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Cohesion and coherence shift in Jabra's translation of *Hamlet*

Ahmad Mohammad Al-Harahsheh
Yarmouk University
Jordan

Ahmad Mohammad Al-Harahsheh: *Translation Department, Faculty of Arts, Yarmouk University, Jordan.*
| E-mail: harahsheh77@yu.edu.jo

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Abstract

This research aims at studying the cohesion and coherence shifts in Jabra's translation of Shakespeare's *Hamlet* in Arabic. A translator is a mediator between the source text (ST) and the target readers who expect an adequate and a coherent translation of the ST. The shift of cohesion and coherence can disrupt the continuity of the target text (TT). The sample of the research consisted of 172 lines taken from different acts and scenes involving potential problems in cohesion and coherence from Shakespeare's *Hamlet,* translated by Jabra Ibrahim Jabra. Blum-Kulka's approach of cohesion and coherence shifts in translation was employed as a theoretical framework. The data analysis was based on meaning shift and explicitness shift in discourse and their effects on the continuity and understanding of the TT. The study concluded that the shift of cohesion and coherence in translation does not only affect the continuity of thoughts and events but disrupts the understanding of the target readers as well.

Keywords: Blum-Kulka's approach; coherence; cohesion; drama translation; *Hamlet*.

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1. Introduction

Translating literary works is an arduous task as literary texts are full of cultural, social and metaphorical meanings. The translator's task is to transfer the semantic, pragmatic and cultural meaning of a text adequately and smoothly. Theatre translation is the most complicated type of literary translation because "theatre is a mirror of the world, a mirror that not only reflects the verbal utterances but also actions, gestures, silences and the whole apparatus that goes together with them" (Peghinelli, 2012: 21). "In theatre the impossible reigns, theatre works with the impossible, and is made for expressing the impossible" (Ubersfeld, 1999: 190). Therefore, translating theatre is a problematic task for translators as they should be aware of the ideas, thoughts, concepts and beliefs that will be expressed on stage.

The present research investigated the lack or shift of cohesion and coherence in translating Shakespeare's *Hamlet* into Arabic by Jabra Ibrahim Jabra. It hypothesizes that the shift of cohesion and coherence can disrupt the continuity and the meaning of the translated text. It is a textual research falling in the area of translation research studies that focus on texts "as linguistic data in written or oral form; textual research looks at the relations between translations, their source texts, and parallel non-translated texts in the target language" (Chesterman, 2005: 23). This type of studies, according to Chesterman, gives serious consideration to concepts such as "equivalence, naturalness and fluency" and tries to find "universal or very general features of translations as texts of a distinctive kind". Taking this into consideration, the current study sets out to address the following research questions:

1. What part do the concepts of cohesion and coherence play in translation?

2. To what extent the shift of cohesion and coherence affects the translation of *Hamlet* in Arabic?

As one may notice, the first research question is a combination of both descriptive and explorative—not only does it try to explore the role that cohesion and coherence play in translation, but it tries to give a general description as well. The second question, however, is explorative as it seeks to identify how the shift of cohesion or coherence may affect the translation and change the intended meaning at varying degrees.

Jabra Ibrahim Jabra is a Palestinian fine artist, author, critic and translator. He was born in Bethlehem in 1919, then he moved to Iraq in 1948, he worked at Baghdad University, he was teaching English literature. He wrote several novels and poems, he also translated some of Shakespeare's plays such as *Hamlet*, *Macbeth*, *King Lear*, the *Storm* and *Othello*. He also translated significant works such as "The Sound and the Fury" for William Falkner. He passed away in Baghdad in 1994.

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2. Cohesion, coherence and translation

Translation is an act of communication that considers texts "as sets of mutually relevant intentions, in which users (including translators) pre-suppose, implicate and infer meaning" (Mason, 1998: 170). Cohesion and coherence are two crucial concepts in structuring, organizing and understanding the text. Cohesion refers to the semantic relations that exist between meanings in a text. "Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it" (Halliday & Hasan, 1976: 4). In other words, cohesion means linking words or clauses (be they finite or non-finite) together, thus having them hanging together as a cohesive text. In contrast, coherence is "the configuration and sequencing of the concepts and relations of the textual world which underline and are realized by the surface text" (Bell, 1991: 165). Van Dijk (1977: 92) uses *coherence* to refer to cohesion and coherence. He defines coherence as "a semantic property of discourses, based on the interpretation of each individual sentence relative to the interpretation of other sentences".

Cohesion is semantic and grammatical, but coherence is pragmatic and rhetorical (Hu, 1999); coherence establishes relevant meaning in a text, and it facilitates the way of understanding any text. This is in line with Baker (2011), who considers coherence as a pragmatic component; it helps in interpreting the intended meanings in a text by creating related links between sentences and ideas. Hoey (1991: 12), as cited in Baker (2011), highlights the difference between cohesion and coherence:

> We will assume that cohesion is a property of the text and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgements concerning it may vary from reader to reader.

While cohesion can be captured by the text reader as it involves textual relations appearing on the surface of the text, coherence cannot be captured without relying on other external factors, such as the reader's sociocultural experiences, encyclopedic knowledge, world view, background, accumulative value system, and so on. This is because coherence does not involve textual relations appearing on the surface of the text, but it is in our mind. In this regard, Thompson (1996: 147) is of the view that coherence "is a mental phenomenon".

Halliday and Hasan (1976) identify two types of cohesion: 'grammatical cohesion', that can be achieved by reference, substitution, conjunction and ellipsis, and 'lexical cohesion', that can be achieved by reiteration or repetition (i.e., the same word(s), synonyms or near-synonyms, hyponyms, meronyms or antonyms, superordinate or general word) and collocation. Cohesion refers to the surface of the text, but coherence refers to the completeness and unity of meaning or theme in a text. De Beaugrande and Dressler (1981) hold that the text should have seven criteria, namely cohesion, coherence, intentionality (achieving the author's goals), acceptability (the relevancy and importance of the text to the reader), informativity (the amount

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of new information the text contains), situationality (the relevancy of the text to its context of situation) and intertextuality (the relation and dependency of the text with and on other texts). While cohesion and coherence can be looked upon as 'text internal', which make the passage hang together as a cohesive and coherent text, the other five criteria can be considered as 'text external' (cf. Tischer et al., 2000: 22). A text, according to de Beaugrande and Dressler (ibid.: 84) makes sense "because there is a continuity (coherence) of senses among the knowledge activated by the expressions of the text". When the text becomes senseless, the text receiver will discover that "there is a serious mismatch between the configuration of concepts and relations expressed and the receivers' prior knowledge of the world" (84). The expressions in a text may have different meanings, but the cognitive ability of the participants can decide the intended meaning based on the participants' experience and knowledge. Larson (1998: 429) states that semantic domain enhances cohesion in a text. Semantic domain does not mean to use the same form or reference for the same item repetitively. However, the things used should be from the same domain or have the same semantic components in common. "For example: from specific to generic meaning component or vice versa, from explicit to implicit meaning or vice versa".

The lack or shift of cohesion and coherence affects the meaning of the text and it may lead to misunderstanding and misinterpretation. Therefore, the translator should produce a coherent text that meets the understanding and knowledge of the target readers. Hatim and Mason (1997: 10) emphasize that the translator, as a communicator, should keep "**coherence** by striking the appropriate balance between what is **effective** (i.e., will achieve its communicative goal) and what is **efficient** (i.e., will prove least taxing on users' resources) in a particular environment, for a particular purpose and for particular receivers". They (ibid.: 14) refer to the notions of cohesion and coherence as "the **texture** and **structure** of texts. These are areas of text organization involving both the way texts are put together and the way the emerging patterns link up with some model of reality". In addition, they (ibid.) explain that to produce new cohesive meanings, the new sequence of sentences must be situational (related to a situation of occurrence), intentional and cohesive (mutually connected) and intertextual (dependent on prior texts). To illustrate, the text must consist of interconnected, cohesive and interrelated sentences. These sentences communicate a coherent message and this message can be understood by amalgamating these sentences together.

Hu (1999: 33) states that translating is a hard task "because it demands thematic unity, syntactic dexterity and lexical appropriateness at the same time meaning is transferred". In other words, the translator's main role, as a mediator between the ST and target readers, is to establish coherence in the TT to create a meaningful and effective translation of the ST. Briefly, coherence and cohesion are fully intertwined and dependent, cohesion leads to coherence. This "network of cohesive relationships functions on two levels: on the semantic level of signification, giving rise to propositions unified by the theme, and on the pragmatic level of significance, presenting the piece as descriptive reportage generating suspense" (Hu, 1999: 36).

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3. Methods and theoretical framework

The data of the study consists of different extracts selected from different parts of Jabra's (1960) translation of *Hamlet* in Arabic. The ST (Shakespeare's transcript of *Hamlet*) was compared to its modern translation in English, available online[1]. This line-by-line intralingual translation to *Hamlet* in contemporary English was referred to as a model when evaluating Jabra's translation into Arabic in terms of accuracy, rather than acceptability or readability.

The research adopted Blum-Kulka's (2000) approach of cohesion and coherence shifts in translation as a theoretical framework. "Coherence can be viewed as a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation" (Blum-Kulka, 2000: 298-299). Blum- Kulka (2000) quotes Halliday and Hasan's (1976) notion that cohesion maintains text continuity and semantic unity. Concerning shifts in cohesion, Blum-Kulka (2000: 299) discusses two types of shifts: shifts in levels of explicitness and shifts in text meaning. Shifts in levels of explicitness occur because languages have different grammatical systems and different cohesive ties to mark cohesion in both ST and TT. This difference may create a shift of implicitness at the text level. When the translator employs many cohesive devices in the TT, the interpretation of the text will be more redundant than the ST. Shifts or changes in text meaning occur in the explicit and implicit meaning potential of the ST during translation.

In addition, Blum-Kulka (2000: 304) explains two types of coherence shift: first, text-focused shifts, "linked to the process of translation". Text-based shifts may occur because of the translator's failure to understand the function played by a linguistic system in rendering the indirect meaning of a text. The text is coherent when the readers can employ his/her world knowledge and experiences to understand what is communicated by the text, that is, the reader can interact with text, thus envisioning the idea of the whole text. This envisionment varies from one reader to another. This is because people in general and readers/translators in particular are different as they have different encyclopedic knowledge, sociocultural experiences, world views, accumulative value system, background, and the like. Second, reader-focused shifts occur when there is "a change in reader audiences through translation" (309).

4. Cohesion and coherence shift in Jabra's translation of *Hamlet*

When translating a concept, it is necessary to find an adequate equivalent for it in the TL. Some concepts or expressions have exact or adequate equivalents in the TL; however, the

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1   https://www.litcharts.com/shakescleare/shakespeare-translations/hamlet.

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translator provides a literal or irrelevant meaning. This, therefore, may cause misunderstanding or strike the TL reader as unusual. This section studies the shifts of cohesion and coherence in the translation of *Hamlet* by Jabra. Due to space limitations on the one hand, and since the same method of application will be followed throughout on the other, it is impractical to present and analyse the whole text. Therefore, 172 lines taken from different acts and scenes to highlight these shifts and their effects on the meaning and understanding of the text in general are used as illustrative and selective examples.

Having identified the examples that are incoherent and meaningless, we asked ten native speakers of Arabic holding a PhD in either Arabic literature or linguistics to go through the translations of the extracts used in this study without informing them of our opinion. To avoid the connotation that may arise from the use of certain technical terms, such as cohesion, coherence, shift and the like, the ten raters were asked to read the translation of each extract without having access to the ST and state whether it contains some unacceptable examples in terms of the clarity of meaning or style. Once these examples were identified by the raters, they were asked to choose from four choices, viz. **acceptable** (when it does not strike them as unusual, i.e., adequate), **it is Okay** (when it has a minor stylistic issue, i.e., semi-adequate), **unacceptable** (when it has a major stylistic issue, i.e., inadequate) and **no sense** (when it is meaningless, i.e., inadequate), as shown below:

EXTRACT	ACCEPTABLE	IT IS OKAY	UNACCEPTABLE	NONSENSE
1. A	10%	30%	50%	10%
B	0.0%	40%	40%	20%
2.	0.0%	0.0%	30%	70%
3.	0.0%	30%	50%	20%
4. A	0.0%	0.0%	30%	70%
B	20%	0.0%	0.0%	80%
5.	10%	30%	0.0%	60%
6.	0.0%	0.0%	20%	80%
7. A	40%	50%	10%	0.0%
B	0.0%	30%	60%	10%
8. A	0.0%	10%	60%	30%
B	20 %	0.0%	80%	0.0%
9.	0.0%	20%	10%	70%
10.	50%	50%	0.0%	0.0%
11.	20%	20%	40%	20%
12.	0.0%	0.0%	60%	40%

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4.1. Shifts in text meaning

Shift in text meaning occurs when the translator provides an inadequate word or expression that is inconsistent with the context of the text. This may change the meaning of the ST, thereby resulting in an incoherent translation (Blum-Kulka, 2000). Larson (1998: 43) states that information or meaning is sometimes left "because of the structure of the source language; some because it has already included elsewhere in the text, and some because of shared information in the communication situation". Larson explains that explicit information is clearly "stated by lexical items and grammatical forms. It is a part of the surface structure form". However, "the implicit information is that for which there is no form, but the information is part of the total communication intended or assumed by the writer" (44). It is worth mentioning that the notion of explicitness versus implicitness is very much related to accessibility versus inaccessibility respectively. As such, when writers assume the information in their minds is universal and supposedly shared by a great number of readers, they feel that less needs to be expressed explicitly in the text, and thus the text becomes less accessible (cf. Bell, 1991: 188). With this in mind, the translator needs to be aware of the explicitness and implicitness of the information communicated in the ST; this can be performed by understanding the context of situation of this information. In *Hamlet*'s translation, the translator decided to be very close to the ST, thus opting for a literal translation on many occasions. Therefore, there were some incongruences in his translation.

In extract (1) below, the translator provided a literal, translation for *and let us once again assail your ears, That are so fortified against our story* as ولنهاجم مرة أخرى إذنك التي حصنت نفسها إزاء روايتنا. This rendition is incoherent in Arabic as it confuses the readers. It literally means *let's attack your ears again*, instead of *let's inform you of our story that you disbelieve*. The translation is completely incoherent with the context of the scene. The expectancy chain for the verb هجم, i.e., *to attack*, in Arabic could be a word such as *enemy*, not *ears*. Paying extra attention to the context in which the word or expression is used would help translators to draw a coherent image of what is going on in the scene. This is indicated by 50% of the raters, who stated that the translation is unacceptable, while 10% stated that the translation is acceptable. 30% of them declared that the translation is semi-adequate (it is okay) and 10% confirmed that it makes no sense. Added to this, the sentence *let us once again assail your ears* is metaphorically used in this context. Therefore, the translator needs to figure out the intended meaning, thus rendering it in a way that would facilitate the process of understanding. Had the translator given the context and differences between the interfacing languages/cultures full consideration, he could have suggested a rendering of the following kind:

اجلس قليلاً ودعنا نخبرك مرّة أُخرى عن قصتنا التي ترفض تصديقها وتصديق ما شاهدناه خلال الليلتين الماضيتين.

As one may observe, the suggested translation is more adequate and coherent with the context of the scene, on the one hand, and, on the other hand, it does not strike the TL reader as unusual, i.e., acceptable and readable.

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Another example of shift in text meaning in this extract is the utterance *Horatio says 'tis but our fantasy And will not let belief take hold of him Touching this dreaded sight*. This utterance was also translated literally as يقول هوراشيوا, انه وهم منا ليس إلا ولن يدع التصديق يسيطر عليه بصدد هذه الرؤية المخيفة. 40% of the raters held that such a rendering is unacceptable while 40% were of the view that it has a minor stylistic issue (it is okay), 20% of them states that it makes no sense. It is uncommon in Arabic to use the noun تصديق *belief* and the verb سيطر *to control* as they do not collocate well with each other. In Arabic, it would be more economic and idiomatic to say لن تصدّق, i.e., *you won't believe in it*. The same holds true for the sentence *he may approve our eyes*, which was literally translated in Arabic as دعم ما رأته عيوننا. Again, it is uncommon in Arabic to say دعم ما رأته عيوننا, but rather it would be more acceptable to say لتصديق ما رأته عيوننا, which literally means *to believe in what our eyes saw* or لتصديق ما رأينا meaning *to believe in what we saw*.

Extract (1): (act 1, scene 1, lines 19-31)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
MARCELLUS: What, has this thing appear'd again to-night? **BERNARDO:** I have seen nothing. **MARCELLUS:** Horatio says 'tis but our fantasy, And will not let belief take hold of him Touching this dreaded sight, twice seen of us: Therefore I have entreated him along With us to watch the minutes of this night; That if again this apparition come, He may approve our eyes and speak to it. **HORATIO:** Tush, tush, 'twill not appear. **BERNARDO:** <u>Sit down awhile; And let us once again assail your ears, That are so fortified against our story. What we have two nights seen.</u>	**MARCELLUS:** So, has the thing appeared again tonight? **BARNARDO:** I haven't seen anything. **MARCELLUS:** Horatio says it's all our imagination, and he won't let himself believe in this awful thing we've now seen twice. I asked him to join us in our guard duty tonight, so that if the ghost appears he can confirm what we see and speak to it. **HORATIO:** Oh, come now. It's not going to appear. **BARNARDO:** Sit down for a while, and let us tell you again the story you refuse to believe, about what we've seen the last two nights.	مرسلس: هل ظهر ذلك الشيء مرة أخرى الليلة؟ برنردو: لم أرى شيئا. مرسلس: يقول هوراشيوا, <u>انه وهم منا ليس إلا ولن يدع التصديق يسيطر عليه بصدد هذه الرؤية المخيفة,</u> التي رأيناها مرتين. ولذا رجوته المجيء معنا للخفارة طيلة دقائق هذه الليلة, فإذا جاء هذا الطيف ثانية, <u>دعم ما رأته عيوننا</u> وتكلم معه. هوراشيوا: لا لا انه لن يظهر. برنردو: اجلس قليلا ولنهاجم مرة أخرى إذنك التي حصنت نفسها إزاء روايتنا, بما رأيناه ليلتان متعاقبتين.

Again, there is an example of shift in meaning, which leads to the lack of coherence and cohesion, thereby affecting the meaning of the whole context. In extract (2) below, the translator rendered the interrogative sentence *Will you walk out of the air, my lord?* literally as هل لك في أن تخرج من الهواء, يا مولاي؟. This translation is inadequate and meaningless in Arabic. 70% of the raters held that such a rendering makes no sense and 30% stated that it is unacceptable. This means all of them confirmed that in Arabic it is uncommon to say هل لك في أن تخرج من الهواء *Will you get out of the air?* Also, it is incoherent with the context of the scene. Again, this in-

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terrogative sentence was metaphorically used in the ST. The translator needs to be aware of the cohesiveness of the whole context, i.e., the relation of the previous events to the present one. Besides, the translator needs to be aware of the 'mood span' in narrative discourse as a cohesive feature (Larson, 1998). Cast in less technical terms, the emotional state of the actors on stage needs to be given serious consideration as this will help the translator understand the contextual meaning communicated during the scene. Taking into consideration the intended meaning which is *Will you come in from outside?* As shown in the intralingual translation below, one may suggest an adequate and coherent translation of the following kind هل لك أن تدخل, يا مولاي؟, i.e. *Will you come in, my lord?* This is an example of modulation, to borrow the term from Vinay and Darbelnet (1995 [1958]), as the perspective was changed here from going outside to coming inside. Hamlet's response, i.e., *into my grave,* was cynical and it is coherent with Polonius's response *Though this be madness, yet there is method in't*. Again, the utterance *Indeed, that is out of the air* was rendered literally based on the prior turn as حقا ذلك خارج عن الهواء. Such a literal translation is incoherent with the context of the scene. Had the translator paid extra attention to the context, he could have suggested a rendering of the following kind: هذه ليست نزهة, بالتأكيد, i.e., *surely, it isn't just a walk*. With this in mind, the rest of the scene could be translated in a way that would help the target readers comprehend the text easily and read it smoothly on the one hand, and, on the other hand, it would not strike them as unusual, as in:

(جانبا). كم هي حُبلى بالمعاني إجاباته وعصيتٌ على العقل والمنطق، كأنها ضربٌ من الجنون. سأتركه الآن لكي أرتب لقاء بينه وبين ابنتي. (لهاملت) مولاي الكريم أرجو أن تمنحي الأذن بالانصراف.

Extract (2): (act 2, scene 2, lines 195-204)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
POLONIUS: [aside] Though this be madness, yet there is method in't. [to HAMLET] **Will you walk out of the air, my lord?** **HAMLET:** Into my grave. **POLONIUS:** Indeed, that is out of the air. [aside] How pregnant sometimes his replies are. A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him and suddenly contrive the means of meeting between him and my daughter.— [to HAMLET] My honorable lord, I will most humbly take my leave of you.	**POLONIUS:** [To himself] There's a method to his madness. [To HAMLET] Will you come in from outside, my lord? **HAMLET:** Into my grave. **POLONIUS:** Well, that's certainly not outside. [To himself] His answers sometimes seem so full of meaning! That's a talent that many insane people share, and that is less evident in people who are sane. I'll leave him now and arrange a way for him to run into my daughter. [To HAMLET] My noble lord, I'll now humbly leave you.	**بولونيوس (جانبا):** إن هذا جنون, ولكنه جنوب بأسلوب. (لهاملت) **هل لك في أن تخرج من الهواء, يا مولاي؟** **هاملت:** الى قبري؟ **بولونيوس:** **حقا ذلك خارج عن الهواء.** ما أملأ أجوبته في بعض الأحايين! فيها براعة كثيرا ما تتفق مع الجنون وتعصي على العقل والمنطق. **سأتركه وأدبر الأمور** للقاء بينه وبين ابنتي. (لهاملت) مولاي **الكريم امنحي الأذن بالذهاب.**

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In extract (3), there is an example of shift in lexical cohesion. To explain, the utterance *And for the day confined to fast in fires* was translated inadequately as وفي النهار قد أتضور جوعا في اللهب, i.e. *In day time, I may starve in flames*. This translation strikes the target reader as unusual as it is uncommon in Arabic to have a collocation such as أتضور جوعا في اللهب , where أتضور جوعا *to starve* and لهب *flame* are used together. This is indicated by 50% of the raters, whereas 30% of them were of the view that there is a minor stylistic issue. Had the translator given the context and the collocative meaning of words full consideration, he could have suggested a rendering like:

> أنا طيف أبيك وقد حكم عليّ أن أطوف في الأرض ليلاٍ, وأن أكون حبيس نار المطهر نهارا كي تطهرني النار من الذنوب التي اقترفتها في حياتي.

Lexical cohesion is the first layer of cohesion; therefore, should the translator pay attention to it, among other layers of cohesion, s/he will be able to provide a stretch of language hanging together as a cohesive text.

Extract (3): (act 1, scene 5, lines 13-17)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
Ghost: I am thy father's spirit, Doomed for a certain term to walk the night 15 And for the day confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away.	**Ghost:** I'm the ghost of your father, doomed for a certain time to walk the earth at night. During the day, I'm confined in the fires of purgatory, until those flames have burned away the sins I committed in my life.	أنا روح أبيك وقد حكم علي بأن أطوف في الليل زمنا, و في النهار قد أتضور جوعا في اللهب الى أن يحترق ما اقترفته من الآثام في حياتي الدنيا فأطهر منها.

In the following extract (4), there is an example of shift in lexical cohesion. Again, the translator decided to be very close to the ST, thus providing his readers with a literal translation. Not only does such a translation affect the naturalness of the text, but it influences the overall meaning of the text. To make this clear, the utterance *So the whole ear of Denmark* can be considered. As one may notice, it was translated incoherently as خدعوا أذن البلد. It is uncommon in Arabic to use the verb خدع, i.e., *to deceive*, with the nouns أذن, i.e., *ear*, and البلد, i.e., *country*. This is indicated by all the raters, who were of the view that not only is this translation unacceptable (30%), but it makes no sense (70%) as well.

To live up to the target readers' expectation, one may render it as ضللوا الشعب في الدنمارك. The collocation *The serpent that did sting thy father's life* was also rendered literally in Arabic as إن الأفعى التي لدغت الحياة من أبيك. In Arabic, it is uncommon to use the verb لدغ, i.e., *to sting*, and the noun حياة, i.e., *life*, together. 70% of the raters were of the view that such a rendering is meaningless and 30% stated that it is unacceptable. To produce an acceptable translation that does

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not strike the target readers as unusual, one may opt for الأفعى التي قتلت أبيك, i.e., *the snake that killed your father*, which is very close to the intralingual translation. Or more idiomatically, one may suggest a rendering of the following kind: الأفعى التي أدوت بحياة أبيك, i.e., *the snake that caused death to your father*.

It is worth noting that adhering to the same word order without considering the differences between the interfacing languages may well lead to shift in coherence and cohesion, thus affecting the texture of the text. By way of clarification, the following example along with its translation can be considered:

I find thee apt, And duller shouldst thou be than the fat weed. That roots itself in ease on Lethe wharf, Wouldst thou not stir in this …

أراك متهيئا للعمل, وكنت أبلد من العشب السمين الذي ينمو مسترخيا على ضفاف "ليذي" لو لم يثرك . ما أقول

As one may observe, the translator maintained the same word order when he rendered the text into Arabic without trying his hand to reorganize it in a way to read more smoothly and cogently. This is flagged up by the majority of the raters. Only 20% of the raters were of the view that such a rendering is acceptable. 80% of the raters, however, stated that not only does such a translation strike them as unusual, but it is unacceptable. To produce an acceptable and accurate text, one may reorganize the textual materials in the TT, thus ensuring its coherence as follows:

أعجبني كلامك، إذا لم يغضبك كلامي، فأنت كالحشائش الضارة التي تنمو على ضفاف نهر ليذي. اسمع يا هاملت! لقد شيعوا أنني كنت نائما في حديقتي، فلدغتني أفعى، هكذا ضللوا الناس في الدنمارك عن سبب موتي ولكن أعلم أيها الفتى النبيل, أن الأفعى التي أودت بحياة أبيك تلبس الآن تاجه.

Extract (4): (act 1, scene 5, lines 37-40)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
GHOST I find thee apt, And duller shouldst thou be than the fat weed That roots itself in ease on Lethe wharf, 40 Wouldst thou not stir in this. Now, Hamlet, hear. 'Tis given out that, sleeping in my orchard, A serpent stung me. So the whole ear of Denmark Is by a forgèd process of my death Rankly abused. But know, thou noble youth, 45 The serpent that did sting thy father's life Now wears his crown.	**GHOST:** I like your words. You'd have to be as slow and dull as a weed growing on the banks of Lethe not to be brought to anger by my story. Now, Hamlet, listen. The official story is that a poisonous snake bit me while I was sleeping in the orchard. That is a lie that deceives all of Denmark. You noble youth, know that the snake that killed your father is now wearing his crown.	راك متهيئا للعمل, وكنت أبلد من العشب السمين الذي ينمو مسترخيا على ضفاف "ليذي"* لو لم يثرك ما أقول. فأسمع يا هاملت لقد شيعوا أنني كنت نائما في حديقتي, فلدغتني أفعى هكذا خدعوا أنّن البلد كلّه بالتلفيق عن موتي. ولكن أعلم أيها الفتى النبيل , ان الأفعى التي لدغت الحياة من أبيك تلبس الآن تاجه.

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In the following extract, the content (semantic meaning) was given serious consideration by the translator at the expense of other levels of meaning, such as the illocutionary meaning and stylistic meaning, not to mention intertextuality. This resulted in shift in cohesion and coherence. To explain, in the extract below, Hamlet talked ironically to Guildenstern and Rosencrantz. However, the illocutionary meaning and stylistic meaning were neglected by the translator. Added to this, the 'mood span' in narrative discourse as a cohesive feature was not taken into consideration (Larson, 1998). To make this point clear, the utterances قبّعة ربة الدهر ,ولا في النعل من حذائها,من أخصّائها السريين نحن,في الأعضاء السرية من ربة الدهر were translated literally, thus resulting in shift in cohesion and coherence. 60% of the raters stated that such a literal translation makes no sense. Paying extra attention to the context and mood span in narrative discourse as a cohesive feature, one could suggest a rendering like this:

روزنكرانتز: حالنا كحال بقية الناس.

غلدنسترن: سعداء، لكننا لسنا سعداء جدا، لسنا في قمة السعادة.

هاملت: ولسنا تعساء جداً.

روزنكرانتز: لا هذا ولا ذاك يا مولاي.

هاملت: إذن فأنتما حول خصرها، في منتصف عورتها؟

غلدنسترن: نعم، نحن جنود بسطاء في جيشها.

هاملت: أنتما في أسعد جزءٍ منها. هذا صحيح. إنها لمومس فاجرة. ما ورائكما من الأخبار؟

Extract (5): (act 2, scene 2, lines 236-247)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
HAMLET My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do you both? **ROSENCRANTZ** As the indifferent children of the earth. **GUILDENSTERN** Happy, in that we are not over happy. 240 On Fortune's cap we are not the very button. **HAMLET** Nor the soles of her shoes? **ROSENCRANTZ** Neither, my lord. **HAMLET** Then you live about her waist, or in the middle of her favors? **GUILDENSTERN** 245 Faith, her privates we.	**HAMLET** Ah, my good old friends! How are you, Guildenstern? And Rosencrantz! Good friends, how are you both doing? **ROSENCRANTZ** As well as any old average man. **GUILDENSTERN** Happy that we're not too happy. We're not exactly the luckiest men in the world. **HAMLET** But not the unluckiest either, right? **ROSENCRANTZ** Neither, my lord. **HAMLET** So you're hanging around Lady Luck's waist, right in the middle of her favors? **GUILDENSTERN** Yup, we're like privates in her army. **HAMLET**	**هاملت :** أهلا بالصديقين الطيبين! كيف حالك يا غلدنسترن, وأنت يا روزنكرانتز. **روزنكرانتز:** كالسوية من أبناء الأرض. **غلدنسترن: أننا من السعداء , لأننا لم نتجاوز مدى السعادة , فنحن لسنا في القمة من قبّعَة ربة الدهر.** **هاملت: ولا في النعل من حذائها.** **روزنكرانتز :لا هذا ولا ذاك يا مولاي.** **هاملت:** إذن فأنتما حول خصرها, في وسط الهوى منها؟ **غلدنسترن: من أخصّائها السريين نحن, يا سيدي.** **هاملت: في الأعضاء السرية من ربة الدهر؟** صدقت والله. إنها لمومس فاجرة . ما

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HAMLET	You're in Lady Luck's private	ورائكما من الأخبار؟
In the secret parts of Fortune?	parts? Ah, it's true. She is a	
Oh, most true. She is a	whore. So what's the news?	
strumpet. What news?		

Another example of shift in lexical cohesion is the use of لا تدعني أتفجر جهلا which makes no sense in Arabic. 80% of the raters who were asked to express their opinion about this expression were of the view that such an expression is meaningless. To illustrate, the sentence *let me not burst in ignorance* used in the original text simply means *let me not to explode from curiosity*, as indicated in the intralingual translation, i.e. *don't make me explode from curiosity*. Had the translator taken into account the intended meaning of the expression *burst into ignorance*, on the one hand, and how words collocate well in Arabic, he could have suggested a rendering like لا تجعلني انفجر من الفضول meaning *do not make me explode from curiosity*, or more idiomatically لا تدع الفضول يقتلني, which literally means *do not let curiosity kill me*.

Extract (6): (act 1, scene 4, lines 46-49)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
Hamlet: … I'll call thee "Hamlet," "King," "Father," "royal Dane." O, answer me! Let me not **burst in ignorance** …	Hamlet:…Oh, answer me! Don't make me explode from curiosity. Tell me why your bones, which were blessed and sanctified in burial rites, have burst out of their coffin …	ولسوف أخاطبك ولسوف أدعونك هاملت, ملكا , وأبا, ودنماركيا حاكما. بالله أجبني ولا تدعني أتفجر جهلا, وقلي لماذا شقت عظامك, في تابوت الموت...

4.2. Shifts in levels of explicitness

Literary texts are full of figurative expressions where their denotative meanings are sometimes different from their connotative meanings. Therefore, it is the translator's task to be an insider first in the ST to figure out the symbolic level of the expression, rather than the superficial meaning. To do so, s/he needs to read the text at hand carefully and analyse it syntactically, semantically, pragmatically and culturally. This can be done by activating (1) a bottom-up process of reading with a view to form a general idea of the text by relying on the linguistic elements presented in the text, and (2) a top-down process by utilizing the general idea formed by virtue of the bottom-up process to better understand some linguistic elements that might be difficult to be understood by the first process of reading. Having understood the text, the translator should not produce segments that hang together as a cohesive text only but should maintain the train of thought or continuity in the TT, thereby guaranteeing the consumption of the text by the TT readers.

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In extract (7) below, the translator decided to be very close to the ST, thus adhering to the superficial level of meaning rather than the symbolic level. To illustrate, the expression *friends to this ground* was translated literally as صديقان لهذه الأرض. Although 40% of the raters stated that such a rendering is acceptable and 50% were of the view that the translation has a minor stylistic issue, the translation is inadequate as the translator failed to figure out the intended meaning. The word الأرض suggested by the translator refers to the planet, and it does not convey the intended meaning, i.e., *the homeland*, as indicated by the intralingual translation *friends of this country*. Building on this, one may suggest that such a rendering is okay in terms of acceptability and readability as it does not strike the target reader as unusual, but it is not accurate as it does not convey the intended meaning. To strike a balance between acceptability and readability on the one hand, and accuracy on the other, one may suggest a rendering such as صديقان للوطن *two friends of the homeland*.

The utterance *O, farewell, honest soldier. Who hath relieved you?* is translated into آه, وداعا أيها الجند الكرام, من بديلكم؟, i.e., *O, farewell, honourable soldiers, who will take your place?* As one may observe, the word جندي, characterized by uniplexity, i.e., referring to one solider in the scene, was changed to جند soldiers, thus affecting the mental image conjured up in the mind of the target reader. Had the translator paid extra attention to such an issue, he could have suggested a translation like وداعا أيها الجندي المخلص, من بديلك (في الخفارة) ؟ As regards *Barnardo has my place. Give you good night*, it was translated into برنردو له مكاني, i.e., *Barnardo has my place*. Such a rendering, which is very close to the original text, does not sound Arabic. 60% of the raters were of the view that it is unacceptable and 30% stated that it has a minor stylistic issue. To produce an acceptable and accurate translation, one may suggest a translation such as برنردو سيأخذ مكاني في الخفارة.

Extract (7): (act 1, scene 1, lines 8-13)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
BARNARDO Well, good night. If you do meet Horatio and Marcellus, The rivals of my watch, bid them make haste. **FRANCISCO** 15 I think I hear them.—Stand, ho! Who's there? **HORATIO** <u>Friends to this ground</u> **MARCELLUS** <u>And liegemen to the Dane</u>. **FRANCISCO** Give you good night.	**BARNARDO:** Well, good night. If you see Horatio and Marcellus—who are going to stand guard with me—tell them to hurry. **FRANCISCO:** I think I hear them. Stop! Who's there? **HORATIO:** Friends of this country. **MARCELLUS:** And loyal servants of the Danish king.	**برنردو:** إذا طاب مساءك .إذا لقيت هوراشيو ومرسلس, وهما رفيقاي في الخفارة, مرهما بالإسراع. (يدخل هوراشيو ومرسلس) **فرنسيسكو:** أضن أنني أسمعهما. قف, هو! من هناك؟ **هوراشيو:** <u>**صديقان لهذه الأرض.**</u> **مرسلس:** <u>**ومواليان لملك الدنمارك.**</u>

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MARCELLUS O, farewell, honest soldier. Who hath relieved you? **FRANCISCO** **20Barnardo has my place. Give you good night.** FRANCISCO exits.	**FRANCISCO:** Good night to you. **MARCELLUS:** Oh, goodbye, honorable soldier. Who's relieved you? **FRANCISCO:** Barnardo's taken my place. Good night. FRANCISCO exits.	فرنسيسكو: ليلة سعيدة مرسلس: آه, وداعا أيها الجند الكرامِ, **من بديلكم؟** فرنسيسكو: **برنردو له مكاني,** ليلة سعيدة (يخرج)

Extract (8) below is another example of an accurate translation where the translator adhered to the superficial level of meaning, rather than the symbolic level in many cases. The word *illume*, for instance, was translated as يشتعل without any attempt to figure out its contextual meaning, i.e., *shining*, as indicated by the intralingual translation. Further, the phrase *Last night of all* is mistranslated to في الليلة الأخيرة. Yet, it means *last night* الليلة الماضية. The whole translation was incoherent as indicated by 60% of the raters, who were of the view that the translation is unacceptable and makes no sense. To live up to the target readers' expectations, one may suggest a rendering such as

برنردو: في الليلة الماضية، عندما تحرك ذلك النجم إلى الغرب من النجم القطبي لينير تلك البقعة المشعة من السماء، كما يبدو الآن، كانت الساعة تشير إلى تمام الواحدة، وكنا أنا ومارسيلوس هناك.

Furthermore, the utterance *[to HORATIO] Thou art a scholar. Speak to it, Horatio* was inadequately rendered into أنت فقيه يا هوراشيو, خاطبه. The word *scholar* in this context refers to a well-educated person. However, the word فقيه, i.e., *jurist,* suggested by the translator, has a religious connotation. Only 20% of the raters were of the view that the translation is acceptable. 80% of the raters held that such a translation is unacceptable. To reflect the intended meaning communicated implicitly in the ST, one may suggest a translation of the following kind:

(مخاطبا هوراشيو) انت شخص متعلم، تحدث إليه.

Extract (8): (act 1, scene 1, lines 40-52)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
HORATIO 40. Well, sit we down, And let us hear Barnardo speak of this. **BARNARDO** Last night of all, When yond same star that's westward from the pole Had made his course t' illume	**HORATIO:** Sure, let's sit down and listen to Barnardo tell us about it. **BARNARDO** Last night, when that star to the west of the North Star had moved across	هوراشيو: فلنجلس إذن، وليحدثنا عنه برنردو. برنردو: **في الليلة الأخيرة عندما دار ذلك النجم الذى ترونه غربي**

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that part of heaven Where now it burns, Marcellus and myself, 45.The bell then beating one— *The GHOST enters.* **MARCELLUS** Peace, break thee off. Look where it comes again! **BARNARDO** In the same figure like the king that's dead. **MARCELLUS** [to HORATIO] Thou art a scholar. Speak to it, Horatio.	the heavens to brighten that spot in the sky where it's shining now, at precisely one o'clock, Marcellus and I—The GHOST enters. **MARCELLUS:** Quiet, stop talking! Look, it's come again. **BARNARDO:** Looking exactly like the dead king. **MARCELLUS:** [To HORATIO] You're well-educated. Speak to it, Horatio.	**القطب لينير تلك الرقعة من السماء, حيث هو الآن يشتعل, كنا مرسلس وأنا . والجرس يدق الواحدة** (يدخل الطيف) **مرسلس:** صمتاً! لا تتكلم. أنظر من أين يجيء ثانية. **برنردو:** في ذلك الشكل بعينه، كالملك الذي توفي. **مارسيلوس: أنت فقيه يا هوراشيو, خاطبه.**

In extract (9) below, there is an example of meaning shift in the translation of the *mark me*, as it was translated as أنظر الي without taking into consideration the context in which it is used. Here, Ghost is going to tell Hamlet the reality; therefore, there is a process of saying that implicitly requires an act of listening, rather than looking. In light of this, *mark me* lends itself to استمع إليّ, أصغ إليّ, etc. Further, the complex sentence *My hour is almost come When I to sulfurous and tormenting flames Must render up myself*, which means the speaker must go back to the torment of the flames of purgatory, as indicated in the intralingual translation, was rendered in Arabic literally as دنت ساعتي التي علي فيها أن أسلم نفسي لنيران الكبريت والعذاب. This translation is meaningless and there is shift in meaning. 70% of the raters held that the translation makes no sense and 10% stated that it is unacceptable. Here, Shakespeare transfers religious signs to his text, when opting for the use of the word *purgatory*, which is a term used in catholic doctrine to refer to "a place or state of suffering inhabited by the souls of sinners who are expiating their sins before going to heaven" (Oxford Dictionary Online). Had the translator given this issue adequate consideration, he could have suggested a translation of the following kind: لقد حانت الساعة وآن الأوان كي أطهّر خطاياي في لهيب نيران المطهر, where some lexical items and expressions such as حانت الساعة and المطهر with religious connotation are used. خطاياي, أطهر, حانت الساعة

Extract (9): (act 1, scene 5, lines 1-6)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
The **GHOST** and **HAMLET** enter. **HAMLET**: Where wilt thou lead me? Speak, I'll go no further.	The GHOST and HAMLET enter. **HAMLET**: Where are you leading me? Speak. I'm not going any farther.	يدخل الطيف وهاملت **هاملت:** الى أين تبغي اقتيادي؟ تكلم! لن أخطو أبعد من هنا. **الطيف: أنظر الي.** **هاملت:** أجل.

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GHOST: Mark me.
HAMLET: I will.
GHOST: My hour is almost come
When I to sulfurous and tormenting flames
Must render up myself.

GHOST: Listen to me.
HAMLET: I will.
GHOST: The hour has almost come when I must return to the torment of the flames of purgatory.

الطيف: <u>دنت ساعتي التي علي فيها</u>
<u>أن أسلم **نفسي لنيران الكبريت**</u>
<u>والعذاب.</u>

4.3. Coherence shift of expression

In cohesion shift, the textual explicitness of the TT is adjusted, and it can be clearly recognized "at textual relationship namely objectively detectable of lexically dependable in the phrase (as a language pair-specific phenomenon) of TL translation" (Brata, 2008: 43). Coherence shift, by contrast, is "an adjustment of meaning concept of a covert discoursal potential meaning relationship among parts of the text made overt by the translator through process of interpretation" (43). To put this differently, coherence refers to the communicative translation of the TT, i.e., the TT should be read and understood smoothly by the target readers. In the translation of *Hamlet* discussed in this study, the translator decided to be very close to the ST, thus resulting in many examples of coherence shift. In extract (10) below, for instance, there is an example of coherence shift that affects the whole meaning of the text. The translator rendered *what art thou that usurp'st this time of night Together with that fair and warlike form In which the majesty of buried Denmark Did sometimes march? By heaven, I charge thee, speak,* uttered by Horatio, literally as من أنت يامن اغتصبت هذا الهزيع من الليل وذلك الشكل العسكري الجميل الذي كان جلالة الدنماركي الراحل يمشي به بين الناس؟ أحلفك بالسماء أن تتكلم. Here, as one may notice, the phrase, *the majesty of buried Denmark,* was literally translated as جلالة الدنماركي الراحل, thereby changing the entity to which the referring expression *the majesty of buried Denmark* refers. Added to this, the clause *that fair and warlike form … sometimes march,* which means *being dressed in his battle armor,* was translated literally into وذلك الشكل العسكري ... يمشي به بين الناس, thus leading to a non-communicative and inconsistent text. Had the translator figured out the intended meaning and paid extra attention to the target readers' expectations, he could have resorted to a more communicative and rhetorical translation such as

أستحلفك بالله أن تتكلم؟ يا من اغتصبت هذا الهزيع من الليل، أنت تشبه ملك الدنمارك الراحل بزيه العسكري الذي كان يرتديه وقت الحرب.

Added to this, the finite clause *It is offended* was rendered as لقد أستاء, i.e., *he was offended,* without indicating the offender. Although 50% of the raters were of the view that such a translation is acceptable and 50% held that it is okay, it is still vague. If the translator had employed the addition strategy here to clarify what is meant by this utterance, he could have come up with a rendering such as يبدو أنه قد استاء منك, i.e., *it seems that he was offended with you*. By contrast, in the translation of the sentence *see, it stalks away* meaning *he's*

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going away, the translator unjustifiably added the prepositional phrase بإباء, i.e., *proudly*, thus changing the meaning.

Extract (10): (act 1, scene 1, lines 51-60)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
HORATIO **What art thou that usurp'st this time of night** **Together with that fair and warlike form** **55 In which the majesty of buried Denmark** **Did sometimes march? By heaven, I charge thee, speak.** **MARCELLUS** It is offended. **BARNARDO** See, it stalks away.	**HORATIO:** Who are you, disturbing this time of night, and appearing just like the dead king of Denmark, dressed in his battle armor? By God, I order you to speak. **MARCELLUS:** You've offended it. **BARNARDO:** Look, it's moving away.	<u>هوراشيو: من أنت يامن اغتصبت هذا</u> <u>الهزيع من الليل وذلك الشكل العسكري</u> <u>الجميل الذي كان جلالة الدنماركي الراحل</u> <u>يمشي به بين الناس؟ أحلفك بالسماء أن</u> <u>تتكلم.</u> مارسلوس : <u>لقد أستاء</u> برنردو : <u>أنظر انه يبتعد بإباء</u>

In extract (11), the translator opted for a literal translation وكيف الآن يا هوراشيو؟ أراك ترتعد وقد شحبت. أليس ذا شيئا أكثر من الوهم؟ ما رأيك فيه؟, thus resulting in an incoherent translation. A closer look at Barnardo's turn below, we can recognize how such a literal translation affects the meaning, cohesion, coherence and the process of understanding the text. As can be seen, the translator used وكيف الآن يا هوراشيو instead of ما الذي يحدث هوراشيو؟. Although this part did not strike the raters as unusual, there is a difference in meaning between what he offered and what we suggest as the former is inadequate and misleading.

As regards *Before my God, I might not this believe without the sensible and true avouch of mine own eyes*, uttered by Horatio, it was rendered as شهادة صادقة محسوسة من عيني انا. This translation is tautological. The raters were of the view that not only does such a rendering have a minor stylistic issue (40%), but it makes no sense (20%), and is unacceptable (20%) as well. Had the translator given this serious consideration, he could have opted for a more idiomatic translation such as لولا أنني رأيته بأم عيني.

Extract (11): (act 1, scene 1, lines 50-56)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
BARNARDO How now, Horatio? You tremble and look pale. Is not this something more than	**BARNARDO** How are you, Horatio? You're pale and trembling. Isn't this something more than just our	<u>برنردو: وكيف الآن يا هوراشيو؟ أراك</u> <u>ترتعد وقد شحبت. أليس ذا شيئا أكثر من</u> <u>الوهم؟ ما رأيك فيه؟</u> هوراشيو : <u>والله ما كنت لأصدقه لولا</u>

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| fantasy? What think you on 't?
HORATIO

Before my God, I might not this believe
55Without the sensible and true avouch Of mine own eyes. | imagination? What do you think about it?
HORATIO

I swear by God, I would never have believed this if I hadn't seen it with my own eyes. | <u>**شهادة صادقة محسوسة من عيني انا.**</u> |

In extract (12) below, there is another ample example of coherence shift. Again, the translator opted for a literal translation. Some meaningless expressions were added, so this affects the texture of the text and its meaning. The translation of the whole turn was incoherent and disconnected. To illustrate, the expression *a list of lawless resolutes*, which means a gang of thieves or antisocial fellows, was rendered in Arabic as نفرا من الأشقياء, i.e., a group of unlucky or miserable people, thereby changing the meaning dramatically. The expression *For food and diet* was also rendered literally as من أجل القوت والغذاء. In this translation, there is semantic repetition as the words قوت and غذاء are synonymous in Arabic. In this regard, Dickins et al. (2002: 59) suggest four techniques to deal with such semantic repetition, namely 'merging', 'grammatical transposition', 'semantic distancing' and 'maintenance'. To live up to the target readers' expectations, one may opt for مقابل لقمة العيش, where the semantic repetition is avoided by resorting to a combination of two techniques, namely grammatical transposition and semantic distancing. Added to this, there is coherence shift in the expression بيد قوية وشروط إجبارية as it strikes the target reader as unusual, on the one hand, and, on the other hand, it is meaningless. 60% of the raters held that it is not only unacceptable, but it makes no sense (40%) as well. In this vein, the whole phrase could be substituted by بالقوة. The utterance *The source of this our watch, and the chief head of this posthaste and rummage in the land* was inadequately and incoherently rendered in Arabic as ومنبع هذه العجلة الشديدة وتفريغ أحشاء البلاد. This is also indicated by 60% of the raters. To explain, the phrase تفريغ أحشاء البلاد is irrelevant to the context of the scene as it means *that's why we're posted here tonight and why there's such a commotion in Denmark lately,* thus lending itself to

هذا هو سبب انتشارنا في هذا المكان الليلة وذلك بسبب الضجة الكبيرة التي حدثت في الدنمارك مؤخرا.

Extract (12): (act 1, scene 1, lines 94-108)

ST	INTRALINGUAL TRANSLATION	JABRA'S TRANSLATION
HORATIO: Hath in the skirts of Norway here and there Sharked up a list of lawless resolutes, For food and diet, to some enterprise That hath a stomach in't, which is no other— 100As it doth well appear unto our state—	**HORATIO:** ... For no pay other than food on the outskirts of Norway. They're willing to give their courage to the effort of forcefully regaining the lands the elder Fortinbras lost. I believe this is the reason that we've been	فجمع حوله من هنا وهناك في أطراف النرويج نفرا من الأشقياء المعدمين. من أجل القوت والغذاء، في مجازفة شديدة الفقراء غرضها،ـ كما يبدو لدولتنا بوضوح- أن يسترجع منا الأراضي المذكورة التي فقدها <u>**أبوه**</u> , <u>**بيد قوية وشروط إجبارية.**</u> هذا فيما أرى هو الدافع الأكبر الى استعداداتنا,

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sent on guard duty, and the primary source of all the recent hustle and bustle in Denmark.	**ومصدر خفارتنا هذه. ومنبع هذه العجلة الشديدة وتفريغ أحشاء البلاد.**

5. Conclusion

Cohesive relations work to achieve proper understanding of a text and to organize its consequent meanings and ideas. The study found that there were a lot of examples of shift in cohesion and coherence in Jabra's translation of *Hamlet*. It also found that when there is shift in cohesion, this may well affect the coherence of the text. Added to this, there were examples of shift at the level of explicitness as the translator failed to figure out the symbolic level of the utterance, but rather he adhered to its superficial level on many occasions. Further, there were examples of shift in expression meaning; this resulted from the inadequate translation of words, phrases or sentences. This shift of meaning affects the coherence of the text in general. The infringement of the contextual meaning can be the main source of cohesion and coherence shift in translation. Therefore, to keep the unity of theme and the continuity of train of thought in translation, the translation should rely heavily on the context of situation. A literal translation is a workable local strategy in certain contexts, but not in all contexts. These cases of cohesion and coherence shift, as shown in the examples discussed in the current study, turned the text to be unreadable, misleading and unrelated. The lack of coherence, in particular, changes the meaning of the rendered message and distorts the whole message. Therefore, not only should the translator give serious consideration to the context of situation, and, accordingly, not to add unrelated or incoherent information, but s/he should take into account how the target reader will perceive the TT, thus adopting a communicative approach to rendering the message of the ST based on the context of situation.

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