



**An-Najah National University**  
**Faculty of Graduate Studies**

**ENANI'S AND MUTRAN'S TRANSLATIONS OF  
RELIGIOUS NAMES AND TERMS OF ADDRESS  
IN SHAKESPEARE'S *THE MERCHANT OF VENICE***

**By**  
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**This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree  
of Master of Applied Linguistics and Translation, Faculty of Graduate Studies,  
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## **Dedication**

To my mom and dad; who have never got tired of loving me, whose prayers make me able to get such a success.

To my husband, Abdullatif, who is the one to give me love and support all the time, who loves me as I am.

To my sister, Samia, who always opens the way for me, and without whose enthusiasm, this thesis might still be unfinished.

To my sister's soul, Asma', who passed away but still lives in my heart.

To my brothers, Dr. Baker, Mahmoud, Mohammed, and Ahmad, who are always there to support me.

To my Tamim, who is about to lighten my life.

To my friends, all my friends, I dedicate this thesis.

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Finally, my biggest thanks to my maternal uncles, Dr. Hassan Ayyash and Dr. Jamil Ayyash, for their help in understanding some historical and linguistic issues.

## Declaration

I, the undersigned, declare that I submitted the thesis entitled:

### **ENANI'S AND MUTRAN'S TRANSLATIONS OF RELIGIOUS NAMES AND TERMS OF ADDRESS IN SHAKESPEARE'S *THE MERCHANT OF VENICE***

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

**Student's Name:**

Sara Mustafa Abed Al-Fattah Ayash

**Signature:**

  
\_\_\_\_\_

**Date:**

20/07/2022

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# ENANI'S AND MUTRAN'S TRANSLATIONS OF RELIGIOUS NAMES AND TERMS OF ADDRESS IN SHAKESPEARE'S *THE MERCHANT OF VENICE*

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## Abstract

Shakespeare's *The Merchant of Venice* deepens the religious conflict of the self and the other by the extensive use of religious proper names to reveal the identity of Shakespeare's characters and the use of religious terms of address to show their recognition within the Venetian society. However, when these proper names are translated into the other (Arabic language and culture, in this case), they become the other of the other. These proper names and terms of address have the identification and recognition of the self. By moving them, in the act of translation, to the other's environment, they become alien both to the other and to the self in the translated text. This thesis has shed light on the translation of religious proper names and terms of address from self (ST) to the other (TT), and has reported how the translators' choices of translating proper names and terms of address affected the original text of *The Merchant of Venice* as the self and the Arab audience as the other. Data were collected from *The Merchant of Venice* and two of translations of the play: Khalil Mutran's and Mohammad Enani's translations. Religious proper names were analyzed based on Herman's translation model of proper names translation. In contrast, religious terms of address were analyzed based on Vinay and Darbelnet's model. Strategies adopted/used in translating religious proper names and terms of address mainly followed the overall method used in translation of the whole text: Venuti's domestication or foreignization.

**Key words:** Translations; religious; names terms of address; Shakespeare's the Merchant of Venice.

# **Chapter One**

## **Introduction**

### **1.1 Language and Culture**

Language and culture are mirror of one another. Jiang explains the relationship between language and culture in that “communication is like transportation: language is the vehicle, and culture is traffic light” (2000, p. 329). Language in its various forms creates the “cultural communication”, while culture determines how, what, why, and when to use language, and what limitations it poses on language. In other words, language and culture compose the self.

Language and culture are two conditions for the birth of the self. Language constructs the self, while culture shapes the way one uses language, the mouthpiece of culture. Self is explained as “a chunk of language, thereby absorbing it into the culture” (Wiley, 1994, p. 528). Language and culture have “the mutual dependence, mutual influence, and mutual shaping” (Kadarisman, 2009, p. 9) to form the self. The change of either the language or culture creates another identity or “the other”. Frantz Fanon (1967) describes “the other” as “the not-self” (p. 124). The other is “the one who does not belong to a group, does not speak a given language, does not have the same customs” (Al-Saidi, 2014, p. 95). Thus, this difference between the self and the other poses conflicts based on language and culture. For instance, the Arabic self as opposed to the English or French self, Semitic self as opposed to Indo-European self, the Christian self-versus the Jewish self, the rich self is higher than Poor, and the masculine self-versus the feminine self. On the other hand, the self and the other complete each other though they are opposite. Erkoçi (2016, p. 223) states that “the other typically appears in a binary opposition with self and is essential in determining the identity of the subject.” That is, in order to fully understand the self, one has to be in touch with the other.

### **1.2 Translation and Religious culture**

Translation is a process of otherness. Translation is embodied in the mirror stage, in Lacan's term, the self, and its reflection in the mirror, the other. The Self holds the originality, “propriety, purity, literality” (Al-Saidi, 2014, p. 95), which represents the source text (ST). While the Other, which is “unfamiliar, uncanny, unauthorized,

inappropriate, and the improper” (Al-saidi, 2014, p. 95) represents the target text (TT). As the meaning of the prefix “trans” (from trans/lation) is “something is in movement, fluid, always changing and adapting” (Federici & Leonardi, 2015, p. 138), which implicates that the ST is moving all the way from being the self to being the other in the form of TT.

Culture is composed of many components. One of the most important and influencing component of culture is religion. Nida states that “The religious culture includes those features which represent an adjustment to ‘supernatural’ phenomena, e.g., gods, spirits, divine sanctions; revelation, and rites” (1961, p.147-148). Religious culture creates conflicts between the self and the other in translation, as it requires the movement from the self to the other, as the other does not necessarily share the same beliefs. Seul (1999) states that

Religions frequently supply cosmologies, moral frameworks, institutions, rituals, traditions, and other identity-supporting content that answers to individuals' needs for psychological stability in the form of a predictable world, a sense of belonging, selfesteem, and even self-actualization. The peculiar ability of religion to serve the human identity impulse thus may partially explain why intergroup conflict so frequently occur salong religious fault lines (p. 553).

Religious culture can be understood within the self. When it moves towards the other, it becomes alien “since to know oneself through an external image is to be defined through self-alienation” (Silverman, 1989, p. 158). But, how the other perceives this religious culture? “We can never be certain of the meaning of the other’s response” (Sarup, 1993, p. 12). It is an issue of sender and receiver; the self who performs these rituals and a receiver who responses to these rituals in accordance to their own beliefs. Nida (1961) points out that

Religious phenomena are, moreover, much more difficult for the translator to analyze. Ideas are very intangible things. There are many subtle turns to any religious system, many incongruous elements, and many different possible reactions on the part of the adherents. To add to the difficulties of analysis, people are naturally reticent in confidence information about their religious beliefs (p. 203).

The translation of religious cultural features requires a continuous shift between self and other since they are alien and not identical in their religious beliefs. Thus, these

differences float on the surface and become obvious to be noticed. For instance, the other, the target reader can easily deduce the religious beliefs of the author through swear words, for example. When the author adopts 'Jesus' as a form of swearing, the other can anticipate that the author or character is Christian, while naming a character of a play with 'Mohammad' leads the reader immediately to grasp that this character is a Muslim.

Religious culture is deeply rooted in all the practices one performs in daily life. It influences the self's and the other's lifestyles. Religious culture distinguishes the self and the other "by the way they dress, the food they eat, the drinks they consume, and the way they worship" (Branine, 2011, p. 254). Nida states, "religious systems usually differ far more widely than any other part of culture" (1961, p. 203). As mentioned, the self is composed by culture and language. They are not separable and if they are separated, self-recognition will be lost. The Qur'an, for instance, is the defining feature of Muslim identity. God chose Arabic to be the language of Qur'an. The non-Arabic Muslims read the translations of Qur'an, which provide explanations and interpretations of verses. However, these translations are mere reflections of Qur'an and never substitute reading Qur'an in Arabic, as many meanings are specifically related to the language itself. For example, the Quranic word "الحاقة", coming from the root "حَوَقَ". From this root come the meanings "الحق", "الحقيقة", and "محقق". These words mean "the sure truth/reality" (Al-Bany et al., 1995, p. 39). In the context of Quran, "الحاقة" is one of the many names of "resurrection", the truth day. In Abdel Haleem's translation, "الحاقة" is "The inevitable Hour!" (Surah Al-Haqqah, 2004, p. 387). The meanings of truth and reality in the translation are lost. Thus, this kind of relationship between language and religion is inseparable. In religious culture, there are concepts limited to a specific religion such as Baptism in Christianity, and Hadith and Shahada in Islam. While some religious cultures share the same concept but differ in the practice according to the religion such as praying, it is shared by Islam, Christianity, Buddhism, Judaism, and almost all religions around the world, and differ in the way each religion practices praying, timing, and frequency.

### **1.3 Proper Names and Terms of Address**

Proper names have a decisive role in our human existence. As Homer in the Odyssey states, "no one of all mankind who is nameless" (1946, VIII, 554). Proper names identify the self as an individual being different than the other. In fact, the proper name "individuates its bearer as no other verbal expression can" (Herrmann, 2011, p. 136). It

enriches “selfsameness” (Herrmann, 2011, p. 136). Proper names aim at designating “in each case one individual to the exclusion of all the others” (Ricoeur, 1994, p. 30). Obtaining a proper name means “to have the very term conferred by which the recognition of existence becomes possible” (Butler, 1997, p. 5). Having a proper name is a pre-condition for being part of the addressing system. As Kuch (2011) points out,

The primal scene of this addressing is the act of being given a proper name. It is the proper name that introduces us into the social and which locates us in a social context. The proper name makes it possible to be addressed by others – not only now, but within the duration of time (p. 48).

Addressing system requires at least two parties: the self who addresses and the other who is addressed. For the discourse to be accomplished, the addressee has to be recognized by the addresser. As Kuch (2011, p. 48) states, “to be recognized is, in this view, to be addressed by the other.” The social recognition by the other precedes the formation of the self, Butler says “I can only say “I” to the extent I have first been addressed” (1993, p. 225). In this sense, the other, being addressed, seeks recognition from the addresser/self for the other to find his/her own self and get rid of addresser as a source of recognition. However, the other, in his/her way for seeking recognition, may be misrecognized. Kuch (2011) states that

For Hegel, the longing for recognition implies a dependency on recognition. This dependency may even go so far that human beings accept being insulted. Thus, a person may be recognized so little that an act of humiliation is taken as an act of recognition... To be recognized is to be addressed by the other. This is the reason why not only acts of recognition but also acts of misrecognition, and of humiliation, have a constitutive symbolic dimension. We can indeed be humiliated by simple words (p. 37).

The way in which one addresses the other draws his/her identity in the society. Address terms are “words or linguistic expressions that speakers use to appeal directly to their addressees” (Jucker & Taavitsainen, 2002, p.1). These terms interpret relations between the self and the other, as well as they are determined by factors of “speaker-addressee social status, the type of relationship that holds between participants in a speech event, and the level of formality imposed by the situation” (Shehab, 2005, p. 316). Such factors help to expect certain response from the other being addressed, but one cannot be certain

about the response of the other. "There is always a gap, a misrecognition" (Sarup, 1993, p. 15) due to the difference between the self and the other.

#### **1.4 The Translation of Religious Proper Names and Terms of Address**

The translation of proper names is problematic. The difficulty of translating proper names comes from the fact that they have multiple meanings, and at the same time, these meanings are not communicable outside the proper name. Searle (1975) states that

Proper names, beyond their identifying function, may also carry 'senses'. The fallacy of this view thus lies in the incorrectness of the background assumption: not all proper names are mere identifying labels most of them turn out to carry a meaning of one sort or another" (cited in Vermes, 2001, p. 90).

For instance, when Portia gives judgment at first in Shylock's favor, Shylock becomes delighted. Thus, he cries out, "A Daniel comes to judgment! Yea, a Daniel!" (4.1.220). "Daniel" is not just a 'label' for a certain religious figure; it has a meaning in Hebrew, which is "The Judge of the Lord", and a meaning in the Bible "The Judgment of God" (Lewalski, 1962, p. 340). The meaning of such proper name is lost in the Arabic translation when Enani, the translator, transliterates it into 'دانيال', and adds a footnote at the very end of his translation, providing the story of the prophet Daniel but not the meaning of it. The meaning of Daniel is lost in the translation. That is, a translator may render the proper name, but not its meaning. This shows the untranslatability of proper names. Derrida says that "... any signified whose signifier cannot vary nor let itself be translated into another signifier without a loss of meaning points to a proper name effect" (1980/1987, p. 312).

Terms of address, as well, pose problems in translation. Terms of address are culturally loaded, in which an outsider may have difficulty in understanding them, and in most cases they are unexplainable. If the translator explains these items, they will lose their function and beauty. In *The Merchant of Venice*, there are some oath address terms such as "By Jacob's staff I swear" (2.5.36). This form of oath is derived from Genesis 32:10 "for with only my staff I crossed this Jordan". Shylock, by his oath, insists on his ethnicity. Mutran and Enani preserve the oath and the allusion to Jacob. Mutran's translation: "قسماً بعصاً" (p.71), while Enani's translation: "أحلف بالعصا التي طاف بها يعقوب" (p.93). These translations do not explain the allusion for the audience; the allusion is lost.

## **1.5 The Self and the Other in Shakespeare's *The Merchant of Venice***

In Shakespeare's times, issues of supreme religion, gender, ethnicity and race determine the otherness, and therefore conflicts. Flickinger (2020) states that,

Shakespeare wrote at a time of tacitly accepted hierarchy. Issues of gender, race, ethnicity, and religion were determined by the Crown, which claimed to be acting on God's own authority. Assumptions about the Other, then, were considered absolute, rather than social, truth: women were objectively inferior to men, while Jews were objectively evil (p. 51).

Thus, these issues are reflected in his writings. The supremacy of the self over the other, men over women, Christians over Jews, mercy over law, and the New Testament over the Old Testament breed conflicts. Two groups result from the conflicts, the self represents the majority in society, which is recognized to be strong, powerful, and honorable that imposes its control over the other group. As for the other, it represents the minority, which is marginalized and does not have the power to reject and choose. It is the group that seeks recognition from the stronger group. In Shakespeare's *The Merchant of Venice*, Christians are the majority, while Jews are the minority. Novy (1979) states that

Women and Jews could be seen as symbolic of absolute otherness - alien, mysterious, uncivilized, unredeemed. Although women could be praised for being as virtuous or intelligent as men, or Jews for converting to Christianity or behaving as Christians ought, nevertheless femaleness and Jewishness as qualities in themselves had negative meanings in this tradition - both were associated with the flesh, not the spirit, and therefore with impulses toward sexuality, aggression, and acquisitiveness (p.139).

The obvious other in *The Merchant of Venice* is Shylock, the external character to the dominant culture, who turns things around and desires for revenge. Shylock represents the other for his religious beliefs of being a Jew, a minority group that has been marginalized in Shakespeare's social realm.

## **1.6 Purpose of the Study**

This thesis is set to explore the state of translation as otherness. The source text depicts the self, while the target text is depicted to be the other. The process of translation is a process of making the source text alien to itself in the form of the target text, as well as

alien to the target text as cultural elements of the source text are alien to the target audience.

This thesis also explores how proper names, as they determine the identification, and terms of address, as they indicate the recognition of the self, become alien to the self as well as to the other. Proper names and terms of address are culturally bound, and in most cases they have intended purpose and function to do in literature, thus they cannot be replaced or substituted easily in the target language.

This will be done through the exploration of the translation strategies adopted in translating religious proper names and terms of address in two translations of Shakespeare's *The Merchant of Venice*. The first translation is by Khalil Mutran, while the other is by Mohammad Enani.

### **1.7 Statement of Problem**

The main problem is attributed to the cultural differences between the self and the other. Shakespeare, in the play, deepens the religious conflict of the self and the other by the extensive use of religious proper names to show the identity of his characters, as well as the use of religious terms of address in order to show their recognition within the Venetian society. However, when these proper names are translated to the other (Arabic language and culture in this case), they become the other of the other. These proper names and terms of address have the identification and recognition of the self, and by moving them in the act of translation to the other's environment, they become alien to the other, as well as alien to the self in the translated text.

### **1.8 Significance of the Study**

This thesis focuses on the strategies of translating religious proper names and terms of address in Shakespeare's *The Merchant of Venice*. It relates the concept of translation especially of proper names and terms of address with the concept of otherness. In addition, this thesis explores the ways in which proper names constitute the identity as well as the ways terms of address show the recognition of characters in the play, in relation to the self, the other, honor, dehumanization, and marginalization.

## 1.9 Research Questions

1. What are the strategies adopted by Mutran and Enani in rendering religious proper names in *The Merchant of Venice*?
2. What are the strategies adopted by Mutran and Enani in rendering religious terms of address in *The Merchant of Venice*?
3. How do their choices of translating proper names and terms of address affect the original text of *The Merchant of Venice* as the self and the Arabic audience as the other?
4. How do the translation of religious proper names and terms of address advance the target reader's understanding of religious identity in Shakespeare's *The Merchant of Venice*?

## 1.10 Methodology

This thesis explores the state of translation as otherness, and how proper name and terms of address, as they determine the identification and recognition of the self, become alien to the self as well as to the other through the exploration of the translation strategies adopted in translating religious proper names and terms of address in two translations of Shakespeare's *The Merchant of Venice*.

The data are collected from Shakespeare's *The Merchant of Venice* in comparison to two of translations, the first and the most popular is the one by Khalil Mutran translated in 1963 published by Dar El Maaref Printing and Publishing House, Egypt, and titled as "تاجر البندقية". According to Shetywi (1995, p. 10), Mutran's translation is not the first translation of *The Merchant of Venice*, but it is the most popular one in the Arab world. Shetywi (1995, p. 10) states that Mutran's translation has "many defects which include omissions of whole scenes and passages, compression of others, inaccuracies, and various other violations of the original text." Thus, Mutran domesticates the original text in order to give the translation a local taste and renders it as if it is originally written in Arabic. By doing so, Mutran sacrifices being faithful to the original, which is, in the researcher's opinion, a translator should not have such a freedom, especially in a literary text. Readers of translated literature often seek to get to know the culture of people of the translated literature, their way of thinking, their way of using language. Thus if the translator decides to domesticates these elements, then the translation will be a copy of the target reader's

culture, which not what they seek for. Domestication may be a need in other text types, such informative texts.

The second translation is by Mohammed Enani published in 1988 by the General Egyptian Book Organization, and has the same title, which is, “تاجر البندقية”. Enani is concerned with producing a very similar version of the original so that Shetywi (1995, p. 13) points out that Enani “follow(s) Shakespeare accurately, making no deviations (i.e. changes or omissions) except to surmount linguistic obstacles or differences.” He takes the audience to the author, so he leaves the alien elements of the source without changing them, but adding a footnote for the alien elements, which means that Enani is aware that he produces a reflection of the original (the self).

The analysis takes into account the religious proper names, mainly personal names, from Christianity and Judaism. Proper names are adopted in forms of character’s proper names or proper names alluded in the tongue of characters, which show their religious identity. These proper names are analyzed based on the translation model by Hermans in translating proper names. While terms of address have been categorized at first into two categories, which are: terms addressing supernatural powers and terms addressing characters. The first category is subdivided into: interjections, oaths, and blessings vs. curses. While the second category is sub-divided into: religious names, common nouns, and kinship terms.

Two models are applied due to the specificity of each one, proper names and terms of address. That is, proper names are very special elements of culture that must be dealt with in translation accurately, because proper names carry meanings as well as they may refer to certain person or story in history, religion, literature, etc. these elements in proper names are crucial for readers to understand, but at the same time they cannot be explained. For this reason, the researcher chose Hermans' model of translating proper names because it is intended for the translation of proper names, clear, accurate and detailed as well. As for the translation of terms of address, the researcher looked for a clear and accurate model for the translation of terms of address, but she did not find one, so she decided to use the translation model of Vinay and Darblunt in because it is comprehensive and appropriate.

Strategies adopted by translators in translating religious proper names and terms of address mainly follow the overall method for translating the whole text, which is confined between two options: Venuti's (1995) domestication or foreignization.

## Chapter Two

### Theoretical Background and Literature Review

This chapter explores religious proper names and terms of address in Shakespeare's *The Merchant of Venice*, their definitions, their role and importance in literature, as they determine the identification and recognition of the self. In fact, many studies have been done in the discussion of Shakespeare's *The Merchant of Venice* as it has been a main source of inspiration for many authors who conducted many literary works simulating the conflict of the play, such as Ali Ahmad Bakathir, who wrote a play in Arabic titled "شايлок الجديد" (*The New Shylock*). In his play, Bakathir reflects the Palestinian-Jewish conflict by portraying the character of Shylock as he represents what is called "Zionist". As Shylock in Shakespeare's play demands to cut a pound of flesh of Antonio's body, Zionists demand to cut a pound of flesh from the Arab world, which is Palestine.

Many scholars discuss the religious conflict in the play by focusing on the various religious elements including religious proper names and terms of address, such as *Biblical allusion and allegory in "The Merchant of Venice"* by Lewalski (1962), Adelman (2008) *Blood Relations: Christian and Jew in The Merchant of Venice*. and Shaheen in his book titled *Biblical References in Shakespeare's Plays* (2011).

Scholars, as well, conducted many studies that examined the strategies of translating proper names such as, *On Translating Proper Names, with reference to De Witte and Max Havelaar* by Hermans (1988) who build up a framework for translating proper names which applied in the thesis. Another study is: *Proper Names (Non?) Translation: Foreignization vs Domestication* (2016) by Cominato.

As for terms of address, many studies discuss the translation strategies such as Shehab (2005) in his study: *The Translatability of Terms of Address in Najib Mahfouz's Ziqaq Al-Midaq into English*. Another study is by Febriyanto (2016) titled: *Address Terms, Translation strategies, and meaning equivalence in Doyle's The adventure of Sherlock Holmes and Dianasari's Petualangan Sherlock Holmes*.

Concerning the translation strategies of religious proper names and religious terms of address in *The Merchant of Venice*, according to the deep research carried out by the researcher, she did not find studies concerned with this topic in particular. In addition,

she made her own classifications for both religious proper names and religious terms of address found in the play.

## **2.1 Proper Names and Identity**

Proper name is a symbol that determines identity. It is “the site of one’s individuality and identity” (Hamamrah et al., 2020, p. 3). One without a proper name is without an identity as “names have long been regarded as symbols of the self and components of identity formation” (Rom & Benjamin, 2011, p. 1). Thus, stripping one of his\her name shows that one has been stripped off his\her identity and all other values related to identity. Allport (1961) states that “the most important anchorage to our self-identity throughout life remains our own name” (p. 117). A proper name “functions as a “folded-text” that marks linguistic, cultural, national, ethnic and religious belongings, family relationships” (Joseph, 2004, p. 176).

## **2.2 Proper Names and Terms of Address in Literature**

In literature, proper names and address terms have essential importance. There is no literary work without incorporating at least one proper name and one term of address. Literary writers adopt proper names in two ways, each of which has certain functions to be fulfilled. One way is character names, which “does not only serve to create a clearly identifiable reference for someone from the very beginning, but rather also to mark her/his belonging” (Herrmann, 2011, p. 137). For example, the proper name “Daniel” locates its bearer within the Jewish group as the name has a religious importance for Jews. In addition, proper names are employed “to mold and develop characters, these names tend to be bequeathed with some ‘magical power’ of “assigning specific characters their personality” (Nyangeri & Wangarib, 2019, p. 349). Thus these names are not merely identifying ‘labels’ as some scholars (such as Zeno Vendler) describe them (Vermes, 2001, p. 90). Literary writers load proper names with meanings and connotations. They select their characters according to a figure that has importance in religion, literary work, or culture, or they may invent their characters according to the meaning they try to incorporate. Thus, proper names “must be found or invented” (Fowler, 2008, p. 99). Literary writers tend to study their characters very well to choose the most relevant proper name. Some authors write lists of proper names to choose from. Fowler (2008) states that

William Shakespeare drew on William Camden's *Remains*, Henry Fielding used a subscription list, Henry James collected names from *The Times* newspaper for future use, Émile Zola studied the Paris Directory, and Dickens has been imagined finding names by chance on posters or vehicles (99).

The other way of adopting proper names in literature is by incorporating a figure that has a certain identity in literature, religions, or history. Writers make the benefit of the interaction between texts and how this interaction helps the audience understand the text in question. The use of a proper name that has a referent gives the audience greater depth to understand the writer's message and intention. Ames (2014) states that this use adds "layers of connotations that could not be presented in any other manner" (cited in Abu Ssaydeh, 2019, p. 341). Context conjoins the reader's understanding of the proper name. Leddy argues that such words "typically describe a reference that invokes one or more associations of appropriate cultural material and brings them to bear upon a present context" (1992, p. 112). Context is affected by the proper name adopted, and at the same time context affects the limitation of virtues related to the proper name. Proper name with referent widens and deepens the reader's understanding of the context, but the context limits the proper name aspects. Thus it helps the reader not to misread the writer's intention. That is, proper names with referents put the reader on track.

Moreover, proper names with referents, especially religious references, have their value of being well-known. That is, the more we know about certain references, the more it is expected to affect the way we respond to them and may become a 'concept'. According to Cominato (2016)

Sciarone, like Nord, underlines that this is most apparent in the case of famous persons' names, which, even when the original referent is dead, survive the people themselves to become "concepts", hence remaining forever associated with certain characteristics or behavior of that person, might it be in positive or negative (p. 5).

A proper name lives more than its bearer by means of events, behaviors, or virtues related to the living person in his life. When the person dies, events, behaviors, and virtues related to the dead person, keeps living for a long time through his/her name.

Addressing system is based on having a proper name to be recognized, so that the self has the chance to address the other. The self and the other are recognized by the ability of

being addressed. The importance for the other lies “on the event of being addressed at all” (Kuch, 2011, p. 50). Being addressed is a result of being recognized. However, the other being addressed seeks for recognition to find the self, but it may lead the other of being misrecognized. Kuch (2011) states that “if it is true that acts of respect or recognition have a constitutive symbolic dimension, the same is true for acts of disrespect. Humiliations are always communicative acts; they communicate the radical disrespect of an actor towards the addressee” (p. 52). In other words, if the other is not addressed, then s/he is not recognized. And if the other seeks for recognition, s/he will do the best to be addressed and therefore recognized. But what happens, in fact, is that craving for recognition leads to be misrecognition, marginalization, humiliation, and dehumanization. If recognition does not come from the self, then the other has to expect anything.

Being addressed means a relationship holds between characters in a literary work. Blake states that address terms are “necessary so that an audience understands who the characters are on the stage” (2002, p. 271). These terms are utilized abundantly to describe characters’ personalities as well as they contribute implicitly to the development of the plot. Address terms signal the subtle changes in relationships between one another. They are “adapted in accordance with the developing relationship among the characters and the discourse situation” (Blake, 2002, p. 271). For instance, a relationship between the characters in a literary work may begin to be somewhat formal, and then evolves until reaches the plot and then the solution. Forms of address also depict the self and the other. Blake states that address terms “reflect differences in status, for equals may well use more familiar terms of address, whereas those with lower status will be careful how they address those of higher rank” (2002, p. 271). Thus, these terms play important roles one may not think of.

However, terms of address occur much more frequently than such specific purposes require; “they help to place the action of the play in time and place” as well as they “contribute to the dramatic nature of particular scenes and add emotional emphasis at important points” (Blake, 2002, p. 283). Literary authors employ address terms as tools to set the basics of relationships, ranks, time and place of literary works.

The use of certain terms of address may show some kind of pattern. Every term of address is adopted for a certain purpose. Some of which may show pattern to reach certain picture

of a character or to communicate certain idea. For instance, when a character is usually addressed by insulting forms through the literary work, a pattern that this character is from a lower class is indicated. Blake states that “insulting, derogatory and familiar forms of address are short, usually a single word. Insulting ones include: cur, dog, miscreant, villain, and even homicide and woosack, though naturally they can be either modified or qualified” (2002, p. 275). This pattern shows that this character remains from the lower class or becomes from a lower class, such as Shylock in *The Merchant of Venice*, as the play begins by describing him as the other and ends depicting him the same way.

### **2.3 Proper Names and Terms of Address in Shakespeare’s *The Merchant of Venice***

Shakespeare has been one of those who are interested in the issue of naming. For Shakespeare, according to Holmer (1995), “what’s in a name has always been a critical fascination for his casting of characters” (p. 69). He chooses proper names in a way that complicated events or relations between characters. Holmer (1995) states that,

Shakespeare often proves as complexly eclectic as he is in multiple uses of his literary sources for the plot so that a name can have several meanings or associations, not just one, and therein Shakespeare enriches the linguistic texture of his drama through wordplay (p. 71).

For instance, Shakespeare adopts the proper name of ‘Daniel’ in the court scene for this name is loaded with religious meanings. First, it is the prophet Daniel and his story with Susan in the Bible. Second, it is the meaning of the proper name which has a meaning in Hebrew, which is “The Judge of the Lord”, and the meaning in the Bible, as Lewalski cited, is “The Judgment of God” (1962, p. 340), and third is its association to the proper name Portia assumed for her disguise, which is ‘Balthasar’. This proper name is “the name given to the prophet Daniel in the Book of Daniel” (Lewalski, 1962, p. 340). These associations are impossibly accidental.

Shakespeare makes extensive use of the Bible to give identities for his characters. As Hamlin (2013, p. 123) says, “Shakespeare alludes to the Bible, not for any detectable doctrinal reasons, but primarily because it was a vast, readily available storehouse of powerful stories, characters, and language that everyone knew.” Religious proper names in Shakespeare’s *The Merchant of Venice* are the most powerful and effective devices adopted by Shakespeare. Religious proper names “were pre-eminently recognizable, they

tapped into the audience's deepest concerns, and they thus proved one of the most effective devices in Shakespeare's rhetorical toolbox for engaging his audience and enriching the significance of his plays" (2013, p. 123). In *The Merchant of Venice*, religious proper names depict the religious identities of characters, as well as deepen the religious conflict between characters.

Shakespeare deepens the religious conflict of the self and the other by the extensive use of religious proper names to show the identity of his characters. Religious proper names in the play could be categorized into prophet names such as Abram and Jacob. Characters' names which have religious origins such as Leah, and proper names for people involved in religious events such as Barrabas.

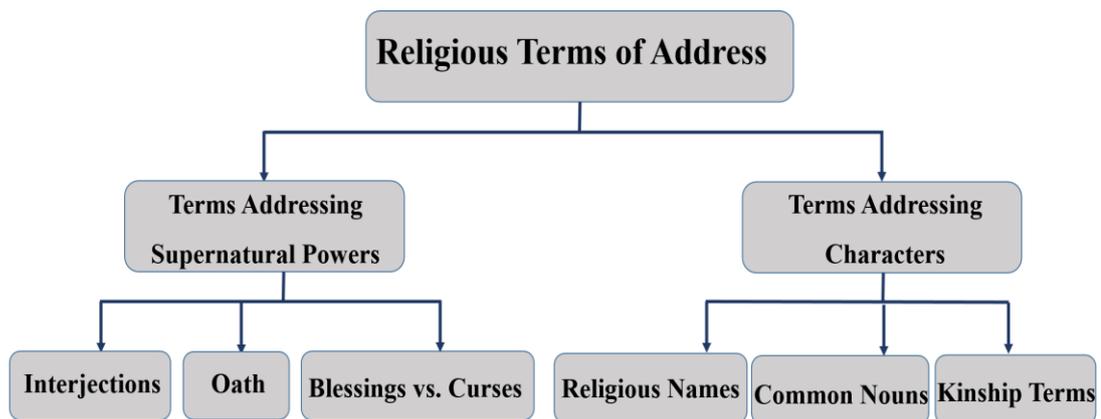
Social and religious stratification in Shakespeare's times was more obvious and more rigid than our times in which many examples show the importance of forms of address. For example, Shylock is, albeit wealthy and lends Antonio 3000 Ducats, always treated to be equalized to animals in Venice for him being an outsider for his religious beliefs. In *The Merchant of Venice*, terms of address "serve to promote and uphold Elizabethan ideas of order, racial intolerance towards Jews, and obedience to the sovereign. They also serve to maintain patriarchal values and societal hierarchy in general. (Penda & Penda, 2017, p. 167). Therefore, Shakespeare's use of terms of address in *The Merchant of Venice* combines all these characteristics as will be shown in the analysis part. Shakespeare describes his characters in the tongue of his characters by the use of terms of address. For example, Antonio in the play keeps addressing Shylock by terms that insult his religious beliefs, and show the discrimination against Shylock because of his religion, such as, "misbeliever, cut-throat dog" (1.3.105). Not only Antonio who does so, but almost all Christian characters view Shylock to be inferior for his religious beliefs and actions. This depicts to the reader that discrimination was truly clear and acceptable in Shakespeare's times.

This thesis is concerned with the translation strategies of religious terms of address adopted by Vinay and Darbelnet (1995). The main theme of this thesis is the religious conflict in Shakespeare's *The Merchant of Venice* between Christianity and Judaism. There are many classifications and categorizations addressing terms of address, however, none of these classifications address religious terms of address in particular. Thus, the

researcher will create my own categorization of religious terms of address that occur in the play. These categories are first divided according to who is being addressed, God or characters in the play. After dividing these address terms according to who is being addressed, they are again divided according to their type, which are shown in the following mind-map:

**Figure 1**

*Religious Terms of Address classification*



## 2.4 Terms Addressing Supernatural Powers

Most religions believe on supernatural powers. Supernatural beings have individual identities that all followers of certain religion recognize them and therefore invoke (address) them; they are mainly Gods, holy spirits, angels, and sub-divine beings. Characters in Shakespeare’s *The Merchant of Venice* address supernatural powers in many different ways, each of which does certain function. In *The Merchant of Venice*, characters are mainly Jews and Christians, while the two translations applied in this thesis address the Islamic reader in general. Characters adopt many ways of addressing God, these are: interjections (e.g. O heavens (2.2.29)), oath taking (e.g. By my soul I swear (5.1.247)), blessings (e.g. God bless your worship (2.2.106)) and curses (e.g. O be thou damned, inexecrable dog (4.1.128)).

### 2.4.1 Interjections

An interjection is “a part of speech signifying an emotion by means of an unformed word, i.e. one not fixed by convention” (Padley, 1976, p. 266). They express the speaker’s emotion at the moment when someone says something new, strange or news that stimulates some sort of reaction. Montes notes that interjections “focus on the internal

reaction of affectedness of the speaker with respect to the referent” (1999, p. 1289). “Interjections are characterized by their indeterminacy and openness, i.e. the interpretation of interjections is highly context-sensitive” (Drzazga, 2019, p. 84). Thus, they afford various and contradictory meanings depending on the context, “from indifference to comprehension, incomprehension, query, rebuttal, rebuke, indignation, impatience, disappointment, surprise, admiration, disgust and delight in a number of degrees” (Smidt, 2002, p. 197). The adoption of interjections in literary works indicates the social and cultural backgrounds of characters in question. As Drzazga (2019) states:

The proper choice and a constant use of a given interjection by a protagonist may help to create a personal style, simultaneously, but indirectly, pointing to the character’s mental and psychological make-up, assigning the character to a given social group or subculture. By choosing interjections that are regarded typical of a given nation, the character is immediately assigned a particular cultural background (p. 87).

For instance, Shylock adopts interjections to assert his religious views, such as “O father Abram, what these Christians are” (1.3.53). Shylock, here, continues to refer to Abram as he was known in Judaism before God changed his name into “Abraham”.

#### **2.4.2 Oath**

Oath taking is a way of appealing to God or any power stands as God in someone's beliefs. Constable defines oath in accordance to the Bible as “affirming that one will indeed do a certain thing or that a certain thing is definitely true” (2003, p. 31). Thus, oath is engaged with actions, “an oath calls for action. In drama, whenever a character swears to do something or not to do something, plot takes form as a direct result of his regard for his word” (Kelly, 1973, p. 357). Oath taking may indicate the position weakness of the person taking oath. In other words, “people swear to affirm strongly something that they say” (Constable, 2003, p. 31) because they are in a situation of otherness or they are not being believed. Nevertheless, religions may restrict their followers in their use of oaths. Constable (2003) states:

Jesus Christ taught His disciples to refrain from swearing in everyday speech (Matt. 5:34; cf. James 5:12). The reason is that the Christian's word should not need reinforcing with oaths. It should always be consistently trustworthy and truthful. The Christian's ordinary speech should be as truthful as what we speak under oath. If a

person who swears using God's name then breaks his oath, that one uses God's name in vain. He dishonors God as well as himself (p. 32).

Thus, Christian characters in *The Merchant of Venice* obviously follow Christ's teachings as they adopt oaths very little in the play. However, Judaism, as well, provides similar teachings for Jews: "the pious [Jews] in all ages were careful to avoid oaths, especially judicial oaths" (cited in *The Merchant of Venice*, ed. Raffel, 2006, p. 113). The play is full of oaths taken by Shylock in particular. Not for he is not following his religious teachings but for he is in a weak situation most of the times as he is the "Other".

### **2.4.3 Blessings vs. Curses**

Blessings and curses usually involve a third party; one invokes supernatural being/ God to bless or curse another person. "Essentially we can pray one of two things for another person. We can ask God to bless that person or to curse him or her" (Constable, 2003, p. 12). Yet there is another form of cursing called "self-curse", where "the speaker calls down a curse upon him/herself in case what s/he says turns out to be false or in case s/he fails to live up to a promise" (Ljung, 2011, p. 31-32). In *The Merchant of Venice*, both blessings and curses are found in relation self and other. The self (Christian) is always blessed, while the other (Jews) is cursed by the self and the other himself as well. Jesus, as cited in Matthew, orients his followers to bless their enemies: "But I tell you, love your enemies and pray for those who persecute you" (5: 44). Old Testament, as well, teaches Jew to bless the enemies: "Rejoice not when thine enemy falleth, and let not thine heart be glad when he stumbleth" (KJB, 24:17). However, there are examples of people who pray to God to curse others in The Old Testament: "So may all your enemies perish, Lord!" (5:31).

### **2.5 Terms Addressing Characters**

In this category, the address terms are directed from a character to himself/herself, or to other characters regarding their religious beliefs. With regard to the types of religious address terms in this category, they are either words that honor the character, or words that insult them religiously.

Religious honor terms usually address adherents of certain religion which is believed to be the right and superior religion than those who believe in other religions in the same

society. Those adherents usually compose the majority of the society so the power is in their hands. In most cases, people address them using the most respectful addressing terms. Usually, these terms are adopted within the same religious group, i.e. a Christian addressing another Christian, or a Jew addressing another Jew.

Yet, religious slur or religious insult terms address adherents of the religion which is believed to be inferior to the religion believed by the majority of people in certain society. These terms are plainly used in most cases without insinuations because they believe that they are superior for the religion they believe in. Religious slur address terms criticize the inferior religion adherents in a disrespectful and derogatory way.

### **2.5.1 Religious Names**

This category is concerned with religious names that are adopted as a term of address to characters. It is other than the proper names adopted in the previous chapter, for instance, Shylock addresses Portia, in the trial scene as “Daniel” (4.1.220) to honor her from his religious view. This category may be adopted to honor or to insult a character in accordance to the value of the name adopted.

### **2.5.2 Common Nouns**

The use of common nouns as a way to address characters may be honorific or offensive religiously. For example, Christian characters address Shylock throughout the play as “dog”. By doing so, Shylock is dehumanized as well as he becomes as a common noun, a category and nothing characterizes his humanity.

### **2.5.3 Kinship Terms**

Kinship address terms refer to terms that indicate and regulate relationships between relatives. Different religions classify kinship relations differently and emphasize on certain relations with relatives as well. For instance, some religions, such as Islam, distinguish between the male cousin and the female cousin due to the different relationship one may have with each one. Christianity does not differentiate between the two due to the nature of relationship that links one to another. In Christianity, cousins usually act like brothers and sisters, while in Islam the relationship between cousins is totally different. They are not brothers and sisters and it is allowed for a Muslim man to marry his female cousin.

On the other hand, there are certain kinship terms almost all religions emphasize on, which are the relationship with one's parents. Each religion has its own degree of emphasis on such relationships.

## **2.6 Theoretical Models to the Translation of Proper Names and Terms of Address**

### **2.6.1 Hermans's Model of Translating Proper Names**

Hermans's model of translating proper names insists on the 'great force' of proper names in general, and 'the greater force' that proper names highlight in literary works since they tend to "activate the semantic potential of all its constituent elements, on all levels" (Hermans, 1988, p. 13). He states that the problem of proper names is "its potential to acquire a semantic load which takes it beyond the 'singular' mode of signification" (Hermans, 1988, p. 13). That is, a proper name may refer to a person, but they may carry more than one function. These functions may be semantic, semiotic, or symbolic.

Proper names are divided into two categories from a translational perspective. Hermans (1988) explains that

Conventional' names are those that are seen as 'unmotivated' and thus as having no 'meaning' of themselves. 'Loaded' names (for want of a better term) are those literary names that are somehow seen as 'motivated'... and include those fictional as well as non-fictional names around which certain historical or cultural associations have accrued in the context of a particular culture (p. 13).

Hermans divides the process of translating proper names into two parts: the first part is how the translator deals with the literary text to translate as one unit, and the other is what strategy to adopt based on the first part. In other words, the strategy the translator adopts in translating proper names is affected by the overall path of translating the whole text and undergoes to 'translational norms'. And according to Hermans, the manner the translator handles the proper names "will provide valuable clues to the overall orientation of the translation" (1988, p. 14). Hermans recalls for Toury's concepts of 'acceptability' and 'adequacy' in describing the first part, saying that 'translational norms' are "divided between the conflicting demands of integration into the target system on the one hand and the preservation of the source text's cultural identity on the other- 'acceptability' and 'adequacy'" (p. 18). These two concepts 'acceptability' and 'adequacy' are Toury's concepts of what Hermans (1999, 76) calls 'target-oriented system' and 'source-oriented

system'. These concepts are connected and similar to Venuti's concepts of 'foreignization' and 'domestication', which the researcher will adopt throughout the thesis.

Schleiermacher explains these concepts stating that "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (cited in Venuti, 1995, p.101). Both ways include otherness: in Domestication, the ST is treated as other, it will lose its originality and uniqueness, and becomes as copy of the TT. As a result, the TT may be produced as an original text where all foreign elements of the ST is substituted with another from the TT culture. In this case, TT is disguised as the original text (the self) that the reader may not be able to recognize as the other. On the other hand, the ST (the self) retains its foreignness, as the TT is the other. In foreignization, the ST refuses to treat the TT as the self, but rather treats it as the other which is inferior and subordinate to it. Foreignization sacrifices the familiarity and the naturalness of the target culture. Carbonell says foreignization "results from either an ignorance of the Other, or from a conscious strategy that retains images and effects from the source text, instead of replacing them with authorized knowledge" such as that which informs dominant target values" (cited in McDougall, 2013, p. 124). On the other hand, when otherness is reduced, then we are dealing with domestication. Domesticating a text involves adapting the foreign elements of the ST into elements that suite the target culture. It reads natural, fluent, and transparent as if it is originally written in the target language. Thus, the translator becomes 'invisible'. Venuti (1995) states that "the translator works to make his or her work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems "natural," i.e., not translated" (p. 5). For Venuti, foreignization is "highly desirable as a way to restrain the ethnocentric violence of translation" (1995, p. 20) as well as "to make the translated text a site where a cultural other is not erased but manifested" (Venuti, 1998, p. 242).

The second part is the strategies adopted for smaller chunks in the literary texts; these chunks are proper names in this thesis. The model proposed by Hermans shows 'the sometimes bewildering range of options and solutions which is not only theoretically available to translators but also used by them in practice'. Hermans (1988) states that there are 4 basic strategies for translating proper names,

Theoretically speaking there appears to be at least four ways of transferring proper names from one language into another. They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be substituted in the TT for any given name in the ST [...] and insofar as a proper name in the ST is enmeshed in the lexicon of that language and acquires 'meaning', it can be translated (p. 13).

He proposes other minor strategies that are possible to be adopted in the translation of proper name as will be shown below.

### **1. Copy – reproduce:**

The strategy of copying or reproducing a proper name from the source language culture into the target language culture indicates rendering the proper name as it appears exactly in the source language. Trudgill (1974, p. 94) insists that this strategy requires the target audience to be bilingual to be accepted in the target language. This strategy resembles Vinay and Darbelnet's (1995, p. 31) strategy of borrowing, as it is 'the simplest' strategy to be adopted. Translators apply this strategy to produce a flavor of the source text.

### **2. Transliteration – transcription:**

Transliteration or transcription is widely adopted in translating proper names. The basis of this strategy is transferring "the phonetic substance" rather than "the shape of letters" (Aziz, 1983, p. 70). Translators face some problems in adapting this strategy from English into Arabic. One problem is capitalization: English proper names are characterized by the capitalization of the first letter, but this is not found in Arabic (Aziz, 1983, p. 76). The transliteration of a proper name must be done in accordance to the phonological and morphological systems of the target language "to match it with the target language natural phonological system" (Shirinzadeh & Mahadi, 2014, p. 8). Neglecting the phonological and morphological matching may pose a problem of having many variations of the same proper name.

### **3. Substitution:**

This strategy refers to the exchange of an unknown proper name for the target audience with another proper name they are familiar with. Both proper names must have the same

“cultural connotations” so that the substituted proper name functions the same way as the original proper name. In other words, it a translator has to provide a cultural equivalence of the source text proper name. According to Vermes (1998, p. 161), translators adopt substitution “when the source language (SL) name has a conventional correspondent in the TL, which replaces the SL item in the translation.”

#### **4. Translation – Rendition:**

This strategy is concerned with the literal meaning of the proper name. According to Hermans (1988, p. 13), if a proper name in the source text outlines a certain meaning in the lexicon of that language, thus it acquires “meaning” to be rendered in the target language. Newmark explains that “this is a ‘coincidental’ procedure and is used when the name is transparent or semantically motivated and is in standardized language” (1988, p. 75).

Hermans (1988) goes on to explain that combinations of these basic strategies are possible to be adopted, as well as other minor strategies in translating proper names, stating that

Combinations of these four modes of transfer are possible, as a proper name may, for example, be copied or transcribed and besides translated in a (translator's) footnote. From the theoretical point of view, moreover, several other alternatives should be mentioned, two of which are perhaps more common than one might think: non-translation, i.e. the deletion of a source text proper name in the TT, and the replacement of a proper noun by a common noun (usually denoting a structurally functional attribute of the character in question). Other theoretical possibilities, like the insertion of the proper name in the TT where there is none in the ST or the replacement of an ST common noun by a proper noun in the TT, may be regarded as less common, except perhaps in certain genres and contexts (pp. 13-14).

There are more options for the translator that widen up the range of choices, especially that of the use of ‘combinations’. As will be shown throughout this research, these combinations of more than one strategy at a time are most used in translating religious proper names.

## **2.6.2 Vinay and Darbelnet's Model**

Vinay and Darbelnet (1995) propose two methods of translation: direct and oblique translation. These two concepts are parallel to Venuti's concepts of foreignization and domestication. Direct translation is adopted when possibly the SL message is transposed into the TL "because it is based on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelisms" (Vianey & Darbelnet, 1995, p. 31). Applying this method does not mean that there will not be a gap in translations; "translators may also notice gaps, or 'lacunae'" (Vianey & Darbelnet, 1995, p. 31). While oblique translation is adopted when "certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis" (Vianey & Darbelnet, 1995, p. 31). In this case, it is expected to adopt "more complex methods have to be used which at first may look unusual but which nevertheless can permit translators a strict control over the reliability of their work" (Vianey & Darbelnet, 1995, p. 31). Each of the two methods has its own strategies as shown below.

### **Direct Translation**

#### **1. Borrowing**

This strategy is considered to be the "simplest" of all strategies. It resembles to Hermans's strategy of copy – reproduce mentioned above. "The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message" (Vinay & Darbelnet, 1995, pp. 31-32). It goes to extreme foreignization.

#### **2. Calque**

This strategy is composed of borrowing plus literal translation. It is a "special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result is either i. a lexical calque... or ii. a structural calque" (Vinay & Darbelnet, 1995, p. 32).

#### **3. Literal Translation**

Literal Translation is "the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the

adherence to the linguistic servitudes of the TL” (Vinay & Darbelnet, 1995, pp. 33-34). It allows little changes in the grammar level to suit the TL grammar rules.

## **Oblique Translation**

### **1. Transposition**

Transposition is “replacing one word class with another without changing the meaning of the message” (Vinay & Darbelnet, 1995, p. 36). Translators adopt transposition “if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained. Indeed, the transposed form is generally more literary in character” (Vinay & Darbelnet, 1995, p. 36).

### **2. Modulation**

This strategy involves “a variation of the form of the message, obtained by a change in the point of view” (Vinay & Darbelnet, 1995, p. 36). Translators adopt this strategy when the translation is “considered unsuitable, unidiomatic or awkward in the TL” (Vinay & Darbelnet, 1995, p. 36). The concern in this strategy is suiting the message in the TL, “although a literal, or even transposed, translation results in a grammatically correct utterance” (Vinay & Darbelnet, 1995, p. 36).

### **3. Equivalence**

Equivalence: “one and the same situation can be rendered by two texts using completely different stylistic and structural methods” (Vinay & Darbelnet, 1995, p. 38). This strategy is used with cultural differences between the SL and the TL, Vinay and Darbelnet depict equivalence by the example of expressing pain. That is, English uses “ouch!”, but the literal rendering of “ouch!” in French does not make sense for the reader. French uses “aïe!” as an equivalent of “ouch!” (Vinay & Darbelnet, 1995, p. 38).

### **4. Adaptation**

This strategy is of the extreme domestication. Adaptation is “used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture” (Vinay & Darbelnet, 1995, p. 39). Adaptation and equivalence are similar in the way of rendering the SL situation into the TL and ensuring that the translation is relevant and meaningful as the ST. “In such cases translators have to create a new situation that can be

considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence” (Vinay & Darbelnet, 1995, p. 39).

The researcher chose to adopt two different translation models for the translation of proper names and terms of address due to the uniqueness of each, proper names and terms of address, as well as Hermans provided a detailed model for translating proper names, so that the researcher decided to stick to Hermans’s model for translating proper names. However, the researcher did not find a model that is specialized in translating terms of address in particular, so she decided to adopt Viny and Darblent model Because it is comprehensive, clear and integrated.

## Chapter Three

### Data Analysis: Mutran’s and Enani’s Translations of Religious Proper Names

#### 3.1 Introduction

Shakespeare's *The Merchant of Venice* makes abundant use of proper names in general, despite the intensive focus on religious proper names. Religious proper names contribute significantly to depict the identity of the character as well as to the development of the events and add a symbolic and comic side to it. The proper names chosen for analysis in this thesis are of the conventional, and loaded religious proper names. They all have symbolic connotations and references to certain religious figures, which may carry religious meanings as well. All religious proper names that contribute to deepen the conflict between Judaism and Christianity are analyzed in this chapter.

#### 3.2 Categories of proper names in Shakespeare’s *The Merchant of Venice*

The sources of religious proper names in the play are basically from the Old Testament and the New Testament. Proper names extracted from the play are categorized into the type of religious proper names the name belongs to: these types are, prophet names (e.g. Jacob), character names which have religious origins such as Leah, and proper names for people were involved in religious events (e.g. Barrabas).

The following table indicates proper names, their categories, and their frequency

**Table 1**

*Religious proper names in The Merchant of Venice, their categories, and their frequency.*

<b>Prophet Names</b>	<b>Character names with religious origins</b>	<b>Involved in religious events</b>
Jacob (6)	Leah	Laban (2)
Daniel (6)	Balthazar	Barrabas (1)
Abram (1)		
Nazarite (1)		

The prophet’s proper names group is the largest in number and frequency. In most cases where prophet proper names are adopted, characters show their religious identity or the other’s religious identity. As well as they are adopted where there is a religious conflict

between characters of what is considered right and what is considered wrong of certain religious beliefs between Judaism and Christianity. That is, characters use religious proper names to defend their position. For instance, Shylock adopts “the biblical story Jacob and Laban to defend usury” (Cosgrove, 1970, p. 15).

### 3.3 Religious Proper names and their translations

The following table shows the religious proper names and their two translations by Mutran and Enani.

**Table 2**

*The religious proper names and their two translations by Mutran and Enani*

#	The Merchant of Venice	Mutran's Translation	Strategy	Enani's Translation	Strategy
1	“your prophet the Nazarite” (1.3.29)	"نبيكم الناصري"	Rendition	"نبي الناصرة – نبيكم!"	Rendition+ footnote
2	“Jacob” (1.3.65/66/71/85)	"يعقوب"	Rendition	"يعقوب"	Rendition
3	“Laban” (1.3.65/72)	"لابان"	Transliteration	"لابان"	Transliteration
4	“holy Abram” (1.3.66)	"سيدنا ابراهيم"	Rendition + substitution	"ابراهيم"	Rendition +deletion
5	“Daniel” (4.1.220/330/337)	"دانيال – ذلك النبي الكريم"	Transliteration + addition	"دانيال"	Transliteration + footnote
6	“Balthasar” (4.1.153)	"بالتزار"	Transliteration	"بالتزار"	Transliteration + footnote
7	“Barrabas” (4.1.293)	"باراباس"	Transliteration	"الأنثيم باراباس"	Transliteration + addition + footnote

Already at this stage, after a cursory glance at the 20 religious proper names shown in the table, the views of the two translators become clear. Mutran has assigned the religious proper names of great attention and tried to integrate some of them into the Arabic culture and religion. Thus he tried to produce an indigenous product for the Arab reader. Generally speaking, Mutran has integrated lots of Quranic verses in his translation of the play to fulfill this purpose. For instance, Mutran's translation of “Thanks i’ faith” is "أولى أولى". This translation is coming from the Quranic verse “أُولَىٰ لَكَ فَأُولَىٰ ثُمَّ أُولَىٰ لَكَ فَأُولَىٰ” (Surah Al-Qiyamah, 35). In fact, Mutran has been criticized for his use of “the strangest and most archaic of Arabic words at the expense of an accurate rendering of the original” such as Mikha‘il Nu‘ayma, who published an article in 1927 on Mutran’s 1922 translation of *The Merchant of Venice* (as cited in Hennessey & Litvin, p. 54). Enani’s translation, on the other hand, highlights much more than Mutran the foreign cultural settings by

allowing the religious proper names to stand out. He deleted none of the proper names, and at the same time, he provided lots of footnotes for the Arabic audience. Following Hermans, the obvious difference between Enani and Mutran is how they deal with their translations. The very fact that Enani adds footnotes and tries to follow the source text exactly underlines its status as a translation (the other). Mutran aims to integrate the source text into the Arabic cultural system. These contrasting ways of dealing with proper names offer a “perfect illustration of their different concerns and of the translational norms to which they subscribe” (Hermans, 1988, p. 17-18).

### 3.4 Data Analysis of Religious Proper Names in *The Merchant of Venice*

#### 3.4.1 Nazarite

When we first meet Shylock, he is discussing with Bassanio the conditions of Antonio's bond. Shylock requests to speak with Antonio. Bassanio replies, “If it please you to dine with us” (1.3.27). Shylock responds,

Original “Shylock: Yes, to smell pork; to eat of the habitation which your prophet the *Nazarite* conjured the devil into” (1.3.28-29).

Mutran’s T شيلوخ: نعم لتشتم مني ريح الخنزير، وليدخل في جوفي ذلك الحيوان الذي دعا” “عليه نبيكم لناصرى، فأسكن فيه الشيطان (ص. 48).

Enani’s T شيلوك: (لنفسه) لأشم رائحة الخنازير! لأذوق لحم من أدانه نبي الناصرة – نبيكم! “إذ أدخل الشيطان في جسده؟ (ص. 63)

The religious proper name in this extract is “the Nazarite”. This proper name Shylock refers to is found in The New Testament in the story that is cited in Matthew: 28-34, “Jesus Restores Two Demon-Possessed Men.” By alluding this proper name and this story, Shylock insults Christians for eating pork. The religious identity of “Nazarite” is Christian, in which Shylock makes it clear that he does not belong to a Christian religious identity, but rather a supreme religious identity known tacitly. Goldstein explains, “The implication is not only that pigs are disgusting creatures, fit only for devils, but that in eating pork, one eats a devil embedded within” (2013, p. 34). In Jean-Anthelme Brillat-Savarin words, “you are what you eat” (cited in Goldstein, 2013, p. 34). Thus, eating pork makes oneself devil.

The Jewish law indicates that pork is not clean for them to eat, Leviticus 11:7-8 ESV states that “And the pig... is unclean to you. You shall not eat any of their flesh, and you shall not touch their carcasses; they are unclean to you.” That is, Shylock is familiar with the kosher and with the New Testament as well, so he uses Christian scripture against Christians. In fact, it is pork that prevents Christians and Jew from sharing food and sitting at the same table together for having dinner. Shylock insists on not sharing food with Christians. He is aware that “the sharing of food simultaneously builds an ‘in-group’ and excludes an ‘out-group’” (Jones, 2007, p. 163). Shylock refuses eating with Christians to depict Christians’ difference and otherness, though he is the other, because Bassanio and Antonio are in need of him so he has the power in this situation and makes benefit of it.

In relation to the Arab-Islamic culture, the religious proper name “Nazarite” is well-known, while the story related to “Nazarite” is not found in any of the Islamic resources, although Judaism, Christianity, and Islam do meet in some religious aspects. Thus, the Arab-Islamic reader knows the religious proper name, but not in the association to this particular context. The translation of “Nazarite” has to show the reference to Jesus as well as it has to reflect the religious insult meant by Shylock to Christians in this context by saying, “your prophet the Nazarite”. He says ‘your’ prophet, not my or our prophet. Shylock “distinguishes himself from the Christian community in a way which could seem blasphemous to a believer” (Goldstein, 2013, p. 68). It seems that Shylock accuses Jesus of conjuring the devil. Or as Cosgrove suggests “Jesus is merely one of the many prophets who happened to be a conjurer of devils” (1970, p. 30).

Mutran’s translation of this extract does not indicate the reference to the story, “Jesus Restores Two Demon-Possessed Men”, despite his translation of the proper name “نبيكم الناصري” is accurate, and succeeds in rendering the reference to Jesus. However, the reference to the story is lost here. The reader may face confusion, and need an elaboration to relate Nazarite with the story.

On the other hand, Enani translates “Nazarite” into “!نبي الناصرة - نبيكم” and he provides a footnote about the story. The footnote is (p. 37),

الإشارة هنا إلى القصة الواردة في إنجيل مرقس – الإصحاح الخامس – إذ أمر المسيح بإدخال أرواح الشياطين في قطيع من الخنازير – "وكان هناك عند الجبال قطيع كبير من الخنازير يرعى، فطلب إليه كل الشياطين قائلين أرسلنا

إلى الخنازير لندخل فيها فأذن لهم يسوع للوقت، فخرجت الأرواح النجسة ودخلت في الخنازير، فاندفع القطيع من على الجرف إلى البحر، وكانوا نحو ألفين، فاختنق في البحر" – (الآيات 11-13).

The translation of the footnote:

The reference here is to the story cited in the Gospel of Mark - chapter five - when Christ restores demons' spirits into a herd of swines. "Now a large herd of swine was feeding there on the hillside. And they pleaded with him, Send us into the swine. Let us enter them. And he let them, and the unclean spirits came out and entered the swine. The herd of about two thousand rushed down a steep bank into the sea, where they were drowned" (11-13).

Enani decided to repeat the 'prophet' once more to reflect the insult and emphasize it, as well as he added an exclamation mark at the end. He also transformed the statement into questions which added a flavor of underestimating Christians and Jesus. These questions reported Shylock's disapproval to share food with Christians. Enani succeeded in rendering the insult embedded in the text. On the other hand, Mutran translates it as a statement. Mutran uses a deep rhetorical Arabic to translate it. Instead of simply saying "لاكل", he translates it into "ليدخل في جوفي". It thus does not only mean "tasting" as Enani assumed, but this translation has benefited the context of the story in which devil is conjured into pigs, and as Shylock says these words, he refuses to conjure the devil inside him by eating pork.

The translation of 'pork' is of paramount importance even though it is not considered a proper name. Both translators render it into "الخنزير" and "الخنزير". In fact, 'pork' does not mean "خنزير" exactly; it is a superordinate of pork. According to the Oxford Dictionary, pork is "meat from a pig that has not been cured". Thus, "لحم الخنزير" is more accurate. The implication is in the act of eating pork, not in the pig as an animal. In Goldstein words, "Christians think they are eating God, when in fact (to paraphrase Milton) they know not that they are eating the devil" (2013, p. 35). Thus, it is better to translate it into, "لحم الخنزير".

### 3.4.2 Jacob – Laban – Abram

Shylock, in defending his practice of usury, mixes the “religious allegory with the commercial as a means to further his financial agenda” (Ward, 2016, p. 29). The scriptural story Shylock invokes is of Jacob and his uncle Laban, which is found in Genesis 30:31–43.

Original “Shylock: When Jacob grazed his uncle Laban’s sheep...

This Jacob from our holy Abram was

(As his wise mother wrought in his behalf)

The third possessor. Ay, he was the third. (1.3. 65-68).

Mutran’s T "شيلوك: عندما كان يعقوب يرعى سائمة عمه لابان – ويعقوب هذا بفضل أمه الحكيمة هو الثالث من نسل سيدنا إبراهيم... (ص. 50).

Enani’s T "شيلوك: هل تذكرون قصة التوراة عن يعقوب؟  
يعقوب كان راعياً وعنده أغنام عمه (لابان)  
وكان يعقوب الذي نعنيه ثالث الرسل  
من نسل إبراهيم  
بفضل حيلة قد دبرتها أمه" (ص. 65).

Shylock admires Jacob’s cleverness, ingenuity and skillful in discovering a “way to thrive” (1.3.83). In the extract above, Shylock refers to Jacob, Abram, Laban, and Jacob’s mother. The common denominator that links them is that they are a like-minded, as

His “wise mother” Rebecca tricked her husband Isaac into making Jacob an heir (detailed in Genesis 27). Shylock is clear to note that Jacob ultimately bears relation to “our holy Abram,” suggesting that this shrewdness of character carries close connection to the deepest religious roots of Judaism and the Old Testament (Ward, 2016, p. 31).

This justifies the extensive use of religious proper names in this extract, as well as the use of these proper names shows the religious identity of Shylock that he is proud of. Thus, Shylock’s way to gain money is inspired by his religious roots.

Two of these proper names, Jacob and Abram, are well known in the Arab-Islamic culture. But Laban is not really known. It is mentioned in some resources that rely on

'Israelite' that talk about the times of Jacob and so, such as Hafiz Ibn Katheer's *Al-bidayah Wan Nihayah*.

Concerning translating these proper names, both translators used rendition as a strategy in translating the names of prophets, Jacob and Abram, while 'Laban' which is a proper name for a person who is involved in a religious event has been transliterated.

The proper name 'Jacob' is rendered into "يعقوب" by both translators. This translation is accurate since the Arabic reader is familiar with the prophet 'Jacob'. However, the value given to 'Jacob' in Judaism differs from that given in Islam, as well as the stories associated with Jacob in Judaism differ from those in Islam. In the Bible, the proper name 'Jacob' is associated with the prophet that "Wrestles With God" (Genesis 32:22-32), while Quran (see versus 83-100 of Surah Yusuf) has always viewed Jacob as a man of patience, power and vision for he carried on the left off legacy by his great forefathers. Thus, these aspects effect on the perception of the text and context.

Mutran's translation of the context in which these proper names are mentioned is direct and follows the source text, while Enani adds a question in the beginning, which is, "هل نتذكرون قصة التوراة عن يعقوب؟". Here, Enani adds 'Jacob' and 'Torah'. A question is raised here: why does Enani add such a question since he tries to follow the source as much as possible throughout the play? Torah is the holy book given to Moses by God. It has not been preserved, so that Muslims believe that there is a holy book but do not believe in it. Thus, Enani, by this addition, wants to give a hint for the Arabic reader that this story is found in Torah, which Muslims do not believe in. He also determines the prophet involved in the story, 'Jacob', to emphasize that this story of Jacob exists in Torah, and only in Torah. It is a clever choice.

The second proper name in the above extract is 'Laban'. It has been identified in Genesis as cited in Shaheen (2011, 135) "Genesis 28.2 and 29.13. Gen. 28.2: "Laban thy mothers brother." Gen 29.13: "When Laban hearde tell of Iaakob his sisters sonne. ...". Shylock adopts the same way of identifying Laban as the Genesis does. He is Jacob's uncle from his mother's side. However, both translators render it as paternal uncle, 'عمه لابان'. This is mistranslation; it has to be translated into "خاله لابان". It actually affects the context especially when talking about a prophet who has a great value, and for the Arabic reader who gives relatives a considerable status.

The third religious proper name is 'Abram'. It is the pre-covenant prophet proper name as God changed his name into 'Abraham' as mentioned in Genesis 17:1-14 NIV "The Covenant of Circumcision" for the name's meaning purpose. That is, 'Abram' means "exalted father", but the covenant name given to 'Abram' is 'Abraham', which means "the father of many nations." Thus, God changed Abram's name into Abraham for the sake of the meaning.

Shylock throughout the play refers to the pre-covenant version of the prophet name 'Abram' in order to exclude any other descendant than Jewish. As Kietzman (2018) states, "Shylock use of pre-covenant names - Abram not Abraham and Jacob rather than Israel - highlights both Jewish particularity ("our holy Abram") and potential universality (pre-circumcision). Covenant is open to all if participants adhere to certain beliefs and practices" (p. 105).

The translation of this proper name has to reflect this 'Jewish particularity'. Both translators chose to adopt the rendition strategy in translating this proper name using the covenant proper name "إبراهيم", which makes difference to the embodied message meant by Shylock. The translation does not fulfill the meaning because this version of the name is found in Judaism, Christianity and Islam and does not show any particularity to Judaism. The Quran adopts two ways of this proper name, "إبراهيم" which is the most found and well-known in Arabic-Islamic culture and "إبراهم" which is found in Surah Al-Baqarah. The name 'أبرام' in this version is found in Islamic resources which rely on Israelites only. Although, 'أبرام' is not well-known in the Arabic culture, but it would be understandable within the context that the meant person is 'إبراهيم' since it is very close to the pronunciation of the name. If it has been transliterated into 'أبرام', it would give a sense of strangeness to the Arabic reader as well as s/he would understand that the meant person here is 'النبي إبراهيم'. However, the reader may not relate 'أبرام' to Judaism in particular, but would, since Shylock is Jewish who said this statement, relate the name to Judaism or at least to an old period of time. It would be better if it has been transliterated into 'أبرام'.

### 3.4.3 Daniel<sup>1</sup> – Balthasar

In the trial scene, Shylock clings to the principle of justice that will ultimately compel him to convert. Shylock submits to Portia in the guise of a judge (Balthazar). She seems to honor his bond with justice. He honors her as “A Daniel come to judgement! Yea, a Daniel!” (3.1.223). Shylock is compelled to follow Portia’s final verdict, as he described her by the ideal of justice, Daniel.

Original “Shylock: A Daniel come to judgment, yea a Daniel.” (4.1.220).

“Gratiano: A second Daniel, a Daniel, Jew!” (4. 1. 330).

“Gratiano: A Daniel, still say I, a second Daniel!” (4.1.337).

Mutran’s T

"شايлок: ليس قاضياً إلا دانيال ذلك النبي الكريم. أجل هو دانيال."

"غراتيانو: هذا دانيال ثان. هذا دانيال يا يهودي."

"غراتيانو: دانيال بعينه بعينه. دانيال ثان."

Enani’s T

شايлок: "قد أتى (دانيال) للحكم هنا! إنه (دانيال) حقاً!"\*

“جراتيانو: "هذا (دانيال) ثان.. هذا (دانيال) يا عبراني!"

"جراتيانو: ما زلت أقول بأن القاضي (دانيال) ثان.."

Daniel is a prophet religious proper name found in *The Book of Daniel*. This proper name has been mentioned 6 times during the trial scene as a term addressing Portia. Two of which are by Shylock, and four are by Gratiano, in a simulation of Shylock’s. Daniel has a meaning in Hebrew, which is “The Judge of the Lord” as well as it has been glossed in the Elizabethan Bibles as “The Judgment of God” (Lewalski. 1962, p. 340). The prophet Daniel is very well-known for his being a wise judgment especially in his story with Susanna. The Prophet Daniel was wise in exonerating Susanna from the accusation that the elders had made against her. He took from what they said confirming that she was innocent and turned the table on them with his wisdom. This exactly what happens in the court session by Portia (Balthazar) when she turned the table on Shylock, who describes her by addressing her, at the beginning, as ‘Daniel’ for her wisdom (4.1.220).

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<sup>1</sup> Daniel in this extract is not a religious proper name, yet it is a term of address addressing the lawyer “Balthasar”. It has been mentioned in this section due to its relations to the proper name “Balthasar” in meaning and character.

Despite the proper name and its meaning, the whole scene recalls the story of Daniel and Susanna, and what happens with Susanna happens with Antonio, in which Shylock places himself in the place of Susanna who has been acquitted by the prophet Daniel, but he does not know that he is, in fact, in the position of the elders.

The prophet Daniel is well-known in Judaism and Christianity. Islamic resources (Quran and Hadith) do not state any story of the prophet Daniel or even his name, but some Islamic scholars mention him in relation to two stories. The first is that he told about our prophet Mohammad peace be upon him, and the second is that his body was buried in the era of Umar ibn al-Khattab (As-Sallabi, 2007). These stories are not well-known for the ordinary Arabic audience. The researcher rules out the possibility that someone from the public knows this prophet, the people who may know about him are either someone who studies or is interested in the history of religions, or an Islamic religious scholar. The translation of this religious proper name must take into account that the Arabic audience does not include Daniel within the religious names they believe in.

The first two times the proper name 'Daniel' mentioned is by Shylock in the court room scene in which Bassanio offers to pay back for Shylock twice the amount in which Antonio owes, or even ten times as much to save his friend's life. He asks the court to bend the law to prevent Shylock. But, what Shylock wants is vengeance. When Portia, the lawyer, says the law cannot be bended, and gives judgment at first in Shylock's favor, Shylock becomes delighted. Thus, He cries out, "A Daniel come to judgment! Yea, a Daniel!" (4.1.220).

Mutran's translation is, "شاييلوك: ليس قاضياً إلا دانيال ذلك النبي الكريم. أجل هو دانيال". He adopts transliteration and addition to bring the proper name close to the audience. The addition "النبي الكريم" is a wise decision since it demonstrates the allusion of who this person is and the importance of this figure in the religious settings especially that Shylock mentioned this proper name, then it is obviously that the proper name has importance in the Jewish religious settings. Mutran preserved the proper name 'Daniel', but reworded the sentence in which 'Daniel' is placed to fit the audience's linguistic settings. Mutran's translation of the sentence gives the context a powerful strength. Thus, the meaning encountered in the original parallels the lawyer to the prophet Daniel and gives both of them the same

value as if they are the same person. Mutran excludes anyone and everyone from being fair lawyers but Portia (Balthazar).

Although Mutran rendered the proper name, the loss of meaning is huge here as the whole scene recalls the story of Daniel, Susanna and the elders. That is, Shakespeare's choice of 'Daniel' is intentional to give his audience a clue to suggest the end of his play, which is not available for the Arabic audience. Despite the loss of the meaning inspected here, knowing that 'Daniel' is a reference to the prophet leads the reader directly to virtues related to prophets such as honesty and justice, and describing the lawyer as a prophet enhances his value in the scene.

On the other hand, Enani decides to foreignize the proper name "Daniel" by transliterating it into "دانيال". He also adds footnote about the story of Daniel and Sussana at the end of the play. Enani's translation is, "قد أتى (دانيال) للحكم هنا،"

إنه (دانيال) حقاً!" (122)

The footnote Enani provides is; "كان (دانيال) شاباً – كما تحكي بعض النصوص الدينية – ولي (122)؛ القضاء دفاعاً عن (سوزانا) التي وجه لها شيوخ إسرائيل ظالماً واستطاع بتركيزه وتحليله لأقوالهم أن يحول دفة الاتهام إليهم. وقد ورد ذكره في قصة سوزانا وقصة بل والتنين (من الكتب المشكوك في صحتها) وورد ذكره في حزقيال أيضاً (3/18) - والتشبيه هنا منطقي لأن (بورشيا) تقوم بدور شاب ما يفتأ بالتركيز على أقوال (شيلوك) أن يحول دفة الاتهام إليه."

Obviously, Shylock's sentence is almost literally translated. Enani follows the source text and decides to leave it to the audience to find out who "Daniel" is. Of course, the loss of meaning here is at its higher level. The footnote added at the end of the play gives the audience the information they actually need to get a glance of the whole scene.

The other four times of 'Daniel' are said by Gratiano. Gratiano alludes "Daniel" from Shylock's speak when Portia turned the table on Shylock. At this point, the story of Daniel and Sussana becomes clear, and the parallel between the two becomes much closer. Lewalski (1962, p. 340) states that

According to Christian exegetes, Daniel in this book foreshadows the Christian tradition by his explicit denial of any claim upon God by righteousness, and his humble appeal for mercy: "O my God, encline thine eare, & hearken, open thyne

eyes, beholde howe we be desolated . . . for we do not present our prayers before thee in our owne righteousness, but in thy great mercies ( Daniel ix.I 8).

Due to these ironical implications of “Daniel”, Gratiano alludes “Daniel” and cries in Shylock’s face; “A second Daniel, a Daniel, Jew” (4.1.330). The allusion to this proper name is deeper than one might think; all these implications and meanings one is difficult to grasp if one doesn’t know all these details about Daniel.

The translation of the proper name in these four times do not change that much since the proper name is first introduced by Shylock, and now the audience has a glance about this religious figure. Thus both translators transliterate the proper name of ‘Daniel’ in the four times with little changes in their translations of context.

Further, the prophet Daniel has another name given to him by the Caldanian court, which is ‘Balthasar’. Portia assumed the proper name ‘Balthasar’ for her disguise in the trial scene. The story of ‘Balthasar’, as cited in the New American Standard Bible, says that the

Jehoiakim king of Judah, Nebuchadnezzar king of Babylon came to Jerusalem and besieged it... Then the king ordered Ashpenaz, the chief of his officials, to bring in some of the sons of Israel, including some of the royal family and of the nobles, 4 youths in whom was no defect, who were good-looking, showing intelligence in every branch of wisdom, endowed with understanding and discerning knowledge, and who had ability for serving in the king’s court; and he ordered him to teach them the literature and language of the Chaldeans.” Those four youths are “Daniel, Hananiah, Mishael and Azariah, then the commander of the officials assigned new names to them; and to Daniel he assigned the name Beltshazzar, to Hananiah Shadrach, to Mishael Meshach and to Azariah Abed-nego (Daniel 1, The Choice Young Men).

At this point, the scene becomes a bit complex. Although it seems that Portia chose ‘Balthasar’ spontaneously since her servant’s name is ‘Balthasar’, one may think that simply she borrowed the name, but Shakespeare goes much further. In one way, changing one’s proper name act as an eraser to one’s religious and cultural identity; it “serves as the climax of the cultural clash” (Arnold, 2000, p. 242). It shows the power and the effect of proper names for Chaldeans. It seems that they believed that the name controls to some extent one’s life and the events happen in his/her life. Samms (2003) points out that

Their names were the last outward mark of their identity and heritage. Taking their names away left them with nothing of their Judean heritage save their memories of their families and the teaching received while still under the care of their parents (p. 7).

Perhaps robbing one's name is the most offensive action one may do. 'Belteshazzar' means "Bel protects his life" and 'Bel' is one of the Gods Chaldeans believed in. If one looks at Daniel's life, when he used to be called 'Belteshazzar', s/he will find some stories represent the protection of God such as "Daniel in the lions' den" (Daniel 6:1-8 NIV). If one looks, as well, at the stories related to the prophet Daniel, s/he will find them related very much to the meaning of justice as previously mentioned. The other way is that the proper name "Balthasar" predicts previously the supremacy of Christian identity over the Jewish identity at the end of the trial scene. Adelman (2008) states that

Portia's disguise as Balthasar alludes to the supersession of Jew by Christian and thus predicts Shylock's end: the name she takes alludes to the Daniel—also called Belteshazzar or Balthazar—who read the writing on the wall and thus predicted the end of King Belshazzar's reign (p. 132).

Thus, Portia predicted, through the proper name she borrowed, the end of the Jewish identity of Shylock in the trial scene, and his conversion to Christianity.

Occasionally, 'Belteshazzar' is rendered with various spellings. All these variations flows in the same meaning, these are 'Balthazar', 'Baltasar', and 'Balthasar', which is adopted in the play.

Accordingly, this proper name is adopted as a character name in the play. The first is Portia's servant, and the other is the name Portia assumed for her disguise in the court scene. Both translators transliterated 'Balthasar' without any addition or clarification which relate 'Balthasar' to 'Daniel', which I consider to be deficiency in their translations. All these relations are meant by Shakespeare and are needed to fulfill the whole picture of the scene. It seems that Shakespeare wants to say that Portia (Balthasar) is protected by God, and at the same time she is the fair judge when Shylock describes her as Daniel. Shakespeare implicitly passes the qualities of Portia in the court scene through these two names (Balthasar and Daniel) he gave to Portia. All these important details are lost in the transliteration of the two names. This relationship between the two names is impossible

to be coincidence. I propose to add explanation to these relations in the translator's preface.

### 3.4.4 Barrabas

In the trial scene, Bassanio and Gratiano, the newlyweds, show their true will to sacrifice their wives' to save Antonio's life from "the devil" Shylock. Shylock becomes shocked to hear this and exclaims.

Original "Would any of the stock of Barrabas,  
Had been her husband rather than a Christian!" (4.1. 293-294).

Mutran's T "وددت لو بنى يهودي حتى من نسل باراباس، كائناً من كان" (ص 130)

Enani's T "أما ابنتي.. فليتها تزوجت من اليهود  
حتى من سلالة الأثيم (بارباس)" (ص 177)

The proper name 'Barrabas' is not religious by itself, but a proper name for a figure who was involved in a religious event and was placed parallel to Jesus. The New King James Version describes 'Barrabas' that he "had been thrown into prison for a certain rebellion made in the city, and for murder" (Luke 23: 19). The story in which 'Barrabas' and Jesus were placed parallel to one another is referenced in the New King James Version:

Then Pilate, when he had called together the chief priests, the rulers, and the people, said to them, "You have brought this Man to me, as one who misleads the people. And indeed, having examined Him in your presence, I have found no fault in this Man concerning those things of which you accuse Him; no, neither did Herod, for [a] I sent you back to him; and indeed nothing deserving of death has been done by Him. I will therefore chastise Him and release Him" (for[b] it was necessary for him to release one to them at the feast). And they all cried out at once, saying, "Away with this Man, and release to us Barabbas (Luke 23:13-18).

This is the only story that exists in the Bible in which the proper name 'Barrabas' has been mentioned. 'Barrabas' means in Aramaic: "son of Abba or of father" (Bible dictionary website). The meaning itself does not propose any thing about the character as in the other proper names in this play. Not much information found about Barrabas, his life, or even who he is other than that which is mentioned above. Thus, not knowing much may hinder

audience's sympathy. Nevertheless, the choice fell on 'Barrabas' who represents the absolute evil, and Jesus, who represents the absolute good, was left there to face the destiny of crucifixion. Obviously, one can see the comparison between the public's choice of Jewish identity versus Christian identity. The same has been depicted by Shylock who stresses that he would prefer anyone of Jewish identity, even if he is from the descendant of Barrabas, as a husband to his daughter rather than a best Christian because it is easy "for Christians to forsake Christian precepts" (Wedes, 2014, p.78), when they show their will to sacrifice their marriage bond to save Antonio.

The proper name "Barrabas" exists in both the Old Testament and the New Testament, but has no presence in Islam at all even in the Islamic resources which rely on Isrealites. Muslims do not believe in this story. It contradicts Muslims' beliefs about Jesus. Any translation of this proper name into Arabic will lead to a loss of the complexity of 'Barrabas'.

The translations provided by the two translators, Mutran and Enani, show the loss of meaning as both translations do not reflect the source text and the power of Shylock's utterance. Mutran decided to transliterate the proper name without defining who this person is or what this proper name locates in this particular context. By this translation, Mutran shows the inconsistency with the overall strategy of domestication he follows. The reader may conclude, from context, that Shylock will reject any Christian and will definitely prefer any Jew as a husband to his daughter. But the paradox here is deeper; he prefers the worst Jewish to the best Christian figure. Shylock goes to extremes in his attitude against Christians to "point out the lack of good Christian example" (Wedes, 2014, p.78).

Looking at Mutran's translation of the above extract, it is noticeable that he used the word "بنى" which means married. In Arabic, this word "بنى" in this particular meaning does not stand by its own. It has to be "بنى بها" literally translated as "he built on her" meaning he married her and this is what Mutran lost perhaps by mistake. The context of the Mutran's translation is incomplete, and it implies that there is something excluded from the sentence and needs to be continued. He translates it into, "وددت لو بنى يهودي حتى من نسل، "باراباس، كائناً من كان (p. 130)

In addition, Mutran deletes the part in which Shylock's racism and otherness against Christians appears. With this deletion, an important part of the meaning has been lost. Enani did so as well, for he deleted the part which depicts the extreme racism. He renders it into, "(أما ابنتي... فليتها تزوجت من اليهود، حتى من سلالة الأثيم (بارباس)". No presence of the comparison with Christians in Enani's translation but still it is much clearer and more powerful than Mutran's translation. This translation shows the regret and the heartbreak that Shylock felt upon his daughter's marriage of a Christian. Mutran transliterated the proper name and decided to add "الأثيم" as a description to 'Barrabas' to depict the evilness of him, as well as he adds a footnote to explain more about 'Barabbas'. The footnote is, "قصة (باراباس) معروفة فهو لص وقاتل أطلق (بلاطوس) سراحه عند صلب المسيح (إنجيل مرقس - (123))". (الأصحاح الخامس عشر - الآيات 6 - 15). والترجمة هنا تقدم المعنى وتُغني عن الرجوع إلى الحواشي

The translation of footnote: (123) The story of (Barabbas) is well-known, as he is a thief and murderer who was released by (Platus) at the crucifixion of Christ (Mark's Gospel - chapter fifteen - verses 6-15). The translation here provides the meaning and dispenses with the footnote).

Enani insists that Barrabas's story is well-known, and does not need to be mentioned or explained. In fact, the possibility of knowing such a proper name is very low. I find no reason for being sure that an Arab-Muslim would know this figure to the extent that one does not need to read to the footnote either. Anyways, I propose editing these translations a little bit in order to reflect the sentence, so, "وددت لو بنى أي يهودي بها، كائناً من كان، حتى وإن " "كان من نسل الأثيم باراباس. على أن يتزوجها مسيحي

### 3.4.5 Leah

Leah is a no presence character name in the play. She is Shylock's deceased wife and Jessica's mother. The only time she has been mentioned is when Shylock receives the news of Jessica treachery selling her mother's ring, he responds:

Original "it was my turquoise; I had it of *Leah* when I was a bachelor:  
I would not have given it for a wilderness of monkeys."

Mutran's T " تلك زبرجدي التي اشتريتها من *ليحا* أيام عزوبتي، ولو أعطيت بها فرقة من القردة لما أعطيتها" (ص: 91)

Enani's T "الخاتم الرَّبِّزُجْدُ؟ لقد أخذته هدية من زوجتي (ليجا) - يرحمها الله! أيام خُطبتنا! ولستُ أقبِل التفریط  
فيه، حتى ولو أعطيتُ ما في الأرض من قرود!" (ص: 122)

Shylock evokes sympathy, whatever he showed us so far. Shylock seems to grant us a rare access into his story, history and affections to Leah, his wife. Shylock is viewed as the other throughout the play, however "Shakespeare makes him appear as a human being who also has emotions and is attached to something except for material objects" (Altindag, 2004, p. 18).

In fact, the religious proper name 'Leah' does not receive much attention as other proper names in the play. The dominant attention of 'Leah' is the role the character plays through her absence in the development of the characters of Shylock and Jessica as well as the relationship between her and them. Another focal attention is about Leah's religious identity. As the name itself assumes, 'Leah' is Jewish as well as she is the wife of Shylock, the Jew. Thus it is assumed that she is a Jew. However, some believes that 'Leah' is Christian. We see it clearly in a paper written by Clinton Craig entitled "Of Hagar's Offspring": Leah's Possible Christianity in The Merchant of Venice" (2018). The proper name 'Leah' is not religious by itself, it is the name of Jacob's first wife, which he did not want, as he wanted and fell in love with her sister Rachel, according to the Bible. They are the two daughters of Laban, Jacob's uncle. Naming Shylock's wife 'Leah' absolutely links Shylock to Jacob more. Gross (1994) states that,

Possibly Shakespeare chose the name because it did not have particularly romantic associations. But marriages can be strong without being romantic, and even those for whom Shylock can do nothing right have stopped short at ridiculing him in his role of husband (p. 69).

The proper name 'Leah', means, according to the BibleGateway.com; "Wearied' or 'Faint from Sickness' with a possible reference to her precarious condition at the time of birth". 'Leah' Jacob's wife, lived hard life of being unwanted all the time, but she got six boys and one girl. It may be that Shakespeare wanted to communicate the difficulty of Leah's life as Shylock's wife. If Shakespeare wants to communicate the love between Shylock and his wife, he would simply choose Rachel, because she is the true love of Jacob. But he wants something else, something deeper; he may want to reach to the story of Jessica. That is, Leah is the wife who gave birth of the only daughter to Jacob, Dinah.

In that, Holmer (1995) explains the connection of names Shakespeare chose to Shylock's family:

If Shylock wishes to be like Jacob, then the choice of Leah for a wife links him more to Laban, who deceived Jacob by substituting Leah for Rachel. The wife Jacob chose and preferred was Rachel. But if Shylock is to be associated with Jacob and the tribe of Judah and their specific role in salvation-history, then his wife's name must be Leah. Moreover, like Jacob and Leah, Shylock and Leah have only one daughter, but unlike Jacob's Dinah ('judgement') who 'went out to see' the Gentiles and gets raped (Gn 34.1-31), Shylock's Jessica clambers up to her father's casements 'to gaze on' her Gentile husband-to be, and honourable marriage, not rape, is her blessing (p. 83).

The reader has to be aware of Shakespeare's style of choosing proper names in his plays, so that the reader can relate and extrapolate, to some extent, what he means by each proper name.

Mutran and Enani transliterated this proper name into "ليحا" which is not glossed under any root. 'Leah' is loaded with a certain meaning as mentioned above as well as it is an allusion to Jacob's wife. Yet translating 'Leah' into "ليحا" is not accurate, since it does not relate the proper name with its meaning, nor does it link the proper name to Jacob's wife.

Arabic provides equivalents to 'Leah', which are, "ليئة" the standard equivalent, and "ليا", which is believed to be a dialect for 'Leah'. According to Jameel Ayyash, this proper name acts similarly to the name "عائشة", as the standard version in Arabic and "عائشة" as the dialect version of the proper name. Accordingly, if the translators render it into "ليئة" or "ليا" and provides a footnote indicating that this proper name is the name of Jacob's first wife, a clever reader would dive deep a little bit and may grasp some relations especially that Shylock mentions Jacob throughout the play many times, so that the reader would at least know that the choice of this proper name in this particular context is not haphazard as the translation provided by the translators indicate. For sure there will be some loss of meaning but a translator may minimize this loss.

## Chapter Four

### Data Analysis: Mutran's and Enani's Translations of Religious Terms of Address

#### 4.1 Introduction

This chapter focuses on the strategies used in translating religious terms of address in Shakespeare's *The Merchant of Venice*. Two translations are in focus, which are Mutran's and Enani's translations. It will be argued that an understanding of Shakespeare's religious address terms usage advances the reader's understanding of religious identity creation and the positions of religious identities in Shakespeare's *The Merchant of Venice* by being addressed and therefore recognized. Address terms, as well, create and reflect the "rhetoric of verbal exchange of the play." (Magnusson, 1999, p.1).

#### 4.2 Terms Addressing Supernatural Powers

##### 4.2.1 Interjections

Jessica, the Jew's daughter, elopes with Lorenzo, the Christian. She steals her father's jewels and money when she elopes. Shakespeare renders Shylock's reaction by Salanio's imitating Shylock's gestures, and utterances, which added a sense of derisive:

Original "Solanio: ... "My daughter, O my ducats, O my daughter,  
Fled with a Christian, O my Christian ducats!" (2.8.15-16).

Mutran's T "سالانيو: ... بنتي. دوقياتي. وابنتا. فرت مع مسيحي. وادنانيري المتصرة!" (ص. 80).

Enani's T "سالانيو: "وابنتاه! وأموالي.. وابنتاه!"  
"هربت مع نصراني! فتنصرت الأموال!"

Salanio's parody of "Shylock's profound affliction is a malicious parody of Shylock's state of grief and pain for the loss of his money, jewelry, and daughter, who ran away with a Christian. Sometimes he bemoans his money and jewelry, other times he bemoans his runaway daughter. Grief and pain are shown by the frequent use of interjections. This use of interjections illustrates Shylock's confusion and preference between his wealth family as well as "the emotional distress to Shylock caused by his lack of control over the situation" (Ward, 2016, p. 46) which in fact creates a masterful effect of contradictions.

In the above extract, Shakespeare adopts the interjection “O” three times, each of which has a different context, yet they perform the same function which is to emphasize the pain and sorrow of Shylock’s loss. One of which involves religious connotation, which is “O my Christian Ducats” (2.8.16). This interjection demonstrates that he is more concerned with the religious believers of whoever the ducats and jewels goes to. He bemoans since his money goes to a Christian, so they become Christian.

In relation to translation, Mutran converts the interjection into lamentation (أسلوب الندبة), as he relied on the functional meaning of the interjection. Choosing lamentation to convey Shylock’s grief and pain is a right choice, because lamentation conveyed the exact state of Shylock’s heartbreak for what he lost, as well as lamentation is a style frequently used in Arabic to embody the various forms of pain, suffering, and grief.

Mutran’s translation of “Christian” into “المتنصرة” gave the desired meaning of Shylock’s saying. Shylock’s money is Jewish since he the owner is a Jew. But when his daughter steals his money and get married to a Christian, these money and jewelry became in the possession of a Christian. Thus the money and jewelry became Christian as well! Since they had become a Christian and had not been so before, Mutran translated this word into “المتنصرة” as if money and jewelry had converted to Christianity, as Shylock will convert to Christianity afterwards.

A note on Mutran’s translation is the inconsistency of his use of monetary terms. That is, he once adopts (دوقيات) as a translation for “Ducats”, yet other times he adopts (دنانير) as is clearly shown in the extract above. Ducat is the currency in circulation in the play’s community. It is not well-known for Arabs, but it has been glanced from the context that it is a currency. Dinar is a well-known and used currency in the Arab world. Yet rendering “Ducats” into “دنانير” will bring the play much more towards the Arab context, which is meant by Mutran. Mutran has to be more consistent about his use of currency, meaning to use one of them only in the whole context of the play.

As for Enani’s translation, he decides to delete the interjection and preserve the religious connotation. Yet by deleting the interjection, Enani lost part of grief and pain rendered by the interjection as well as lost part of its aesthetics. Although Enani translated the other interjections in the statement, as did Matran, using lamentation because it embodies the heartbreak, suffering and pain. The only interjection deleted in Enani’s translation is of

“O my Christian ducats!” (2.8.16), which he translated into “فتنصرت الأموال”. The interjection with this translation turned into a cause and an effect: the cause is that his daughter stole the money and eloped with a Christian, and the effect is that the money became Christian as an inevitable result of her being with a Christian. The cause and effect are understood from the context, but Shakespeare does not say it as explicitly in Shylock’s words as Enani did. Shylock’s mental state at that moment does not allow him to analyze the situation into cause and effect, so it would have been better for Enani to render the interjection as he did with the other interjections in the statement.

#### 4.2.2 Oath

Shakespeare in *The Merchant of Venice* uses oath forms carefully as we will see how much can be achieved by his careful use of oath forms. According to Shirley (2005),

Shakespeare is not so prone as some of his contemporary dramatists to invent strange oaths or to indulge in those with obscure second meanings. He uses, instead, the phrases that appear time and again in the lists of others, and his swearers range through the social groups most commonly accused of offending (p. 3).

One of the obvious examples of oath is the one that happens in the trial scene, where Shylock insists to literally implement the bond. He is careful to tell the Duke, who joins in the cry for mercy, that the oath has been religiously taken ‘by our holy Sabbath’.

Original “And by our holy Sabbath have I sworn  
To have the due and forfeit of my bond.” (4.1.36-37).

Mutran’s T

"وأقسمت بالسبب.  
وإنه لقسَم لو تعلمون عظيم. إلا ما تنجزت منطوق الصك بالحرف." (ص: 118).

Enani’s T

"وحلفت بعهد السبب  
أن آخذ حقي وأنفذ شروط العقد" (ص: 161).

Shylock uses a Jewish oath in a Christian court. It implicates the power of the bond he has, as well as it insists on his religious believes. Shylock adopts Jewish oath forms though he is the other “to establish his identity and ideology in front of the Duke and the Christian attendants to the court by swearing and using Jewish oaths in a Christian court” (Dawood, 2015, p. 17).

Shylock reconstructs his bond by adding a religious power to it in a form of oath. “Shylock articulates his proposed murder of Antonio as an act of divine obeisance rather than one solely of vengeance” (Ephraim, 2005, p. 83). Yet he considers the violation of his bond and oath to be laying perjury upon his soul: “Shall I lay perjury upon my soul?” (4.1.226). “Shylock's death-wishes could be read as expressions of faith- a “strange” assertion of divine obedience in response to Christian persecution” (Ephraim, 2005, p. 83).

Yet, Sabbath is the day of rest ordained by God. Sabbath is “a day of rest from worldly toil and labour” (Hirsch, 1911, p. 3). Sabbath implicates to God as the “Creator”. “He has rested on this day, and he blessed it and made it holy” (Möller, 2019, p.1) as cited in Genesis:

Thus, the heavens and earth were completed in all their vast array. By the seventh day God had finished the work He had been doing; so on the seventh day He rested from all his work. And God blessed the seventh day and made it holy, because on it He rested from all the work of creating that He had done (2:1–3).

Sabbath has a holiness power derived from God, for this reason Shylock chose “Holy Sabbath” to adopt as an oath. Genesis describes that when God created everything, He described them as “And God saw that it was good” (Genesis 1:10/ 1:12/ 1:18/ 1:21/ 1:25). While “God blessed the seventh day and made it holy, because on it he rested from all the work of creating that he had done” (Genesis 2:3).

In addition, Sabbath derives its holiness as a covenant between God and His people: “The Lord said to Moses, ‘Say to the Israelites, “You must observe my Sabbaths. This will be a sign between me and you for the generations to come” (Exodus 31:12). The covenant of Sabbath is “a perpetual covenant” (Exodus 31:16).

Judaism, Christianity, and Islam share the belief of the rest day or holy day. Judaism believes it is Saturday, Christianity believes it is Sunday, while Islam believes it is Friday. In relation to Jewish Sabbath in particular, it is mentioned in the Qur’an in five verses (Al-Baqarah: 65/ An-Nisa: 47 - 154/ Al-A'raf: 163/ An-Nahl: 124). Yet the Islamic perspective of Sabbath in these verses explains the ‘rest day’ idea slightly different. Sabbath ordained by God as a punishment for the Jews for their disobedience to God.

They are prohibited from fishing on this day, on which all types of fish would appear in the sea where they used to fish the other six days, in which they used to come back empty handed. Thus fishermen are frustrated, so they devised a way to circumvent. They used to locate their fishing traps on Fridays in which fishes would be trapped on Saturday. On Sundays, they would collect the trapped fish. They, technically, did not fish on Saturdays, but they cheated. Thus, Sabbath for the reader of Islamic background is related very much to the disobedience and its results. This difference of the religious perspective between Judaism and Islam makes translating these aspects of Shylock's oath crucial as well as it is challenging translators.

In relation to translation, Mutran adopts literal translation to translate the oath. He translates it as "أقسمت بالسبت". Mutran drops two words of the oath, which are 'our' and 'holy'. He decides to put emphasis on 'holy' and overlooks 'our' though it is important because Shylock is speaking in the name of his religious group as he represents them. As for 'holy', Mutran translates it in the form of Quranic verse that combines the meaning of 'holy' as well as his overall method of domestication. That is, he uses a Quranic verse which is essential part of the target reader's beliefs. The verse he incorporates is: "وإنه "لَقَسَمَ لَوْ تَعْلَمُونَ عَظِيمٌ" (Surah Al Waqiah – 76). Mutran uses religious intertextuality of Quran to convey the Jewish sanctification of the Sabbath, which may not be acceptable to the Arab reader. How could a fanatic Jew talk about a religious matter concerning the Jews using a Quranic verse? Shylock's statement insists on his religious identity, and he seeks for religious recognition. Thus, the incorporation of a Quranic verse may confuse religious identities as well as misrepresent the original idea Shakespeare tries to communicate. Certainly, adding this verse gives the reader a glance that the hearers (Christians in this case) have no idea about the sacredness of this oath. In other words, it means, if you are knowledgeable, you would have known the greatness of this oath, and of course, since they are Christians, they might not know this oath. On the other hand, Enani decides to render the oath literally as "وأقسمتُ بعهد السبت". Enani, like Mutran, drops 'our' and 'holy'. Enani leaves these words without replacement, as well as he adds "عهد" to the oath. It seems that Enani restricted the meaning of the Sabbath to the covenant previously mentioned. If translators preserve 'holy' in their translation, it would be better, as in Arabs believe in the 'holy' elements of religions. The recommended translation is: "وأقسمت بسبتنا المقدس".

### 4.2.3 Blessings vs. Curses

#### 4.2.3.1 Blessings

Launcelot decides to run away from his master, the Jew. It coincides with his meeting with his father, asking him to talk to Bassanio to be his servant. Old Gobbo starts his conversation with Bassanio, saying that,

Original “Old Gobbo: God bless your worship.” (2.2.106).

Mutran’s T “جوبو: ليبارك الله في سيادتك” (ص. 61).

Enani’s T “جوبو: (وهو ينحني) بارك الله سموك..” (ص. 83).

The bless in this context is “a casual greeting” (Hassel, 2015, p. 39). It is a greeting in the form of blessing, in which “a divine invocation” (Crystal & Crystal, 2004, p. 206) for the addressee is there. It is a way to start the conversation and to be kind to the addressee.

In Christianity, there are various greetings in the form of blessing, for example, “The Lord bless you and keep you” (Numbers 6:24 NIV). Yet, there are other forms include the word peace, such as, “Peace be with you” (John 20:21). Islam adopts one form of greeting only which is “السلام عليكم” “Peace be upon you”. While blessings in Islam as not considered forms of greeting. yet they are used as blessings only. Arab-Islamic people say. “بارك الله” “فيك” to bless someone, or certain deeds.

In relation to translation, both translators render the bless as a form of bless although it is a greeting. By doing so, the function of the bless becomes different. In the ST, it is a greet, while in the TT, it is a bless, because Arab-Muslims do not adopt a bless in the form of greet. Clearly, translators decide to follow the ST as it is, so that they foreignize the utterance.

By adopting literal translation with some adjustment on the rest of the utterance, Mutran's translation is, “جوبو: ليبارك الله في سيادتك”. Yet Enani translates it into, “بارك الله سموك”. As noted, Mutran and Enani substitute the word “worship” into “سيادتك” and “سموك” respectively. While “your worship” is directly related to the relationship with God, the translators decide to translate this word away from literal translation. They opt for the translation to be primarily related to the person’s position in society rather than his worship or his relationship with God. Thus, the translators chose to substitute “your

worship” into “سيادتك” and “سموك”, which are literally translated into, “Your Excellency” and “Your Highness” respectively. In fact, the form of “your worship” in blessings is not adopted by Arabs, while “سيادتك” and “سموك” are much more adopted especially with people who are from a higher position than the speaker such as kings and princes. In fact, both translations of “your worship” serve the context in which Old Gobbo is from a lower class as well as he is in need to Bassanio. Yet as mentioned, the function of the utterance in the ST is different from the TT.

#### 4.2.3.2 Curses

In the trial scene, Shylock starts sharpening his knife upon his leather sole as the Duke reads Bellario’s letter. Shylock, by this action, provokes Gratiano to harangue him as it is “a blood-thirsty action” (Cash, 2015, p. 20). Gratiano curses Shylock,

Original “Gratiano: O be thou damned, inexecrable dog” (4.1. 128)

Mutran’s T "غراتيانو: ويك! اذهب لعيناً أيها الكلب الجهنمي العقور!" (ص:122).

Enani’s T "جراتيانو: اذهب يلعنك الله! يا كلباً لا يعرف رحمة!" (ص:167).

Gratiano, in the above extract, addresses Shylock by cursing him for his gesture of sharpening his knife upon his leather sole. It is a sign of Shylock’s full readiness to cut-off Antonio’s pound of flesh, as well as the unwillingness to show any form of mercy. For Shylock, “mercy is a sign of weakness” (Schulz, 2016, p. 12). Matrin Luther says, “Because a Jew or Jewish heart is so devilishly hard, hard as wood, stone, iron, it cannot be moved in any way” (cited in Barbu, 2019, p. 185). Yet Shylock, according to his Jewishness, believes in justice and only justice. He does not believe in mercy, as mercy is prominent in Christianity. In other words, if Shylock offers mercy to Antonio, he abandons his religious beliefs, and becomes as if he had converted to Christianity. On the other hand, Antonio had previously abused Shylock and had no mercy on him, “You call me misbeliever, cutthroat dog, / And spit upon my Jewish gabardine” (1.3.105-106). Why should Shylock be merciful to Antonio, when Antonio was not so?

In fact, Gratiano has nothing to do for Antonio, so he curses Shylock. Gratiano invokes supernatural being (God) to express his wish to bring down evil on Shylock. Shylock's

attempt and insistence on cutting Antonio's flesh makes him damned as his sin worth being cursed.

Gratiano, in his utterance, addresses Shylock with the “inexcrable dog” (4.1. 128). Jews were often associated with dogs for religious reasons. the interpretations of such association has relations to the “representations of the tormenting and crucifixion of Jesus” (Kaplan, 2016, p. 165), as mentioned in Bible. Kaplan (2016) explains,

This equation appears in Christian interpretations of Psalm 22 as figuring the crucifixion; commentators read verse 17, ‘many dogs have surrounded me’, as denoting Jesus’s tormentors. James Marrow notes the ubiquity of the image of the tormentor as dog and its frequent association with Jews in late medieval and early modern literature and art. What begins as a figure in the psalms evolves into a literal transformation of Jesus’s Jewish tormentors.” The sin ascribed to the Jews for their participation in the crucifixion results in their subordination to a servile, animal status (p. 165).

Shakespeare incorporates these religious verses and interpretations in the play to deepen the conflict between the self and the other, as well as to depict the inferiority of the Jews, and to remind the reader, in every time s\he reads “the dog”, of the scene of Christ's crucifixion and his torment as Jews, particularly Shylock, have no conscience. “Renaissance philosophy recognizes conscience as the divine element which elevates man above the animal” (Mitchell, 1964, p. 218). When Shylock is addressed as the dog, it indicates that he lacks conscience to become a human. Yet, heart is “the seat of conscience” (Mitchell, 1964, p. 218), and any destruction of the heart means distortion or loss of conscience and thus dehumanization. In fact, Shylock tries to cut off the heart of Antonio in particular to destroy his conscience to become, like Shylock, inhuman.

In relation to “inexcrable”, some editors believe that ‘inexcrable’ is a misprint (such as Collier and Dyce as cited in Dyce, 1844, p. 58). Thus, editors of the play have been divided into two parts, one part who have replaced "inexcrable" with "inexorable" which makes the translation for sure different in accordance to the edition, Mutran and Enani, relied on. Clearly, Enani relied on an edition that adopts "inexorable" while Mutran relied on an edition that adopts “inexcrable”.

Cursing is not permissible in Islam, except in certain conditions mentioned in the Holy Qur'an and the Sunnah. One of which cursing the deed, not cursing the individual who does the sin. Allah says in Surah Hud; "Verily, the curse of Allah is upon the unjust" (18). Yet a very clear Hadith depicts the danger of a Muslim cursing another Muslim in Islam, which says: "Cursing a believer is like murdering him..." (Sahih al-Bukhari 6105, Hadith 132).

Mutran adopts literal translation to render the curse, "لعيناً". According to Al-Mu'jam Al-Wasīṭ, "اللعين" is "الشيطان" (the damned is the devil). Al-Qamus Al-Muḥit adds, "واللَّعِينُ: مَنْ يَلْعَنُهُ كُلُّ أَحَدٍ". These two meanings serve the context of the play. Shylock is addressed as the devil, as well he is damned by all Christians in the play. Thus, Mutran's translation of the damnation is accurate.

In his translation, Enani decides to adopt transposition, as he changes the word class from noun into verb; his translation is "يلعنك الله". Using a present verb rather than noun adds continuous sense to the damnation. That is, Shylock is being cursed and still God curses him. Also, Enani clears the subject in his translation, which is "الله". Away from the difference between "God" and "Allah", he adopts the closest form of damnation Arabs use. Even in the context of the Holy Qur'an, the form of "يلعن الله" is used twice, and "يلعن" as a verb is used another two times while the form "لعين" is not used at all. Clearly, Enani tries to domesticate the utterance above.

Looking at the translations of the utterance, Mutran follows the ST literally, while Enani decides to put his own touch. Thus he omits the interjection, and adds an exclamation mark after "يلعنك الله" to add a sense of the interjection omitted. As mentioned, Enani relied on an edition that adopts "inexorable" instead of "inexecrable", which made his translation of the address term vary, which is: "يا كلباً لا يعرف رحمة". Note that the word "رحمة" is indefinite, which depicts that Shylock has never been merciful in his life. On the other hand, Mutran renders the interjection into "ويك". It is used to show exclamation, as well as to show woe and threats. Al-Mu'jam Al-Wasīṭ explains "ويك":

"وي: كلمة تعجب، وقبل زجر. تقول: وي لزيد. وقد يُكنى به عن الويل، وقد تلبها كاف الخطاب، تقول: ويك. وتقول: وي بك يا فلان: للتهديد." (p. 1061).



Ishmael and anyone who is from the descendants of Ishmael. Both Judaism and Christianity do not believe that Ishmael is a prophet, while his younger brother, Isaac, from Sarai is a prophet. “Christians may nominate themselves the heirs of Isaac and Jacob and consign Jews to their typological ancestors Ishmael or Esau, but for Shylock it is the Christians who are in the line of Ishmael, son of the bondswoman Hagar” (Adelman, 2008, p. 46). Thus, Shylock claims that he is of Isaac’s lineage, the son of the free woman as he swears by Jacob’s staff, Isaac’s son just before his statement to Lancelot: “By Jacob’s staff I swear” (2.5.36).

Thus, both Judaism and Christianity view Hagar and her son Ishmael as inferiors and they belittle them as well as they deny their religious association with Ishmael because he is not a prophet in their religions. Judaism and Christianity associate Ishmael and his mother with slavery and flesh, and this is what Jews and Christians reject. However, Islam has a different view of Hagar and Ishmael. Ishmael is a famous prophet in Islam. He is honored like all other prophets. Muslims are attached to Ishmael because Prophet Muhammad is the descendant of Ishmael. In Islam, it is not acceptable to humiliate any prophet or to deal with prophets with superiority. Arab-Muslims are mainly the target readers of the translated text, infringing upon their religious beliefs may constitute conflicts and struggles. Enani is aware of the way Arab-Muslims deal with their prophets. It becomes clear when he deletes the line completely from his translation as it affects Islamic beliefs, not only that, but also touches the Prophet Muhammad, since he is a descendant of Hagar. It seems that Enani omits the line for this reason specifically, even though he follows an overall strategy of domestication, and it is not supposed to be deleted.

To know the other’s view of prophets reinforces Muslims understandings of their religion. If every line touches the religious beliefs of Muslims is omitted for it offends or shows the other’s view of a prophet or any Islamic belief, Muslims will not be able to understand that self depends on the understanding of the other. Of course, Enani’s translation lost an important part of the meanings that Shakespeare wanted to communicate. Enani gives priority not to prejudice to the figure of Hagar, Ismail, and thus Muhammad, over other meanings that may seem superficial compared to the religious beliefs. Mutran decides translates the line literally: “ماذا يقول هذا الغر من نسل هاجر؟” (p. 71).

### 4.3.2 Common Nouns

Shakespeare depends on various common nouns as address terms to suit every character on his/her status. For instance, he addresses some characters by their career, such as doctor, jailer, and messenger because their roles in the play are related basically by their careers. But he also adopts common nouns to confirm the self and the other in relation to religious beliefs. Shakespeare's focus in this category is specifically on address terms showing the subjectivity of Christians as well as the otherness of Jews as they are well-known. According to Livak, in the religious traditions worldwide that they are "much closer to beasts than to humans, devoid as they are of the spirituality and reason proper to Christians" (2010, p. 74). Jews are addressed by animal-like terms for they represent the other, as well as they "have a fixed set of animal symbols" (Livak, 2010, p. 74). Thus, common nouns addressing Christians confess their status as humans, while common nouns addressing Jews, especially Shylock are mainly of animal categories such as "the dog Jew". Such address terms take away the addressee's humanity and equal him/her to vulnerable creatures by humans such as animals, devils, etc.

Shylock, the other, is dehumanized by stripping his name, and replacing his name by common nouns. "The stripping of the proper name is undeniably a dehumanizing act of the worst sort; it cannot be condoned for any reason" (Rice, 2006, p. 44). By stripping Shylock of his name, he is transformed to be the representative of the common noun group he is addressed by. In fact, Shylock acknowledges his status as "stranger cur" (1.3.112), thus he works to humanize himself to be recognized as a Jew. But he actually gets more and more of scorn and contempt. Antonio addresses Shylock as "misbeliever, cut-throat dog" (1.3.105), "a villain with a smiling cheek" (1.3.94) and "a goodly apple rotten at the heart" (1.3.94-95). Bassanio addresses Shylock as "a villain" (1.3.175), "unfeeling man" (4.1.63), "the cruel devil" (4.1.214) and "this devil" (4.1.288) as well. Their friend Solanio calls Shylock "the villain Jew" (2.8.4), "the dog Jew" (2.8.14), "old carrion" (3.1.33), "the devil" (3.1.19/3.1.74), as well as "the most impenetrable cur that ever kept with men" (3.3.18-19). Another friend Salerio also refers to Shylock as "the devil" (3.1.31) and "a creature that did bear the shape of man,/ So keen and greedy to confound a man" (3.2.274-275). Gratiano calls Shylock: "this currish Jew" (4.1.289), and "damned, inexorable dog" (4.1.128), and as his desires are "wolfish, bloody, starved, and ravenous" (4.1.138), he is just like "the currish spirit governed a wolf, who, hanged for human

slaughter” (4.1.134). The duke looks on Shylock as “a stony adversary” (1.4.4) of Antonio and “an inhuman wretch incapable of pity, void and empty from any dram of mercy” (4.1.4-6). Lorenzo, Shylock’s son-in-law, considers him as a man who has “no music in himself / Nor is not moved with concord of sweet sounds” (5.1.82-83), and an untrustworthy man who is “fit for treasons, stratagems, and spoils” and who has dull motions of spirit and dark affections (5.1.83-4). Launcelot Gobbo, Shylock’s servant, runs away from him as he thinks of Shylock, his master as “a kind of devil” (2.2.23) and actually “the very devil incarnation” (2.2.26-7). He says that Shylock has starved him to skin and bone (2.2.102-3). He tells Bassanio that the Jew has done him wrong (2.2.126-7). He runs away for fear that: “For I am a Jew, if I serve the Jew any longer” (2.2.108-9).

Shylock’s brutality and inhumanity is illustrated by him being addressed throughout the play as “the dog”, “cur”, “wolf”, and “devil”. Each of which have its own connotation in the context of the play, however, in this thesis, the researcher will be discussing “the devil” as it is connected to the religious theme of the play.

The way Christians address and talk about Shylock among themselves has evolved throughout the play. Cohen (1980) explains that

The Christians in *The Merchant of Venice* initially see Shylock in terms of the first image. He is a dog to be spurned and spat upon his Jewish gaberdine and his Jewish habits of usury mark him as a cur to be kicked and abused... As Shylock gains in power, however, the image of him as a cur changes to an image of him as a potent diabolical force. In Antonio’s eyes Shylock’s lust for blood takes on the motive energy of Satanic evil, impervious to reason or humanity (p. 57).

In the trial scene, Portia (as Baltezar) asks if Antonio is able to discharge the money or not? Bassanio answers saying that he is fully ready to pay even ten times his friend’s debt. He starts to entreat the lawyer to wrest the law to Portia’s authority saying that “to do a great right, do a little wrong/ and curb this cruel devil of his will” (4.1.213-214).

Original “And curb this cruel devil of his will” (4.1.214).

Mutran’s T "كابحين بتأييد من الله الرحيم جماح هذا الشيطان الرجيم" (ص. 127).

Enani’s T "اقمع مأرب ذاك الشيطان الأشرس" (ص. 172).

In the above extract, Shylock is referred to as the “cruel devil”. Shylock here embodies the evil spirit because he sticks to the bond. The presence of an evil spirit necessarily means the presence of a good spirit, both are contradictory, but the other must be seen to understand the self. Antonio embodies the good spirit. As Lewalski (1962) states,

Antonio, who assumes the debts of others... reflects on occasion the role of Christ satisfying the claim of Divine Justice by assuming the sins of mankind. The scripture phrase which Antonio's deed immediately brings to mind points the analogy directly: "This is my commandment, that ye love one another, as I have loved you. /19 Greater love hath no man than this, that a man lay down his life for his friends" (John xv.i2-i3). And Shylock, demanding the “bond” which is due him under the law, reflects the role of the devil, to whom the entire human race is in bondage through sin (p. 334).

Jews were often associated with devils for religious reasons. According to Lewalski (1962),

Christ's use of the same identification in denouncing the Jews for their refusal to believe in him and their attempts to kill him- “Ye are of your father the devill, and the lustes of your father ye will doe: Hee hath bene a murtherer from the beginning” (John viii. 44) (p. 335).

The interpretations of such association has relations to the “physical and moral comparisons with the Devil” as these comparisons “can be seen as originating in the religious differences between Christians and Jews” (Matteoni, 2008, p. 194). Shakespeare incorporates moral comparisons in particular in the play to deepen the conflict between the self and the other, as morals are based on one's conscience, while Jews, particularly Shylock, have no conscience as mentioned.

The three Abrahamic religions believe in the existence of devil as well as they believe in that devil is the symbol of evil. Yet, to be accurate, it is important to mention that devil (in small d letter) differs than that of Devil (with capital D letter). For sure, Devil is a proper name for “the most powerful evil spirit” (Fillmore, 1989, p. 76), while devil represents the character of the evil spirit. In *The Merchant of Venice*, all references to devil are in small letters. That is, these are references to the evil soul, not to Satan as well-known in the Abrahamic religions. In fact, the translation of devil does not change as

Arabic does not adopt the same system of capitalization. Arabic adopts two names for devil based on Qur'an. These names are: “الشيطان – إبليس”.

Mutran and Enani decide to translate “devil” into one of the two well-known names of devil, which is “الشيطان”. This translation is accurate since “الشيطان” is the literal translation of “devil”. Yet Shylock has been referred to as the spirit of Devil, not to Devil himself. It would have been better if it were translated into “شيطان” without the "definition" to reflect the intended meaning. Adding the “definition” makes it clear that what is meant is Devil himself. Thus the translation of devil becomes inconsistent between the original text and the translated text.

Shylock, in this context, is “the cruel devil”. According to Oxford Dictionary, cruel means “having a desire to cause physical or mental pain and make somebody suffer” (oxfordlearnersdictionaries.com). The literal translation of “cruel” into Arabic is “القاسي” (almaany.com). Both translators decide to substitute “the cruel” with another adjective for devil, yet “القاسي” serves the context. Mutran substitute “cruel” with “الرجيم”. Mutran pays attention to collocations in Arabic and Islam, so here he substitutes “cruel” with a collocation adopted in Islam, which is, “الشيطان الرجيم” means in English “the accursed devil” (Surah Al-Nahl, Ayah: 98). For the Arabic reader, this translation is the best due to its closeness to Islam, as well as it is consistent with the context of the play, as Shylock has been cursed and accursed throughout the play. However, the context of the utterance above supports the meaning of cruelty, inexorability and hardness of heart. Mutran is consistent with domesticating the utterance above, more than being consistent to the intended meaning of the utterance.

Enani, as well, substitutes “cruel” with another word, which is, “الأشرس”. The literal translation of “الأشرس” in English is “the fiercest”. According to Merriam-Webster Dictionary, “the fiercest” means, “violently hostile or aggressive in temperament” and “given to fighting or killing” (merriam-webster.com). The word “الأشرس” does not make a collocation with “الشيطان”, as “الأشرس” is an adjective for certain animals such as lion and tiger. The word “أشرس” may be said for human being. In this case, it means “سيء الخلق” (Omar, Lexicon of the Modern Arabic Language, 2008, p. 1185) (has bad manners). A person of bad manners may be a liar, or the one who betrays trust, and not necessary

“cruel”. The translation provided by Enani is a wide range translation, not accurate as the ST.

### 4.3.3 Kinship Terms

In his conversation with his father, Launcelot tells his father, Old Gobbo, that his son is dead. Then, Launcelot decides to confess that he is Gobbo’s son by addressing his father directly, saying,

Original “Do you know me, father?” (2.2.61).

Mutran’s T "أَتَبَيَّنْتُ يَا أَبِي؟" (ص. 59).

Enani’s T "أفلا تعرفني يا أبتني؟" (ص. 80).

In the above extract, Launcelot asks his father if he recognizes him after he “misrepresents his identity to his father, and then receives his blessing, not as a smooth-faced but as a hairy man. (Old Gobbo apparently takes the back of Launcelot's head for a full beard)” (Colley, 1980, p. 182). It seems that Shakespeare reminds us of the story in Genesis (27-28); it “may be calculated to have the audience connect the biblical narrative to events that will take place in Venice” (Colley, 1980, p. 182). Islam does not believe in this story. That is, the connotations behind this kinship and the biblical narratives connections to events in the play are in vain. Yet, Islam places great value on parents, Allah has made the righteousness and kindness to parents the first command after believing in Him. Allah says: “And serve Allah, and associate naught with Him, and be good to the parents” (Al-Nisa’: 37, p. 201). In fact, Arabic uses many forms to address father. These forms are, “أبي – أبتني – والدي”.

In relation to translation, both translators adopt literal translation, as both of them render the kinship term as it is, yet each of them uses a different form to address father. While Mutran adopts the most used form of father by Arabs in everyday life, Enani decides to use a form that is seen most in Quran and literature.

## Chapter Five

### Conclusion and Recommendations

This thesis aimed at shedding the light on the translation of religious proper names and terms of address from self (ST) to the other (TT), and how the translators' choices of translating religious proper names and terms of address affected the original text of *The Merchant of Venice* as the self and the Arabic audience as the other. Data were collected from *The Merchant of Venice* in comparison to two of its translations, the first is by Khalil Mutran and the second is by Mohammad Enani. Religious proper names were analyzed based on the translation model by Hermans in translating proper names. While religious terms of address were analyzed based on Vinay and Darbelnet's model. Strategies adopted in translating religious proper names and terms of address mainly followed the overall method for translating the whole text, which is confined between two options: Venuti's domestication or foreignization.

The data that have been collected for the purpose of this study have been categorized according to the religious classification by the researcher. To start with, proper names chosen for the analysis are categorized into: prophet Names, character names with religious origins, and proper names for people involved in religious events. All religious proper names in the play are chosen for analysis in this study. While terms of address have been categorized at first into two categories, which are: terms addressing supernatural powers and terms addressing characters. The first category is subdivided into: interjections, oaths, and blessings vs. curses. While the second category is subdivided into: religious names, common nouns, and kinship terms. Not all religious terms of address have been analyzed in this study for reasons of space and time, however, some categories have only one example to be analyzed.

Mutran has assigned the religious proper names and terms of address of great attention and tried to integrate some of them into the Arabic culture and religion. Thus he tried to produce an indigenous product for the Arab reader. Enani's translation, on the other hand, highlights much more than Mutran the foreign cultural settings by allowing the religious proper names and terms of address to stand out. The obvious difference between Enani and Mutran is how they deal with their translations. The very fact that Enani adds footnotes and tries to follow the source text exactly underlines its status as a translation

(the other), while Mutran aims to integrate the source text into the Arabic cultural system to produce a copy of the ST that seems to be written originally in Arabic (the self).

As for the translation of religious proper names, transliteration is the most used strategy by Mutran and Enani. In the case of unknown religious proper names for the Arabic audience, translators used to adopt another strategy beside transliteration, such as addition and footnote. While for the well-known religious proper names that are shared with Islam, translators adopt rendition.

As for religious terms of address, it is obvious that literal translation is the most adopted strategy. Sometimes, translators adopt another strategy beside literal translation such as, substitution. Then comes the strategy of deletion in frequency. Deletion has been adopted when the religious term of address touches the religious beliefs of Islamic culture. The strategies of transposition and modulation are used once for each.

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جامعة النجاح الوطنية  
كلية الدراسات العليا

ترجمتي عناني ومطران للأسماء وصيغ التخاطب الدينية  
في مسرحية تاجر البندقية لشكسبير

إعداد

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## ترجمتي عناني ومطران للأسماء وصيغ التخاطب الدينية في مسرحية تاجر البندقية لشكسبير

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الملخص

إن مسرحية شكسبير - تاجر البندقية - تُعمق الصراع الديني بين الذات والآخر من خلال الاستخدام المكثف للأسماء الدينية لإظهار هوية شخصياته الدينية، وكذلك استخدام صيغ التخاطب الدينية من أجل إظهار الاعتراف بهم داخل مجتمع البندقية. ومع ذلك، فعندما تُترجم أسماء العلم هذه إلى الآخر (اللغة والثقافة العربية في هذه الحالة)، فإنها تصبح الآخر من الآخر. هذه الأسماء وصيغ التخاطب تحمل هوية الذات والاعتراف بهذه الذات، ومن خلال نقلها - في فعل الترجمة - إلى بيئة الآخر، فإنها تصبح غريبة عن الآخر، وكذلك غريبة عن الذات في النص المُترجم. تهدف هذه الأطروحة إلى تسليط الضوء على ترجمة أسماء العلم الدينية وصيغ التخاطب من الذات (ST) إلى الآخر (TT). ووضحت كيف أثرت اختيارات المترجمين في ترجمة أسماء العلم وصيغ التخاطب على النص الأصلي لمسرحية تاجر البندقية باعتبارها الذات، والقارئ العربي باعتباره الآخر. أما فيما يخص البيانات، فقد جُمعت من مسرحية تاجر البندقية لشكسبير وترجمت لها: الأولى هي ترجمة خليل مطران والثانية هي ترجمة محمد عناني. لقد تم تحليل أسماء العلم الدينية بناءً على نموذج (هيرمانز) في ترجمة أسماء العلم. بينما تم تحليل صيغ التخاطب الدينية بناءً على نموذج (فيناي وداريلنت) في الترجمة. إن الاستراتيجيات المعتمدة في ترجمة أسماء العلم الدينية ومصطلحات النداء الدينية تتبع بشكل أساسي الطريقة الشاملة لترجمة النص بأكمله، والذي يقتصر على خيارين: إما التدجين أو التغريب لـ(فينوني).

**الكلمات المفتاحية:** الترجمة؛ الأسماء؛ الدين؛ صيغ التخاطب؛ تاجر البندقية لشكسبير.