



Strategies Used for Translating Explicit and Implicit Meanings in Shakespeare's *Hamlet* Into Arabic: A Relevance-Theoretic Approach

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ABSTRACT

With the use of the main assumptions of Relevance Theory (RT), the current research delved into three different Arabic versions of Shakespeare's play *Hamlet* (named as Translations A, J and M) with regard to their methods used in treating explicit and implicit meanings. Firstly, concerning the explicit meanings, it was found that such meanings abound with transitional clauses. Although the three translations are, to some extent similar, they are also slightly different. Translation A attempts to use the structures and words with clear import for the hearers, not sticking to one-to-one correspondence. The other two translations (J and M) attempt to preserve the same structure. Secondly, concerning (the) implicit meanings, the study indicated that such meanings are a characteristic property of *Hamlet*. They render this play very difficult to deal with in terms of translation. By and large, it was found that Translation A and Translation J make use of the RT strategy *Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications* as a tool to render *Hamlet* into Arabic, whereas Translation M uses the strategy of 'Eliminating existing assumptions' to render *Hamlet* into Arabic. In additions, the study argues that Translation A and Translation J are more faithful to the original text, since they keep mentioning all implicit meanings without omitting any, whilst Translation M is less faithful. Finally, the study found that RT strategy 'Weakening the existing assumptions' is mostly adopted according to its important role in keeping the translated text faithful without much loss of meanings and interpretation.

Key words: Explicit and implicit meanings; Shakespeare's *Hamlet*; Arabic; Relevance theory

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INTRODUCTION¹

The division between explicit and implicit meanings has been addressed in various theoretical approaches (Carston et al., 2009). Some approaches have indicated that it is difficult to draw a clear line between explicit meaning and implicit meaning since there is much overlap between them in addition to the fact the one meaning might have different senses due to the context one utterance is spoken in (Dienes & Perner, 1999; Al-Jarrah et al., 2015). However, other studies have maintained that it is important for current linguistic theory to draw a line between explicit meaning and implicit meaning in order to understand how the implicit meanings are generated, given that the ultimate goal of the current linguistics theory is to understand the language and its uses (Ellis, 2005; Altakhaineh et al., 2014). Broadly speaking, the explicit-implicit division has been treated as a diagnostic device significantly used to draw the borders between semantics, i.e., the sentence meaning, on one hand and pragmatics, i.e., the speaker's meaning on the other (Carston, 2002).

For instance, for Grice (1989) and related work, the distinction between explicit and implicit meaning is straightforward in that explicit meanings are located within the domain of semantics, whereas the implicit meanings are located within the realm of pragmatics (Burton-Roberts, 2005, Hammouri et al., 2013; Taha et

¹ List of Abbreviations and Symbols: RT= Relevance Theory; A= Alma'aref (translator); M= Mutran (Translator); J= Jabra (Translator); SL= Source Language; TL= Target Language

al., 2014). In this regard, Grice advanced the theory of implicature in order to capture the implicit meanings. Issues other than implicated fall in the boundaries of the explicit meanings and thus semantics. For example, the understood meaning of the question "Is there a gas station nearby?" is taken to be the implicit meaning is that the speaker does not say explicitly that his/her car runs out of fuel.

Nonetheless, Grice's division was called into question with the advent of Relevance Theory (henceforth, RT) (Sperber & Wilson, 1986). This reinvestigation of Grice's division between explicit and implicit was basically triggered with reference to the fact that pragmatics (which is the implicit side within Grice's division) might contain implicit and explicit meanings. Put differently, pragmatics for RT does actually include some aspects of the explicit meanings, which could be contextually inferred from the conceptual components of the utterance. Therefore, explicit meanings might signal explicit and implicit manifestations alike. In this regard, Grice's theory of conversation (Grice, 1989) did not provide an adequate account of the aspects where only the implicit meanings are attested such as the metaphor and irony, where the explicit meanings are not at all generated or uncalculated. It has been widely attested that both metaphor and irony are considerably considered two serious challenges to Grice's dichotomy between explicit and implicit meanings: the implicit half of dichotomy stands for pragmatics, whilst explicit is semantics, since there are no explicit meanings whatsoever in such aspects of meanings (Sperber & Wilson, 1981; Carston, 2002). For instance, the speaker when saying "someone is a bulldozer", he/she does not signal that the person the speaker talks about is a bulldozer but rather a person who rides roughshod over people. No explicit meanings are intended.

Translation studies have paid much attention to this specific division of meanings: implicit vs explicit (Paz, 1992; Gentzler, 2001; Pym, 2009; Venuti, 2012; Williams, 2013; Jarrah, 2016, among many others). The main argument advanced in such studies has been basically the notion whether the translators should depend on the explicit meaning of a given text, translating directly it to the target language (TL) as it is on the one hand, should the translators take into account the intended meanings and render them in the target language (TL) so as to preserve the utmost level of meanings equivalence (Robinson, 1997; Gutt, 1991). Other approaches have, instead, called for understanding and, hence, incorporating both explicit and implicit meaning together in one message suiting the targeted language (TL) in the translation (Pym, 2004). In doing so, it has been argued that the resulting text would be faithful, lively, and genuine (Dimitriu, 2002; Hassan, 2011).

In addition, further studies have argued for the assumption that the underlying impact of implicit and explicit meanings becomes evident but, at the same time,

difficult to handle in cases where the source text (ST) is a literary text, e.g., a novel, a poem, etc. (Landers, 2001; Hermans, 2014). These studies, among others have indicated that literary works are full of implied meanings, which require more in-depth deep interpretation and contain meanings that are difficult to translate (Munday, 2009). What appears seriously problematic in literary translation is the issue that writers rely on their own culture, making use of their surroundings, i.e., context, when yielding and forming their literary works. As a result, writers might imply many meanings and images which are hard to retain (in translation) or even understand, if the culture and surroundings of the targeted text's translators are different (Ping, 2004). For instance, the idea of one creature, say, the dog, is taken differently in world countries. Whereas the dog is a domestic animal in western countries, it is viewed as food in the South East Asia. Following this, the western literary texts having this animal involved should be rendered carefully, possibly by replacing this animal with another animal which has the same connotation when such literary works are rendered in, for example, China. However, this is the tip of the iceberg when it comes to literary translation.

Against this background, the current research attempts to determine the strategies the translators use to retain the implicit meanings they encounter when translating this well-known play. Additionally, the current research is of significance, because it attempts to explore whether RT could be utilized as a successful perspective in translating literary works. It helps subsequent literature in looking at several Arabic translations of one of Shakespeare's plays, *Hamlet*, with reference to the major tenets of RT related to translation. On having introduced the background to this research, a review of the major studies and approaches tackling literary translation and the main assumptions of RT being the theoretical construct the current research adopts is introduced in the next chapter. These studies, approaches, and RT assumptions are the focus of the next section.

1. METHODOLOGY AND RESEARCH METHODS

1.1 Research Methodology

The type of model used throughout the current research is what Williams and Chesterman (2014, p.49) label "comparative models" as it will be employed to compare between three translations of the explicit and the implicit meaning from English to Arabic in Shakespeare's play, *Hamlet*, using a relevance-theoretic approach.

The comparative model is also useful for studying shifts (differences, resulting from translation strategies that involve changing something). In this kind of research, we have source texts on one side and their translation on the other, and we analyse the differences between them. (Williams & Chesterman, 2014, p.51)

So the research methodology is best described as both qualitative and quantitative. In as much as the investigation will take the form of a case study (the *Hamlet* play) and is also based on a corpus (three different target texts), for (Saldanha & O'Brien, 2014, p.23) "the quantitative approach is associated with corpus analysis".

In this connection, utilizing the qualitative approach as "the goal of the qualitative research is to describe the quality of something in some enlightening way" (Ibid, p.64), permits the researcher to figure out how such strategy adopted in rendering both the explicit and implicit meanings in the appropriate fashion in the target language (TL), and indicating particularly how RT, as a cognitive approach, might be suitable in translating literary texts into the target language. Afterwards, the quantitative methodology permits the researcher to explore which translation maximises the contextual effect of the play's meanings, both explicit and implicit, and simultaneously, minimises the processing effort needed to grasp such meanings.

1.2 Research Methods

This research is in fact comparative in nature; it utilizes the major assumption of RT in exploring three different Arabic translations of Shakespeare's play, *Hamlet*. It draws in general on the effort-effect trade-off in figuring out which translation is more accurate, taking into consideration that the translated copy maximising the contextual effect of the meanings of the play, both explicit and implicit, and at the same time, minimizing the processing effort which is needed to grasp such meanings must be the dependable one. Most notably, the current work adopts RT to indicate how translators of the selected works tease out the rich implicit meanings in Shakespeare's play, *Hamlet*, which is considered one of the best plays regarding message and plot (Anderson, 1998). Accordingly, the current investigation is comparative in nature. The analysis engaged mainly in a comparison between the three Arabic translations of *Hamlet*.

1.3 Theoretical Framework

The current work brings attention to the methods utilized by the chosen translated text to cope with the contextual effects used by the play itself. Due to RT, such contextual effects can be differently treated:

- i Via strengthening existing assumptions.
- ii Via contradicting and eliminating existing assumptions
- iii Via weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications (Sperber & Wilson, 1986).

These strategies of tackling the contextual effects will be analysed in the selected versions, suggesting that such

a manipulation is actually needed in drama translation, where contextual effects must be both performable and speakable.

In addition, issues such as vagueness and indeterminacy of literary works will be investigated in order to show how each selected translated version tackles them. In RT, such contextual issues can be, broadly speaking, approached with reference to the difference between implicit and explicit, i.e., implicature and explicature (Furlong, 1996). Furthermore, foreground and dramatic effect, which encodes several implicit meanings, will be addressed in all of the selected works. All of these issues will be explored in the translated versions of Shakespeare's play, *Hamlet*, (Publisher: Jon Bosak, 1999) investigating how the translators dealt with such issues, adopting the RT as a theoretical construct to probe into their translation.

As for the Arabic translated versions, they have been chosen since they are the most frequent versions used in the Arabic world. In order to render the discussion concrete and easy to work on, the modern version of *Hamlet* (1999) will be adopted along with the original text which will be used as the cornerstone on which all selected translated versions are compared.

1.4 Ethical Concerns

The current study does not contain any human participants, because its major emphasis is to address the three different translations of Shakespeare's play *Hamlet*; thus, there is no need for any ethical approval to carry out this work. As stated above, the current research is comparative in nature. It draws a comparison between these three different translations, addressing how the RT can be a viable approach to study such translations so as to reach generalisations about these Arabic translations. The current research will assess the quality/effectiveness of each. On the other hand, it should be stated that the current work does principally illustrate how RT, as a cognitive approach, might be successful in translating literary texts into the target language. Accordingly, the current research does not intend to make any generalisations about the three translations.

2. DATA ANALYSIS

2.1 Introduction

In this section, in-depth examination will be made in order to figure out how the Arabic three translation selected for the purpose of the current research addressed the explicit-implicit issue in Shakespeare's *Hamlet*. To this end, the main assumption of the RT are taken as a theoretical construct to achieve this main aim of the whole study. To recall, in compliance with RT, the explicit and implicit messages can be reconstructed through three main strategies, namely (Sperber & Wilson, 1986; Carston & Uchida, 1998; Wilson & Sperber, 2004):

- i Strengthening existing assumptions
- ii Contradicting and eliminating existing assumptions
- iii Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications.

It is the aim of the current research to find out which strategy is employed by the translator when translating the text from English, the source language (SL), in Arabic, the target language (TL).

2.2 The Arabic Translations

Before embarking on the examination, it should be stated that the selected three translations are frequently used as an Arabic reference to Shakespeare's *Hamlet*. These three translations are the following:

- i Jabra's translation (henceforth, Translation J)
- ii Mutran's Translation (henceforth, Translation M)
- iii Al-Ma'aref's translation (henceforth, Translation A)

These three translations were not selected arbitrarily but in a systematic way where most Arabic translation of Shakespeare's *Hamlet* was gathered. These three translations with known translator and publishing house were used.

2.3 Explicit-Implicit Division

Since the ultimate aim of the current research is to make use of the assumptions of RT to figure out how the

Laertes:

My dread lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France
And bow them to your gracious leave and pardon.

King Claudius:

Have you your father's leave? What says Polonius?

Lord Polonius:

He hath, my lord, wrung from me my slow leave
By labour some petition, and at last
Upon his will I seal'd my hard consent:
I do beseech you, give him leave to go.

Both Laertes's and Lord Polonius's utterances are more than one line. Following our standard, they are long. However, King Claudius's short utterance is only one line. King Claudius's short utterance is mainly used as a transitional point between Both Laertes's and Lord Polonius's long utterances. As it is made clear later, implicit messages abound in long utterances rather than the short ones. One cannot even find one long utterance without an implicit message or metaphor within *Hamlet*, a result which has been already corroborated by several related studies e.g., (Déprats, 1999; Goddard, 1960; Ribner, 2013, among many others). On the other hand, short utterances are best characterized by their explicit

explicit and implicit messages of Shakespeare's *Hamlet* are translated into Arabic, and since the implicit half of this dichotomy proves to be more challenging (Dimitrova, 2005; Zhonggang, 2006), it would be beneficial to investigate each half in relative isolation. In other words, let's work out first how the three translations tackle the explicit meanings and messages. Afterwards, the implicit messages and meanings will be addressed, given that the main problems and obstacles facing the translators occur when dealing with the implicit messages including metaphor.

2.4 Explicit Meanings

On surveying all of the three translations adopted for the purposes of the current research, it turns out that no real defects of translation were clear in the three translations when it comes to explicit meanings. This finding can be straightforwardly accounted for with reference to the nature of the explicit meanings and their treatment. Generally speaking, this assumption is mainly supported by the fact that explicit meanings are mainly used in small clauses utilized at transition points between the long segments of dialogues. In these short clauses, the message is direct and no implicit meanings are intended. In order to explain what is meant by transitional short clauses, see the following dialogue: (Act I, Scene 2)

direct meanings. In this connection, the three translations selected are more or less similar in their translation to the King Claudius's short utterance except for some slight differences which can be ascribed to the nature of the drama translation in making dialogues more speakable and performable. That is, one translator opts to use a different word for its speakability or performability (it is closer to the audience that the standard corresponding word), while another one uses a word with more correspondence to the original text without considering whether the resulting Arabic word is closer to the audience or its performability (i.e., easy to pronounce and deliver to the audience). Consider the three translations:

a) Translation M:

ستريال:
ةئنهتلأ بج او ءادأل ءعرسم اهتقراف دقف اسنرف لىل عوجرلاب ءانذلسمتلأ ،ببهملا يالوم اي
رفسلا يف صخرتلل كمرك يدي نيب نأف ،اهيلل دوعلا ينقاش دق نأل او ،لكملا يسرك كئىاقتراب
لكملا:
؟«سوينولوب» لوق يام .كباب تنذاتسا افأ
سوينولوب:
قزاجال ءحنمت نأ عرض أف ،ءاطب لكب هتندأ ىتح يب لازامو ،فحلأو يالوم اي ناذئتس لابل حلأ دق
رفس لابل.

Laertes:

O a majestic lord, I am asking you for permission to return to France, I has left it in a hurry to perform the duty of congratulations to mark the ascension of King chair, and now I miss to return to it, I'm kneeling in the hands of your generosity to authorize the travel.

The King:

Did you ask your father? What does "Polonius" say?

Polonius:

O lord, he has insisted asking permission, and has been still asking me, so I gave him a delay permission, and ask you to give him a permission to travel.

b) Translation J:

ستريال:
اسنرف لىل عوجر لىل عهقفاوملاب مكندل سمتلأ يديساي ينل.
ىهتندأ دقو ،نأل فرتعا ينل ريغ مكجيوتت يف يئالو رهظال كرامندل لىل اعئاط انم تيتأ دقل
مكوفعو ميريكلل مكندل قرغاص يهو ،ديدج نم اسنرف بوض هجتت يتابغر و يركفأ نأب ،بج او
لكملا:
سوينولوب لوق ي اذام ،كباب تنذاتسا له
سوينولوب:
مضم لىل عولو يتقفاوم هتبهو ءريخ او ،حاحلال او ءاجرلاب يديساي ءىيطب انذل ينم رصتعا دقل:
هباهذب اونذات نأ مكئىال لسوتأ

Laertes:

O sir, I am looking for your permission to approve on my return to France.
I have come from it with obedient to Denmark to show my loyalty in your crowning but now,
I admit, and after completing my duty. That my thoughts and my desires are turned towards
France again, and they submissive to your kindly permission and your forgiveness.

King:

Did you ask your father, what does Polonius say?

Polonius:

He has wrung me permission by urgency and hope, sir, and finally I reluctantly gave him my consent. I beg you to give him a permission to go.

c) Translation A:

ستريال :
اسنرف لىل دوعا نأب هنذل و يالوم فطع يغبا .توربجل او تبيهل اذ يالوم
دعب ينل فرتعا ينكل و مكجيوتت يف يبج او يدوأ نأ يف ققداص قباغر دنع كرامناد لىل انم تدع دقل
قرغمل او رذعلا مكنتلالج نم سمتلأف اسنرف لىل دوعلا وحن ناهجتت يتبغر و يركف ذخأ بج اول اذ ءادأ
لكملا:
وينولوباي لكلوقام ؟كئىبأ نم نذلل تنلن له
سوينولوب:
ءريخا تررطضا فحاحلال و ءاجرلاب لاط نأ دعب ققشمب ققفاوملا ينم عزنتني نأ يالوم اي عاظتسا دقل
هتبغرل اءراك ققفاوملا لىل
لىلجرلاب نذلل ءحنمت نأ كئىبأ سمتلأف

Laertes:

My Prestigious and mighty Lord. I want my Lord's kindness and his permission to go back to France

I returned from it to Denmark with a sincere desire to perform my duty in your crowning, but I confess that after performing this duty, my thought and my desire are heading back toward France and I am looking for Your Majesty's excuse and forgiveness.

King:

Did you obtain permission from your father? What does Polonius say?

Polonius:

O Lord, he has been able to snatch my approval laboriously after long Please and urgency and finally I had to reluctantly agree to his desire.

I ask you to give him permission to leave.

The same translation is found in Translation M and Translation J with a higher level of meaning equivalence of the source translation. However, Translation A makes use of varied structures with more performability and speakability. It is quite evident that more words are used with less complex structures to the question. In view of this, it can be argued that Translation M and Translation J attempt to draw one-to-one correspondence, whilst Translation A uses a periphrastic technique in paraphrasing the translation resulted from one-to-one correspondence with words better known to people (or audience). In relation to this, it can be argued that this kind of paraphrase helps the reader and the hearers alike understand these translational clauses quickly. These results in less effort exerted on the part of the reader or the audience to properly process the translation. At the same time, using words which are more familiar to the audience makes the effect of such clauses high. Hence, more processing effect must be maintained. Although the three translations are to some extent similar, by adding few words and paraphrasing the resulting translation in a way closer to the hearer makes the resulting translation lively and more natural if the audience or readers are taken into account.

Accordingly, we can conclude that Translation A makes use of the RT's strategy in weakening the existing assumptions (and combining with existing assumptions to generate the needed contextual implications) so as to save the hearer's or reader's effort. As clearly shown above, the RT has three strategies to render the text with effective but less-costly in terms of the effect exerted on the hearer or audience. These are:

- i) Strengthening existing assumptions
- ii) Contradicting and eliminating existing assumptions
- iii) Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications (Sperber & Wilson, 1986; Carston & Uchida, 1998; Wilson & Sperber, 2002)

It can be argued that using words which are closer to the audience is basically a kind of weakening of

the existing assumptions and combining with existing assumptions to generate the needed contextual implications. That is because the translators use words which are weakened form of the more straightforward words with higher corresponded. However, they stick the general meaning of the explicit text. The same conclusion can be drawn from all of such transitional clauses. Translation A attempts to uses the structures and words with clear import for the hearers away from sticking to one-to-one correspondence. However, the other two translations attempt to preserve the same structure and even word difficulty utilized in the source language (SL) successfully.

Away from such transitional points, *Hamlet* is full of metaphorical pictures and implicit meanings. The discussion below aims at dealing with how the three translations (M, J, and A) treat these 'pictures' and meanings and exploring any differences between them in conjunction with the main assumptions of RT.

2.5 Implicit Meanings

As clearly attested in the literature and in the plays themselves, Shakespeare's plays are abundant with allegorical meanings and metaphorical pictures or depictions, which both make such plays rich of implicit meanings and interpretations which are hardly to translate or even grasp totally (Rabkin, 1981; Rohrer et al., 1998; James, 2007). In addition, the richness of implicit meanings might impinge on the performability of them, since abundance of implicit meanings in one text renders the given text less speakable and performable, given that surface form (the speakable form) does not constitute the whole message the authors wants to deliver. Thus, more deliberation and thinking of the text are needed, resulting in making the text less speakable (Thomas, 2013).

On looking on the translation at hand, it can be assumed that each translation uses a different mechanism to render the implicit meanings to the target language (TL). So, this assumption will be explored. Consider first the following excerpt taken from (ACT II, SCENE I):

Beginning of the excerpt

LORD POLONIUS

Ay, or drinking, fencing, swearing, quarrelling,
Drabbing: you may go so far.

REYNALDO

My lord that would dishonour him.

LORD POLONIUS

'Faith, no; as you may season it in the charge
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning: but breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.

REYNALDO

But, my good lord,--

LORD POLONIUS

Wherefore should you do this?

REYNALDO

Ay, my lord,
I would know that.

LORD POLONIUS

Marry, sir, here's my drift;
And I believe, it is a fetch of wit:
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working, Mark you,
Your party in converse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assured
He closes with you in this consequence;
'Good sir,' or so, or 'friend,' or 'gentleman,'
According to the phrase or the addition
Of man and country.

REYNALDO

Very good, my lord.

The end of the excerpt

Let's first focus on the meaning of the implicit message of some lines in the first lines. It is quite clear that the words are so rich in meanings and in their interpretation, which even makes the process of finding the intended meaning is very difficult. However, according to these lines, the Arabic translations and English interpretation and analysis to these lines, It can be argued that the main idea is implicitly that LORD POLONIUS does want REYNALDO to abuse the man they are talking about in a bad way. However, this implicit order not to abuse the given man is depicted

elegantly in a very rich style reflecting Shakespeare's skills in depicting the meanings of his plays. Using everyday English, the excerpt in question is translated as follows:

Oh no, not if you say it right. I don't want you to say he's a sex fiend, that's not what I mean. Just mention his faults lightly, so they make him seem like a free spirit who's gone a little too far.²

Now it will be explore how such a richly-designed except is rendered into Arabic language. The following is Translation J's:

اربع
تاطق اسلا قرش عو، قرج اشمل او، متشل او، قزرا بمل او، بارشل ك و، م عن: سوي نولوب
دحلا اذه لى بهذت نأ كل
قفرش نم لان يي الوم اي كلذ نكلو: ودلان يي

² Source: http://nfs.sparknotes.com/hamlet/page_78.html

هب هم هتتام ل احلا يف فطر ل تس كنأل ، ادبأ : سوي نولوب
عيلخ ق ساف هنأ لوقت وأ عيض فلأ ببس يام هيلأ بسنت نأ راذح
نهذا ضيمو هنأ ، بابشلا ةي رح بوش ي امم انأ ودبتل دبوي ع يلأ هق ابلب رش لب . هينعأ ام كلذ سيل
بابشلا مظعم هيناعي امم دعب ضروري مل يذلا مدلا ةيشحو وأ ، دعال دنأ و يرانلأ
..يالوم اي نكلو : ودلانير
؟ اذه كيلي بلطأ مل : سوي نولوب
يالوم اي لجأ : ودلانير
حجنت نأ دبال ةقيرط انأ ينيقيو ، كلذ لك نم يضرغ كيلي : سوي نولوب
؟ تنأ مهافأ ، لامعتس إلاب اليلق ثولت دق ام ائيش نأ ، ةف ي فطلأ تائيسلا ةذه ينبأ يلأ بسنت ذإ كنأ
تاقبوملا يف سمغنم وهو تنأ هتم رج يذلا يتفلا أ ر دق نوكي ، هروغ ربست تنأ و ، ثي دحلا يف كل يمز
: حنلأ اذه يلع كشال و كقباطيف ، أفنأ تروكذملا
مدال ببادأ و لجرلا بقل هيلع صني امبسح «مرتحملا اهيا وأ ، يقي دصاي وأ ، اذك وأ ، يديس»
يالوم اي معن : ودلانير

Polonius

Yes, or like drinking, fencing, swearing, quarrelling, and drabbing. You may go so far.

Reynaldo

But that would dishonour him, my Lord.

Polonius

Never, because you will instantly soothing what you accuses him with.

Beware, do not attributed to him what is causing the scandal on him or saying that he is a punk lewd.

That is not what I mean. But tactfully point to his faults so quaintly

That they may seem the taints of liberty of the young people, and they are a flash of fiery mind and it's began, or they are a blood savageness that has not tamed yet from what the most of young people suffering from.

Reynaldo

But O my Lord ...

Polonius

I did not ask you to do this, did I?

Reynaldo

Yes, my lord.

Polonius

Here's my purpose from all of these, and I believe that it should be a successful way.

If you attributed these simple sins to my son, it is as if something had contaminated by a little use, do you understand me? Your colleague in converse, and you probe his depth, may he has seen the youth that you breathe him of guilty and he had indulged in the vices that mentioned above, then he will act like you and no doubt in this way: "Sir, or like this, or my friend, or gentleman" according to the man's title and the etiquette in his country.

Reynaldo

Yes, my lord.

Translation J uses different words (with less correspondence) in order to retain the same meaning. For instance, the verb "season" can be depicted in a highly-implicit meaning in the Arabic translation, but the author opts to use a less formal verb with the loss of the strong image. In addition, the construction "breathe his faults so quaintly" is not retained but replaced by a direct Arabic construction lacking the richness in meaning and import. The same thing is applied to "the taints of liberty", "flash and outbreak of a fiery mind" and "a savageness in unreclaimed blood". All of these expressions are rendered into Arabic using direct and less formal correspondence. Following this treatment, many of meanings and metaphorical pictures were missed and not rendered into Arabic, the issue which

makes this translation is a bit less promising when it comes to the retention of the rich meanings and metaphors.

However, what makes this translation interesting is the idea that it is more readable and clearer. No one finds it difficult to understand or fathom the implicit meanings of the relevant excerpts. There is a sacrifice of the pictures and exact meanings delivered by the original text to retain the implied meanings and depict them directly without incurring much effort on the part of the audience or the reader to understand the given excerpts. The same observations are extended to the second excerpt repeated below for convenience, followed by its translation as it appears in Translation J.

LORD POLONIUS

Marry, sir, here's my drift;
And I believe, it is a fetch of wit:
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working, Mark you,
Your party in converse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assured
He closes with you in this consequence;
'Good sir,' or so, or 'friend,' or 'gentleman,'
According to the phrase or the addition
Of man and country.

Translation

حجنت نأ دبال عقيرطه أن ين يقويو، كل ذلك نم يضرع كيلي: سوينولوب
؟تنأ مءافأ، لامعتسإ اب اليلق شولت دق ام ائيش نأك، ءف فطلأ تائيسلا ءذه ينبا إل بسنت ذإ كنإ
يف سمغنم وهو تنأ مءم رء يذلا يتفلا إر دق نوكي، ءرؤغ ربست تنأ و، ءي دحلأ يف كل يمز
وحنلأ اذه إلع كشال و كقباطيف، أفنأ ءرؤكذملأ تاقبوملأ
ءدالبا بادأ و لجرلا بقل هيلع صنني امبسح «مرت حملأ اءيأ و، يقيدصاي و، اذك و، ايديس»

Polonius:

Here's my purpose from all of these, and I believe that it should be a successful way.
If you attributed these simple sins to my son, it is as if something had contaminated by a little
use, do you understand me? Your colleague in converse, and you probe his depth, may he has
seen the youth that you breathe him of guilty and he had indulged in the vices that mentioned
above, then he will act like you and no doubt in this way: "Sir, or like this, or my friend, or
gentleman" according to the Man's title and the etiquette in his country.

The everyday English correspondence to the excerpt above is as follows:³

Well, here's what I'm thinking. (I'm quite proud of myself for coming up with this.) As you talk with someone and hint about my son's faults and little sins, you'll watch his reaction, and if he's ever seen Laertes do any of these things, it will only be natural for him to agree with you, at which point he'll call you "sir," or "my good friend," depending on who the person is, where he comes from, and so on.

The same message can be understood from the Arabic translation. However, Translation J adopts less correspondent lexemes so as to make sure that the message maintained in the text is retained in the translation. For example, the noun "sullies" is translated using an informal word with not much literary significance in terms of the picture or the general meaning the Shakespeare wants to deliver. Furthermore, this simplicity in representation is also evident in the collocation or construction the translator makes use of. "These slight sullies on my son", "the youth you breathe of guilty" and "having ever seen in the predominate crimes" are not translated using the quite similar picture in Arabic. The translator attempted only to deliver the meaning which he thinks fit into the Arabic translation without using the corresponded meanings, the issue which seems impossible or very difficult when dealing with such texts. Again, what plays

a role in making this translation within the reach of any reader or even the audience is that is easy to understand and to grasp. According to the conclusion drawn above, reiterated as follows:

- A. There is a sacrifice of the pictures and exact meanings delivered by the original text to retain the implied meanings and depict them directly without incurring much effort on the part of the audience or the reader to understand the given excerpts.

What this basically means is that the translator weakens the existing pictures and sticks to the general meaning implied by the context in producing his/her Arabic translation. This amounts to saying that Translation (J) makes use of the first strategy of the RT, namely weakening the existing assumption in terms of the language and implied message. This weakening is, the argument goes, intended to save the reader or the audience' efforts when understanding the translation. If the translator uses a strict one-to-one correspondence, the audience or the hearer will struggle a lot to understanding what is going on given the difficulty and richness of the metaphors and implicit meanings maintained in this play. Translation (J) works out the effort-effect trade-off in a way rendering the text easier hence saving a lot of the effort to be exerted on the text on one hand and maximising the context effect imposed on the reader on the other hand. In doing so, it can be concluded that the translation available in Translation J is not perfect nor enough to reflect

³ Source: http://nfs.sparknotes.com/hamlet/page_78.html

all picture and metaphors in Hamlet, but efficient in making the context more relevance to the hearer, and thus deriving what is known as optimal relevance, formulated as follows:

Under this “optimally relevant” view, every act of ostensive behavior communicates a presumption of its own optimal relevance, that is, a presumption that it will be relevant enough to warrant the addressee’s attention and as relevant as compatible with the communicator’s own goals and preferences (the Communicative principle of relevance). (Gibbs & Bryant, 2008, p.346)

Following this, it can be assumed that Translation (J) follows this path in translation (weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications) in order to, using Gibbs and Bryant (2008), warrant the audience’s

and hearer’s attention and as relevant as compatible with the Shakespeare’s own goals.

Having analysed how Translation J tackles the chosen excerpt, let’s now analyse how translation A did the job, recalling that this translation uses the strategy weakening the existing assumption even in the explicit meanings, thus it logically speaking to assume that this translation extend this technique to treat the implicit meanings. Thus, let’s work out this translation; either the initial assumption is attested or declined due to some counter-argument.

For the first excerpt reproduced below followed by the translation adopted in Translation A, it seems that the translator follows the same techniques, he used when treating explicit meaning, namely weakening the existing assumptions:

‘Faith, no; as you may season it in the charge
You must not put another scandal on him,
That he is open to incontinency;
That’s not my meaning: but breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.

Translation (A-translation)

فدرا عملا
لهأ ه نأب هفصتف تتركذ ام رثكأب ممصتال نكلو . ماهتال ا ؤح نم فطلت تنك اذا ، يرم عل الك : سوي نولوب
هـل ا يمرأ ام اذه سيلف ، ءاش حفلا بالكترال
ةرامو سمه يف هبوي ع ركذت نأ ك بسحو
بابشل ءيشحو ره اظمو . متاروث و بهتل مل ركفلا طاوش وأ ، رحتل ا ؤعزن بوي ع امنأك و ودبت شيحب
ةم اعب بابشلا باتني ام ، حماج

Polonius

No, never if you are soothing the severity of the charge. But do not put more scandal on him, and describe him as he open to commit indecency, this is not what I mean. It is sufficient to remember his faults in whispered and skillfully. So, that they may seem the taints of liberty or the flash and outbreak of a fiery mind. And manifestations of brutality for unruly youth, which haunt a young people in general.

Indeed, when juxtaposing the English text of Translation A, we end up with same observations held for Translation J. The same implied meanings are rendered into the Arabic text, however, lacking the exact literary depiction and representation of the ideas. It follows that Translation A makes recourse to expressions with less correspondence. Again, expressions, including “put another scandal on him”, “breathe his faults so quaintly”, and “A savageness in unreclaimed blood” are translated into Arabic without retaining the same difficulty in the words or richness in representation. However, the implied meanings of these expressions are depicted in a more straightforward word, incurring less effort on the part of the hearer or audience. However, what distinguishes this Translation J is that the words used are more familiar to the average Arabic speaker. Translation A makes use of the words that are used in Modern Standard Arabic (not used by the dialects) but with less difficulty. On the other hand, Translation J makes use of words which are quite more obscure and more formal (and still not difficult to understand or less familiar.). If this schismatically is represented, the following representation (Figure 1) appears:

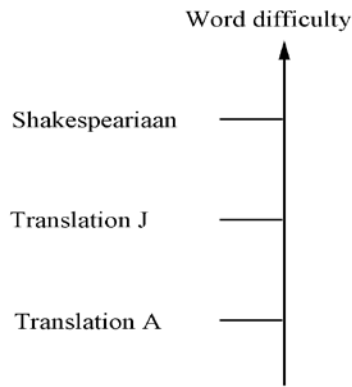


Figure 1
Word Difficulty Scale

According to Figure 1, Translation A is more accessible than Translation J in terms of words and the expressions used. According to this assumption, Translation A is more relevant for greater public than Translation J, since the words used are much closer to them. In a related vein, it can be assumed that Translation A is more speakable and performable than Translation J for the same reason. It can be assumed that this easiness in meaning is aimed at making the resulting translation more effect and relevant. When words are familiar to the audience, the latter would exert less effort looking for the meaning of the words (since they are familiar with). However, when they are less familiar with them, we would exert more time and thus effort pinning down the intended message. Following Optimal

Relevance, as formulated by Gibbs and Bryant 2008, it can be stated that Translation A is more, optimally speaking, relevant to hearer than Translation J is. That is because of the words and the expressions it employs to deliver the implicit import of Shakespearean's meanings. The same conclusion is extended to the second excerpt where Translation A uses less formal words with strong familiarity to the hearer and the audience.

The immediate question is about the third translation (Translation M). In fact, Translation M does not have a corresponding translation to the excerpt at issue. Out it straightforwardly, Translation M bypasses this excerpt without addressing it at all. This observation is a real motivation to look into the question whether Translation M had made this omission accidentally or deliberately. In order to ask this intriguing question, *Hamlet* and Translation M are juxtaposed line by line. It founds out that Translation M omits deliberately many lines and occasions without addressing them since no translation to them is made available. However, this omission is not arbitrary but systematic in that all extra details depicted by strong metaphorical pictures and the like are omitted from the target language translation. It seems that the main purpose of Translation M is to deliver the general idea of the target text, *Hamlet*. This assumption is backed by strong empirical evidence adduced from Translation M itself. For instance, the following excerpts do not have correspondence in the text of Translation M (they are omitted). (ACT II SCENE I)

OPHELIA

He took me by the wrist and held me hard;
 Then goes he to the length of all his arm;
 And, with his other hand thus o'er his brow,
 He falls to such perusal of my face
 As he would draw it. Long stay'd he so;
 At last, a little shaking of mine arm
 And thrice his head thus waving up and down,
 He raised a sigh so piteous and profound
 As it did seem to shatter all his bulk
 And end his being: that done, he lets me go:
 And, with his head over his shoulder turn'd,
 He seem'd to find his way without his eyes;
 For out o' doors he went without their helps,
 And, to the last, bended their light on me.

LORD POLONIUS

Come, go with me: I will go seek the king.
 This is the very ecstasy of love,
 Whose violent property fordoes itself
 And leads the will to desperate undertakings
 As oft as any passion under heaven
 That does afflict our natures. I am sorry.
 What, have you given him any hard words of late?

Additionally, the following excerpt does not have any correspondence in the translation (ACT II SCENE II)

KING CLAUDIUS

Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so call it,
Sith nor the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream of: I entreat you both,
That, being of so young days brought up with him,
And sith so neighbour'd to his youth and havior,
That you vouchsafe your rest here in our court
Some little time: so by your companies
To draw him on to pleasures, and to gather,
So much as from occasion you may glean,
Whether aught, to us unknown, afflicts him thus,
That, open'd, lies within our remedy

QUEEN GERTRUDE

Good gentlemen, he hath much talk'd of you;
And sure I am two men there are not living
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us awhile,
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

ROSENCRANTZ

Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

All of the excerpts which do not have any correspondence in Translation M have this correspondence in the other two translations (Translation J and Translation A). By the same token, what seems striking is that all scenes of the play undergo this type of omission. Translation M only translates the lines which are important to understand the general idea of the play.

Additionally, Translation M is characterized by the fact that even in the sections which are not omitted, the translation seems a kind of paraphrase to the main point exhibited in the section of the source text. Paraphrase is that the translated is a kind of understanding of the

text and then put it in prose to the hearer and audience. It appears that this Translation M does not follow the main techniques utilized in the literature in translating drama translation (Zuber-Skerritt, 1988; Anderman, 1998; Che Suh, 2002, among many others). Translation M does not retain the same features of the play in question nor does it attempt to be faithful to the original text in terms of preservation of the information but rewording them according to the main purpose of the translation in question. For instance, consider the following excerpt took from Hamlet followed by its Translation M's version (ACT V SCENE II):

HORATIO

Not from his mouth,
Had it the ability of life to thank you:
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived give order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world

How these things came about: so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall'n on the inventors' reads: all this can I
Truly deliver.

PRINCE FORTINBRAS

Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune:
I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me.

Translation (Translation M)

نارطم
ويشاره
متنأ، قافتال ملك حب انه متعمتجا دق متنك مل، اعيمج يل اوغصرت نأ لهتب نكلو، هأطخم ةلاسرىف الكله دق
هوج ووضحب مكروف نم اورمأت مكب ريديجف «ارتلجنا» نم نومداقلا اهيا متنأ و «اينولوب» نم نومداقلا اهيا
مذه يل تضفأ يتلأ ثداوحلا نم ناكام مهل طسب آل، ناكلما اذهل رواجمل جردملا يل، اهتار س رابك و، ةكللملا
ملكحل يف روجل اعنتميو مذوأ حدم نم هق ح لك يطع ي ثيح، تميل آل اةيامل

ساربنتروف
يل ناف، دعسلا نم يلى لآ ام فسإب لبقأ ي نناف انأ أم، الكيشو ةكللملا امظع عد يلى و هنايب عمسن م ل
بلاطم اهب ان او، دحج ت ال اقوقح شرعلا اذه يل

Horatio

they have perished by a wrong message, but I am appealing all of you to listen to me, because you have come together here by agreement, you who coming from “Bologna” and you who coming from “England” you have to order immediately the presence of the great people in the Kingdom, and its seniors to the stage near to this place, in order to simplest for them the events that was led to this tragic end, and that each one can take his rights from praise or condemn and refrain the injustice in the rule.

Fortinbras

Come and hear his statement and call the great people in the Kingdom imminently, but me, I accept with regret the happiness that com to me, I have rights on this throne and these rights can not be deny, so I demand them.

Firstly, the translation is not conducted at the level of each line, but rather at the level of the dialogue. For instance, Translation M translates the whole HORATIO's saying (which stands for the dialogue) as a holistic meaning. Unlike Translation A and J, It does not address each line, attempting to render each one in turn. Secondly, it does not use words with similar difficulty but rather simple words which can deliver the intended meaning as easy as possible. This is so being, following Hongwu (1999), Xiao-qin (2002), and Munday (2009), it can be argued that Translation M is not faithful in terms of keeping all information in the source language as they are in the target language. This is supported by the fact that this translation lacks many texts of the original text.

However, as clearly evident in the translation, it can be stated that this omission is deliberate and not accidental. When reading all of Translation M, one finds that the main ideas of the play as well as the implicit meanings are evident. This latter assumption indicates

strongly that this translation makes use of one of RT mechanism in translating, namely eliminating existing assumptions. It is patently clear that Translation M gets rid of all instances of the cases with high metaphor for the sake of simplicity and directness in meaning. What are significant for Translation M is not the details and all metaphor as well as implicit meanings, but the general idea and the readability of the text. For instance, when reading the three translations, it is ubiquitous that Translation M is the easiest one with highest readability and even performability. It looks at saving the audience effort and at increasing the effect of the most important and underlying implicit messages without going into the maze of imitating a difficult play like *Hamlet*. However, as referred to above, this sacrifice makes the translation less faithfulness and hence less reliable for the genuine research but more promising for the reader seeking for the intended meaning of the whole play.

According to the above discussion, the following can be said:

- B. Translation A and Translation J make use of the RT strategy “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications” as a tool to render *Hamlet* into Arabic.
- C. Translation M uses the strategy of “Eliminating existing assumptions” to render *Hamlet* into Arabic.
- D. Translation A and Translation J are more faithful to the original text, since they keep mentioning all implicit meanings without omitting any.
- E. Translation M is less faithful and hence less reliable. That is because this translation omits many texts from the original copy in the translation.
- F. Translation A and Translation J are different in that the former uses more familiar words to the audience than that of the latter.

The last question to address before concluding this dissertation is why both Translations (A and J) choose the RT strategy “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications” as a tool to render *Hamlet* into Arabic. According to the literature related to Shakespearean plays, there is a consensus that Shakespearean plays are difficult in terms of the choice of the words and the depth of the metaphorical as well as implicit meanings (Déprats, 1999). This so being, it is hard to retain the same depth when rendering the text into Arabic. The strategy “strengthening existing assumptions” is not thus cannot be utilized since no strong metaphorical messages can be furnished not more richness can be obtained. Thus, this strategy is excluded on “logical grounds” given Shakespeare’s outstanding skills in originating meanings and interpretations. As for the second strategy “Contradicting and eliminating existing assumptions”, It can be argued that this strategy is not suitable for translation since it makes the translated text less reliable and faithful, as attested in Translation M. Thus, the only strategy available for the translators to work out thus kinds of plays is “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications”. That is because this strategy plays a significant role in keeping the translated text faithful and reliable without much loss of meanings and interpretations. In addition, this strategy, keeping the translated text faithful, provides the researcher with the needed tools to render the resulting text performable and speakable.

CONCLUSION

Using the major tenets and assumptions of RT, the current research investigated three different Arabic versions of

Shakespeare’s play *Hamlet* with regard to their methods used in investigating explicit and implicit meanings in this play. It analysed how the effort-effect trade-off can be utilized in addressing the three translated versions of the play and in figuring out how each version maximises the contextual effect and reduces the processing effort of the contextual effects of the play. Additionally, how such a strategy is viable in translating both the explicit and implicit meanings successfully in the target language was explored. In addition, this work investigated the metaphorical meanings used in the play and how such meanings were rendered, given that such meanings are full of implicit meanings, which should be dealt with appropriately. As for the explicit meanings, it was found that such meanings abound transitional clauses. Although the three translations are to some extent similar, they are different slightly. Translation A attempts to use the structures and words with clear import for the hearers away from sticking to one-to-one correspondence. However, the other two translations (J and M) attempt to preserve the same structure and even the complexity of the language in SL successfully.

As for the implicit meanings, it was found that such meanings are the main trait of *Hamlet*, rendering it very difficult to deal with in terms of translation. However, it was found that Translation A and Translation J make use of the RT strategy “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications” as a tool to render *Hamlet* into Arabic, whereas Translation M uses the strategy of “Eliminating existing assumptions” to render *Hamlet* into Arabic. In additions, the study argued that Translation A and Translation J are more faithful to the original text, since they keep mentioning all implicit meanings without omitting any, whilst Translation M is less faithful and hence less reliable. This conclusion is basically built on the observation that this translation omits many texts from the original copy of the translation. Furthermore, Translation A and Translation J are different in that the former uses more familiar words to the audience than that of the latter. Finally, the study found that the RT strategy “Weakening the existing assumptions and combining with existing assumptions to generate the needed contextual implications” is mostly used due to its paramount importance in keeping the translated text faithful and reliable without much loss of meanings and interpretations. In addition, this strategy makes available the needed tools to render the resulting text performable and speakable.

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