different uses. They provide on outlet for strong emotions. Hamlet's very first soliloquy starts with such an impassioned accumulation of synonyms:

> O, that this too too solid flesh would melt,
> Thaw, and resolve itself into a dew! (I, ii, 129)

In his discussion of the above text, Ullmann notices that an important function of such collocations of synonyms is to make one's meaning clearer and more emphatic. He (Ibid: 154) adds that "when one encounters this kind of gratuitous tautology in poetry, one has the impression of 'mere padding' designed to fill out the line".

Jackson (1988: 65) contributes much in clarifying the notion of synonymy. According to him, synonymy needs to be defined in terms of contexts of use: two words are synonyms if they can be used interchangeably in all sentence contexts. Jackson's definition of synonymy as words being interchangeabla in all contexts is sometimes referred to as

strict synonymy. However, he presents two arguments against strict synonymy. One is economic: having two words which are totally synonymous is a luxury which a language can afford to do without. The economy of a language will not tolerate, except perhaps for a short period of time, the existence of two words with exactly the same range of contexts of use; and it certainly will not tolerate a proliferation of them. Jackson (Ibid: 66) mentions that a differentiation of meaning usually takes place and one of the words begins to be used in contexts from which the other is excluded. Moreover, one of the words may fall out of use and become obsolete, leaving the other as the sole lexeme with that meaning. Jackson gives the synonymous pair *foe* and *enemy* as an example. In this case, *foe* has fallen out of use and *enemy* has completely taken its place, though *foe* is still retained in some contexts, mainly of a literary nature.

Jackson (Ibid: 68) examines some of the ways in which synonyms may be differentiated:

1. Synonyms may persist in the vocabulary because they belong to different dialects, e.g., *lift* and *elevator*.

2. Synonyms may be differentiated by style or level of formality, e.g., *climb* and *ascend*.

3. Synonyms are differentiated in terms of technicality. We refer to some lexemes as technical vocabulary or jargon, e.g., *cardiac*/ *heart*.

4. Synonyms may be differentiated as a result of connotation, e.g., *love* and *adore*. In fact, *adore* has connotations of passion or worship, which *love* does not share: *love* is the more neutral of the pair.

5. Euphemism is a fifth reason, e.g., *die/ pass away*. Jackson's discussion shows that synonyms have more or less the same reference but differ in their context of use: geographically (dialect), stylistically (informal vs. formal), in domain or register (technical vs. common), attitudinally (connotation), or in sensitivity (euphemism).

In a similar way to Ullmann and Jackson, Palmer (1981) rejects the existence of absolute synonymy in language by saying: "it can, however, be mentioned that there are no real synonyms, that no two words have exactly the same meaning. Indeed, it would seem unlikely that two words with exactly the same meaning would both survive in a language". In support of his claim, he mentions that absolute synonymy is difficult to attain due to some factors. First of all, it is said that English is rich in synonyms for historical reasons, i.e., its vocabulary has come from different sources: Anglo-Saxon, French, Latin and Greek. Secondly, synonyms differ due to regional variation. *Fall* is used in American English whereas *autumn* is used in British English. Thirdly, synonyms differ from one another due to stylistic differences. The items *gentleman*, *man* and *chap* differ in degree of formality. Fourthly, synonyms differ in the degree of connotative meanings. The item *politician* has a negative connotation while *statesman* has a positive one. Finally, synonyms are collocationally restricted as in *addled eggs*.

Saeed (2003: 66) investigates the various words used for *police* around the English speaking world: *police*, *cop*, *copper*, etc. He agrees with Palmer (1981) that the synonyms often have different distributions along a number of parameters, "the synonyms may have belonged to different dialects. Or the words may belong to different registers, those styles of

language, colloquial, formal, literary, etc. that belong to different situations". Moreover, Saeed asserts that synonyms may portray positive or negative attitudes of the speaker. One or other of synonyms may be collocationally restricted. We can notice that Saeed, as well as Palmer and Ullmann, believes that synonymy is sometimes used for stylistic purposes rather than for a real need of different words to refer to the same object.

Reiter (2004: 549) takes a similar position to Saeed and states that "the choice between synonyms is mostly determined by non-semantic factors, including the preferences and idiolects of individual authors". Reiter adds that "poets use synonyms motivated by the exigencies of metre". When poets try to formulate their thoughts and ideas, they may put in a text all the various synonyms that come to their minds.

In the same domain, Falk (1979: 252) notes that "whenever two words do have the same meaning, they tend to separate, one acquiring an additional semantic feature that distinguishes it from the other". He argues that words are described informally as synonyms when they refer to the same thing, as in the case of *child* and *kid* or, for some dialects, *supper* and *dinner*. In such cases, there is generally a stylistic difference involved. *Child* and *dinner*, for example, tend to be more formal than *kid* and *supper*.

Nida (1975) states that close investigation of the use of expressions in a natural language will always reveal some reason for denying their absolute synonymity. He tackles synonymy in terms of overlap. Certain lexical items have certain semantic features in common between them. Nida (Ibid: 98) talks about interchangeability between lexical items in some, but not all, contexts. He points out that "terms whose meaning

overlap are usually substitutable for one another in at least certain contexts, but rarely if ever are two terms interchangeable for each other in meaning in all contexts. In most discussions of meaning, synonyms are treated as though the terms overlap, while in reality what is involved is the overlapping of particular meaning of such terms". When one says that *peace* and *tranquility* are synonyms, what is really meant is that one of the meanings of *peace*, involving physical and/ or psychological state of calm, overlaps the meaning of *tranquility*, also involving physical and/ or psychological calm.

Southworth and Daswani (1974: 181) advocate the idea that there are no complete synonyms in a language, i.e., if two forms are phonemically different, then their meanings are also different. According to them, *buy* and *purchase* are similar in meaning, but differ at least in their level of formality and, therefore, are not completely interchangeable: that department of an institution which is concerned with the acquisition of materials is normally the *Purchasing Department* rather than the *Buying Department*; a wife would rarely ask her husband *to purchase a pound of butter*. Though in some contexts words may appear completely synonymous, there are likely to be differences in other contexts. To support their discussion, Southworth and Daswani (Ibid: 181) state that in speaking of a person who is mentally deficient (or in expressing one's annoyance at someone who has acted stupidly), the terms *idiot*, *imbecile* and *moron* are more or less interchangeable, whereas in a technical sense these refer to three distinguishable levels of mental deficiency, and would not be considered as synonymous by a psychiatrist working in a mental institution. When cases of synonyms are looked at carefully, it usually turns out that differences of this type are present.

Stork (1974: 118) emphasizes that words are sometimes emotionally charged. He does not approve the existence of perfect (absolute) synonymy; he says that "all words have an emotional impact as well as a purely referential one. Therefore, it is impossible to find absolute synonyms or one-to- one equivalent between languages". For example, the referential meaning of the word *night* is known and unchangeable, but the emotive impact of the word *night* varies from one person to another.

Laev (1997: 246) states that "synonyms are words or expressions that have the same meanings in some or all contexts". He mentions that although it is easy to think of contexts in which both words in each pair have essentially the same meaning, there are also contexts in which their meanings diverge at least slightly. Leav discusses the two items *youth* and *adolescent*. Both items refer to people of about the same age, only the latter word has the meaning of 'immature' in a phrase such as *what an adolescent*! Moreover, Leav believes that it would be inefficient for a language to have two words whose meanings are absolutely indentical in all contexts, and that complete synonymy is, therefore, rare or non-existent.

Yule (1998: 118) notes that the idea of "sameness of meaning" used in discussing synonymy is not necessarily "total sameness". There are many occasions when one word is appropriate in a sentence, but its synonym would be odd. Yule discusses the two synonymous words *answer* and *reply*. He gives the following examples:

Cathy had only one *answer* correct on the test. (My emphasis).

Yule states that whereas the word *answer* fits in this sentence, its synonym, *reply*, would sound odd.

Katz (1972: 48) states that "synonymy is the limiting case of semantic similarity; it is the case where two constituents are as similar as possible, where there is no difference in meaning between a sense of one and a sense of another". According to him, if two constituents are synonymous, then they are semantically included in the other, but if one is semantically included in the other, it does not follow that the two are synonymous. Katz (Ibid: 49) notices the importance of the context. Lexical items such as *peace* and *tranquility* are normally listed as synonyms, but in a context such as "peace conference", only *peace* is acceptable.

Hatch and Brown (1995: 19) study synonymy and register. According to them, if all the features are the same, the words should be interchangeable. However, native speakers will consistently select among them in similar ways. Hatch and Brown study the synonymous pair *cease* and *stop*. We might assign the same features to *cease* and *stop* and yet realize that *cease* is most often selected in legal discourse. A mother is unlikely to say "cease that!" to a misbehaving child. Such words may be synonymous, but they survive in the language because there are differences in the ways and situations in which they are used. Of course, synonyms do not usually share all their features. We often use synonyms to make our lexical choices more precise.

Wells (1973: 117) concerns himself much with lexicography. He mentions that "Generally, the synonymy attempts to differentiate among two or more words which are essentially alike in their denotative meaning, but are distinguished by their implication, connotation, idiomatic use, or application". He adds that if usage is differentiation among "socially-graded synonyms", then the synonymy suggests the key to usage

orientation in the dictionary. He points out that the usage note is often too brief and too generalized to convey the multiple associations and value-reactions which are generated by idiomatic usage. Skillful distinctions are required by the lexicographer in order to write a synonymy; but once they are made, the synonymy proves an excellent lexicographical device for conveying usage information.

Anderson (1973: 182) talks about synonymy in terms of "the extension or reduction of the reference". According to him, synonyms arise through various processes. The use of a word for another, with which its meaning is closely aligned, for example, *chair* and *professorship*, is referred to as metonymy. The word *chair* has extended its referent. Moreover, the naming of a thing for one of its parts, i.e., synecdoche, generates expressions such as *hands* for *laborers* or *wheels* for *car*. Abbreviations create forms synonymous with their longer counterparts, e.g., *light* for *electric light*.

Mathews (1996) tries to give distinctions between some of the synonymous items. The items reveal staggering differences. Mathews points out that *hurricane*, *cyclone*, *tornado*, and *typhoon* are synonymous: they all are *cyclones*. However, "if it happens on land, it's a tornado; if it happens in the Atlantic Ocean, it's a hurricane; if it happens in the Far East, it is a typhoon; if it happens in Australia it's (believe it or not) a willy-willy -not to be confused with williwaw, or 'violent squall'". http://www.smart.net/~wisdom/mary/mwmprofl.html.

Jiwei (1987: 317) talks about "sense-synonymy". He states "when two forms or lexemes are said to be synonymous, their synonymy is in fact

to be understood as sense-synonymy, as the two forms/ lexemes are sharing one rather than all their senses". When Jiwei talks about words being synonymous, he should be understood to mean that there is one sense from among the several senses of a word which is synonymous with one sense from among the several senses of another word.

Generative-transformational linguists have formulated the distinction in terms of "full synonymy" and "i-ways synonymy", the typical case of the latter being one-way synonymy. Abraham and Kiefer (1966: 33) define synonymy in a very similar manner:

> (i) We say that between two words, W1 and W2, a full synonymy holds if, and only if, their trees have exactly the same branching structure (i.e., the same paths) and exactly the same labels on the corresponding nodes.
>
> (ii) We say that between two words, W1 and W2, an i-ways synonymy holds if, and only if, they have in their tree graphs i-paths in common.

Odell (1984:115) considers the context in distinguishing between two kinds of synonyms, (1) *monotypical synonymy*, which is the kind of synonymy that exists when the same linguistic expression has the same meaning in different linguistic contexts, and (2) *multitypical synonymy*, which is the kind of synonymy that exists when one linguistic expression has, in the same, or a different, linguistic context, the same sense as another linguistic expression. Odell (Ibid: 119) provides the sentences below:

A. Men over six feet tall are *rare* in Greece.

B. Women who like macho men are *rare* these days.

C. He was *caught* trying to cross the border.

D. She was *captured* when she visited his grave.

The 'rare' of (A) is monotypically synonymous with the 'rare' of (B). The 'caught' of (C) and the 'captured' of (D) are multitypically synonymous. In fact, *monotypical synonymy* exists between two tokens of the *same* type, but *multitypical synonymy* exists between two tokens of *different* types.

Baldinger (1980: 217) presents the following argument concerning synonymy:

> If the signifié has but one sememe, signifié and sememe are identical. If, on the other hand, the signifié contains several sememes, it constitutes a semasiological field. As far as synonymy is concerned, this basic formulation allows us to distinguish between two kinds of synonymy on the plane of the substance of context.
>
> A synonymy of two signifiés (if the two signifies linked to two different monemes, contain but one sememe each…)
>
> A synonymy of two sememes which are linked by means of two complex signifiés (which contains more than one sememe), to two different monemes…

Baldinger (Ibid: 237) asserts that there are "external factors" and "internal factors" that influence a person's choice of words. External factors have to do with the speaker, whereas the internal factors depend on the structure of the language itself. The external factors have to do with the social position, region, origin, profession, age, environment and the impression that the speaker wants to have on those s/he is talking to.

Cooper (1979: 167) discusses the theory of synonymy in the light of the interchangeability theory. He claims that synonymy is a

function of words being interchangeable in sentences without altering the truth-values of those sentences. He states that "two expressions are synonymous in a language L if and only if they may be interchanged in *each sentence* of L without altering the truth value of that sentence". So, for example, *bachelor* and *unmarried* are synonyms if any true sentence containing *bachelor* remains true when *unmarried man* replaces *bachelor* and similarly for false sentences.

Foder (1980) deals with synonymy from a different perspective from that of Cooper. Foder emphasizes that the phenomenon of synonymy must be examined only in terms of lexical items. He mentions that "there could never be synonymy between a word and a phrase". For instance, synonymy cannot exist between *bachelor* and *unmarried man* for these expressions are not parallel in structure, i.e., one is simple and the other is a compound.

From a syntactic point of view, Hudson, et al (1996) mention that synonymy is an impossible conception. To support their claim, they provide various examples like the following:

- He is *able*/* *capable* to work hard.

- He is capable/* able of hard work / working hard.

They come up with a result that it is possible to learn purely syntactic facts without need of semantics.

Morreall (1976: 516) has made a strong case for not deriving sentences like (1) from deep structures like (2).

(1) John killed Mary.

(2) John caused Mary to die.

His basic argument is that *kill* is a word, while *cause to die* is a phrase; and he states that "even where a phrase and a word are synonymous, the former will characteristically exhibit degrees of syntactic freedom unavailable to the latter". Morreall argues that *kill* and *cause to die* are not both actions. Causing is not an action. Killing, on the other hand, is an action; for example, it can be done quickly or slowly. Morreall discusses the sentences below:

(3) John killed Mary slowly.

(4) John caused Mary to die slowly.

If (3) is true, then Mary *died* slowly, of course; yet the slowness in (3) is not the slowness of Mary's death, but the slowness of John's action- his killing . Causing is not quick or slow because it is not an action. But in (4) it is clear that it is Mary's dying that is slow, and not John's action of killing.

Radford, et al, (1999: 198) investigate cognitive synonymy in terms of entailment. They argue that *horse* and *steed* are cognitive synonyms because if we consider a sentential context such as *Sir Lancelot rode a white*…, both entailments below obtain:

a) 'Sir Lancelot rode a white horse' entails 'Sir Lancelot rode a white steed' , and

b) 'Sir Lancelot rode a white steed' entails 'Sir Lancelot rode a white horse'.

Radford, et al, argue that we cannot simply drop the modifier 'cognitive' and say that these two lexemes are synonyms because "there are sentential contexts where their appearance, while not affecting the truth value of the containing sentence, certainly affects its acceptability".

Hurford and Heasley (1983: 102) approach synonymy differently. They mention that "examples of perfect synonymy are hard to find, perhaps because there is little point in a dialect having two predicates with exactly the same sense". In fact, their definition of synonymy requires identity of sense. This is a stricter definition than is sometimes given: sometimes synonymy is defined as similarity of meaning, a definition which is vaguer than theirs. Clearly the notions of synonymy and sense are interdependent. Hurford and Heasley point out that "in considering the sense of a word, we abstract away form any stylistic, social, or dialectal associations the word may have". They concentrate on what has been called the cognitive or conceptual meaning of a word.

Hurford and Heasley (Ibid: 103) add that "synonymy is a relation between predicates, and not between senses (i.e., word-forms). A word may have many different senses; each distinct sense of a word is a predicate". They distinguish between predicates by giving them subscript numbers. For example, $hide_1$ could be the intransitive verb, as in *Let's hide from Mummy*; $hide_2$ could be the transitive verb, as in *Hide your sweeties under the pillow*; and $hide_3$ could be a noun, as in *We watched the birds from a hide*. The sentence *The thief tried to hide the evidence*, for

example, makes it clear that one is dealing with the predicate *hide*$_2$ (the transitive verb). *Hide*$_2$ is a synonym of *conceal*.

Allan (1986: 194) notices the importance of *connotations* that result from the conventional use of certain cognitive synonyms in literary texts. To clarify her point, she gives the lexical items *steed* and *horse* as examples of cognitive synonyms that differ in their connotative meaning. On the one hand, *steed* connotes a noble animal ridden on festive occasions , or ridden to war in old days; on the other hand, *horse* connotes nothing in particular, for it is the unmarked form (cf. Ibid: 194).

Alyeshemerni and Taubr (1975: 101) adopt "semantic features analysis" in dealing with synonyms. They state that "two words are synonyms when one can be used in place of the other". According to Alyeshmerni and Taubr, *urchin* and *brat* are synonyms; they have their most important features in common, and the one can often be used in place of the other. Alyeshmerni and Taubr provide the following grid in dealing with the two items.

	Human child	ragged	Ill-behaved
Urchin	+	+	±
Brat	+	±	+

Beeston (1970: 112) studies the translation of English synonyms into Arabic. He doubts if Arabic has more synonyms than English. He points out that synonymity is a universal phenomenon not specific to the Arabic language. He also argues that what is unique about Arabic is its use of what he calls the device of "hendi'adys". This device implies the use of two words with different but overlapping spectra to denote the area of overlap.

For instance, in order to render the concept of 'authority', an Arab translator will often use two lexical items الحكم والسلطان "al-ħukm wa as-sulṭān".

Newmark (1981: 26) believes that synonyms are sometimes used to secure the cohesion of the text. Unlike Shunnaq (1992), Newmark advises translators to use componential analysis in translating some synonymous items. The process depends on splitting up the various senses of a word into sense-components. Newmark investigates some synonyms such as *bawdy*, *ribald*, *lewd*, etc. According to Newmark, the procedures of componential analysis can help translators "to distinguish the meaning of two collocated synonyms". Newmark (1988: 120) states that "when synonyms are coupled by an innovative writer, the translator has to attempt a parallel coupling".

This review of relevant literature sheds some light on synonymy as a semantic notion and a problem in translation. It summarizes and evaluates the views of some linguists and semanticists regarding the existence of synonymy in natural languages. This review also shows that few linguists have touched upon synonymy in translation.

Chapter Three:

Discussion and Analysis

The belief, widely held by linguists and others, that translation can never be perfect, cannot be accepted without critical thought. It may be true in a general sense that no work of a frail man is likely to be without blemish, but in defense of translators as a body of earnest scholars the accusation must at least be examined and, if possible, controverted.

(Savory, 1968: 138)

3.1 Introduction

This chapter deals with the linguistic analysis of the cognitive synonyms according to Cruse's classification mentioned before. The translations of the synonymous expressions by the four translators: Jabra (1980), Mutran (1974), Abu-Hadid (1959) and Ameen (1994), are analyzed and discussed. In rendering cognitive synonyms, the translators provide formal, ideational or functional equivalence. The researcher discusses the appropriacy of the translations.

This research investigates some lexical items that are thought to be synonymous in *Macbeth* through concentrating on their connotative difference. The term *connotation* is used in this research to cover any shade of meaning that affects a lexical item over and above its cognitive meaning. Some lexical items play specific roles in the context. The researcher attempts to prove that absolute synonymy is of no existence in literary texts. Differences in meaning or usage among synonymous lexical items are claimed to be context-dependent.

The discussion and the analysis in this chapter attempt to prove that the use of language, as well as the choice of lexis by Shakespeare, presents the themes of the play. Therefore, the cognitive synonyms that are analyzed in this chapter are carefully chosen due to their importance in presenting the main themes of *Macbeth*. In fact, the use of language reflects Shakespeare's thought.

In dealing with synonyms, and depending on Cruse (1986) and Shunnaq (1992), the researcher presents two criteria to determine whether synonyms can be classified as cognitive synonyms or not. The first

criterion depends on answering the following question: Could the two synonyms be used contrastively? (i.e., would it be possible to assert one of the synonyms and deny the existence of the other?) In fact, cognitive synonyms should have the same truth conditions. We cannot assert one synonym and deny the other. Otherwise, synonyms would not be classified as cognitive synonyms. The second criterion has to do with the ability of using the synonyms in a number of contexts with very slight, or no, change in meaning.

3.2 Analysis

In this chapter the researcher attempts illustrating the differences in the translation of some lexical items that are thought to be synonymous in *Macbeth*. These lexical items are:

A. *graves*, *monuments* and *storehouse*.

B. *recompense* and *payment*.

C. *serpent* and *snake*.

D. *cry* and *weep*.

E. *wail* and *howl*.

F. *feast*, *banquet* and *table*.

G. *enemy* and *foe*.

H. *wounds* and *gashes*.

I. *brave*, *bold*, *valiant*, *undaunted* and *dauntless*.

J. *fate* and *destiny*.

K. *assassination* and *murder*.

L. *sway* and *masterdom*.

M. *rubs* and *botches*.

N. *sighs*, *groans* and *shrieks*.

O. *cabined*, *cribbed* and *confined*.

3.2.1 Cognitive Synonyms Representing the Concept *GRAVE* or the place where the dead body can be buried: *graves, monuments* and *storehouse*.

Hornby (1974: 377) defines the item *grave* as "a hole that is dug in the ground for a corpse". A *monument* could be a building, a column, a statue, etc., serving to keep alive the memory of a person or event, whereas the item *storehouse* refers to a place where goods are kept.

In translating the three lexical items: *graves*, *monuments* and *storehouse*, translators may fail to convey the connotative meaning of these items. It is of great importance to distinguish between these synonymous items by pointing to certain implications and shades of meaning that must be taken into consideration in translating from English into Arabic. For more illustration, I shall discuss the following texts:

Text 1 If charnel-houses and our *graves* must send
Those that we bury back, our *monuments*
Shall be the maws of kites. (III, iv, 72)

Text 2 Carried to Colme kill,
The sacred *storehouse* of his predecessors,
And guardian of their bones. (II, iv, 35)

The table below states the translations of the four translators:

Table. 1

Synonymous items	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Graves	قبـــور	المـــدافن	المقابر	المدافن
Monuments	اضـــــرحتنا	الاضـرحة	الأجداث	قبورنا
Storehouse	اضـرحة	*	مســـتودع	المدفن

Note: The asterisk (*) herein, and hereafter, indicates that no translation is provided.

Unlike Jabra, the other three translators of *Macbeth* have not noticed the fine-grained semantic connotations that Shakespeare associates with lexical items. The renditions indicate the small extent to which translators regard the context in their translation. In translating the item *graves*, only Jabra (1980: 132) has managed to convey a successful equivalent by providing the TL item قبـور "qubūr". On the other hand, Mutran (1974: 77) and Ameen (1994: 83) provide the item المـدافن "al-madāfen". Abu-Hadid (1959: 164) provides the item المقـابر "al-maqāber". In fact, both items "المـدافن" and "المقـابر" mean a cemetery or an area of land used for burials. Therefore, the items are used inappropriately.

In translating the item *monuments*, Jabra (1980: 132) and Mutran (1974: 770) have managed to convey appropriate equivalents using أضرحتنا "adriħatunā" and الأضرحة "al-adriħā", respectively. On the other hand, Abu-Hadid (1959: 164) and Ameen's rendition (1994: 83) indicate the failure to grasp the differences between synonymous items. It is obvious that Abu-Hadid and Ameen have not taken into consideration the differences between the synonymous pair *graves* and *monuments*.

Translating the items *graves* and *monuments* makes it necessary to distinguish between two types of implicatures: conversational and conventional. In fact, conventional implicatures, which are the main

concerns of this study, "do not depend on a particular context of language use" (Mey, 2001: 49). According to Levison (1983: 127) and Mey (Ibid: 50), conventional implicatures are non-truth conditional inferences that are not derived from superordinate pragmatic principles like the Gricean maxims, but are simply attached by convention to particular lexical items. Conventional implicatures are standardized by convention, and cannot be changed even if we invoke another context; hence they are called 'conventional'. The item *monument*, by convention, refers to a building, a column, a statue, etc., serving to keep alive the memory of a person or an event. Thus, translators have to pay attention to nuances of meaning that are conventionally attached to certain lexical items.

The other synonym under discussion is *storehouse* in the text below:

Text 3 Carried to Colme kill,
The sacred *storehouse* of his predecessors,
And guardian of their bones. (II, iv, 35)

The item *storehouse* is an example of contextual-cognitive synonymy. This type of synonymy refers to synonyms which are cognitive in certain contexts but not in most contexts. Lyons (1969: 452) calls this type context-dependent synonymy. Cruse (1986: 98) uses the term pseudo-synonymy in an attempt to differentiate between cognitive- and pseudo-synonyms. The term *storehouse* is used metaphorically in this text. Thus, without knowing the context, the translator cannot give an accurate translation. The term *storehouse* is originally a metaphor that represents the lexical item *grave*.

By analyzing the above text, it is worth discussing conversational implicatures that take place as a result of using metaphors. These implicatures can be called "metaphorical implicatures". In fact, the

meaning of metaphor has to be assessed and computed regardless of the linguistic surface structure. Grice (1957: 53) considers metaphor as a strategy of creating conversational implicatures via violating the maxim of quality ("Do not say what you believe to be false" and "Do not say that for which you lack adequate evidence"). The violation, it should be noted, occurs when the speaker tries to convey, or emphasize, a certain idea or meaning in an apparently strange and striking way. Moreover, Newmark (1981: 84) points out that "good writers use metaphors to help the reader to gain a more accurate insight, both physical and emotional, into, say, a character or a situation".

Translating metaphors creates situations where translators need to exert much effort in order to arrive at the implicatures intended by the use of metaphor in a text. Thus, translating metaphors is no doubt a difficult task for it involves many problems to tackle. The translators of *Macbeth* are different in tackling the item *storehouse*.

The translation of metaphor depends mainly on the function of the metaphor in the text. In fact, "metaphors can be used creatively or decoratively" (Shehab: 2004). If the metaphor is creative, as it is often the case in literary texts, formal equivalence is required. In this case, the TL text would not sometimes be as natural as the SL text. On the other hand, if the metaphor is used decoratively, flexibility should be sought by translators so as to make the TL text as natural as possible. Therefore, translators have the option to choose between formal, functional or ideational equivalence.

The four renditions represent two styles. Abu-Hadid (1959: 134) translates *storehouse* as مستودع "mustawdaʔ". It seems that Abu-Hadid

reflects Hatim's view on translation. Hatim (1990: 102) states that the translator has to ensure that the TL equivalent allows the allusion to be recovered by the target text (TT) readers, without going so far as to make explicit what is deliberately being masked in the writer's discourse. Using the item *storehouse* can be viewed as a way of indicating euphemism. One can argue that Shakespeare uses the item *storehouse* so as to avoid the negative connotations that may come as a result of using the item *grave*. Therefore, using the item *storehouse* lessens the negative social connotations that may result from using the item *grave*. It seems that Abu-Hadid pays enough attention to this phenomenon (euphemism), and so he provides the item مستودع "mustawdaʔ".

Jabra (1980: 113) uses the Arabic plural noun "أضـرحة" as an appropriate equivalent for *storehouse*. Mutran (1974) has not provided any translation of the fourth scene of Act Two. Ameen (1994: 64) has not managed to preserve the aesthetic value of the metaphor. By using the item المدفن "al-madfan" (grave), Ameen sacrifices the beauty of SL text in favour of content. He reduces the metaphor to its communicative import. The three renditions (Mutran has not conveyed any translation) serve to indicate how sensitive the translators are to what the source text is 'doing' as well as 'saying'. Shades of meaning and differences must be taken into consideration in translation. In fact, Jabra's rendition اضـرحة "adriħa" (monuments) is more appropriate in the TL text.

To sum up, discussing the lexical items *grave*, *monument* and *storehouse* shows that these items are not absolutely synonymous. There are certain implications and nuances of meaning that must be noticed, as well as conveyed, by translators. The context also has a crucial role in translation since some items, such as the item *storehouse*, are

metaphorically used. Therefore, the context must be considered so as to arrive at an accurate translation. Moreover, discussing the different renditions of the three items reveals the different tendencies and preferences of the four translators.

3.2.2 Cognitive Synonyms Signifying the Concept of REQUITAL

In translating the two lexical items *recompense* and *payment*, translators may fail to convey the connotative meaning of these items. Among the possible renditions are الأجر "al? jr", الثواب "aθθawāb", and الجزاء "aljazā?". These synonymous items are different in their connotations and shades of meaning.

Ibn Fāris (1991:1/62-63) defines the item اجر "?jr" (reward), saying:

"اجر: الهمزة والجيم والراء أصلان يمكن الجمع بينهما بالمعنى، فالأول الكراء على العمل"

?jr: alhamza waljīm are of two origins that can be combined in meaning, the first means the payment/ reward for services rendered.

Ibn Manzūr (1970: 4/10- 11) states:

" الأجر: الجزاء على العمل، والجمع أجور...، والأجر الثواب"

He uses the lexical items الجـزاء "aljazā?" (recompense) and الثـواب "aθθawāb" (requital) to define and clarify the item الأجـر "al?jr" without citing any difference between the three items.

Al-Aşfahāni (Al-Mufradāt: 10-11) distinguishes الأجـر "al?jr" from the other items. According to him, الأجـر "al?jr" is what goes back on a person as a reward either in life, or in the hereafter; in order to be fulfilled

الأجـر "al?jr" requires an agreement between the two parties. It is used for good rewards rather than bad.

Ibn Fāris (1991:1 / 394) considers الثـواب "aθθawāb" (requital) as a synonym of الأجـر "al?jr" and الجـزاء "aljazā?". Ibn-Manzūr (1970: 1/244-254) states that:

"والثواب ما يرجع الى الإنسان من جزاء أعماله فيسمى الجزاء ثوابا تصورا انه هو... والثواب يقال في الخير والشر ولكن الأكثر المتعارف عليه في الخير."

Aθθawāb (requital) is what returns to a person as a recompense for his deeds; sometimes الجـزاء (recompense) is named الثـواب (requital) assuming they are the same, and الثواب is used in both bad and good deeds, but mostly used as a reward for good deeds.

In order to make the concept of الثـواب "aθθawāb" clear, it is necessary to differentiate between it and the item الأجـر "al?jr". In fact, الثـواب "aθθawāb" refers only to God's rewards to human beings, i.e., it is combined with the Grace of God and not with people. On the other hand, the item الأجـر "al?jr" indicates that people can also give rewards to each other. Consider the following Qur'anic verse:

".... والله عنده حسن الثواب " (آل عمران: 195)

The above verse proves what the researcher says about the occurrence of الثواب "aθθawāb" with God's rewards.

The third item under discussion is الجـزاء "aljazā?". Ibn Fāris (1970:1/455) states:

"جزى: الجيم والزاء والياء قيام الشيء مقام غيره ومكافأته إياه"

"Jaza: aljĭm wazzā? walyā?" replacing something and being its equivalent.

Ibn Manzūr (1970: 14/1443) points out that "aljazā?" (recompense) is giving an equivalent return for one's deeds: if good then the return would be good , and if bad then the return would be bad.

Translators do not regard the context similarly in their renditions of the synonymous pair in the text below:

Text 4 Thou art so far before,
That swiftest wing of *recompense* is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and *payment*
Might have been mine! (I, iv, 17)

In the above text, Duncan expresses his gratitude towards Macbeth who is seen as the defender of Scotland against the double alliance of the King of Norway and the Thane of Cawdor.

Table. 2

Synonymous pair	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Recompense	الثواب	*	الجزاء	مكافأة
Payment	الجزاء	*	الجزاء	مكافأتك

The above table indicates the different tendencies of the four translators in translating cognitive synonyms. Jabra's usage of the item الثـواب "aθθawāb" (requital) as an equivalent to the SL item *recompense* is not appropriate in this context. As mentioned earlier, the item الثـواب "aθθawāb" refers only to God's rewards to human beings. Moreover, using the item الأجر "al?jr" in translating this synonymous pair is not appropriate, either.

According to Al-Aşfahāni (Ibid: 10) الأجـــر "al?jr" requires an agreement between two parties. The context indicates no agreements between Duncan and Macbeth. Abu-Hadid (1959: 82) translates the item *recompense* appropriately as الجـزاء "aljazā?". It seems that Abu-Hadid is more aware of the connotations of the item *recompense* than the other translators. Abu-Hadid's rendition reflects Hornby's definition of *recompense* and Ibn Manzūr definition of الجـزاء "aljazā?". In fact, both of Hornby (1974: 702) and Ibn Manzūr's (1970: 14/143) agree that الجـزاء "aljazā?" (recompense) is an equivalent return for one's deeds. It could be a reward or a punishment.

The item *payment* is best defined as an equivalent return for one's good deeds only. Therefore, rendering the item *payment* as الجزاء "aljazā?" is not appropriate since الجـزاء "aljazā?" could be a result of good or bad deeds. Mutran has not provided any translation for the scene from which the text is selected. However, Ameen (1994: 35) conveys the right equivalence by using the item مكافأة "mukāfa?a".

To sum up, the two cognitive synonyms *recompense* and *payment* are not completely synonymous. The two lexical items signify the concept of *requital*, but they differ in a number of fine implications. The item *recompense* الجـزاء "aljazā?" signifies an equivalent return for one's deeds. It could be a reward or a punishment. On the other hand, the item *payment* الأجر "al?jr" requires an agreement between two parties. Table 2 reveals that translators do not notice such implications and differences similarly.

3.2.3 Items Representing the Semantic Field of *SNAKES*

Translating the following two texts can be problematic to translators who are not "semiotics-conscious":

Text 5
To beguile the time,
Look like the time, bear welcome in your eyes,
Your hand, your tongue: Look like th' innocent flower,
But be the *serpent* under it. (I, v, 65)

Text 6
We have scorched the *snake*,
Not killed it ….(III, ii, 13)

The two items *serpent* and *snake* are cognitive synonyms. Unlike the word *snake*, the word *serpent* stands in place of something which is absent. It is of considerable semiotic significance. According to Hatim (1990: 105-107), the translator's task is to "identify a source-system semiotic entity". The semiotic entity under discussion is an item referring to a religious incident concerning Adam and Eve. The Serpent "Satan" tempted Eve and Adam to eat from the tree swearing that it would provide them with wisdom and immortality. Adam and Eve did eat from the tree, and they were kicked out from Paradise (to earth) where they have to suffer the difficulties and mortality in their life. This incident is what is known in Christianity as "The Original Sin", which has influenced Western culture and literature.

In order to perceive subtleties of intended meaning, translators need to call up their cultural background and knowledge repertoire. Discussing the sign *serpent* brings us into an important textlinguistic principle that has to do with "the way we relate textual occurrences to each other and recognize them as signs which evoke whole areas of our previous textual experience" (Hatim, 1990: 120). This is **intertextuality**, through which

texts are recognized in terms of their dependence on other relevant texts. Intertextuality refers to the existence of prior discourses or texts as a precondition for the act of signifying, almost regardless of the semantic content of a given text. For example, translating the sign *serpent* requires more than knowledge of semantic content. One needs to have experience of discourses or texts which make up certain belief systems within Western culture. Translators should be aware of the denotation, as well as the signification, which underlies use. Hatim (Ibid: 131) states that "a literary text is not to be considered as an autonomous entity but as a dependent intertextual construct".

Translators have to identify an informational core. Suitable TL denotational equivalents for the signs *serpent* and *snake* will be "الأفعـى", "الثعبـان", "الحيـة" or "الـصل". Having retrieved the informational core, the translator then considers what is missing in terms of intentionality and status as a sign.

Madkour (1972) differentiates between these cognitive synonyms as follows:

- الصل: الحية من أخبث الحيات. (مدكور، 1972، 541)
- الحية: رتبة من الزواحف منها أنواع كثيرة كالثعبـان والافعـى والـصل وغيرهـا. (مدكور، 1972، 217).
- الثعبان : اسم عام لحيوانات زاحفة ، أجسامها اسطوانية طويلة، ومغطـاة بحراشـف ملساء ليست لها أرجل، منها السام وغير السام ، وجميعها من رئيبة الثعابين مـن رتبـة الحرشفيات من طائفة الزواحف.

وفي التنزيل العزيز: "فألقى عصاه فإذا هي ثعبان مبين". (مدكور، 1972، 217).

- الأفعى: حية من شرار الحيات، رقشاء، دقيقة العنق، عريضة الـرأس، قاتلـة الـسم. (مدكور، 1972، 722).

According to Madkour's illustrations, the item "الأفعـى" is a suitable equivalent for the item *serpent*. The other synonyms "الحية" and "الثعبان" are considered as superordinates, but "الـصل" and "الأفعـى" are hyponyms. Hornby (1974: 777) points out that a *serpent* is a snake that can be used to refer to a sly and treacherous person. But a *snake* is a kind of small, legless, crawling reptile; it does not necessarily refer to a treacherous person.

Unlike Mutarn and Ameen who have not provided appropriate renditions, Jabra translates *serpent* properly as "الأفعـى". However, Jabra uses "الأفعـى" also as an equivalent for *snake*. The word *snake* can be best translated as "الحية".

The following table illustrates the renditions of the four translators:

Table 3

Synonymous Pair	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Serpent	الأفعى	الحية	الصل	الثعبان
Snake	الأفعى	ثعبان	الصل	الأفعى

The items *serpent* and *snake* have the same propositional meaning but differ in their expressive meaning. In fact, the item *snake* is neutral in terms of its expressiveness. The difference between the two items is subtle but important enough to pose a translation problem in a given context. Baker (1992: 24) points out that differences in expressive meaning are usually more difficult to handle when the source language item is more emotionally loaded than the target language equivalent. Farghal (1995: 60) stresses also that "translation practitioners should be sensitized to the

subtleties of lexis and discourse, and the resulting interaction between them, in the process of translating".

To sum up, the two cognitive synonyms *snake* and *serpent* have the same referential or denotational meaning but they differ in their connotations and shades of meaning. Unlike the item *snake*, the item *serpent* has certain Christian connotations that bring to mind the incident of the "Original Sin". Table 3 indicates a kind of failure and inaccuracy in rendering the two items. The translators have not managed to convey the shades of meaning similarly in the four renditions of texts 5 and 6. Using the items *snake* and *serpent* interchangeably leads to some loss of the intended meaning in some contexts. The distribution of words is not the same in different languages. A word may be said in one language in a certain context while its equivalent in another language is never used in that context.

3.2.4 Synonyms Within the Semantic Field of *CRY*

The importance of appreciating the conventional implicated meaning in translation can be explored by discussing four cognitive synonyms within the field of CRY: *cry*, *weep*, *wail* and *howl*.

3.2.4.1. *Cry* and *Weep*

These synonyms differ in their conventional implicated meanings. Gove (1980: 203) states that *cry* and *weep* refer to "a state at which one shows grief, pain, or distress by tears and utterances, usually inarticulate utterances". *Cry* and *weep* (the first, the homelier, the second, the more formal term) are frequently interchanged.

Hornby (1974: 208) states that *to cry* is to make a sound that expresses feeling, but not ideas, thought, etc. Moreover, Hornby differentiates *weeping* from *crying*. According to him, *weeping* is the shedding of tears with or without sound. Therefore, unlike the item *cry* which is more apt to stress the audible lamentation, the item *weep* stresses the shedding of tears.

The four translators of *Macbeth* have not grasped similarly the conventional meaning aroused by the synonymous pair *cry* and *weep*. The two texts below illustrate the contexts of the two items:

Text 7 each new morn
New widows howl, new orphans *cry*, new sorrows
Strike heaven on the face. (IV, iii, 6)

Text 8 I think our country sinks beneath the yoke,
It *weeps*, it bleeds, and each new day a gash
Is added to her wounds. (IV, iii, 40)

Table 4

Synonymous Pair	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Cry	يزعق	علت صرخات	تذرف الدمع	عويل
weep	يبكي	باكية	تجري دموعها	تنتحب

The above table indicates that synonymous verbs can also be problematic for translators. The four translators do not appreciate the conventionally associated nuances of meaning similarly. They follow different strategies in translating the synonymous items. In rendering the items *cry* and *weep*, Jabra prefers to convey formal equivalence which seeks to capture the form of the SL item. Jabra (1980:158/ 160) provides the items "يزعـق" and "يبكـي", respectively, as equivalents to the items *cry* and *weep*. On the other hand, Mutran prefers ideational equivalence.

Mutran (1974: 90) provides "علت الـصرخات" in translating the verb *cry*. He aims at conveying the communicative sense of the SL expression independently of function and form. That is to say, Mutran seeks to relay the meaning of the SL item regardless of formal equivalence. The message becomes more important than the form. Moreover, in translating the verb *weep*, Mutran (1974: 92) provides the adjective "باكية ".

Abu-Hadid (1957: 202/206) renders *cry* and *weep* using "تذرف الـدمع" and "تجري دموعها", respectively. In fact, Abu-Hadid does not notice the very slight differences between the two verbs. *Crying* does not necessarily involve the shedding of tears. On the other hand, Ameen (1994: 104/105) provides the items "عويـل" and "تنتحـب " in rendering *cry* and *weep*, respectively. In fact, the TL items are somehow close renditions, but "عويل" has negative connotations since it brings to mind the high sound made by some animals. Therefore, the successful rendering of *cry* is يـصيح "yaṣiḥ" and of *weep* is يبكي "yabkĭ".

To sum up, the two cognitive synonyms *cry* and *weep* differ in a number of conventionally associated nuances of meaning. In fact, *weep* is more formal than *cry*. Unlike the item *cry* which stresses the audible lamentations, the item *weep* stresses the shedding of tears with or without sound. Table 3 reveals that the two items are rendered either formally or ideationally. The four translators have not noticed the fine differences between the two lexical items similarly.

3.2.4.2 *Wail* and *Howl*

The renditions of the above cognitive synonyms can also be analyzed so as to reveal the translators' inaccuracy in translation. Gove (1980: 203)

points out that *wail* usually implies "expressing grief without restraint, in mournful and often long-drawn-out cries, moans, and lamentations". According to Hornby (1974: 962) *wail* implies crying and complaining in a loud, usually shrill, voice.

Gove (Ibid: 87) states that *howl* implies a long , loud, mournful cry made by dogs seemingly in distress and often interpreted as evidence of hunger or loneliness. The term implies also similar sounds made by other animals, but its strongest association has been with dogs and wolves. Gove (Ibid: 87) maintains that *howl* "may be used in reference to human beings to imply loud crying or derisive calling, and other sounds that suggest the howling of animals as in loudness and prolongation". Similarly, Hornby (Ibid: 415) adds that *howl* implies long loud cries of a wolf in pain, or of somebody expressing scorns, amusement, etc. Therefore, unlike the item *wail*, its cognitive synonym *howl* implies negative connotations since it has to do with sounds that are produced by dogs and other animals. In this context, Shakespeare's choice of lexical items is very deliberate and purposeful. Shakespeare uses items to visualize the action, demonstrate meaning and advance themes. The item *howl* indicates that people are being dehumanized as a result to Macbeth's tyranny. People become as beasts, howling against the oppression and torture inflicted upon them by the tyranny of Macbeth.

Investigating the renditions of *wail* and *howl* can also reveal the different tendencies and strategies of the four translators. The texts below can be used for more illustration:

Text 9 yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but *wail* his fall

Who I myself struck down. (III, i, 120)

Text 10 each new morn
New widows *howl*, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yelled out
Like syllable of dolour. (IV, iii, 5)

Table 5

Synonymous pair	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Wail	سأبكي	التظاهر بأنني عليه آسف	تأسفت	إظهار الجزع
howl	تنوح	بكت	نحيب	صياح

The above renditions can be used for further discussion to illustrate the extent to which translators have managed to grasp the nuances and the conventional implications of the items under discussion . The renditions of the items *wail* and *howl* also reflect the preferable translation styles of the four translators. Jabra and Abu-Hadid seek formal equivalence in their translation. They provide سـأبكي "sa?abki" (I will weep) (1980: 121) and تأسفت "ta?assaftu" (I felt sorry) (1954: 46), respectively, in rendering the SL item *wail*. These renderings do not capture the nuances and the intended meaning of the SL item. In fact, سـابكي "sa?abki" (I will weep) distorts the intended meaning of the SL item. On the other hand, Abu-Hadid provides تأسـفت "ta?asaftu" as an equivalent to the item *wail*. Therefore, the renderings of Jabra and Abu-Hadid reflect a sort of inaccuracy, and sometimes failure, in reaching a reasonable translation. The item *wail* is used conventionally to implicate expressing grief in mournful cries and lamentations. This fact is not regarded in Jabra and Abu-Hadid's renderings. As for the other synonymous item *howl*, Jabra

(1980: 158) and Abu-Hadid (1959: 202) provide reasonable renderings: تنـوح "tanūħ" and نحيـب "naħĭb". Jabra and Abu-Hadid's renderings reflect Nida's idea (1964: 159) of a translator trying to "reproduce as literally and meaningfully as possible the form and the content of the original".

Mutran and Ameen prefer ideational equivalence. They attempt to provide the closest natural equivalent to the source language message. Farghal (1994) notices that when the translator becomes aware of this kind of equivalence (ideational equivalence), it may enrich his/her options in translation and may prevent odd and awkward expressions. Nevertheless, some conventionally implicated meaning may be lost. In rendering the item *wail*, Mutran (1974: 69) provides:

التظاهر بأنني عليه آسف (Lit. Pretending that I feel sorry for him).

As mentioned earlier, *wailing* is not just a way of feeling sorry. *Wail* implies crying and complaining in a loud voice. Ameen (1994: 73) conveys successful ideational equivalence in rendering *wail* as "إظهار الجـزع". As for the other synonymous item *howl*, neither Mutran nor Ameen has managed to capture the intended meaning. Mutarn (1974: 90) and Ameen (1994: 104) provide بكت "bakat" and صياح "şiyaħ", respectively.

Judging from the above discussion, the cognitive synonyms *wail* and *howl* are best translated as ينـدب "yandub" and ينـوح "yanūħ", respectively. Translators should pay enough attention to the fact that, unlike the item *wail*, its cognitive synonym *howl* implies negative connotations since it has to do with sounds that are produced by dogs and other animals. But as it is used in this viciously murderous human context, it becomes touching, even terrifying.

3.2.5 Synonyms Within the Semantic Field of *FEAST*: *Feast, Banquet, Table*

Banquet, *feast* and *table* are comparable when denoting "an elaborate meal that is served to guests or to a group (as of members of a club or an association) and that often marks some special occasion (as an anniversary) or honors a particular person" (Gove, 1980: 244). Arabic has close equivalent items that somehow denote the same as *feast*, *banquet* or *table*. The Arabic items are الوليمة "al-walĭma", المأدبـة "al-ma?daba" and المائـدة "al-ma?ida". These synonymous items are different in their connotations and shades of meaning.

Ibn Manzūr (1970: 12/ 643) defines the item الوليمـة "al-walĭma" (feast) as the wedding meal. Ibn Manzūr cites the saying of the Prophet -God's blessing and peace be upon him- when he addressed Abd Ar-Ruħmān Bin Awf:

" أولم ولو بشاه"

"Make a wedding meal (feast) even if it is just one ewe."

The Prophet's saying indicates the importance of making the wedding meal even if it consists of just one ewe. In fact, الوليمـة "al-walĭma" involves some kind of sacrifice.

Madkūr (1960: 110) states that الوليمة "al-walĭma" (feast) could be a special meal for different occasions.

Hornby (1974: 313) mentions that a *feast* is a religious anniversary or festival, such as Christmas or Easter. He maintains that a *feast* could be a splendid meal with many good things to eat and drink.

Gove (Ibid: 244) illustrates that *feast* is often interchangeable with *banquet* but it may carry over a feeling of its other meaning of a festival of rejoicing and then stresses the shared enjoyment and pleasure on the occasion that gives rise to the meal. Unlike the other terms of this group, *feast* has a frequent extended use with the notion of a source of, often shared, enjoyment.

Ibn Manzūr (1970: 1/206) and Madkūr (1972: 10) state that المأدبـة "al-ma?daba" (banquet) is food made by people to invite others. Hornby (1974: 61) mentions that a *banquet* is an elaborate meal, usually for a special event, at which speeches are made.

Gove (Ibid: 244) points out that "typically, *banquet* suggests the sumptuousness of the meal, the magnificence of its setting, and often the ceremonial character of the occasion and entertainment". The item *banquet* may stress the excellence and elaborateness of food and service. In its popular use, it may imply no more than a formal dinner held elsewhere than in a private home. According to Gove (Ibid: 244), not so long ago the word *banquet* evoked pictures of barons of beef, turtle soup, boar's head and ten courses served on solid gold plate. *Banquet* today has become the generic word for any meal served in a private room in a hotel.

The third cognitive synonym within this group is the item *table*. Hornby (1974: 878) states that the item *table* المائدة "al-ma?ida" is a piece of furniture consisting of a flat top with four supports (called legs). According to Hornby, the item *table* المائـدة "al-ma?ida" may be also used to refer to the people seated at the table.

Ibn Manzūr (1970:3/411) mentions that المائـدة "al-ma?ida" (table) may be used to refer to the meal (food) even if there was no table. The following Qur'anic verse can be used for more illustration:

" انزل علينا مائدة من السماء"

The four translators have not considered the very slight differences between the cognitive synonyms as well as the contexts of their usage. The following texts can be used for more illustration:

Text 11

If he had been forgotten,
It has been as a gap in our great *feast*,
And all- thing unbecoming. (III, i, 13)

Text 12

We may again
Give to our tables meat, sleep to our nights,
Free from our *feasts* and *banquets* bloody knives.
(III, vi, 35)

Text 13

I drink to th' general joy o'th' whole *table*,
And to our dear friend Banquo, whom we miss.
(III, iv, 89)

Table 6

Synonymous items	Jabra's renditions	Mutran's renditions	Abu-Hadid's renditions	Ameen's Renditions
Feast	وليمة	اجتماعنا	احتفالنا	احتفالنا
Banquets	مآدبنا	*	وليمة	مآدبنا
Table	المائدة	المائدة	المقاعد	مقعد

Text (11) is a part of a dialogue between Lady Macbeth and Macbeth after he has become the new king. In this text, Lady Macbeth talks about the necessity of Banquo's presence at the great feast in the palace at Forres. In fact, Macbeth prepares and arranges secretly the murder of Banquo. In

translating the item *feast*, three translators out of four have failed to grasp the intended meaning of the item. Jabra (1980: 116) uses an appropriate equivalent by providing the TL item وليمـة "walĭma". Both of the English items *feast* and its Arabic equivalent وليمـة "walĭma" involve some kind of sacrifice. On the other hand, Mutran (1974: 64) has not managed to capture the meaning of the SL item *feast*; he provides "اجتماعنـا" (Lit. Our meeting). A feast includes a meal and other things. Abu-Hadid (1959: 137) and Ameen (1994: 69) provide inappropriate renderings. They use "احتفالنـا" (celebration). As one notices, Abu-Hadid and Ameen's renditions are not successful.

Text (12) indicates a word- string of two cognitive synonyms. Word-strings involving two synonyms, or more, and their functions will be discussed later on within this chapter. However, in rendering *banquets*, Jabra (1980: 140) and Ameen (1994: 89) provide "مآدبنـا" successfully. Abu-Hadid (1959: 178) provides the item وليمـة "walĭma" which lacks a great deal of accuracy. On the other hand, Mutran (1974) has not provided any translation for the sixth scene of act III.

Text (13) shows that translating the item *table* can be problematic. As mentioned earlier, *table* المائـدة "al-ma?ida" may be used to refer to a piece of furniture, the people seated at the table, or the food on the table. Therefore, considering the context can be useful in rendering the close intended meaning of the item. This text is mentioned after the appearance of the Ghost of Banquo which causes Macbeth's infirmity. The context indicates that Macbeth is referring to the people seated at the table. Jabra (1980: 130) and Mutran (1974: 76) render *table* appropriately as المائدة "al-ma?ida", whereas Abu Hadid (1959: 162) and Ameen (1994: 82) provide

المقاعـد "al-maqāʕid" and مقعـد "maqʕad", respectively. Both of Abu-Hadid and Ameen have failed to understand the context, and so they have provided inappropriate renditions. Translating the item *table* which relies mainly on understanding the context indicates the importance of the translators' experience and awareness as well as accuracy in translation.

To sum up, the discussion presents and clarifies some of the very slight differences between the lexical items *feast*, *banquet* and *table*. Unlike the other cognitive synonyms, *feast* involves some kind of sacrifice. The item *banquet* is more formal than *feast*; it does not necessarily stress the shared enjoyment and pleasure that gives rise to the meal. Concerning the item *table*, it does not necessarily refer to a piece of furniture. It might be used to refer to the people seated at the table, or the food on the table. Table 6 reveals that, unlike the other three translators, only Jabra (1980) has managed to provide formal equivalence appropriately. In fact, his renditions are appropriate.

3.2.6 Cognitive Synonyms Denoting the Concept ENEMY

This semantic field includes two cognitive synonyms. These synonyms are *enemy* and *foe*. Both items denote an individual or, a body of individuals, that is hostile or that manifests hostility to another. The items refer to one who has ill feeling or hatred towards somebody or something.

Hornby (1984: 282) states that the item *enemy* refers to "one who tries or wishes to harm or attack". He adds that it refers to "anything that harms or injures". According to Gove (1980: 289), *enemy* usually stresses antagonism that arises from a cherished hatred or a desire to harm or destroy, but may suggest nothing much more than active or evident dislike or a habit of preying upon.

The other synonymous item is *foe*. According to Gove (1980: 289), *foe* implies active warfare. Both of Hornby (1974: 332) and Gove (1980: 289) agree that *foe* is a preferable item in poetry. Gove states that "when the reference is to a nation or group of nations with whom a country is at war, *enemy* is preferred in general use, *foe* being used in this sense chiefly in poetry or rhetorical prose". In fact, *foe* is more formal than *enemy*.

Jackson (1988: 66) tries to differentiate between the two cognitive synonyms *foe* and *enemy*. Jackson stresses that *foe* has "fallen out of use" (has become obsolete) and *enemy* has completely taken its place. However, Jackson admits that *foe* is still retained in some contexts, mainly of a literary nature.

The two synonymous items, to a great extent, come to mean the same. They look like cognitive synonyms. To prove this it would be possible to apply certain criteria depending on Cruse (1986: 88). To judge whether the two lexical items *foe* and *enemy* are cognitive synonyms or not, one should ask the following questions:

(i) Question one:

Could one use the two synonyms contrastively? In other words, could one assert one of the synonyms and deny the existence of the other? Consider the following examples:

a. He is the *enemy* but not the *foe* of the people.

b. He is the *enemy* and the *foe* of the people.

If the answer to "a" is "no" and to" b" is "yes", in the above examples, then the two lexical items: *foe* and *enemy* may be categorized as cognitive synonyms.

(ii) Question two:

Could one use the two words interchangeably in certain contexts with a slight change in meaning? Consider these two sentences:

a. We have met the *enemy*/ *foe*.

b. He is a man with many friends and no *enemies*/ *foes*.

If the answer is "yes", then they are cognitive synonyms. But if the answer is "no", they are not cognitive synonyms (Shunnaq, 1992: 25).

Judging from the above discussion, it is obvious that the lexical items *foe* and *enemy* are cognitive synonyms. For further illustration, let us consider the two texts below:

Text 14

So they
Doubly redoubled strokes upon the *foe*;
Except they meant to bathe in reeking wounds.
Or memorize another Golgotha. (I, ii, 39)

Text 15

And I will put that business in your bosoms,
Whose execution takes your *enemy* off,
Grapples you to the heart and love of us. (III, i, 104)

Texts 14 and 15 as well as their renditions can be used to reveal the translators' tendencies and strategies in translating cognitive synonyms. As mentioned earlier, *foe* is more formal than *enemy*. Nevertheless, none of the four translators has managed to preserve the level of formality between the two cognitive synonyms. Preserving the level of formality in translating this synonymous pair is not an easy task. All translators seem to agree on translating the two cognitive synonyms appropriately as العـدو "al-ʔadu", except Abu-Hadid. Therefore, using العـدو "al-ʔadu" as equivalent to both items is appropriate.

In rendering the item *enemy*, Abu-Hadid (1959: 145) has provided the TL item خـصم "xaşim" (opponent). In fact, translating *enemy* as خـصم "xaşim" (opponent) reveals a kind of inaccuracy and failure in grasping the intended meaning of the SL item. Unlike *enemy*, *opponent* does not necessarily imply personal animosity or hostility. An opponent is one who is on the opposite side in a contest or in a conflict. Table 7 below illustrates the four renditions of the four translators.

Table 7

Synonymous pair	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
foe	العدو	*	الأعداء	عدو
enemy	عدوكما	عدو	خصم	عدوكما

3.2.7 Cognitive Synonyms Within the Semantic Field of *WOUNDS*

Two cognitive synonyms will be discussed within this semantic field. These synonyms are *wounds* and *gashes*. They are comparable when they mean an injury to one of the organs or parts of the body. Hornby (1974: 995) defines the item *wound* as "hurt or injury to the living tissue of the body, caused by cutting, shooting and tearing, especially as the result of attack". According to Hornby, a *wound* could be also an injury to a plant, tree, etc. in which the bark is cut or torn. Moreover, Hornby (Ibid: 356) differentiates *wound* from *gash*. According to him, *gash* is "a long deep cut or wound".

Gove (1980: 882) points out that *wound* generally denotes "an injury that is inflicted by a hard or sharp instrument (as a knife or a bullet) forcibly driven or applied, and characterized by breaking of the skin or

mucous membrane and usually by damage to the tissue beneath". Moreover, in extended use, *wound* can apply to a figurative hurt or blow (as to the mind or to society).

The renditions of these cognitive synonyms which are mentioned in the two texts below (texts 16 and 17) reveal the translators' failure to capture the intended meaning of the SL texts.

Text 16 So well thy words become thee as thy
Wounds,
They smack of honour both: go get him surgeons.
(I, ii, 44)

Text 17 Why should I play the Roman fool, and die
On mine own sword? While I see lives, the *gashes*
Do better upon them. (V,viii, 2).

Although the synonymous items *wounds* and *gashes* are not absolute synonyms, the translators have provided the words الجـراح "al-jirāħ" or الجـروح " al-jurūħ" as Arabic equivalents. They have failed to convey the intended meaning and their translation is not that congruent. Since we are dealing with highly expressive texts where slight differences of lexical items do count, it would be more faithful if we translate *gashes* ideationally into something like "جروح بليغـة" (serious wounds). The four translators of *Macbeth* have not managed to encode that meaning well in their translation. Witness their renderings in the table below:

Table 8

Synonymous pair	Jabra's renditions	Mutran's renditions	Abu-Hadid's renditions	Ameen renditions
Wounds	الجراح	*	جراح	جراح
Gashes	الجروح	*	الطعان	الجراح

Unfortunately, Jabra (1980) and Ameen (1994) have not managed to convey the difference between *wounds* and *gashes*. Mutran (1974) has not conveyed any translation for texts 16 and 17. On the other hand, Abu-Hadid (1959: 251) provides a reasonable functional equivalence. He gives the TL item الطعـان "aṭ-ṭiʕān". Farghal (1998: 5) states that functional equivalence "seeks to capture the function of the SL expression independently of the image utilized by translating it into a TL expression that performs the same function".

To sum up, the above discussion attempts to differentiate the two cognitive synonyms *wounds* and *gashes*. Unlike the item *wounds*, *gashes* implies serious wounds. The item *gashes* is best translated ideationally as "جروح بليغـة" (serious wounds). None of the translators has used ideational equivalence, but Abu-Hadid has provided a reasonable functional equivalence. Jabra (1980: 190) and Ameen (1994: 132) have used inappropriately formal equivalence in rendering *gashes*. Therefore, they have failed to convey the intended meaning. As mentioned earlier, formal equivalence can be used as long as it secures the intended meaning and the implications of the lexical item.

3.2.8 Synonymous Adjectives that Refer to COURAGE: *brave, bold, valiant, dauntless* and *undaunted*

These adjectives all mean having or showing courage under difficult or dangerous conditions. They are comparable when they mean having or showing no fear when faced with something dangerous, difficult or unknown.

Hornby (1980: 100) points out that *brave* شـجاع "šujāʕ" suggests readiness to face danger, pain or suffering. It means having no fear. Gove

(1980: 111) states that *brave* "usually indicates lack of fear in alarming or difficult circumstances rather than a temperamental liking for danger". Shoukhanov (1992: 232) mentions that *brave* "is frequently associated with an innate quality".

Ibn Manzūr (1970: 8/173) suggests that:

"الشجاعة: شدة القلب في اليأس."

Bravery is having a hard heart and being courageous.

Madkūr (1960: 492) points out that:

"(شجع) شجاعة: قوى قلبه واشتد."

(šaja ʕa)šaja ʕā: showing no fear and becoming strong.

The other cognitive synonym is *bold*. Hornby (1980: 93) defines *bold* as "without, showing no fear; enterprising". According to Gove (1980: 112), *bold* "may indicate a forward tendency or defiant tendency to thrust oneself into difficult or dangerous situations". When used of immaterial things (as plans, experiments, or deeds) *bold* suggests a disregard for danger, risk, or convention. According to Shoukhanov (1992: 232), "*bold* stresses not only readiness to meet danger or difficulty but often also a tendency to seek it out".

Madkūr (1960: 118) stresses that

"(جرو) جرأة: أقدم عليه فهو جريء."

(Jarrawā) jar?ā: shows a defiant tendency by one who is bold.

Another cognitive synonym is the item *valiant* باســـل "bāsil". According to Gove (Ibid: 111) *valiant* "suggests resolute courage and

fortitude whether in facing danger on in attaining some end". Shoukhanov (1992: 232) states also that *valiant* is said principally of persons. According to him, *valiant* "suggests the bravery of a hero or a heroine".

Madkūr (Ibid: 58) mentions the following

بسل: عبس غضباً أو شجاعة، فهو باسل.

Basal: shows anger or courage. Then he is valiant.

According to Hornby (Ibid: 219), *dauntless* means "not daunted or preserving". Gove (Ibid: 112) states that *dauntless* "emphasizes determination, resolution, and fearlessness despite danger or difficulty". Furthermore, Shoukhanov (Ibid: 232) stresses that *dauntless* refers to courage that resists subjection or intimidation. He quotes the following verse:

> So faithful in love, and so *dauntless* in war
> There was never knight like the young Lochinvar.

Ibn Manzūr (1970:12/467) mentions that

الإقدام: التقدم في الحرب والإقدام: الشجاعة. الإقدام ضد الإحجام.

Al-iqdām: a forward tendency in the war. Al-iqdām is courage.
Al-iqdām as opposite to the unwillingness.

The last synonym within this group is *undaunted*. According to Gove (Ibid: 112) *undaunted* indicates continued courage and resolution after danger, hardship, or defeat. Shoukhanov (Ibid: 232) states that *undaunted* suggests courage and resolve that persist after being put to the test.

Ibn Manzūr (1970: 4/ 136) mentions that

جسر جسورا : مضى ونفذ. والجسور: المقدام.

"Jasara" "jasūrān": continued and carried out. The undaunted person is dauntless.

The texts below can be used to discuss the translators' skills in tackling cognitive synonyms:

Text 18
this is the sergeant,
Who like a good and hardy soldier fought
'Gainst my captivity…. hail, *brave* friend!
(I. ii. 6)

Text 19
Some say he's mad; others, that lesser hate him,
Do call it *valiant* fury: but, for certain,
He can not buckle his distempered cause
Within the belt of rule. (V, ii, 15)

Text 20
Be bloody, *bold*, and resolute: laugh to
Scorn
The power of man; for none of woman born
Shall harm Macbeth. (IV, i, 78)

Text 21
Bring forth men- children only!
For thy *undaunted* mettle should compose
Nothing but males. (I, vii, 73)

Text 22
'Tis much he dares,
And, to that *dauntless* temper of his mind,
He hath a wisdom that doth guide valour
To act in safety. (III, i, 51)

In translating the italicized synonymous adjectives within the above five texts, the translators have not, sometimes, managed to convey the very slight differences between the adjectives. In rendering the item *brave* in text 18, Jabra (1980: 63) and Ameen (1994: 26) have provided appropriately the Arabic item الـشجاع "aššujāʔ". Abu-Hadid (1959: 60) has provided the TL item المقـدام "al-muqdām". Using the item المقـدام

"al-muqdām" is a kind of mistranslation. According to Ibn Manzūr (1970), unlike شـجاع "šujāʔ" (Brave), مقـدام "muqdām" (dauntless) expresses a forward tendency in the war. The item شـجاع "šujāʔ" does not necessarily express that tendency. According to Shoukhanov (1992) brave شـجاع "šujāʔ" is the least specific in contrast to the other cognitive synonyms within this section

In tackling the item *valiant* in text 19, Jabra (1980: 176) provides a reasonable rendering شجاع "šujāʔ". Ameen (1994: 119) pays more attention to the context as well as the shades of meaning in his rendering. He provides the following:

والبعض ممن يكرهه بدرجة اقل يقول بل لقد أصابته بسالة الغضب.

Ameen renders the phrase *valiant fury* into "بسالة الغـضب". In fact, Madkūr (1960: 58) mentions that being *valiant* باسـل "bāsil" may be accompanied by anger. Madkūr stresses that:

بسل: عبس غضباً أو شجاعة. فهو باسل .

Similar to the previous text, Mutran (1974) has not provided any translation for text 19. Abu-Hadid renders *valiant* into مستميتاً "mustamĭtan" (ready to die). It is clear that using "مـستميتاً" does not necessarily imply being *valiant*. According to Shoukhanov (1992: 232) *valiant* suggests the bravery of a hero.

In rendering the item *bold* in text 20, the four translators have provided very close TL equivalence. Jabra (1980: 148) gives a reasonable equivalence. He provides the TL item جـسوراً "jasūran". The other three

translators have provided more appropriate rendering. They have given the TL item جريئاً "jarrĭ?an".

The four translators have rendered the SL item *undaunted* differently. Jabra (1980: 91) and Abu-Hadid (1959: 102) have managed to convey appropriate equivalents. They have provided الجسور "al-jasūr" and المقدام"al-muqdām", respectively. On the other hand, Mutran (1974: 41) and Ameen (1994: 44) have not managed to grasp the implicated meaning successfully. Ameen provides the TL item الحازمـة "al-ħāzima" (resolute). In fact, using الحازمـة "al-ħāzima" distorts the intended meaning of the SL item. Moreover, Mutran (1974: 44) has provided the item الجافية "al-jāfiya" (rough or crude). The item "الجافيـة" does not necessarily suggest courage which is expressed by the SL item *undaunted*.

The other item under discussion is *dauntless*. Jabra (1980:118) has provided the TL item مقـدام "muqdām". Using the item مقـدام is very successful. Both the SL item *dauntless* and its SL equivalent "مقدام" suggest a forward tendency in the war. Using مقـدام "muqdām" by Jabra reveals his preference for formal equivalence. Abu-Hadid (1959: 140) has provided the item جبـار "jabbār" (mighty) which is not an appropriate equivalent. On the other hand, both Mutran (1974: 65) and Ameen (1994: 71) have attempted to provide ideational equivalence. Mutran has failed to convey the meaning of *dauntless*. He has provided "مهيبـاً رهيبـاً" as ideational equivalence. Witness the renditions in table 9 below for more illustration:

Table 9

Synonymous items	Jabra's renditions	Mutran's renditions	Abu-Hadid's renditions	Ameen's renditions
Brave	الشجاع	*	المقدام	الشجاع
Valiant	شجاع	*	مستميتاً	بسالة
Bold	جسورا	جريئاً	جريئاً	جريئاً
Undaunted	الجسور	الجافية	المقدام	الحازمة
Dauntless	مقدام	مهيباً رهيباً	جبار	بالغ الجرأة

3.2.9. Cognitive Synonyms Signifying the Concept *FATE*

Since *fate* is an important theme in the play, our next synonymous pair includes the items *fate* and *destiny*. The central meaning shared by these synonymous nouns is something that is inevitably destined to happen to a person. The two lexical items are comparable when they denote the state, condition, or end which is decreed for one by a higher power.

Hornby (1984: 312) points out that *fate* is "a power looked upon as controlling all events in a way that cannot be resisted". Hornby stresses that *fate* suggests death, destruction or a person's ultimate condition.

Gove (1980: 327) mentions that *fate* presupposes such a determining agent or agency as one of the ancient goddesses called Fates, the Supreme Being, or the law of necessity. Gove adds that the term usually suggests inevitability and, sometimes, immutability.

Berude, et al (1982: 492) state that *fate* is "the supposed force, principle, or power that predetermines events". They add that *fate* means an unfavourable destiny or doom.

The other synonymous item is *destiny*. According to Hornby (Ibid: 235) *destiny* is something "which happens to somebody, thought of as determined in advance by fate". Berude, et al (Ibid: 387) point out that *destiny* is "the inevitable or necessary fate to which a particular person or thing is destined". They add that *destiny* refers to the predetermined or inevitable course of events considered as something beyond the power or control of man.

Gove (Ibid: 327) makes a very clear distinction between *fate* and *destiny*. Unlike *fate* which presupposes a determining **agent or agency** as the three ancient goddesses called Fates, the Supreme Being, or the law of necessity, *destiny* may imply an irrevocable determination or appointment (as by the will of the gods or of God); even in this sense, however, it carries little or no suggestion of something to be feared; on the contrary, it may even imply a great or noble state or end. Gove adds that "*destiny* may also be applied to whatever one envisions as his end or goal, sometimes retaining a slight implication that it is, or has the inevitability of, the will of God".

Rendering the item *fate* indicates that translation is not merely a linguistic process. Translation also involves culture. Cultural differences often pose greater difficulties than the linguistic ones for a translator, especially when the two languages are unrelated as Arabic and English. Using the item *fate* may imply a reference to a myth of Ancient Greece. The myth is that of the three Fates, named Clotho, Lachesis, and Atropos. According to the myth, the Fates were the oldest goddesses in existence, too old for anybody to remember where they came from. The Fates decided how long each mortal should live (cf. Graves, unknown date: 23). Berude,

et al (1982: 492) mention that it was believed that the Fates, the three goddesses, governed human destiny. To solve the problem of cultural differences, Duff (1981: 11-13) suggests that to bridge the cultural gaps, the translator has to provide an explanation for the (SL) words which have no satisfactory equivalent in the (TL). In fact, none of the four translators has provided any explanation or a footnote illustrating the myth. For more illustration, I shall discuss the following texts:

Text 23 To make them kings, the seed of Banquo kings!
Rather than so, come *fate* into the list,
And champion me to th' utterance. (III, i, 70)

Text 24 To leave no rubs nor botches in the work
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his fathers must embrace the *fate*
Of that dark hour. (III, i, 135)

Text 25 But make amends now: get you gone,
And at the pit of Acheron
Meet me i'th' morning: thither he
Will come to know his *destiny*. (III, v, 17)

The table below states the renditions of the four translators:

Table 10

Synonymous items	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Fate	القدر	القدر	الأقدار	القدر
Fate	مصير	هلاك	مصير	مصير
destiny	مصير	*	الحدثان	قدره

Before discussing the renderings of the four translators, it is necessary to differentiate between the Arabic items القـدر "alqadar?" (fate),

المـصير "al-maşĭr" (destiny) and القـضاء "al-qadā?" (accomplishment). Ibn Manzūr (1970: 5/74) states that:

القْدر والقدر: القضاء والحكم، وهو ما يقدره الله عز وجل من القضاء ويحكم به من الأمور.

Al-qadru and al-qadara: judgment and decree. It is controlled and predetermined by God- the Great and Almighty.

The other item is المـصير "al-maşĭr" (destiny). Ibn Manzūr (1970: 4/477) states the following:

مصير: صير
المصير: الموضع الذي تصير إليه المياه.
وصير الأمر: منتهاه وعاقبته.

Maşĭr: şairu and al-maşĭr is the place to which the water flows. And al-şairu (destiny) of anything is its end and consequence.

Ibn Manzūr (1970: 15/ 186) mentions a third item "القضاء":

القضاء: الحكم والحتم.

Al-qada? suggests decree and inevitability.

Barham (2000: 47-50) attempts to distinguish between the two controversial concepts in Arabic القضاء "al-qadā?" and القـدر "al-qadar". He mentions the following:

قدر الشيء: هيأه ووقته.

Predetermining anything means arranging it and fixing a time for its occurrence.

قضاء: قضى يقضي قضاء الشيء= أي صنعه بإحكام.

Qadā?: qada, yaqdi. Accomplishing anything means doing it successfully and exactly.

The renditions of the above texts (23. 24 and 25) reveal the importance of taking the context into consideration in translation. Regarding the context makes it possible to convey the very slight differences between *fate* in texts 23 and 24 and *destiny* in text 25. Text 23 shows that Macbeth is addressing a supposed force or power that predetermines events. Macbeth is talking about the witches' prophecy that Banquo will be the ancestor of kings. The item *fate* in this context suggests an unfavourable destiny for Macbeth. In translating text 23, the four translators have, somehow, managed to convey appropriate renditions. They have provided the item القدر "alqadar".

In text 24, the item *fate* implies the death or the murder of Banquo's son, Fleance. In this scene, Macbeth urges two men to murder Banquo as well as his son. Macbeth desires a miserable fate (end or death) to Banquo and his son. Therefore, unlike the item *fate* in text 23 which suggests a determining force or power, the item *fate* in text 24 implies Macbeth's desire which is the unfavourable destiny (death of Fleance). Three translators- Jabra (1980: 121, Abu-Hadid (1959: 174) and Ameen (1994: 73) have provided the TL item مصير "maşĭr"- successfully . They have not illustrated whether مـصير "maşĭr" implies a favourable or an unfavourable destiny. In fact, it is the context's job to do so . Unlike the other three translators, Mutran (1974: 70) has provided the item "هـلاك". Mutran has attempted to facilitate and simplify things whose understanding demands paying enough attention to the context; he has done what must be done by the reader who should consider the context to arrive at the accurate, intended meaning.

Text 25 presents Hecate's speech to the witches. Hecate blames the witches due to the fact that they have revealed to Macbeth things that must not be revealed. Hecate foretells the witches that Macbeth will come again to get more explanation about his destiny. The item *destiny* in text 25 implies a predetermined or inevitable course of events. Therefore, *destiny* is best translated as مـصير "maşĭr". Jabra (1980: 137) has rendered it appropriately as "مـصير". Mutran (1974) has not conveyed any translation for text 25. Abu-Hadid (1959: 173) and Ameen (1994: 86) have provided inappropriate renditions: "الحدثان" and "قدره", respectively.

3.2.10 Cognitive Synonyms Denoting the Concept MURDER

This semantic field includes two cognitive synonyms. These synonyms are *murder* and *assassination*. The two synonymous items are comparable when meaning depriving of life or putting to death.

Hornby (1984: 556) states that *murder* implies "unlawful killing of human being on purpose". Gove (1980: 479) mentions that "*murder* definitely implies a motive and, often, premeditation and imputes to the act a criminal character; it is the exact word to use in reference to one person killing another either in passion or in cold blood". In fact, the noun *murder* is sometimes used in place of *killing* as more expressive.

The other item under discussion is *assassination*. Hornby (Ibid: 46) mentions that *assassination* implies the killing of somebody (especially an important politician or ruler) violently and treacherously, for political reasons. Gove (Ibid: 480) states that *assassination* "implies the murder especially of a person in governmental or political power by stealth or treachery and often by an agent or hireling of an opposition". It usually

suggests an attempt to get rid of a person who is believed to be an obstacle to the safety of a tyrant, the welfare of people, the liberty of a nation, or the success of a design.

In rendering the texts below, the translators reveal different preferences, tendencies and translation styles.

Text 26 If it were done, when 'tis done, then 't were
Well
It were done quickly: if th' *assassination*
Could trammel up consequences, and catch,
With his surcease, success. (I, vii, 2)

Text 27 Confusion now hath made his masterpiece!
Most sacrilegious *murder* hath broke ope
The lord's anointed temple, and stole thence
The life o'th' building. (III, iii, 66)

Using *murder* presents the action as an illegal, criminal act. Unlike the item *murder*, using the word *assassination* presents the action as an illegal, politically motivated act. *Assassination* is chiefly applied to the murdering of important personages. It is obvious that the two synonyms reveal different assessment of the nature and the motivation of the act. This fact is stressed by Brown (1983: 147) who mentions that the writer's empathy, his sympathy with one point of view rather than another, may lead to a particular choice of lexis.

Table 11

Synonymous items	Jabra's rendition	Mutran's rendition	Abu-Hadid's rendition	Ameen's rendition
Assassination	الاغتيال	جريمة القتل	القتل	الجريمة
Murder	القتل	استباح احرم الدماء	الأدناس	الجريمة

The four translators have not noticed the different implications of the two cognitive synonyms similarly. The item *assassination* is best translated

as اغتيـال "iγtiyāl". Unlike the other three translators, Jabra (1980: 87) conveys successfully a formal equivalent by rendering *assassination* as اغتيـال "iγtiyāl". Abu-Hadid (1959: 96) has failed to notice the fine-grained semantic connotations of the item *assassination*. He provides the TL item القتـل "al-qatl". Therefore, he has not managed to ensure some kind of accuracy in translation. On the other hand, Mutran (1974: 37) has attempted to convey ideational equivalence. He has provided جريمـة القتـل "jarĭmat al-qatl". His rendition is inappropriate because it does not convey the implications of the SL item. Moreover, Ameen (1994: 43) provides the TL item الجريمة "al-jarĭmā" (crime). As shown above, الاغتيـال "al-iγtiyāl" is the most appropriate rendition for *assassination*, whereas الجريمـــة "al-jarĭmā" is ruled out as an inappropriate equivalent.

Rendering the item *murder* also reveals the different translation styles. Jabra (1980: 105) and Abu-Hadid (1959: 123) prefer formal equivalence in rendering the item *murder*. They provide القتـل "al-qatl" and الأدناس "al-idnās", respectively. Ameen (1994: 58) provides the item الجريمة "al-jarĭmā". In fact, Jabra's rendition is appropriate whereas Abu-Hadid and Ameen's renditions are ruled out as inappropriate formal equivalents. Formal equivalence is preferable as long as it secures the implicated meaning of the SL lexical item. On the other hand, Mutran (1974: 57) prefers ideational equivalence in rendering the item *murder*. He provides the following rendering of text 27:

هنا أتى شيطان الدماء بأشنع ما يقدر عليه. هنا استبيح احرم الدماء، وحطمت أبواب الهيكل المقدس، فأخرجت منه حياة السيد.

The above translation shows a kind of free translation. Mutran is more interested in the content than the form. He attempts to convey the

message in a different form. Mutran adopts the idea that it is possible to sacrifice the form in favour of naturalness.

The above discussion shows that the two lexical items *murder* and *assassination* have different connotations and shades of meaning. *Murder* implies that the killing is an illegal, criminal act. On the other hand, *assassination* presents the action as an illegal, politically motivated act. *Murder* and *assassination* are best rendered as القتل "al-qatl" and الاغتيال "al-iγtiyāl", respectively. Unlike the other translators, Jabra (1980: 87) has managed to provide appropriate formal equivalents in rendering the items.

3.3 Word – Strings Involving Synonyms

Many studies have been conducted in the area of synonymy, but not many studies have been conducted on synonymous collocations or word-strings involving two synonyms or more. *Macbeth* contains an abundant number of synonymous items of word-strings. The structure of such word-strings is usually composed of two basic constituents, but occasionally of three or more.

For the purpose of this study, and to produce a neater list of examples, I shall follow Cruse (1986) and Shunnaq's (1992) classification of word-strings. The synonymous lexical pairs can be divided into two categories:

1. word- strings involving two synonyms; and

2. word- strings involving proliferation of synonyms.

3.3.1 Word- Strings Involving Two Synonyms

The two members of a synonymous pair in this division look more synonymous than the members of the second one. Shunnaq (1992: 24) points out that the members of this division are "almost commutative and interchangeable in most contexts". Some lexical items may be considered cognitive synonyms since they have the same core meaning but may differ in their connotations. Frequently, the synonymous constituents are used for emphasis. To illustrate this point, I shall discuss the following Text:

Text 28 He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch,
Which shall to all our nights and days to come
Give solely sovereign *sway* and *masterdom*. (I, v, 69)

Shunnaq (1992: 25) adopts the idea that synonymous constituents are used for emphasis as in *sway* and *masterdom* in the above-mentioned text. The two synonymous items, to a great extent, come to mean the same. They look like cognitive synonyms. To prove this, it would be interesting to apply certain criteria depending on Cruse (1986). First of all, would it be possible to assert one of the synonyms and deny the other? Consider these sentences:

a. The people were under the *sway* but not the *masterdom* of Rome.

الناس كانوا تحت حكم روما وليس وسيادتها.

b. The people were under the *sway* and the *masterdom* of Rome.

الناس كانوا تحت حكم روما وسيادتها.

If the answer to "a" is "no" and to "b" is "yes", then the lexical pair is cognitive synonyms.

Secondly, would it be possible to use the two synonyms in a number of contexts without much change in meaning? Consider this sentence:

> Islamic parties have considerable *sway* and *masterdom* in some Arab countries.

الأحزاب الإسلامية لها *الحكم والسيادة* في بعض الدول العربية.

If the answer to the second question is "yes", then the two items are cognitive synonyms. But if the answer is "no", then they are not cognitive synonyms. Judging from the above discussion, it is obvious that the lexical pair *sway* and *masterdom* is an example of cognitive synonymy since we can use the two synonymous items in different contexts.

Since the present study deals with the translation of cognitive synonymy, it is worth mentioning that to translate English cognitive synonyms into Arabic could be misleading because of the slight differences which could not be conveyed through the translation process, i.e., nuances, tones, attitudes, etc. In translating word-strings involving two synonyms, Shunnaq (1992:25) believes that "a parallel coupling in translation might be unnecessary and may even look redundant". Accordingly, translators may even find it difficult to make a distinction between the meanings of two lexical items. Consequently, translators might be subjective.

The four translators of *Macbeth* are different in tackling word-strings involving two synonyms. They provide the following translations of text 28:

صاحبنا القادم
يجب أن يهيأ له، وعليك أن تضع
أمر هذه الليلة العظيم في إمرتي،
وهو الذي طوال لياليا وأيامنا الآتية
سيجعل لنا مطلق *الحكم* والسؤدد *والسيادة*. (Jabra, 1980: 83)

لناق ضيفنا بنهاية الإجلال،
ودع لي ما ينبغي فعلهُ
في هذه الليلة التي ستكون الى آخر ليالي الدهر
مبدأ تفردنا *بالسيادة* والسعادة.(Mutran, 1974 :37)

إن هذا الذي سيأتي إلينا،
ينبغي وضع خطة في مصيره.
فضع الأمر في يدي هذه الليلة،
في ذلك المهم الخطير.
أنها ليلة ستهدي
الى كل توالي أيامنا والليالي،
صولة *الملك* وحدنا *والسيادة*. (Abu Hadid, 1959: 91)

وعليك أن تترك في يدي تنظيم الأمور العظيمة التي ستجري
هذه الليلة. وهي أمور ستضع في أيدينا وحدنا في كافة
الليالي والأيام مستقبلا *سلطة* الملوك *وهيمنتهم*. (Ameen, 1994: 40)

The four renditions of text 28 reveal the different styles, interests and preferences of the translators. The four translators opt for accuracy and naturalness differently. Translating this text poses a problem of a different kind. There is a conflict between formal equivalence and ideational equivalence-the poles of accurate, faithful translation and natural, free translation. In fact, by being faithful to the SL text, Jabra's rendition is a kind of overtranslation. Even though the text involves a word-string of two synonyms, Jabra (1980: 83) prefers to provide an additional near-synonym

السؤدد "as-su?dud" in between the two collocated cognitive synonyms so as not to distort the expressive meaning of the SL text.

On the other hand, Mutran opts for naturalness. He attempts to sacrifice the form and accuracy in favour of naturalness. Mutran (1974: 37) has not provided a parallel coupling in translation. He renders the synonymous couplet *sway* and *masterdom* into one Arabic item السيادة "as-siyādeh", but he adds the items السعادة "as-sa?ādeh". It seems that Mutran translates in accordance with Shunnaq's view. Shunnaq (1998: 47) emphasizes that "if the degree of similarity between SL synonymous items is very high, it is advisable to render them by one item in the TL". In fact, Mutran has not managed to preserve the function of emphasis which comes as a result of using word-strings involving two synonyms. He shows a tendency towards naturalness. He uses the items السيادة والسعادة "as-siyādeh wa as-sa?ādeh" in translating the word-string. In fact, using the additional item السعادة "as-sa?ādeh" (happiness) is an attempt towards naturalness. Nevertheless, Mutran's free translation is a kind of undertranslation.

Abu-Hadid (1959: 91) is faithful to the SL text. He has provided formal equivalence. He conveys a parallel coupling in translation using the TL items الملك "al-mūlk" and السيادة "as-siyādeh". Ameen (1994: 40) attempts to preserve the word-string which involves two synonyms in his translation, but he adds the item الملوك "al-mulūk" (kings) which indicates a kind of free translation. Moreover, Ameen provides the item الهيمنة "al-haymaneh" (hegemony) in rendering the SL *masterdom*. Using the TL item "الهيمنة" adds new negative connotations.

In the above example (text 28), the two lexical items *sway* and *masterdom* are almost the same in meaning. Each of them, in this context,

conveys the meaning of control and domination as well as power. Therefore, they could be categorized as cognitive synonyms.

The above discussion reveals the stylistic use of the collocation of synonyms or word-strings involving synonyms. Ullmann (1972: 153-154) shows how synonymous collocates are functional in certain environments. He points out that synonymous collocates are used to emphasize the meaning, i.e., making it clearer and more emphatic. El-Hassan (1982: 277) agrees with Ullmann in that a collocation of synonyms is sometimes effective in that it serves to reinforce the message. Moreover, according to Cruse (1986: 267) a collocation of synonymy is sometimes employed as an explanation, or clarification, of the meaning of another word. Therefore, the inability to convey a parallel coupling in translation indicates a tendency towards distorting the stylistic purpose behind using word-strings involving two synonyms in the SL text.

The lexical pair *rubs* and *botches* may be considered as an example of cognitive synonymy. Consider this text:

Text 29 always thought
That I required clearness: and with him-
To leave no *rubs* nor *botches* in the work…(III, i, 133)

To prove whether the lexical pair is an example of cognitive synonyms or not, it would be interesting to apply the criteria mentioned before. First of all, would it be possible to assert one of the synonyms and deny the other? Consider these sentences:

a. Ahmad may leave *rubs* but not *botches* in the work.

احمد قد يترك *ثغرات* وليس *عيوبا* في العمل.

b. Ahmad may leave *rubs* and *botches* in the work.

احمد قد يترك ثغرات وعيوبا في العمل.

If the answer to "a" is "no" and to "b" is " yes", then the lexical pair could be categorized as cognitive synonyms.

Secondly, would it be possible to use the lexical pair in a number of contexts without much change in meaning? Consider these sentences:

a. *Rubs* and *botches* result from the lack of experience.

الثغرات والعيوب تنتج عن قلة الخبرة.

b. All *rubs* and *botches* must be removed.

يجب إزالة جميع الثغرات و العيوب.

If the answer to the second question is "yes", then the two items are cognitive synonyms. Having the above discussion in mind, it could be said that the lexical pair *rubs* and *botches* could be categorized as cognitive synonyms.

The four translators have not sometimes managed to convey the positive and the negative connotations of some words because they did not pay enough attention to the intention of the text. Translators have to regard every nuance of meaning intended by the producer of the text. In fact, text 29 can be problematic to some unwary translators. Text 29 is spoken by Macbeth who manages to convince two men to murder Banquo and Fleance. Although the members of the synonymous pair *rubs* and *botches* are not, in fact, absolute synonyms, the researcher has observed that Mutran and Ameen have not managed to grasp the very slight differences

between these two synonymous items. It is necessary to point out that the word *rub* refers to a point at which doubt or difficulty arises, but the word *botch* means a flaw or blemish resulting from unskilled workmanship. According to Hornby (1984: 96) the item *botch* refers to "a piece of clumsy, badly done work".

The four translators were different in tackling word-strings involving two cognitive synonyms. Mutran (1974: 70) and Ameen (1994: 73) have provided renderings which lack some of the implicated meanings. Mutran and Ameen provide the following translations, respectively:

- واذكر خصوصاً أنـه لا ينبغـي للـشبهة أن تحـوم حـول اسـمي فـي هـذه الواقعـة. (Mutran, 1974: 70)

- اذكرا دائما أني لا أريد أن تحوم حولي الشبهات. (Ameen, 1994: 73)

From the above translations, one notices that Mutran and Ameen have provided a different idea which could be the result of leaving rubs and botches in the work by the two murderers who are sent to kill Banquo and his son. Newmark (1981: 104) argues that "synonyms are often collocated to emphasize a point". Mutran and Ameen have not regarded this fact. They show more emphasis on the content than the form. On the other hand, Abu-Hadid and Jabra give the following renditions, respectively:

لا تخلفا *ثغرات* أو *خدوشاً* وراء تلك المهمة. (Abu-Hadid, 1959: 147)

إني بحاجة الى ما يبرئني:
و لكي لا تبقى في العملية *عاهة* أو *عيب*... (Jabra, 1980: 121)

By comparing the four translations, it seems that Jabra and Abu-Hadid are more faithful to the original text than Mutran and Ameen. Jabra

and Abu-Hadid show a tendency to emphasize the form as well as the content. However, it is clear that Abu-Hadid's usage of the word خـدوش "xudūš" (scratches) is not very successful in this context. Moreover, the use of the word عاهـة "?āhā" (handicap) is not quite successful, either. The use of both items "خـدوش" and "عاهـة" does not necessarily lead to convey the implicated meaning of the two SL items.

It is clear that Mutran and Ameen prefer ideational equivalence in rendering cognitive synonyms. Their renditions sound less formal and more natural. Some translators adopt the idea that it is possible to sacrifice accuracy in favour of naturalness. On the other hand, Jabra and Abu-Hadid prefer formal equivalence. In other words, formal equivalence is preferable as long as it secures the implicated meaning of SL lexical items. Otherwise, ideational or functional equivalence should be conveyed.

3.3.2 Word-Strings Involving Proliferation of Synonyms

Shunnaq (1992: 27) points out that

> This type of synonymy means the extension of the synonymous members of the word-string from two to three or more. The members are not as synonymous as the ones in the synonymous word pairs... In other words, they look as if they are forced into synonymity by being adjacently used within a narrow context. They are, however, associated within the common context and in their common referent. The proliferation of synonyms is perceived as a kind of verbosity in speaking or in writing.

Considering the previous discussion, the word-strings involving a proliferation of synonyms would be categorized into: (i) word-strings involving three constituents semantically structured as (A+B) +C, and (ii) word-strings involving a fairly random selection of near-synonyms. The

former will be discussed below, whereas the latter will not be covered in the present study since near-synonyms are not within the concern of this research. Now consider the text below:

Text 30 Alas, poor country,
Almost afraid to know itself! It can not
Be called our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where *sighs* and *groans* and *shrieks* that rend the
Air,
Are made, not marked. (IV, iii, 68)

Shunnaq (1992: 27) adopts the idea that in this type of proliferation of synonyms, the three constituents convey the totality. In other words, there are two units. The first involves two items and the second involves a third item. In text 30 above, the word-string involves two cognitive synonyms: *sighs* and *groans*, which are associated with a third but a slightly different item *shrieks*.

Shoukhanov (1992) differentiates between the three items. The item *sigh* suggests a long, deep breath, as in weariness, relief, longing or grief. *Groan* refers to producing a deep, inarticulate sound, as of pain, or displeasure. *Shriek* stresses attention-gaining quality and it implies a shrill sound or tone. It is obvious that the synonymity between A+B is high, but not between them and C. The third item *shriek* (صـرخة) could, in fact, be used differently in different contexts to mean *shout*. The item *shriek* does not necessarily imply grief. Nevertheless, the context of text 30 helps us to arrive at the intended meaning.

In tackling text 30 which contains a word-string involving proliferation of synonyms, the four translators provide the following:

- حيث *الحسرات ، والحشرجات، والزعقات* التـي تمـزق الهـواء تنطلـق ، لا تلاحـظ. (Jabra, 1980: 166)

- ولا *إنسان يرثى لأنه شاك*، أو *جأرة بائس* أو *صرخة صارخ*، بل أصبح كل مخلوق فيها يرى اشد الأوجاع. (Mutran, 1974 : 96)

- و بها كل *زفرة وانين وعويل* يشق صدر الهواء، تتعالى لكنها لا تبالي (Abu-Hadid, 1959: 216)

- تسمع فيها *تنهدات وزفرات الألم وصرخات* تدوي في الفضاء. (Ameen, 1994: 109)

Jabra and Abu-Hadid attempt to provide formal equivalence. Jabra's renditions of *sighs* and *shrieks* are somehow appropriate. He renders them into الحسرات "al-ħasarāt" and الزعقـات "az-zaʔaqāt", respectively. However, he translates *groans* into الحـشرجات"al-ħašrajāt" which lacks some of the implicated meaning. Abu-Hadid provides عويـل "ʔawĭl" as an equivalent to the SL item *shrieks*. In fact, using عويـل "ʔawĭl" adds some negative connotations to the TL text. The other items *sighs* and *groans* are appropriately translated by Abu-Hadid.

On the other hand, Mutran and Ameen prefer ideational equivalence. Mutran renders the three constituents of the word-string ideationally. Ameen also renders the item *groans* ideationally; he provides زفـرات الألـم "zafrāt al-aʔlam". However, in rendering the other two constituents of the word-string, Ameen provides formal equivalence.

Word-strings involving proliferation of synonyms can also be illustrated through discussing text 31 below:

Text 31 Then comes my fit again: I had else been
Perfect;
Whole as marble; founded as the rock,

As broad and general as the casting air:
But now I am *cabined*, *cribbed*, *confined*, bound in
To saucy doubts and fear. But Banquo's safe?
(III, iv, 24)

Text 31 presents a word-string involving proliferation of synonyms. The synonymity between the constituents of the word-string is very high. In fact, the constituents are contextual-cognitive synonyms. These synonymous items are *cabined*, *cribbed* and *confined*. When decontextualized, these items suggest restricting or keeping within specified bounds.

The context has an important role in clarifying the intended meaning of the constituents of the word-string. To ensure that Banquo's descendents do not succeed to the throne, Macbeth arranges for the murder of Banquo and his son. In this text, the murderer comes to inform Macbeth of Banquo's murder and of Fleance's escape. When the murderer tells Macbeth about Fleance, Banquo's son, who managed to escape, Macbeth expresses his doubts and fears. Macbeth has told the murderers to kill both Banquo and Fleance. Nevertheless, only Banquo has been murdered. The word-string which involves proliferation of synonyms really indicates that Macbeth is obsessed with fear and worry. He does not want Banquo's descendents to become kings. In fact, he fears the prophecy of the witches.

The four translators of *Macbeth* provide the renderings, below, of text 31:

إذن عادت نوبتي من جديد: وإلا كنت في أفضل حال،
سليماً كالرخام، ثابتاً كالصخر،
حراً طليقاً كالهواء المحيط بي.
أما الآن ، فاني *محشور ، محصور ، محتبس*، تكبلني

لجوح المخاوف والشكوك. ولكن بانكو سليم؟ (Jabra, 1980: 129)

عاودتني النوبة، ولولاها لكان كل شيء على مرامي،
وكنت مليئاً كالرخام... متيناً كالجلمود... طليقاً كالهواء
الذي يحيط بالعالم.
أما الآن فإنني *منضغط ، مغلل، سجين* مصبور . تتداولني
الوساوس والمخاوف التي لا ترحم . ولكن بنكو في موضع أمين ؟ (Mutran, 1970: 74)

لكن الآن لن أزال *حبيسا*،
عانيا رهن معقل مصفودا،
قيدتني مخاوف وشكوك. (Abu Hadid, 1959: 160)

أما الآن فانا *حبيس مقيد مسجون* تكبلني
المخاوف والشكوك الكريهة. (Ameen, 1994: 81)

In translating text 31, the translators have noticed the importance and the function of word-strings involving synonyms. The four translators have provided parallel word-strings in their translations. They have, somehow, used TL items that have to do with expressing the intention of the producer of the SL text.

The analysis in this chapter sheds light on cognitive synonymy as a problematic notion in translation. This chapter shows that translators do not regard nuances and shades of meaning similarly in their renditions because they aim at accuracy or naturalness differently. This chapter reveals the importance of taking the context, as well as connotations, in translation.

Chapter Four:

Conclusions and Recommendations

Conclusions

As shown in Chapter Three, the study has aimed at the possibility of rendering English cognitive synonyms in literary texts. Cognitive synonyms in Shakespeare's *Macbeth* have been explored as a case study, and four translations of *Macbeth* have been discussed in this comparative/ contrastive study. The researcher has discussed the translators' ability to grasp the fine differences, as well as the connotations, between selected cognitive synonyms in *Macbeth*.

Discussing cognitive synonyms in *Macbeth* has shown that the choice between cognitive synonyms in literary texts is sometimes determined by non-semantic factors, including the preference of the author. The cognitive synonyms that have been discussed in this study demonstrate the use of language in presenting and advancing the themes, and embodying the meanings of the play. Shakespeare's choices of cognitive synonyms must be carefully considered by translators. Despite the fact that there are always subtle differences among cognitive synonyms, Shakespeare's use of synonymous lexical items is very significant.

Translating cognitive synonyms in *Macbeth* is not an easy task. This comparative/ contrastive translation study has attempted to trace the difficulties that translators face in rendering English cognitive synonyms and find ways of overcoming such difficulties. The translations of selected cognitive synonyms by four translators: Jabra, Mutran, Abu-Hadid and Ameen, has been discussed and analyzed. As mentioned in the above paragraph, the cognitive synonyms have been selected due to their importance in revealing the main themes of the play. In fact, the present

study has investigated the tendencies and strategies used by four translators in rendering cognitive synonyms.

This comparative/ contrastive translation study has shown that the four translations included in the research fall into two categories. On the one hand, the translations of Jabra and Abu-Hadid reveal a tendency toward formal equivalence. There is a tendency to preserve the aesthetic value of the original. Jabra and Abu-Hadid tend to emphasise the form as well as the content. They seek accuracy by being more faithful to the SL text; nevertheless, loss of meaning sometimes occurs. Such a strategy makes translation less natural. Formal equivalence sometimes comes out with an unnatural text devoid from charm. Translators' undiscriminating adoption of formal equiralence clearly distorts the intended message in some cases. In rendering the items *wounds* and *gashes*, Jabra (1980) has provided الجـراح "al-jirāħ" and الجـروح "al-jurūħ", respectively. In fact, Jabra's rendition of *gashes* is inappropriate.

On the other hand, the study has revealed that Mutran and Ameen prefer ideational equivalence. They aim at the content regardless of the form. Mutran and Ameen focus their attention upon the meaning of the original and give it more weight; thus, the form is given less priority. They sacrifice form in favor of naturalness. Concerning functional equivalence, this study has shown that it is used more by Mutran and Ameen whose translations can be judged as being more natural than Jabra and Abu-Hadid's translations.

Secondly, the study has indicated that the four renditions of *Macbeth* can be investigated taking into consideration two criteria: accuracy and naturalness. Since they are more faithful to the SL text, Jabra and Abu-Hadid reveal a tendency toward accuracy. On the other hand, Mutran and

Ameen show a tendency toward naturalness. The fact that Mutran seeks naturalness can be noticed in his avoidance of translating some of the scenes within the play. Mutran's main concern is the overall meaning. Differences in nuances and shades of meaning between cognitive synonyms are neglected. Mutran's translation of *Macbeth* is a kind of adaptation.

Thirdly, this comparative/ contrastive translation study has demonstrated that the translation of cognitive synonyms can be done formally, functionally or ideationally depending on two significant factors: the text type in which they are used and the purpose beyond using them in a particular context. For instance, in rendering the item *gashes*, none of the four translators has managed to convey appropriate formal or ideational equivalence. In rendering the item *wounds*, the translators agree on rendering it as جـروح "jurūħ". It is not possible to provide an appropriate formal equivalent for *gashes*. Formal equivalence can be used as long as it secures the intended meaning. *Gashes* is best rendered ideationally as جروح بليغـة "jurūħ balĭγā" (serious wounds). Concerning functional equivalence, Abu-Hadid has managed to provide an appropriate functional equivalent الطعـان "aṭ-ṭiʕān". Therefore, cognitive synonyms in literary texts are emotionally-charged. The study has shown that in literary (expressive) texts where synonyms are usually used to convey certain implicated meaning, translators should seek to have the same effect on the TL receiver as that of the original on the SL receiver. In brief, the translator is to be the author's best reader. The researcher thinks that to be only a reader is not enough. In fact, "the translator should attempt to see what the author sees,

to hear what he hears, and to dig into his own life to experience anew what the author experiences" (Al-Hamad, 1996: 17).

The above discussion has shown that it is also important to note that cognitive synonyms can be seen as a class of conventional implicatures (Mey, 2001). Thus, all synonymous expressions used in this study give rise to conventional implicatures by their implicated meanings. Conventional implicatures are non-truth conditional inferences that are attached by convention to particular lexical items. In fact, the problem of cognitive synonyms is that they involve a strong "synonymy effect" (cf. Hino, et al, 2002). That is, cognitive synonyms appear to be absolute and their subtle meanings are hard to grasp. Therefore, studying synonyms in the context is of great importance since the meaning of a word arises out of a context-dependent combination, of a context-independent core of meaning and a set of explicit differences to its synonyms.

Fourthly, the study has demonstrated that translation is not merely a linguistic process. It also involves reference to culture and mythology. The four translators have sometimes failed to grasp the cultural allusions of some cognitive synonyms in *Macbeth*. This comparative/ contrastive study has emphasized that the translator should not only be bilingual but also bicultural. Cultural differences often pose greater difficulties than the linguistic ones for a translator, especially when the two languages are unrelated as English and Arabic. Problems of religious culture and mythology are, however, not confined to the content of the message; they also involve lexical items.

For the limitations of this chapter, one or two examples will be given in support of the claim that lexical synonyms pose problems for the

translator in finding equivalents due to differences emerging from cultural, religious and mythological dimensions. Differences between the members of the synonymous pair *serpent*/ *snake* and the synonymous pair *fate*/ *destiny* have been considered in this study. This research has shown that none of the four translators has managed to grasp and convey appropriately the cultural allusions of such cognitive synonyms. Unlike the item *snake*, the item *serpent* refers to the incident of Adam and Eve who were tempted by Satan to eat from the tree. In fact, Islam and Christianity have many features in common: both believe in one God, speak of Paradise and Hell and life after death, and preach moral virtues, e.g., truthfulness, honesty, and respect for others. However, it is believed that they also differ in a number of basic points. For instance, the concept of "The Original Sin" which forms the corner-stone of the Christian faith is not found in Islam.

Unlike the item *destiny*, the item *fate* refers to the Greek myth concerning the three goddesses, the Fates, who decide how long each mortal should live. This comparative/ contrastive study has emphasized that translators should be semiotics-conscious. Translators should have enough experience and knowledge of myths so as to ensure some kind of accuracy in translation. Such experience and knowledge make it possible for accurate translation of Source Language lexical items into the Target language. However, some myths are universal. Being aware of such universal myths makes it possible for translators to produce the same effect on the TL receiver as that of the original on the SL receiver. Investigating the four renditions of *Macbeth* has shown that, in general, none of the four translators has managed to capture and convey the cultural significance that results from Shakespeare's use of some cognitive synonyms.

Fifthly, the study has also investigated the notion of word-strings involving synonyms or synonymous collocates. The text below from *Macbeth* can be used for illustration:

always thought
That I required a clearness: and with him-
To leave no *rubs* nor *botches* in the work. (III, i, 133)

In translating this text, Mutran (1974) and Ameen (1994) have not managed to convey a parallel coupling in translation. They indicate a tendency towards distorting the stylistic purpose behind using word- strings involving two synonyms in the TL text. They provide the following renditions aiming at naturalness:

لا ينبغي للشبهة أن تحوم حول اسمي في هذه الواقعة. (مطران، 1974: 70)

اذكرا دائماً أني لا أريد أن تحوم حولي الشبهات. (أمين، 1994: 73)

On the other hand, Abu-Hadid and Jabra give the following renditions, respectively:

لا تخلفا ثغرات أو خدوشاً وراء تلك المهمة. (أبو حديد، 1959: 147)

أني بحاجة إلى ما يبرئني:
ولكي لا تبقى في العملية عاهة أو عيب ... (جبرا، 1980: 121)

By comparing the different strategies in rendering word-strings involving synonyms, the study has shown that Jabra and Abu-Hadid are more faithful to the original text than Mutran and Ameen. In fact, Jabra and Abu-Hadid show a tendency to emphasize the form as well as the content, unlike Mutran and Ameen who sacrifice form in favour of naturalness.

Shunnaq (1992: 27) studies word-strings involving two synonyms in political discource and points out that "a parallel coupling in translation might be unnecessary and may even look redundant". However, this is not the case in literary texts. This study has indicated that word-strings involving synonyms in literary (highly expressive) texts are of great importance. Actually, word-strings involving two synonyms, or more, must be preserved in translation since they fulfill the function of emphasis and they are used to reinforce the message. There is no doubt that cognitive synonyms in word-strings differ in terms of nuances and shades of meaning. This comparative/ contrastive study has shown that translators should pay their utmost care to notice such nuances of meaning and reproduce them in the TL text. Otherwise, the function of using word-strings involving two cognitive synonyms, or more, will be distorted. Unwary translators might ignore the nuances of meaning in some lexical items. Unlike word-strings in emotively-neutral texts, word-strings involving synonyms in highly- expressive texts have functions that must be preserved in translation.

Sixthly, the study has also investigated the notion of consistency in rendering cognitive synonyms. Even though consistency is considered by many translators as a necessary and desirable strategy, this study has shown that inconsistency in translating cognitive synonyms is a healthy phenomenon. When items are being decontextualized, consistency will be favoured. However, if lexical items are presented in different contexts, consistency will be impossible. Lexical items acquire different connotations, negative, positive or neutral, and shades of meaning in different contexts. Investigating *Macbeth* as a case study has shown that

Shakespeare often associates different connotations with the same lexical items in different contexts.

Finally, the difficulty translators encounter when they deal with cognitive synonymy may be attributable to many factors: its complex nature, inadequacy of dictionaries and the translator himself.

There is little doubt that part of the problem faced by the translator can be accounted for by synonymy. The translator, especially at an early stage, would deal with the lexicon as an open system, thus using synonymous terms interchangeably. The underlying (and at the same time naive) assumption would be that if two, or more, words have similar or close meanings, either one of them could then be used indiscriminately in a given context. This is largely due to the lack of awareness on the part of the translator that "words are creatures of habit. They operate in networks, make friendships and over the years may even change these friendships" (cf. Abu-ssaydeh, 2001).

As for dictionaries, neither monolingual nor bilingual dictionaries provide adequate information to distinguish accurately between the different synonyms. Many translators resort primarily to monolingual dictionaries and/ or bilingual dictionaries, with occasional reference to specialized dictionaries. They would rarely make it a practice to consult the internet or dictionaries of synonymy, such as Merriam Webster's *New Dictionary of Synonyms*. They would even more rarely reach the origins and associations of a lexical item.

How does the translator deal with the complexities of the phenomenon of cognitive synonymy? It can be safely claimed that the

number of synonymy dictionaries available on the market is more than adequate. Some dictionaries, such as Merriam Webster's *New Dictionary of synonyms,* detail with examples the finer distinctions found between different synonyms. Online information is also abundant. The onus is on the translator to refer to these dictionaries if the need arises. General dictionaries are not meant to be useful and major sources of synonyms; the maximum they can do is to explain the meaning of a word and provide a rough guide concerning its usage.

Recommendations

The researcher would like to present the following recommendations:

1. Even though the aim of this study has been to investigate cognitive synonymy in *Macbeth* which has been explored as a case study, the investigation, regarding all the lexical items that are considered synonyms, is far from being complete. Therefore, the need arises for further studies in this field.

2. As shown in the analysis in Chapter Three, translators should provide formal equivalence in translating cognitive synonyms as long as it secures the intended meaning of the lexical items. In fact, both form and meaning are important in literary texts. Translators should aim, as possibly as they can, at both form and meaning. If translators find it difficult (sometimes it is impossible) to convey appropriate formal equivalence, they can provide ideational and/ or functional equivalence so as to produce the same effect on the Target language receiver as that of the original on the Source language receiver.

3. Cognitive synonyms in literary texts reflect the author's thinking, as well as his/ her purposeful choice of lexical items. Therefore, translators should work hard to convey what is in the author's mind as demonstrated in the text.

4. When one embarks on translating English cognitive synonymous items into Arabic, s/he should consider the context in which synonyms are used. Attention should also be paid to text-type and

the purpose beyond the use of synonyms in context. Moreover, collocational restrictions should be considered.

5. This study has recognized the important impact of nuances and fine-grained semantic connotations on the meaning of cognitive synonyms in *Macbeth*. The connotative meaning must be taken into consideration and encoded in the process of translation to avoid literal and poor translations.

6. Translators should pay attention to word-strings involving synonyms in literary texts. Such word-strings reinforce the intended meaning and make the meaning more visualized and comprehensive. Therefore, in dealing with word-strings involving two synonyms, or more, translators should provide a parallel coupling in translation to preserve the function of emphasis.

7. Translators should be semiotics-conscious. They should be bicultural as well as bilingual. As shown in *Macbeth*, enough knowledge of culture and myths is very important in dealing with expressive texts. The literary translator, who is regarded as the link between cultures, should help in a way or another to overcome the barriers which divide people and bring new vitality to literature. One should never translate anything one does not admire.

8. Componential analysis is necessary in handling cognitive synonymy.

9. A literary translator should be deeply versed in both Arabic and English.

10. other dimensions of Arabic – English synonyms are worth studying.

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Appendices

Appendix a. Glossary: (crucial terms used in this Thesis)

1. Accuracy: It is "this word and no other". There are no absolutes in translation. It represents the maximum degree of correspondence.

2. Context: The continually changing surroundings. The context has a role in producing and understanding utterances. It has a role in interpretation as limiting the range of possible interpretations.

3. Form: It is often used to designate a genre or literary type ("the lyric form," "the short story form"). The form of a work is the principle that determines how a work is ordered and organized. In a common division, critics distinguish between form and content, form being the pattern or structure or organization which is the employed to give expression to the content. The form is shape in which the context is expressed (i.e., it is the dress that cloaks the meaning).

4. Formal equivalence: It seeks to capture the form of the SL item. It should be used as long as it secures the intended meaning.

5. Functional equivalence: It seeks to capture the function of the SL expression independently of the image utilized by translating it into a TL expression that performs the same function.

6. Ideational equivalence: It is conveying the communicative sense of the SL expression independently of function and form. The message becomes more important than the form.

7. Metaphor: A strategy of creating conversational implicatures via violating the maxims of communication. It is a way of conveying, or

emphasizing, a certain idea or meaning in an apparently strange and striking way.

8. Naturalness: Using TL elements that carry a similar emotive value as that of the SL. One can obtain naturalness by temporarily disengaging oneself from the SL text, by reading one's own translation as though no original existed. Naturalness is grammatical as well as lexical.

Appendix b. Jabra's renditions of texts 1-31

Text 1:

ان كان لا بد للنواويس والقبور أن تعيد
الذين ندفنهم الينا، فلتكن اضرحتنا
حواصل الحدآت

Texts 2+3:

حملوه إلى كولم كيل،
حيث اضرحة أسلافه.
انها حارسة عظامه.

Text 4:

لقد سبقتنا بمدى بعيد
فغدا أسرع الثواب جناحاً أبطأ
من ان يلحق بك: ليتك كنت أقل استحقاقاً
فيتعادل عندي الشكر والجزاء!

Text 5:

لكيما تخادع الزمان،
اجعل محياك في شبه الزمان. احمل الترحيب في عينك،
في يدك، في لسانك: أشبه الزهرة البريئة،
ولكن كن الأفعى التي تحتها.

Text 6:

لقد جرحنا الأفعى،
ولم نقتلها...

Text 7:

في كل صباح جديد
تنوح ارامل جديدات، ويزعق ايتام جدد، وويلات جديدة
تصفع وجه السماء.

Text 8:

اعتقد أن بلدنا ينوء تحت النير،
انه يبكي، انه ينزف. وفي كل يوم جديد
يضاف جرح عميق إلى جروحه.

Text 9:

فإن علي الا افعل ذلك،
من أجل اصدقاء معينين هم اصدقاء لي وله معاً،
لا يمكنني التخلي عن حبهم، بل سأبكي سقوطه
وأنا الذي صرعته.

Text 10:
في كل صباح جديد
تنوح ارامل جديدات، ويزعق ايتام جدد، وويلات جديدة
تصفع وجه السماء، فترجع السماء
كأنها تشعر مع اسكتلندة، صارخة
الفاظ حزن مماثلة.

Text 11:
لو كان قد نُسي،
لكان غيابه كفجوة في وليمتنا الكبرى،
وغير لائق ابداً.

Text 12:
نعود لموائدنا بالطعام،
ولياليا بالنوم،
وندفع عن ولائمنا ومآدبنا الخناجر الدامية.

Text 13:
اني أشرب نخب فرح الذين على المائدة كلها،
ونخب صديقنا العزيز بانكو، الذي نفتقده.

Text 14:
فراحا يكرران الضرب على العدو مكرراً:
هل كان يبغيان استحماماً بالجراح الشاحبة
أم إحياء لذكرى جلجلة ثانية.

Text 15:
ولسوف أجعل في الصدر منكما مهمة
يقضي تنفيذها على عدوكما،
ويشدكما إلى القلب والحب منا.

Text 16:
ما أجمل كلماتك بك، كجراحك!
في كليتهما مذاق الشرف. عليكم بتطبيبه.

Text 17:
لماذا علي ان العب دور الأحمق الروماني، وأموت
على سيفي أنا؟ ما دمت ارى احياء، فإن الجروح
تبدو اليق بهم.

Text 18:
هذا هو الضباط الذي
قاوم الأسر، كما هو قمين
بالجندي الباسل الصلب. مرحباً بالصديق الشجاع.

Text 19:
البعض يقول أنه قد جن، والبعض ممن هم أقل كراهية له،
يسمى ذلك هوجاً شجاعاً. ولكن المؤكد
هو أنه عاجز عن حصر أمره المتفاقم
ضمن نطاق السيطرة.

Text 20:
كن دموياً، جسوراً، جازماً: واسخر
من قوة الإنسان، فما من وليد لأمرأة
سيؤذي مكبث

Text 21:
لا تنادي الا الذكور من الأولاد!
لأن معدنك الجسور يجب الا يصنع
شيئاً إلا الرجال.

Text 22:
أنه يجرأ على الكثير،
وهو إلى معدن ذهنه المقدام
يتمتع بحكمة ترشد شجاعته
إلى الفعل بأمان.

Text 23:
لكيما اجعلهم ملوكاً، بزر بانكوو ملوكاً!
رفضا مني لذلك، تعال أيها القدر إلى الحلبة،
واطلب نزالي حتى الرمق الأخير!

Text 24:
ولكي لا تبقى في العملية عاهة أو عيب،
فان ابنه فليانس، الذي يرافقه،
والذي يهمني غيابه
بقدر غياب أبيه، يجب ان يلقى مصير
تلك الساعة السوداء.

Text 25:
اصلحن أمركن الآن: هيا
وفي وهدة آكرون
قابلنني في الصباح. انه هناك
سيأتي ليسأل عن مصيره.

Text 26:
لو انها تنتهي، عندما تُفعل، لكان المستحسن
أن تفعل بسرعة: لو ان الاغتيال

بوسعه ان يعتقل النتيجة
ويقبض بلفظه الانفاس النجاح.

Text 27:

لقد صنعت الفوضى الآن رائعتها!
لقد انتهك القتل الحرام عنوة
هيكل الممشوح بزيت الرب وسرق منه
حياة البنيان!

Text 28:

صاحبنا القادم
يجب أن يهيأ له، وعليك ان تضع
أمر هذه الليلة العظيم في امرتي،
وهو الذي طوال لياليا وايامنا الآتية
سيجعل لنا مطلق الحكم والسؤدد والسيادة.

Text 29:

اني بحاجة إلى ما يبرئني:
ولكي لا تبقى في العملية عاهة أو عيب.

Text 30:

أسفي على البلد المسكين!
يكاد يفزع من معرفة نفسه. ليس لنا
إن ندعوه أرضنا الام، بل قبرنا. حيث لا شيء
أبداً يبتسم، إلا الذي لا يعرف شيئاً.
حيث الحسرات، والحشرجات، والزعقات التي تمزق الهواء،
تنطلق، لا تلاحظ.

Text 31:

إذن عادت نوبتي من جديد: والا كنت في أفضل حال،
سليماً كالرخام، ثابتاً كالصخر،
حراً طليقا كالهواء المحيط بي.
أما الآن، فاني محشور، محصور، محتبس، تكبلني
لجوج المخاوف والشكوك. ولكن بانكوو سليم؟

Appendix c. Mutran's renditions of texts 1-31

Text 1:

لئن كانت المدافن والاضرحة تطلق الذين
نودعهم في بطونها هكذا فحبذا لو اودعناهم في بطون
الرخم والشواهين.

Texts 2+3: No renditions are provided.

Text 4: No rendition is provided.

Text 5:
غير أنه لا بد من مخادعة الناس بالتشبه بهم،
فليصحب لحظك ولفظك وايماءك اقبال على
الناس بالبشر، واكرام الوفادة، ومتى ظهرت
للناظرين بمنظر الزهرة الطاهرة، فكن الحية المختبئة دونها.

Text 6:
جرحنا الثعبان ولم نقتله.

Text 7:
كلما طلع فجر شكت أيامي، وبكت يتامى،
وعلت صرخات المتألمين، حتى لادخال السماء قد أخذت
تستمع لدعاء "اسكتلندة".

Text 8:
ان بلادنا لرازحة تحت النير باكية دامية لا يزيدها كرور
الأيام إلا جراحاً على جراحها.

Text 9:
لكنني ارعى فريقاً من اصدقائه، هم كذلكما
اصدقائي، وارغب في استباق مودتهم، فلهذا اجدني
مضطراً إلى ازهاق روحه بصورة اخرى، مع التظاهر
بأنني عليه أسيف.

Text 10:
كلما طلع فجر شكت أيامي، وبكت يتامى،
وعلت صرخات المتألمين، حتى لإدخال السماء قد أخذت
تستمع لدعاء "اسكتلنده" وترثي لاعوالها، ونحيبها.

Text 11:
لو نسيناه لاصيب اجتماعنا بنقص يؤسف له.

Text 12: No rendition is provided.

Text 13:
المائدة مكتملة.

Text 14: No rendition is provided.

Text 15: فأبلغاني ذلك، فأكل بكما تحقيق
عزم اذا انفذتماه انجاكما من عدو
وأولاكماً منزلة في مودتنا، ورعايتنا...

Text 16: No rendition is provided

Text 17: No rendition is provided

Text 18: No rendition is provided

Text 19: No rendition is provided.

Text 20: كن جريئاً رابط الجأش، فاقد الرحمة، فلن يستطيع
حي وضعته أنشى أن يضر بمكبث.

Text 21: لا تادي إلا صبيه ذكوراً، لأن الفطرة الجافية التي فطرت
عليها، لا ينبغي أن تنتج غير الفحول.

Text 22: فان به من شارة الامارة ما يجعله مهيباً رهيباً
لا يقف عند حد، مع حكمة تهدي سبيله، وتنتج مساعيه.

Text 23: أأبناء بنكو يكونون ملوكاً؟! لأسهل من تحقق
ذلك أن تتنزل أيها القدر فتواقفني في ميدان
النزال، وتقاتلني الى الاستبسال...

Text 24: انه لا ينبغي
للشبهة ان تحوم حول اسمي في هذه الواقعة. ثم لأجل ان
تعملا عملكما بتمامه، لا تنسيا ان تغتالا نجله "فلينيس"
المرافق له، اذ ان هلاكه يهمني كما يهمني هلاكه ابيه.

Text 25: No rendition is provided

Text 26: لو ان العمل إذا تم مضى، ولم يعقب شيئاً لكان
الخير في الاسراع، والخيرة في الواقع، لو ان جريمة القتل
إذا اقترفت، لم يكن لنتائجها فتة سوء الى مقترفها، لكان
الافلاح في الانفاذ.

Text 27:

هنا أتى شيطان الدماء باشنع ما يقدر عليه. هنا استبيح أحرم الدماء، وحطمت أبواب الهيكل المقدس، فاخرجت منه حياة السيد.

Text 28:

لناق ضيفنا بنهاية الاجلال،
ودع لي ما ينبغي فعله
في هذه الليلة التي ستكون إلى آخر ليالي الدهر
مبدأ تفردنا بالسيادة والسعادة

Text 29:

واذكر خصوصاً أنه لا ينبغي للشبهة ان تحوم حول اسمي في هذه الواقعة.

Text 30:

لهفي على بلادنا الاسيفة تكاد لا تجرؤ ان تعيد نظرها على نفسها. غير جدير بنا بعد الآن ان ندعو تلك التربة بأمنا، ان هي الا مقبرتنا... لم يبق فيها، عدا الاطفال، والبلهاء، حي يبتسم، ولا إنسان يرثي لأنه شاك، أو جأرة بائس، أو صرخة صارخ. بل أصبح كل مخلوق فيها يرى أشد الأوجاع فيحسبها من ألينها.

Text 31:

عاودتني النوبة، ولولاها لكان كل شيء على مرامي، وكنت مليئاً كالرخام... متيناً كالجلمود... طليقاً كالهواء الذي يحيط بالعالم. أما الآن فإنني منضغط، مغلال، سجين، مصبور. تتداولني الوساوس والمخاوف التي لا ترحم. ولكن بنكو في موضع أمين؟!

Appendix d. Abu-Hadid's renditions of texts 1-31

Text 1:

ولئن كانت المقابر والأجداث
قد تلفظ الذين دفنا،
فليكن قبرنا بطون الحداء.

Texts 2+3:

حملوه لكولم كيل، بمستودع آبائه
الطهور المقام.
وبمثوى عظامهم.

Text 4:

أنت حلقت عالياً،
فلو اشتد جناح الجزاء في اسراعه،
لرأيناه مبطئا عن لحاقك
قد تمنيت لو يكون الذي استحققت،
أدنى ما بلغت سناء،
فيكون الشكر والجزاء بالقدر
الذي استطيع فيه وفاء.

Text 5:

فابد مثل الزمان تخدع زمانك.
اجعل البشر في لسانك والعين،
وفي الكف، وابد كالزهر طهراً،
وكن الصل تحت تلك الزهور.

Text 6:

اننا قد خدشنا الصل، لكن لم نقتل الصل بعد،
سوف يلتام جرحه.

Text 7:

كل صبح يأتي جديداً على صوت نحيب
من الأيامى الجديدة.
ويتامى جديدة تذرف الدمع،
وحزن مجدد يتعالى،
فيصك السماء صفعاً على الوجه.

Text 8:

قد أرى أرضنا تطأطئ للنير
وتجري دموع وهي تدمى.
وتعاني من كل يوم جديد
طعنة فوق ما بها من طعان.

Text 9:

غير أني لا ينبغي لي،
ففيما بيننا بعض أصدقاء أحبة.
وعزيز على طرح المودة.
فلعلي إذا سطوت تأسفت،
على من اردیته بيميني.

Text 10:

كل صبح يأتي جديداً على صوت نحيب
من الأيامى الجديدة
ويتامى جديدة تذرف الدمع،
وحزن مجدد يتعالى،
فيصك السماء صفعاً على الوجه،
ويرتد صوته أصداء.
فكأن السماء تشعر بالحزن
رثاء لما دها ايقوسا،
فتدوى بصرخة الآلام.

Text 11:

أما لو كان ينسى لكان مثل فراغ،
شاغر في احتفالنا المشهور.
ولكان المكان خلواً من الرونق.

Text 12:

ان نرى عودة الخوان مليئاً بطعام،
وأن ننام الليالي،
لا نخاف الخناجر الدمويات بحفل،
أو إن اتينا وليمة.

Text 13:

هذه نخبكم جميعاً،
على غبطة كل الجلوس على المقاعد،
وعلى نخب من تخلف عنا،
نخب بنكو صديقنا المحبوب.
ليته كان ها هنا.

Text 14:

هكذا ضاعف الطعان على الأعداء،
بدءا به وعوداً مراراً،
لست أدري ماذا أراد،
فهل كانا يريدان خوض سيل جراح،
أم أراد احياء ذكرى
يعيدان بها هول موقف الجلجلات.

Text 15:

اخبراني كي اودع السر في صدريكما
عن قضاء تلك المهمة.
فاذا قمتما بها زال خصم لكما،
ثم فزتما بودادي،
وتقربتما بهذا لقلبي.

Text 16:

إن ما قلت أيها الشهم زين،
مثل تلك الجراح وهي تزينك.
كلها طيب يفوح بعطر
من شذى المكرمات.

Text 17:

لم أحذو حذو الغبي من الروم،
فأقضي نحبي على حد سيفي؟
إن تراءى الاحياء لي، كان أولى
أن تكون الطعان في غير جسمي.

Text 18:

انه الضابط الذي قاتل الأعداء عني
وحال دون إساري،
بقتال الجندي ذي النجدة الباسل.
أهلاً بصاحبي المقدام.

Text 19:

ومن الناس من يقول لقد جن،
ومنهم من كان اهون بغضاً،
فيسميه هائجاً مستميتاً.
غير أن اليقين في الأمر
أن الحال آلت إلى اضطراب وفوضى.
فهو لا يستطيع شد عراها
في نطاق النظام والسلطان.

Text 20:

كن سفاحاً جرئياً واحزم،
واضحك السخر من قوى الإنسان.
لن يحيق الأذى بمكبث
ممن وضعته النساء بالميلاد.

Text 21:

لا تكوني أما لغير الرجولة!
إنما ينبغي لمعدنك المقدام
ألا يصوغ غير الذكورة!

Text 22:

يستطيع الجلى وفي طبع عقله الجبار.
حزم يقود همه نفسه.
فإذا هم رافقته السلام.

Text 23:

ليغدو ابناء بنكو ملوكاً.
من ذراري بنكو يكون الملوك!
لا فأولى من ذلك، ايتها الأقدار
هبى إلى مجال النزال.

واثيري حفيظتي في صراع مستميت.

Text 24:

ولكيلا تخلفا ثغرات
أو خدوش وراء تلك المهمة،
فخذا نجله فلنس، إذا جاء رفيقاً له،
ليلقى مصيره.

Text 25:

من أفسد فليصلح أو ساءت عقباه.
فانصرفوا في التو إلى حفرة عقران، في البكرة ألفاكم
في دار الأحزان وسيأتي صاحبكم يستوحي الحدثان.

Text 26:

لو مضى الأمر وانقضى حين يقضى،
كان خيراً لو كان يقضى سريعاً.
لو طوى القتل حبائله العقبى،
وصار النجاح بعدها.

Text 27:

الردى أبدع في آيته.
أدنس في فتكته!
عابثاً في معبد الله الطهور،
نازعاً من جوفه روح البناء.

Text 28:

إن هذا الذي سيأتي الينا،
ينبغي وضع خطة في مصيره.
فضع الأمر في يدي هذه الليلة،
في ذلك المهم الخطير.
أنها ليلة ستهدي
إلى كل توالي أيامنا والليالي،
صولة الملك وحدنا والسيادة.

Text 29:

ولكيلا تخلفا ثغرات
أو خدوشاً وراء تلك المهمة.

Text 30:

لك الله يا بلادي التعيسة!
انها قد تكاد تفزع أن تعرف
اغوار نفسها اشفافاً.
لم تعد أمنا ولا ندعيها أمناً
بل غدت لنا اليوم قبراً.
ليس فيها من اسم غير فدم
جاهل لا نراه يدرك أمراً.
وبها كل زفرة وانين،
وعويل يشق صدر الهواء،
تتعالى لكنها لا تبالي.

Text 31:

كسابق عهدي،
ولقد كنت كاملاً لولاها.
كنت أبقى كالمرمر الصلب، والصخر رسوخاً،
وكنت رحباً عميقاً،
كالهواء المحيط بالأرجاء.
لكن الآن لن أزال حبيساً،
عانياً رهن معقل مصفودا،
قيدتني مخاوف وشكوك.
أترى قلت أن بنكو تولى؟

Appendix e. Ameen's renditions of texts 1-31

Text 1: إن كان على مقبرتنا –المدافن وقبورنا- أن تلفظ
الموتى فيها، فخير لنا أن ندفن في بطون الطير.

Texts 2+3: حمِلَ إلى جزيرة كولمكيل، ذلك المدفن المقدس لعظام اجداده.

Text 4: لقد سبقتنا بمسافة بعيدة
بحيث تبدو أسرع مكافأة لك أبطأ من أن يكون بمقدورها اللحاق بك...
ألا ليتك كنت أقل جدارة بالامتنان حتى يكون بوسعي الموازنـة بـين فـضلك
ومكافأتك!

Text 5: فإن شئت خداع الزمان فأسلك سلوك أهل الزمان... لتكن علامات الترحيب في
عينك وكفك ولسانك، لتبد كالزهرة البريئة وان كنت كالثعبان تحتها.

Text 6: قد أصبنا الأفعى بجراح دون أن نقتلها.

Text 7: لقد بات كل صباح يسمع صياح أرامل جدد، وعويل
يتامى جدد، ويشهد أحزاناً مستجدة تلطم وجه السماء.

Text 8: أني لأحسب أن بلادنا ترزح تحت نير الرجل، وتنتحب وتدمي.
وكل يوم جديد في جعبته جرح آخر يضيفه إلى ما فيها من جراح.

Text 9: فثمة أصدقاء معينون، هم أصدقاء له ولي، لن أخاطر بفقد مودتهم.
ولذا فأضطر إلى إظهار الجزع على فقدان من قتلته بنفسي.

Text 10: لقد بات كل صباح يسمع صياح أرامل جدد،
وعويل يتامى جدد، ويشهد أحزاناً مستجدة تلطم وجه السماء فتردد
صدى اللطمات وكأنما تتعاطف مع سكوتلندا، وتصدر صيحات لوعة مماثلة.

Text 11: لو لم يحضر لغدت ثمة فجوة في احتفالنا الكبير، وبدا إغفاله أبعد ما
يكون عن اللياقة.

Text 12: ويعيدا إلى موائدنا الطعام، وإلى جفوننا نوم الليل، ويحفظا
احتفالاتنا ومآدبنا من خناجر الغدر الدموية.

Text 13: سأشرب نخب سعادة الجالس على هذه المقعد، ونخب صديقنا

العزيز بانكو الذي نفتقده.

Text 14: فقد ضاعف الاثنان من ضرباتهما للعدو، حتى ما عدت أدري ما إذا كان هدفهما هو الاغتسال في الدم المتدفق من جراح العدو خبيثة الرائحـة، أو أن يجعـلا الموقع أشبه بجلجلثة جديدة.

Text 15: فإن كانت لكما مكانة في قائمة البشر ليست في قعرها فخبراني حتى اصارحكما بما أريد تنفيذه من أجل التخلص من عدوكما، وتصبحان بعدها موضع حبي ومودتي.

Text 16: كلماتك جديرة كجراحك بالتوقير، جميعها تحمل النبل في طياتها. إذهبوا فاطلبوا له الأطباء.

Text 17: ما الضرورة إلى أن أنهم انهج بعض الرومان الاغبياء فألقي بنفسي على سيفي طلباً للموت؟ فما دمت أرى بين العدو احياء فإن الجراح أليق بهم منها بي.

Text 18: أنه الضابط المقدام الباسل الذي حال بسيفه دون وقوعي في أسر العدو. تحية لك أيها الصديق الشجاع.

Text 19: البعض يقول إنه قد جن، والبعض ممن يكرهه بدرجة أقل يقول بل قد أصابته بسالة الغضب. غير أن المؤكد أن زمام الموقف قد أفلت من يده.

Text 20: لا تخش من سفك الدماء، وكن جريئاً حازماً. واسخر من قوة أي إنسان. فما بمقدور من ولدته امرأة أن يمس مكبث بسوء.

Text 21: لا تنجبي من اليوم إلا ذكوراً! فطبيعتك القوية الحازمة خليقة بانجاب الذكور لا الإناث.

Text 22: فقوة شخصيته وصفاؤها يستدعيان مثل هذا الخوف. وهو أيضا بالغ الجرأة، ولديه إلى جانب الشجاعة حكمة تتحكم في بسالته فتجنبه الأخطار.

Text 23: حتى تغدو سلالة بانكو ملوكاً! لا ... لن يكون هذا. فتعال أيها القدر وانصرني في ساحة القتال حتى النهاية.

Text 24: واذكر دائماً أني لا أريد ان تحوم حولي الشبهات... وحتى تكون

الفعلة كاملة غير منقوصة فلتتخلصا أيضاً من ولده فليأنس الذي يرافقه. فقتله لا يقل أهمية في عينة من قتل أبيه، وليصادف هو أيضاً مصيرة في تلك الساعة الحالكة.

Text 25: كفرن إذن عن ذنبكن... اذهبن وقابلنني في الصباح عند كهف الساحرات. فهو ينوي القدوم إلى هناك كي يعرف قدره.

Text 26: لو أن الأمر ينتهي تماماً بانتهائه لكان من الخير انهاؤه بسرعة ولو أن الجريمة كانت دون عواقب ودون نتائج غير موت الرجل لعجلت بارتكابها.

Text 27: قمة الفوضى بعينها! قد اقتحمت الجريمة النكراء معبد الرب المقدس، وسلبت المبنى حياته!

Text 28: هذا الوافد علينا ينبغي أن نستعد لاستقباله. وعليك أن تترك في يدي تنظيم الأمور العظيمة التي ستجري هذه الليلة. وهي امور ستضع في أيدينا وحدنا في كافة الليالي والأيام مستقبلاً سلطة الملوك وهيمنتهم.

Text 29: واذكرا دائماً أني لا أريد ان تحوم حولي الشبهات.

Text 30: وا بؤس بلدنا المسكين! انه ليكاد يخشى من مواجهة نفسه. وليس بالوسع أن ندعوه بأمنا، بل هو قبرنا، وما من إنسان فيه بمقدوره أن يبتسم ألا إن كان جاهلاً بمجريات الامور. تسمع فيه تنهدات وزفرات الألم وصرخات تدوي في الفضاء، وما من أحد يلتفت إليها لكثرتها. بـات الخـزن الشديد أمراً مألوفاً وعادياً.

Text 31: خوفي إذن أن يعود، ولولاه لاكتملت سعادتي، ولكنت قوياً كالرخام، ثابتاً كالصخر، حر الحركة كالهواء. أما الآن فأنا حبيس مقيد مسجون، تكلبني المخاوف والشكوك الكريهة. غير أنكم أجهزتم على بانكو؟

Appendix f. Concordance

This concordance indicates the rate of frequency of the items analyzed. The items embody so much of the meaning of the play and the vision of the writer and hence the importance of accuracy and correctness of the translation.

Assassination (once): I, vii, 2

Banquet (three times): I, iv, 56; III, iv, 1; III, vi, 35

Bold (four times): II, ii, 1; II, iii, 56; IV, i, 79; III, iv, 59

Botch (once): III, i, 133

Brave (twice): I, ii, 5; I, ii, 16

Cabined (once): III, iv, 24

Confined (once): III, iv, 24

Cribbed (once): III, iv, 24

Cry (ten times): I, iii, 5; I, v, 22; II, ii, 15; II, ii, 26; II, ii, 35; II, ii, 42; IV, iii, 66; V, v, 2; V, v, 8; V, v, 16

Dauntless (once): III, i, 51

Destiny (once): III, v, 17

Enemy (four times): III, i, 68; III, i, 104; III, i, 114; III, v, 33

Fate (six times): I, v, 28; II, iii, 121; III, i, 70; III, i, 136; III, v, 30; Iv, i, 84

Feast (seven times): I, vii, 1; II, ii, 40; II, iv, 13; III, i, 27; III, iv, 33; III, vi, 22; III, vi, 35

Foe (three times): I, ii, 39; II, iv, 41; V, vii, 28

Gash (five times)*:* I, ii, 42; II, iii, 112; III, iv, 27; IV, iii, 40; V, viii, 2

Grave (seven times): II, iii, 79; III, i, 21; III, i, 89; III, ii, 22; III, iv, 71; V, I, 63; IV, iii, 167

Groan (once): IV, iii, 168

Howl (three times): II, i, 53; IV, iii, 66; IV, iii, 193

Masterdom (once): I, v, 69

Monument (twice): III, iv, 72; IV, iii, 166

Murder (eighteen times): I, iii, 139; I, v, 47; III, i, 52; II, ii, 22; II, ii, 36; II, ii, 43; II, iii, 67; II, iii, 74; II, iii, 85; II, iii, 86; II, iii, 99; II, iii, 103

Payment (once): I, iv, 19

Recompense (once): I, iv, 17

Rub (once): III, i, 133

Serpent (twice): I, v, 65; III, iv, 29

Snake (twice): III, i, 13; IV, i, 11

Sigh (twice): IV, ii, 168

Storehouse (once): II, iv, 34

Sway (twice): I, v, 69; V, iii, 9

Table (five times): III, iv, 1; III, iv, 12; III, iv, 46; III, iv, 89; III, vi, 34

Undaunted (once): I, vii, 73

Valiant (four times): I, ii, 24; I, iv, 54; III, vi, 5; V, ii, 15

Wail (twice): III, I, 121; IV, iii, 8

Weep (once): IV, iii, 40

Wound (four times): I, ii, 40; I, ii, 44; I, v, 51; IV, iii, 41

Appendix g. Appropriacy in Translating Synonymous Lexical Items

#	Lexical Items	Inappropriate renditions/ percentage		Appropriate renditions/ percentage		No Rendition/ percentage	
1.	Graves	3/4	75%	1/4	25%	-	0%
	Monuments	2/4	50%	2/4	50%	-	0%
	Storehouse	2/4	50%	1/4	25%	1/4	25%
2.	Recompense	2/4	50%	1/4	25%	1/4	25%
	Payment	2/4	50%	1/4	25%	1/4	25%
3.	Serpent	3/4	75%	1/4	25%	-	0%
	Snake	3/4	75%	1/4	25%	-	0%
4.	Cry	3/4	75%	1/4	25%	-	0%
	Weep	1/4	25%	3/4	75%	-	0%
5.	Wail	3/4	75%	1/4	25%	-	0%
	Howl	4/4	100%	-	0%	-	0%
6.	Feast	3/4	75%	1/4	25%	-	0%
	Banquets	1/4	25%	2/4	50%	1/4	25%
	Table	2/4	50%	2/4	50%	-	0%
7.	Enemy	1/4	25%	3/4	75%	-	0%
	Foe	-	0%	3/4	75%	1/4	25%
8.	Wounds	-	0%	3/4	75%	1/4	25%
	Gashes	3/4	75%	-	0%	1/4	25%
9.	Brave	1/4	25%	2/4	50%	1/4	25%
	Bold	1/4	25%	3/4	75%	-	0%
	Valiant	1/4	25%	2/4	50%	1/4	25%
	Undaunted	2/4	50%	2/4	50%	-	0%
	Dountless	2/4	50%	1/4	25%	-	0%
10.	Fate	-	0%	4/4	100%	-	0%
	Fate	1/4	25%	3/4	75%	-	0%
	Destiny	2/4	50%	1/4	25%	1/4	25%
11.	Assassination	3/4	75%	1/4	25%	-	0%
	Murder	3/4	75%	1/4	25%	-	0%
12.	Sway	3/4	75%	1/4	25%	-	0%
	Masterdom	2/4	50%	2/4	50%	-	0%
13.	Rubs	3/4	75%	1/4	25%	-	0%
	Botches	3/4	75%	1/4	25%	-	0%
14.	Sighs	2/4	50%	2/4	50%	-	0%
	Groans	1/4	25%	3/4	75%	-	0%
	Shrieks	2/4	50%	2/4	50%	-	0%
15.	Cabined	1/4	25%	3/4	75%	-	0%
	Cribbed	1/4	25%	3/4	75%	-	0%
	Confined	-	0%	4/4	100%	-	0%

Appendix h. Equivalence/ Percentage

#	Lexical Items	Formal equivalence/ percentage		Functional equivalence/ percentage		Ideational equivalence/ percentage		No rendition
1.	Graves	4/4	100%	-	0%	-	0%	-
	Monuments	4/4	100%	-	0%	-	0%	-
	Storehouse	2/4	50%	1/4	25%	-	0%	1/4
2.	Recompense	3/4	75%	-	0%	-	0%	1/4
	Payment	3/4	75%	-	0%	-	0%	1/4
3.	Serpent	4/4	100%	-	0%	-	0%	-
	Snake	4/4	100%	-	0%	-	0%	-
4.	Cry	1/4	25%	1/4	25%	2/4	50%	-
	Weep	3/4	75%	-	0%	1/4	25%	-
5.	Wail	1/4	25%	1/4	25%	2/4	50%	-
	Howl	4/4	100%	-	0%	-	0%	-
6.	Feast	4/4	100%	-	0%	-	0%	-
	Banquets	3/4	75%	-	0%	-	0%	1/4
	Table	4/4	100%	-	0%	-	0%	-
7.	Enemy	4/4	100%	-	0%	-	0%	-
	Foe	3/4	75%	-	0%	-	0%	1/4
8.	Wounds	3/4	75%	-	0%	-	0%	1/4
	Gashes	2/4	50%	1/4	25%	-	0%	1/4
9.	Brave	3/4	75%	-	0%	-	0%	1/4
	Bold	4/4	100%	-	0%	-	0%	-
	Valiant	2/4	50%	1/4	25%	-	0%	1/4
	Undaunted	4/4	100%	-	0%	-	0%	-
	Dountless	2/4	50%	-	0%	2/4	50%	-
10.	Fate	4/4	100%	-	0%	-	0%	-
	Fate	3/4	75%	1/4	25%	-	0%	-
	Destiny	3/4	75%	-	0%	-	0%	1/4
11.	Assassinatio	3/4	75%	-	0%	1/4	25%	-
	n	3/4	75%	-	0%	1/4	25%	-
	Murder							
12.	Sway	2/4	50%	-	0%	2/4	50%	-
	Masterdom	3/4	75%	1/4	25%	-	0%	-
13.	Rubs	2/4	50%	-	0%	2/4	50%	-
	Botches	2/4	50%	-	0%	2/4	50%	-
14.	Sighs	3/4	75%	-	0%	1/4	25%	-
	Groans	2/4	50%	-	0%	2/4	50%	-
	Shrieks	2/4	50%	1/4	25%	1/4	25%	-
15.	Cabined	3/4	75%	1/4	25%	-	0%	-
	Cribbed	4/4	100%	-	0%	-	0%	-
	Confined	3/4	75%	-	0%	1/4	25%	-

Appendix i. Transliteration Key of Consonants

The following system of transliteration has been adopted in this study:

Phonetic Symbol	Arabic Sound
ʔ	ء
b	ب
t	ت
θ	ث
j	ج
ħ	ح
x	خ
d	د
ð	ذ
r	ر
z	ز
s	س
š	ش
ṣ	ص
d	ض
ṭ	ط
z	ظ
ʕ	ع
γ	غ
f	ف
q	ق
k	ك
L	ل
m	م
n	ن

Phonetic Symbol	**Arabic Sound**
h	ـهـ
w	و (Semi Vowel)
y	ي (Semi Vowel)

Vowels

Phonetic Symbol	Arabic Sound
a	ـَ (Short vowel)
ā	ا (Long vowel)
u	ـُ (short vowel)
ū	و (Long vowel)
i	ـِ(short vowel)
ǐ	ي (Long vowel)

جامعة النجاح الوطنية
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إعداد
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الدكتور عودة عودة

قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في اللغويات التطبيقيـة والترجمـة بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.
2006م

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إشراف

الدكتور عودة عودة

الملخص

تُعنى هذه الأطروحة بترجمة المترادفات الإدراكية من الإنجليزية إلى العربية، واستحضرت أمثلة على المترادفات من مسرحية لوليام شكسبير هي "ماكبث" التي ستكون بمثابة دراسة حالة، حيث تمثل المترادفات المختارة معظم الأفكار والمعاني الرئيسية، وكذلك وجهة نظر الكاتب في المسرحية. وتقوم الدراسة على تحليل هذه المترادفات مستخدمة في سياقاتها الأصلية.

إن دراسة المقارنة هذه تركز على مناقشة الطريقة التي تم بموجبها ترجمة المترادفات الإدراكية في النصوص الأدبية من قبل أربعة مترجمين هم: جبرا إبراهيم جبرا، وخليل مطران، وفريد أبو حديد، وحسين أمين. وقد أظهرت الدراسة أساليب الترجمة المختلفة التي يتبعها المترجمون الأربعة في ترجمة المترادفات الإدراكية، وتظهر الدراسة أن الألفاظ المترادفة تثير مشاكل مفرداتية ودلالية وثقافية في الترجمة. كما وبينت هذه الدراسة أن المعنى الإيمائي يلعب دوراً حاسماً في النصوص الأدبية، فكل كلمة وجدت لتؤدي معنى خاصاً بها في مكانها وفي نصها لا تؤديه كلمة أخرى غيرها.

تبين الدراسة أن ترجمة المترادفات الإدراكية تعتمد على عاملين مهمين، هما: نوع النص الذي استخدمت فيه المترادفات الإدراكية والغرض من استخدامها فيه. أن ترجمة المترادفات يمكن أن تتم باستخدام المكافئ الشكلي أو مكافئ الفكرة أو المكافئ الوظيفي. وأظهرت الدراسة أن كل من جبرا وأبو حديد يفضلان استخدام المكافئ الشكلي في الترجمة. وفي المقابل يميل كل من مطران وأمين إلى استخدام المكافئ الوظيفي ومكافئ الفكرة أكثر من جبرا وأبو حديد. وتظهر الدراسة أنه يجب على المترجمين استخدام المكافئ الشكلي إذا كان هناك قدرة على ايصال المعنى المتضمن أو الإيمائي للكلمات المترادفة. أما إذا عجز المترجمون

عن إيصال المعنى المتضمن باستخدام المكافئ الشكلي، فيمكنهم استخدام المكـافئ الـوظيفي أو مكافئ الفكرة من أجل تحقيق نفس التأثير على مستقبل اللغة الهدف.

وتظهر الدراسة أهمية المترادفات المتتابعة أو المتلاحقة في النصوص الأدبية، حيث أن الكاتب يستخدمها من أجل تعزيز المعنى المقصود وجعله شاملاً وواضحاً، وبالتالي يجب علـى المترجم ملاحظة أهميتها في النص.

وتبين الدراسة ضرورة أن يكون المترجم متمكناً من اللغتين (اللغـة المـصدر واللغـة الهدف) والثقافتين، حيث أن ذلك يساعده على الإلمام الشامل بجميع إيحاءات الكلمات المترادفـة لما لذلك من أهمية كبيرة في النصوص الأدبية.