



An-Najah National University
Faculty of Graduate Studies

**TRANSLATION AND DELOGOCENTRISM: A
STUDY OF PAUL SHAU'UL'S TRANSLATION
OF SAMUEL BECKETT'S *ENDGAME***

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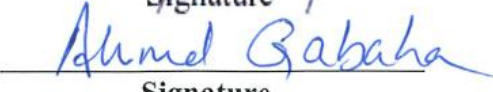
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Dedication

To my beloved mother and father, whose sacrifice, wisdom, and guidance have been a constant source of comfort and inspiration to complete this thesis. Their unwavering dedication to my well-being has shaped me into the person I am today.

To my husband, T. Mohammad, who is the one to give me love and support, and who never fails to make me feel loved and cherished. His endless encouragement gives me the strength to keep pushing forward.

To my sister, Eng. Shahd, who has always inspired me never to give up and enlightened me all the way to the end of this thesis.

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To my son, Majd, who has lightened my life.

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

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Finally, many thanks to my parents, husband, and siblings for their assistance to complete this thesis.

Declaration

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

TRANSLATION AND DELOGOCENTRISM: A STUDY OF PAUL SHAU'UL'S TRANSLATION OF SAMUEL BECKETT'S *ENDGAME*

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: Khawla Taher Sama'neh

Signature:



A handwritten signature in blue ink, consisting of a large circular initial 'K' followed by a cursive name, is written over a horizontal line.

Date: 00/00/2023

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Abstract

This thesis scrutinizes Paul Shau'ul's translation of Beckett's *Endgame* as an act of delogocentrism that functions through instances of linguistic, mental, and corporeal decay, harnessing Derrida's deconstruction defined in *langue / parole*, *dissemination*, *supplementation*, and *différance* and Venuti's (in)visibility of the translator. It aims to find an answer to the non-centricity of the translation on the original text and to show that there is a solid relationship between translation and delogocentrism. The thesis adopts a descriptive analytical approach that presents the collected data in tables from Beckett's *Endgame* (1957) and Paul Shau'ul's translation (2014). The researcher compares and analyzes the chosen examples in two main sections: the first one is about the decay of language and the second is about the mental and corporeal decay. The thesis has found that because translation is a delogocentric tendency, the original (another name for the *Logos*) is not the centre of the translation that keeps decaying into multiple kinds of decay. It has proven, through the analysis of the chosen examples, that translation and delogocentrism are deconstructive of the *Logos*, in all its multiple meanings, varying from the truth, being, purity, subjectivity, speech, and meaning, as they entail *dissemination*, *supplementation*, and *différance*. This thesis concludes that the deconstruction of the *Logos* in terms of delogocentrism is intrinsic to the definition of translation and that any non-centricity of translation on the original text shall not be viewed as a problem when read through Derridean lenses.

Keywords: Translation; delogocentrism; deconstruction; linguistic decay; mental and corporeal decay; Beckett's *Endgame*

Chapter One

Introduction

1.1 Logos, Logocentrism, Delogocentrism and Translation

“It is wise to hearken not to me but to my logos and to confess that all things are one.”

“To know anything, I must offer a logos of it; but this either imports unknowables or starts a regress of logoi.” (Schofield & Nussbaum, 1982, p. 112).

The *Logos*, written in English letters, is from the ancient Greek word, *λόγος*, and the plural is *logoi*. The *Logos* is open to multiple interpretations within One; “[i]n the Greek, the Logos refers to word, reason, truth, logic, and law” (Hendricks, 2014, p. 2). All these definitions are at once gathered and dispersed within the same *Logos* which is “of *λόγος* as “gathering”” (*Versammlung*)” (Backman, 2012, p. 72). The letters of the *Logos* make up this gathering, as illustrated in *Etymonline. Com*, that the “*log-o-*, suffixed form of root *leg-*” is “to collect, gather” (Logos, n.d). This is at the core principle of the Western aspiration of One thought; “[e]very thinker thinks one only thought [...] [t]he thinker needs one thought only. And for the thinker the difficulty is to hold fast to this one only thought as the one and only thing that he must think; to think this One as the Same” (Heidegger, 1968, p. 50). And by having the One same thought, everything must come from and resort to One same word that to be within One same *Logos*.

Within the context of this thesis, Beckett’s *Endgame* exploits the endless thought of the *Logos* or the thought of One thought through the language of the characters in the entire script of the play, as follows:

Table (1)

Shau’ul’s Translation of “one thing”

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
HAMM: Did you ever think of one thing?	هام: هل حدث أن فكرت في شيء؟ كلوف: أبداً.
CLOV: Never. (1.13)	p.53

Hamm’s question of thinking of “one thing” refers back to the idea that *Logos* is the common originality of everything. (Selden, Widdowson, & Brooker, 2005) highlight this idea that the *Logos* “‘[i]n the beginning was the Word.’ Being the origin of all things, the ‘Word’ underwrites the full presence of the world; everything is the effect of this one

cause” (p. 164). Thus, Hendricks (2014) says that “the *Logos* refers to the eternal word, which is equal to the metaphysical and ontological status of God” (p. 2). In other words, this idiosyncratic Word (the *Logos*) is a Higher presence; it is ontotheological in nature.

The Higher presence and God-like *Logos* is an extra-linguistic entity that is beyond the reach of human thought. Accordingly, Hamm’s question regarding the ability to think ‘one’ thought coupled with Clov’s negative response adds skepticism to the Greek view of the *Logos*. Beckett seems to be trying to undermine the Western centrality of One *Logos* (i.e., One Word).

In other words, by having One Word, the human Language is deteriorated into a linguistic “decay”, as defined in *Merriam-Webster. com*, “to decrease usually gradually in size, quantity, activity, or force” (Decay, n.d.). Therefore, ironically, what appears in Beckett’s *Endgame* is a deconstruction of the Godly Word, ‘One’, into ‘one’. In addition, in Shau’ul’s translation, there is a total decrease by deleting the logocentric numerical value of One. His translation is, therefore, a complete destruction of the Western centrality of the One or the *Logos*. It goes on the opposite side of logocentrism, into what is called in Derrida’s terms, delogocentrism.

Delogocentrism is a deconstructed logocentrism of any presence of the *Logos* in terms of Oneness and one language stagnated in the Western philosophy of a ‘pure language’. So, impurity is, intentionally, cavorting in Derrida’s deconstructed language of deconstruction, in the sense that, “[d]econstruction is not synonymous with ‘destruction’, however. It is in fact much closer to the original meaning of the word ‘analysis’ itself, which etymologically means ‘to undo’ – a virtual synonym for ‘to de-construct’” (Johnson, cited in (Cuddon, 2013, p. 189).

To deconstruct the logocentric system of one and pure language which is supposed to belong to “the world of the ideal, the closed world of a theory of language” (Birch, 1989, p. 13) is basically to un-do-it, that is, to open it into ‘exits’ of impurities. Derrida (1985) argues that “in every closed place, there are things called “exits,” and that’s what defines it as a closed place” (p. 147). Ironically, the ‘exit’ from a closed language of purity is defined by its impurity. (Derrida, 1982) has clarified that the falsity of ‘exits’ “is, equally, in language”, namely, in “the continuous process of [...] moving toward an opening, risks sinking into the autism of the closure” (p. 135), that is the closure of another ‘exit’.

These Derridean ‘exits’ are implicitly a sufficient explanation of Clov’s “impossible heap” or impossible closure at the beginning of *Endgame*:

Table (2)

Shau’ul’s Translation of the “impossible heap”

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
CLOV (fixed gaze, tonelessly): Grain upon grain, one by one, and one day, suddenly, there’s a heap, a little heap, the impossible heap. (1.1)	كلوف: (نظرة ثابتة، صوت دون نغمة) الحبوب تنضاف إلى الحبوب، حبة حبة. و ذات يوم، فجأة تصبح كومة، كومة صغيرة، الكومة المستحيلة. p. 20

The “impossible heap” that “is [not] going to have its last grains” (Kermany, 2010, p. 47) represents the inefficiency or, more precisely, the impossibility of the linguistic “closure” of logocentrism into a “heap” that alludes to One pure language. The idea of delogocentrism suggests that the One could “disseminate” itself into other ones through Derrida’s delogocentric term of “*Dissemination*”. Hence, “one by one” there is nothing but a deconstruction of the *Logos* in the “sort of hybrid growth” (Derrida, 1986, p. 14) of the “heap”.

Accordingly, the “hybrid growth” of deconstruction suggests two things. First, it implies the growth of the language into “more than [one] language, no more of [one]” (Derrida, 1986, p. 15). Second, in Derrida’s (1998) terms, “hybrid growth” means that “deconstruction implies the possibility of rebuilding” (p. xlix) the tower of Babel. Derrida argues that Babel is a linguistic confusion that “evokes the fraying of multiple languages or tongues that are operative within a single linguistic system and it is this “many in one” cited in (Chattopadhyay, 2014, p. 2). This is just like the “[g]rain upon grain” within the same One “heap”.

Shau’ul’s assertive delogocentric translation confirms this “hybrid growth” in Language into “الكومة المستحيلة” (literally: the impossible heap). The impossibility of this growth can be attributed to the view that the essence of translation lies in the recognition that language exists and that it embodies the concept of language itself (Chattopadhyay, 2014). This holed wholeness of the language that “is” defined by another occurrence of another language is the effect of the deconstructive force of “*dissemination*”.

Dissemination is (un)defined with the impossible “is” in the sense that “[a]t any rate you can’t quite know what dissemination ‘is’” (Lucy, 2004, p. 28). Therefore, *dissemination*

precludes knowing what the original and target language 'is' in its pure and One form. Rather, it introduces what language 'is' into a multiplicity of [is]s of languages. In other words, the impurity of translation lies in its plurality that is "operative within the same language" (Littau, 2000, pp. 24-25). This is a deconstruction of any attempt to produce one translation out of one language.

Dissemination is an effect of Derrida's deconstruction, as Lucy (2004) argues that "[w]hatever deconstruction is (if it 'is' at all), it is not [...] with the impossibility of every 'is'" (pp. 11-12). This is "to say that deconstruction consists of anything would be to say it consists of 'deconstructing, dislocating, displacing, disarticulating, disjoining, putting "out of joint" the authority of the "is"' (Lucy, 2004, p. 12). Therefore, one can elicit the fact that "deconstruction is everything and nothing at the same time" (Lucy, 2004, p. 12). The translator's task is thus viewed in this light since without the Being of "is", "the problem of ripening pure language in a translation appears insoluble, determinable in no solution" (Benjamin, 1992, p. 78).

With that being said, the translations / mistranslations of 'pure language' actually "function through the lack" (Chattopadhyay, 2014, p. 3) of Being that "inhabits "one" language and all languages" (Littau, 2000, p. 25) including the language of the original text. Consequently, "[t]he original is not a plenitude which would come to be translated". In other words, "the original is in the situation of demand, that is, of a lack or exile" (Derrida, 1985, p. 152). This would imply the delogocentric act of undermining the 'Presence' of the logocentric vocabularies of originality, such as *Logos*, origin, and center.

Derrida (1978) refers to the *Logos* as the "center" or "a point of presence, a fixed origin" (P. 278). He argues that "[i]t could be shown that all names related to fundamentals, to principles, or to the center have always designated the constant of a presence" (P. 279). Such 'presence' alludes to the 'Metaphysics of Presence' which originally provoked the centrism and the privileging of the *Logos* or the notion of 'logocentrism'. It has featured "the traditional Western "logocentric" desire for an absolute point of reference" (Backman, 2012, p. 67). Therefore, the Presence of the centrality of the *Logos*, in terms of a "center", appears frequently in Beckett's *Endgame* when Hamm insists on Clov to bring him back to his "center" position after the wheelchair ride with Clov. The use of

the word ‘center’ seven times in *Endgame* ends the Metaphysical logocentric Presence of One center (*Logos*) that is blurred with absence within the multiplicity of seven centers.

Moreover, Culler (1982) suggests that “the “logocentrism” of metaphysics” is “the orientation of philosophy toward an order of meaning—thought, truth, reason, logic, the Word—conceived as existing in itself, as foundation” (p. 92). This philosophical mode of logocentrism suggests that philosophy is connected to the notion of translation. As (Goldgaber, 2019) highlights that philosophy takes its origin from translation, or in other words, from the principle of translatability.

Analogously, the translation is similar to logocentrism, in the manner that, “[t]ranslation is a mode. To comprehend it as mode one must go back to the original, for that contains the law governing the translation: its translatability” (Benjamin, 1992, p. 72). The principle of translatability in translation is measured “by the translatability of the original” (Benjamin, 1992, p. 81). In other words, the “original” text / language is the ‘fixed origin’, the ‘center’ or the ‘*Logos*’ that the translated text / language must refer to. Thus, understanding translatability in translation which is basically fixed on the idea of the *Logos* gives rise to a philosophical logocentric understanding of translation.

Nevertheless, Shau’ul’s translation provides a delogocentric ‘untranslatability’ of the philosophical logocentric ‘translatability’ that is incapable of relying on the original text as its fixed origin or ‘center’ (*Logos*). The translator is vividly escaping the translatability of the original repetition of the word “center” into an Arabic ‘center’ (i.e., ‘*markaz*’). Instead, he has translated each occurrence of the original ‘center’ into "وسط" / ‘*wasat*’ (literally: middle). The meaning of the Arabic rendering ‘*wasat*’ sounds more general term that describes the position of the thing amidst things. It deconstructs the logocentric meaning of ‘*markaz*’ / center, which is connotatively more powerful and limited to none except the center itself.

The logocentric meaning of center / ‘*markaz*’ evokes the centricity of meaning in logocentrism that stems from the fact that the “logocentric picture” transcends the function of language into a mere vehicle; “to serve the functional role of Meaning: ultimately, meaning must be transcendent to or outside language (Goldgaber, 2019, p. 142). The meaning, qua a ‘transcendental signified’ (“outside language”), admits the illusory claim that “there is such a thing as a language of truth, the tensionless and even

silent depository of the ultimate truth which all thought strives for, then this language of truth is—the true language” (Benjamin, 1992, p. 78).

However, the veracity of yearning for “truth” and a “univocal meaning” is deconstructed in Beckett’s (the author’s) and Shau’ul’s (the translator’s) writing that is highlighting the impossibility of “[t]he *Logos*” to “be seen as a self-sufficient basis or self-identity by which all truth can be measured. It serves as a yardstick of all meaning” (Hendricks, 2014, p. 2). This is shown in the following lines:

Table (3)

Shau’ul’s Translation to “mean something”

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
HAMM: We’re not beginning to... to... mean something?	هام: ألا ترى أننا في صدد أن نعني شيئاً؟ كلوف: نعني؟ نحن، نعني! (ضحكة قصيرة) نكتة!
CLOV: Mean something! You and I, mean something! (Brief laugh.) Ah that’s a good one! (1.11)	p. 48

Hamm’s stuttering and Clov’s iteration to ‘mean’ something inscribe the deconstruction into a meaningless language that discloses the ‘reality’ of language away from the *Logos* ideality of a ‘true’ language. This idealism subjugates language and discourse into the Western philosophy of logocentrism. (Backman, 2012) points out:

[Logocentrism] denotes the (no less Platonic) tendency to subordinate the full material reality of discourse and language to λόγος in the sense of an ideal “logical” meaning-structure—and, ultimately, to subordinate all discursive structures to a “transcendental signified,” to λόγος in the sense of an ultimate central “meaning” that would no longer refer to anything other than itself and would thus provide a self-sufficient and permanently accessible center for discursive chains of references (pp. 69-70).

Accordingly, Shau’ul’s translation manifests itself in the “im-possible possible of translation” (Chattopadhyay, 2014, p. 1) in terms of meaning-centric translation. In other words, “[t]ranslation is both impossible and necessary in Derrida’s vision” (Chattopadhyay, 2014, p. 1). On one hand, the “impossibility” of translation undermines the “common sense” of translatability in “the transfer of a meaning or a truth from one language to another without any essential harm being done” (Derrida, 1985, p. 120). That to be said, Shau’ul’s translation injects an “essential harm” to the “impossibility” of

transferring the stuttered effect ‘to mean something’. In other words, the repetition of ‘to mean’ in Arabic, that is, "نعني" affirms the “impossibility” to ‘mean’.

On the other hand, translation is “necessary”, “as a way of highlighting the irreducible plurality of discursive meaning that undermines the traditional Western “logocentric” desire for an absolute point of reference” (Backman, 2012, p. 67). This is true with the translator’s deletion of the stuttering effect which shows his deviation from the fixation of the original text as the center of translation. This is because meaning differs and defers from language to language. As (Benjamin, 1992) argues, the “meaning plunges from abyss to abyss until it threatens to become lost in the bottomless depths of language” (p. 82). In the same vein, (Goldgaber, 2019) explains that the language of deconstruction does not seek meaning, but rather seeks the limits of meanings.

1.2 The Beckettian-Derridean [Inter]subjectivity and Delogocentrism

This is an author to whom I feel very close, or to whom I would like to feel myself very close; but also, too close. Precisely because of this proximity, it is too hard for me, too easy and too hard. I have perhaps avoided him a bit because of this identification —Derrida, cited in (Green, 1996, p. 88).

Derrida’s frustrated speech, from Beckett’s “proximity” to Derrida’s subjectivity, is peppered with a stroke of deconstruction that has dented the I-dent-ity of Beckett’s ‘I’ in the “this identification” as “an author” inherent in the logocentricity of “[t]he ‘I’ [that] becomes the determiner of the written text” represented in “[t]he ‘I’ refers to self-identity” (Hendricks, 2014, pp. 6-7). It is a revelation of the reciprocal self-defeated relationship between Derrida’s and Beckett’s writing that poses a threat to the subjectivity of the author’s ‘I’ that eyes the ‘difference’ in the ‘repetition’ of the subject self of writing, in a manner that, the “repetition marks the place where difference most conspicuously confirms identity” (Connor, 2007, p. 7). Thence, the difference in the I-dentity that equates Beckett’s and Derrida’s ‘I’ is now dangling between a philosophical ‘I’ and a literary ‘I’, resulting in the deconstruction of the oppositional privileging of philosophy (i.e., truth) over literature (i.e., fiction).

Within the context of this thesis, Beckett’s *Endgame* is gamed with a repetition of Derrida’s rules of delogocentrism. It has made an obvious ‘difference’ from “Derrida’s deconstructive approach” that “has an epistemological nature” to “an aesthetic solution by turning the deconstructive potential of language against itself in text and performance”

(Kermany, 2010, p. II). Accordingly, “the most prominent features of Samuel Beckett’s writing is its engagement of western metaphysics through the fictive exposition of the inherent instability of such icons of presence as personal identity, empirical objectivity, logic, and transcendent authority” (Green, 1996, p. 83).

Beckett’s linguistic decay that decenters meaning resonates with Derrida’s deconstruction of logocentrism. Hence, Beckett’s intertextual “literary word” (that repeats Derrida’s philosophical word) is “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (Alfaro, 1996, p. 268).

The intertextuality of Beckettian-Derridean text, qua a chain of deconstructive repetitions, causes the decay in the corporeality of the eye of the original writer. The eye can’t eye the *Logos* / ‘I’ as an I-identification of the “subject—a concept of the self” (Gendron, 2004, p. 48). In other words, “the self can never be present to itself as itself, as a subject” (Gendron, 2004, p. 49). However, the subject ‘I’ is now an object of ‘Is’ indicated as “floaters” which are “not of themselves attached to any designatable object or person” (Ong, 1995, pp. 21-22).

This is to the extent of a decaying subjectivity or authority in Beckett’s *Endgame* that is, inherently, *Endgame*’s Beckett, that puts an End to any presence of Beckett’s ‘I’. Otherwise, Beckett’s “self is [in]capable of producing text, but it is in turn subject to being produced by text, even, in the end, reduced to nothing more than text itself” (Gendron, 2004, p. 47).

Accordingly, Beckett, the object of textuality, is a text within a text, and an I / eye within an I / eye that equates his self-deconstructed text which, in Derrida’s terms, “seem[s] most ‘decomposed’” and “exhausted” cited in (Green, 1996, p. 98). The word “exhausted” exploits all the possibilities of exhaustion embedded in Beckett’s writing that inhales and exhales Beckett’s self-reflexive breath, in order to re-write Beckett’s Beckett. In consequence, this double character of Beckett is implied in the repetition of the identity of himself into Beckett, the writer, and Beckett, the re-writer, or more properly, the ‘self-translator’.

1.3 Beckett's Beckett: Self-translation

The 'self-translator' Beckett implies a bilingual identity that is translating and being translated at the core of *Endgame*. *Endgame* is the English translation that re-writes the French original, *Fin de Partie*. (Fitch, 1991) contends that "self-translation" is considered to be "a double writing process more than two-stage reading-writing activity" (p. 131).

Self-translation can be defined as the process wherein an author undertakes the translation of their own original work into another language (Montini, 2010, p. 306). If the original is translated, or more properly, re-written by the author-translator himself / herself, then, the original is not an original, but a mere repetition that leads to a difference. (Gendron, 2008) states "if an "original" thing or entity follows chronologically its "illustration", "imitation" or "copy" then it can hardly be called "original"" (p. 20). (Bassnett, 2013) argues that "[t]he term 'self-translation'" problematizes "the existence of an original" (p. 15).

Beckett's 'self-translation' undermines the originality of his work when "Beckett did not reserve his mother tongue for source texts or translations" (Bozkurt, 2012, p. 74). In other words, Beckett re-writes his m/other language (i.e., English) in the Other (i.e., the target text), rather than the Self (i.e., the original text) in a deliberate "self-othering approach" (Gibeau & Cordingley, 2013, p. 149). That to be said, "[t]he self has become the equivalent off "the unequal in itself"" (Gendron, 2004, p. 49).

The self is so self-destructive in the self-translation of the original self that it is not the self in itself either. Therefore, there is no decent I-identity in self-translation, which is so paradoxical to call it Self-translation, because, the self is othered and the mother tongue is fathered. (Hokenson & Munson, 2007) argue that self-translation is a practice in which "the translator is the author, the translation is an original, the foreign is the domestic, and vice versa" (p. 161).

Self-translation can be seen as driven by the translator's (in)visibility that "at once enacts and masks an insidious domestication of foreign texts" (Venuti, 1995, p. 17). Such invisible visibility or visible invisibility of the author-translator drives Beckett into madness in the state of a schizophrenic mind by the impossibility of "making the self as "present" to the mind as possible" (Gendron, 2004, p. 48). The mind that equates Beckett's being is liberated from Descartes' remark: "I think, therefore I am". It, rather,

wrestles with its multi-layered selves to be or to exist in “the same person in “the same person in both languages” (Bassnett, 2013, p. 16) which are English and French. It raises Beckett’s struggling to be and to exist in the “self-translation” that “is difficult and painful because it appears at first to expose gap between languages, to raise the spectre of a divided mind and of a divided world” (Bassnett, 2013, p. 16).

For example, (Cerf, 2015) illustrates the significant differences between Beckett’s English and French translations of the title of *Endgame*. The writer said that the French original title “*Fin de Partie* could easily have been turned into the blunt “End of Game””. On the other hand, the English title “*Endgame* refers to a particular moment at the end of a chess game when there are very few chess pieces left on the board and the outcome is fixed” (Cerf, 2015, pp. 8-9).

Re-writing the title in English is driven by the impulse of Beckett’s divided mind, in a way that, “writing in English ‘became a literary act of mental translation” (Bassnett, 2013, p. 18). His choice of the English *Endgame* opens the play of differences endlessly which opens a multi-layer of interpretations. Until now, it is undecided whether it is the end of the game or the game of the end or what is the game or what or when is the end.

Such an endless end ends in a mental decay, i.e., in *Merriam-Webster.com*, “to decline in health, strength, or vigor” (Decay, n.d.). The Beckettian mental decay is an imitation of Derrida’s who “use[s] the language of ‘non-concepts’ or ‘undecidables’ which keep the reader from alighting on any fixed sense of presence” (Green, 1996, p. 90). This is the task of delogocentrism and the task of deconstruction that engrave “the task of the translator to liberate those words from the confines of their source language and allow them to live again in the language into which they are translated” (Bassnett, 2014, p. 6).

Although, Beckett is the self-translator of his own text, his self-translation is, however, re-translated into other different languages by different translators. This thesis discusses and analyzes Paul Shau’ul’s translation of Beckett’s self-translation into an Arabic language.

Paul Shau’ul (1942 -) is a Lebanese modernist poet, literary critic, journalist, playwright, and translator. He has lived most of his life in solitude. In one of his interviews (2016), Shau’ul has confessed his gratitude to the solitary life he is living in the coffeehouse. In

his words, the coffeehouse is the place where his real and virtual worlds meet with the company of his paper and ink, coffee and cigarette. He adds, the coffeehouse is his second home where the invisibility and visibility of his own self resides.

Shau'ul's definitions of the coffeehouse are observed with his eyes and mind, and his creation of translation was made on the text where he releases the deadly solitude and the invisible visibility of himself as a translator. Hence, his selection to translate Beckett's *Endgame* derives from the fact that Shau'ul's sees himself in this pioneering work. He sees it as a reflection of his own journey thus far and feels the same kind of loneliness that Beckett wrote about in the play. He is not only translating words but also translating the decay that have become a part of him.

Shau'ul (2014), in the introduction to his translation of Beckett's *Endgame*, asserts the decaying feature in Beckett's language. The linguistic decay plays a major role in the play that plays the game of the end in all its terms of obliteration, solitude, regression, and nothingness. Shau'ul argues that the decay of *Endgame*'s language is predestined before the play begins (which does not begin) and after it ends (which does not end). Accordingly, this decaying element circulates through the character's atmosphere and extends to their corporeal bodies and spiritual mentalities until they are also decayed.

This contention by Shau'ul emphasizes that his translation is eager to be a decaying version of Beckett's decaying text. In other words, his conscious and unconscious (in)visibility besides the author's (in)visibility pushes him to criticize Hamm's metaphysical and logocentric aspiration to occupy the center of the play. It is a reflection of the Western aspiration for the centrality (or privileging) of the author and the marginalisation of the translator. Therefore, Shau'ul takes those instances of the logocentricity of metaphysics and subverts them in the target text, the way Beckett does. Therefore, this thesis scrutinizes Shau'ul's translation of Beckett's self-translation into the Arabic language with the use of Derrida's concepts of *langue / parole*, *dissemination*, *supplementation*, and *différance*.

1.4 Statement of the Problem

One of the problems this thesis seeks to examine is the untranslatability of the original text and the translator's deviation from the original as the center of the translated text. In addition, to the best of my knowledge, this is the first study on the translation of Beckett's *Endgame* from Derrida's deconstruction of logocentrism.

1.5 Purpose of the Study

This thesis is conducted to examine Shau'ul's translations of the linguistic, mental, and corporeal decay along with their related decaying elements in Beckett's *Endgame*. The study explores how Shau'ul's translation of *Endgame* conveys the idea of decay and how it is associated with the idea of Derrida's deconstruction. It also seeks to understand how the Western metaphysics of logocentrism is challenged by the translation of the text. It attempts to prove that Derrida's deconstruction and delogocentrism are inherent in translation as a norm against the Western metaphysics of logocentrism.

It also aims to show that there is an association between Venuti's (in)visibility of the translator and Derrida's notions of *dissemination*, *supplementation*, and *différance*. This thesis argues that the (in)visibility of the translator is a necessary part of the translation that allows for the disruption of logocentrism and the introduction of new, potentially subversive, meanings. It is through this (in)visibility that translation is able to challenge the authority of the source text and reveal the translated text underlying potentials.

1.6 Limitations of the Study

This thesis is mainly concerned with analyzing and relating the delogocentrism of Shau'ul's translation to Beckett's *Endgame*. It will consider how deconstruction can help to reveal the real significance of Beckett's text. It will further explore the effects of this process on the interpretation of Beckett's *Endgame*. As such, this thesis will draw on Derrida's theories, including *dissemination*, *supplementation*, and *différance* to uncover the implications of translation on delogocentrism.

Identifying the relationship between delogocentrism, translation, and deconstruction involves examining the linguistic, mental, and corporeal decays that are most pertinent to the process. They are not, however, the only instances that can be analyzed. Future studies

can examine other instances of decay so that Derrida's delogocentrism becomes a more practical approach in translation studies.

1.7 Research Questions

1. What is the association between the process of translation and delogocentrism?
2. To what extent are both the source text and target text impure?
3. How is linguistic, mental, and corporeal decay an effect and cause of delogocentrism?
4. How can Derrida's undecidable concepts of *dissemination*, *supplementation*, and *differance* be applied to foster the delogocentricity of translation?

Chapter Two

Scope and Methodology

2.1 Literature Review

Studies conducted on translations of Beckett's *Endgame* have not examined Paul Shau'ul's Arabic translation, which is what this study aims to do. The exploration of these studies discloses the scarce, or almost complete absence of discussions of *Endgame* translations that have been undertaken from the angle of Derrida's deconstruction of Western logocentrism, namely, delogocentrism, which this current thesis aims to do; this is to fill this void in those previous translation studies.

Eysteinnsson (2021) has conducted a descriptive study that traces the translation of Beckett's *Endgame* into the Icelandic language. The study focuses on the problems readers face when they receive the translation of *Endgame*. His study describes this receiving as: "[t]his embracing reception thus replicates, in its broadly worded commentary, the empty space that seems to constitute the core of the work" (Eysteinnsson, 2021, p. 4). He has found that the reception of an "empty" translation (empty space) is the only expected translation of *Endgame* by readers soared by the translator's consistent "hermeneutic predicament" (Eysteinnsson, 2021, p. 5) of filling and emptying out the content from its meaning. This article concludes with "the 'tragedy of words' and the struggle to lend them weight in the face of the immense loss of meaning that words suffer all around us" (Eysteinnsson, 2021, p. 12).

It does not, however, explain such obliteration of words through the post-structural de-*Logos* that de-constructs and re-constructs the construction of the word (the *Logos*), thus, culminating in the meaninglessness of words. This is why it recommends further studies to read such Icelandic translation through Derrida's deconstruction of logocentrism to uncover the relationship between the "tragedy of words" in translation and delogocentrism.

In addition, Murtagh (2021) has examined the translation of *Endgame* into the Spanish language. This study focuses on the religious and ritualistic problems translators face when they translate Beckett's scenes such as "the blasphemous prayer scene" (Murtagh, 2021). The study has found that the translation of such a scene will appear offensive and

blasphemous to the religion in the receiving culture, therefore, the translator will opt for either expunging or mutilating the scene. Accordingly, the original loss of this absurdist impact declared by “a world without God” (Murtagh, 2021, p. 74) is a must. The study concludes with the translator’s resentment to compensate for such loss in the sense that the impact of the original text on the original readers will be different from the impact of the target text on the target readers.

My thesis would not, however, examine the translated text in such a way that privileges the original text over the translated one. Rather, the centrality (or privileging) of the *Logos* (or original) over the translation is destructed, not by inverting this ideal duality, but by showing that neither pure originality nor pure translation exist and that they are merely, Western logocentric illusions functioning in a circle of repetitions without origins nor endings.

For instance, (Arrojo, 2012), within the context of Derrida’s deconstruction and Venuti’s invisibility of the translator, makes a descriptive evaluative study that links between translation and logocentrism. The study states that logocentrism grants the translators an ideal position in translation that presupposes the possibility of full production of the original text without any loss. She states that “the original could be [...] fully exhaustible and controllable; in other words, that the original could be fully decoded” (Arrojo, 2012, p. 97).

Arrojo’s study concludes with the evaluation that the translation “success has been traditionally measured by its degree of “invisibility” [...] this idealized invisibility — which reinforces the usual hierarchy that establishes the original as the direct outcome of the author’s creativity, and the translated text as a mere reproduction” (Arrojo, 2012, p. 99).

My study, however, analyzes the translator’s invisibility differently. It finds out that the translator’s invisibility is a form of deconstructive camouflage that adapts the author’s position of invisibility. Hence, the borderlines between the author / translator and original / translation vanish, and each one is dependent on the invisibility of the other to prove the visibility of his own being.

Such privileging of one term over another is discussed in (Asad, 2010) who has examined the different strategies that can be employed in the translation of eight of the deconstructive terms used by Derrida. And one of these terms was the translation of the term 'logocentrism'. However, my thesis does not focus on the translator's strategies which are inherently logocentric. On the other hand, Asad's study has found that almost all translators have translated the term accompanied by the word 'centre' / 'markaz' in the Arabic language. He contends that logocentrism and the Western metaphysics of presence are on the same scale. Both strive for the perpetual presence of "a centre or original guarantee of all meanings" (Asad, 2010, p. 68). Therefore, my thesis focuses on deflecting the metaphysical and logocentric aspiration for a centre / origin, using Derrida's deconstructive concept of *supplement*. The *supplement* is indicated to substitute the presence of any centrality of the centre (*Logos*) with the absence of the centre. This is an adequate transgression that confronts the prevailing influence of the centre in the concept of 'logocentrism' and utilizing it to subvert itself.

In addition, (Goldgaber, 2019) conjoins Derrida's critique of logocentrism and translation, criticizing the certainty entrenched in Western philosophy that has reduced the function of language to 'meaning' by means of a "transcendental signified". He argues that the Western understanding of translation as meaning-centric gives rise to translation as logocentric. However, his study refutes such a claim by asserting the fact that when the original signifier is reduced to a target signified, the target signified actually takes the form of a target signifier. Hence, translation is not meaning-centered, rather, the 'transcendental signified' will become involved in a play of signifiers that keeps differing and deferring by Derrida's deconstructive *différance*. Therefore, my thesis reinforces this conclusion in the analysis of the translation of Beckett's *Endgame* in terms of delogocentrism.

According to Kermany (2010), reading Beckett's *Endgame* and other dramatic works and authors can be viewed through the lens of Derrida's delogocentrism. The study settles the impossibility of finding a transparent, authentic, and true language without vagueness, multiplicity, and ambiguity in the written text, such as Beckett's *Endgame* as an effect of delogocentrism. It confirms the absence of a center, origin, truth, and reality outside the written text in the shape of the 'transcendental signifier' or the 'transcendental signified',

due to the “futile search for truth and ultimate meaning, by resorting to the binary opposition or “transcendental signified” (Kermany, 2010, p. 2).

The main point of Kermany’s study is to explore the application of multiple delogocentric strategies in the dramatic work of Beckett, such as, “intentional misconceptions, disintegrated subjectivities, decentered narratives, and experimental performances can help them undermine the prevailing logocentrism of Western thought” (Kermany, 2010, p. II). It ends with the defeat of the author (Beckett) through his fulfillment of such delogocentric strategies in *Endgame*. However, I argue that this thesis will emphasize such a view by analyzing the translations of the decay of Language, mind, and body in terms of deconstructing the *Logos* (with its multiple meanings).

Hence, following the critical lines of Derrida’s deconstruction and delogocentrism, and Venuti’s visibility and invisibility of the translator, this thesis aims to show that deconstruction is a norm in translation and that translation is inherently de-logo-centric. It focuses on exposing the common features between translation and delogocentrism, such as the absence of the presence, subject, self, center, being, origin, truth, and speech.

2.2 Theoretical Framework

Unlike a work of literature, translation does not find itself in the center of the language forest but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one. (Benjamin, 1992, p. 77)

This thesis begins by examining the translation of words in Beckett’s *Endgame*. As Birch (1989) points out that it is important to consider that literature is not just a collection of individual pieces, but rather a deliberate arrangement of words. Additionally, Benjamin’s (1992) argument that the importance of words, such as “λόγος; [in the beginning was the word]” (p. 79), is relevant in the process of translation, is also taken into account. The translation of words unveils the unfairness of the “λόγος” (*Logos*) in the logo-centrism of language and words, in the sense that, “logocentrism is not an innocent interest in words and language” (Birch, 1989, p. 63).

I propose that the similarity between translation and delogocentrism lies in the wording of the word. In other words, the translated (re)wording of the original word is the same as the delogocentric (un)wording of the logo-centric Word. Both act like a S[word] of the

Word, by cutting off “the Logos, the Word” (Derrida, 1998, p. lxviii) from its centrism in the center of the *Logos* in the sense that “Logocentrism—the centralizing of ‘the word’ in western philosophy and culture” (Birch, 1989, p. 130).

Derrida’s deconstruction of logocentrism and Shau’ul’s translation exterminate the word from its wordiness, and thus, language from its *langue*, in a way that the researcher sees translation as a mere ‘production’ of the word in terms of *parole*. Both writers (Derrida and Shau’ul) help in deconstructing the binary opposition of *langue* / *parole* in the Western metaphysics of presence that has reworked logocentrism by “the privileging of *langue* over *parole*, that is the privileging of the abstract rule-governed system of language (*langue*) over the actual daily productive uses of language in [...] writing (*parole*)” (Birch, 1989, p. 46). Birch (1989) points out that the distinction between *langue* and *parole* lies in the fact that the *langue* belongs to the virtual world that is meant to be finished and precise, without the need for additional explanations or translations. Meanwhile, the real world (*parole*) is incomplete and susceptible to people’s interferences, interpretations, and translations.

Therefore, translation “intends language as a whole” (Benjamin, 1992, p. 77) by using the word as the smallest part of language to reveal its destructive power that has parted the wholeness of “the autonomy of the linguistic system (*langue*)” (Birch, 1989, p. 47) as a whole, along with its linguistic systems (as Morphology, Syntax, and Grammar). Hence, the researcher considers the Word as the part and the whole that continuously deconstructs, but not re-constructs the *langue*, as it was previously thought in the Western logocentrism; “the language system is strictly word-based” (Seuren, 2015, p. 137). It leaves the system of the W[hole] (*langue*) with a permanent hole.

This openness in the *langue* is the effect of a deconstructive nature in the language (*langue*) itself, called ‘*dissemination*’, which reflects that of translation in the ‘production’ (*parole*) of the translated word. In the words of Derrida (1981), “[d]issemination endlessly opens up a snag in writing that can no longer be mended” (p. 26). Therefore, *dissemination* leaves a scar when a text is translated, it leaves a mark on the original *langue*. The words slowly bleed away and blend into the new *langue*, which then seeps into future translations.

This creates a never-ending cycle of translations that continue without ever returning to the original source. To put it another way, according to (Dissemination., 1981), *dissemination* disrupts the flow of transformation that leads to an origin. This means that the “origin” (*Logos*) is no longer within the reach of the disseminated circle of target languages due to the inclusion of other tongues and their impurities. Hence, *dissemination* is a deconstruction of logocentrism “[f]or the great motif of integrating many tongues into one true language” (Benjamin, 1992, p. 77).

The *dissemination* disseminates the logocentric yearning for ‘truth’ (*Logos*) in language, alluding to the fact that: “[i]f there is such a thing as a language of truth, the tensionless and even silent depository of the ultimate truth which all thought strives for, then this language of truth is-the true language” (Benjamin, 1992, p. 78). However, there is no so-called “true language”.

The incompleteness and *dissemination* of translation entail the scattering of tongues in (Derrida, 1985) description of the tower of Babel; he writes:

The “tower of Babel” does not merely figure the irreducible multiplicity of tongues; it exhibits an incompleteness, the impossibility of finishing, of totalizing, of saturating, of completing something on the order of edification, architectural construction, system and architectonics (p. 165).

The delogocentricity of a true, ideal, pure, and complete language into a false, impure, and incomplete language in the original and its translation is understood in a way that “these languages supplement one another” (Benjamin, 1992, p. 75). According to Benjamin (1992), when considering the role of the translator from this perspective, “the problem of ripening the seed of pure language in a translation seems to be insoluble, determinable in no solution” (p. 78). This is because *supplément* is another Derridean concept that reflects the delogocentrism of translation. However, the notion of *supplément* has double meanings. Derrida says that it “adds itself, it is a surplus, a plenitude enriching another plenitude” (Derrida, 1976, p. 144). On the other hand, it “adds only to replace. It intervenes itself *in-the-place-of*: if it fills, it is as if one fills a void” (Derrida, 1998).

This double movement of the *supplément* represents continuous addition and substitution of void and absence to that of origin and its translation. (Derrida, 1978) argues that; “[t]he supplement, which seems to be added as a plenitude to a plenitude, is equally that which compensates for a lack” (p. 266). This reciprocal lack of completion is exposed by the

endless recalls of texts for interpretations/translations that mark the absence of the author's and translator's subjectivity.

Accordingly, the duality of Derrida's *supplement* disturbs the dichotomy that privileges the *Logos*, in this sense, the origin over translation, and hence, the author over the translator. The author and the translator become one. The idea of oneness is directly related to Venuti's argument regarding the (in)visibility of the translator. It is the translator's obligation to ensure that the author's presence is acknowledged, despite the fact that it is frequently a mere illusion. This is the aim of the *supplement*; it adds a translator to replace an author and an author to replace a translator that the translator's (in)visibility is "a diagnosis that opposes the situation it represents" (Venuti, 1995, p. 17).

In abolishing the differences between the author and the translator, another difference appears concerning Derrida's concept of *différance* which is delogocentric. It is composed of two distinct meanings. The first one, namely, to differ, implies "to be not identical. To be other, discernible, etc" (Derrida, 1982, p. 8). Derrida (1978) argues that "the movement of signification adds something, which results in the fact that there is always more, but this addition is a floating one because it comes to perform a vicarious function, to supplement a lack on the part of the signified" (p. 289). The second sense, namely, to defer, refers to "the action of putting off until later" (Derrida, 1982, p. 8).

The notion of *différance* shows that translation is not meaning-centric, or rather, is not logocentric that is centered on a 'transcendental signified' that stands in Western metaphysics for true and absolute meaning. However, the meaning in translation is delogocentric in the sense that it is played by the play of differences among the signifiers infinitely. Accordingly, the meaning is subjected to differing (spacing) and deferring (temporality).

Such a difference in meaning is pointed out by Venuti (1995) who argues that "meaning is an effect of relations and differences among signifiers along a potentially endless chain" (pp. 17-18). This is a reflection of the differences in the visibility of the translator who is at once visible and invisible. Therefore, the case of *différance* reflects Venuti's (1995) observation that the translator's visibility is conjured with the difference he / she conveys in the target language (p. 18).

As such, this thesis examines how Beckett's *Endgame* and Shau'ul's translation subvert logocentrism into delogocentrism. The view of delogocentrism in the original text and its translation is influenced by Derrida's lens of deconstruction and Venuti's invisibility of the translator.

2.3 Methodology

This descriptive analytical study examines the data that are collected from Samuel Beckett's *Endgame* (1957) and Paul Shau'ul's (2014) translation. It can be seen through these data that elements of logocentrism are treated differently in Shau'ul's translation of delogocentrism. This thesis investigates instances of linguistic, mental, and corporeal decay which are studied under two main sections.

The first section studies instances that refer to the decay of Language, namely, the Word, another name for the *Logos*. It focuses on finding a link between delogocentrism and the translation / mis-translation of the Word, in its part and whole. In this section, this link is investigated through the Derridean lens of deconstruction that tackles two main subjects: first, it is examined under the deconstruction of the 'structure' and 'production' of the Word, in terms of *langue* and *parole*. Second, it is studied through the application of 'dissemination', a forceful force in deconstruction, on the part and the whole of the Word.

This is done to uncover the links between the structural and the productive delogocentric forces that shape the Word, as well as to examine the power of the Word to destabilize itself and to reproduce itself in unexpected forms. Ultimately, this analysis uncovers the potential of the Word to challenge and transform existing logocentric structures.

The second section analyzes mental and corporeal decay from the perspective of delogocentric strategies such as disintegrated subjectivity, de-centered being, and signifiers without references in reality. This section explores how the idea of decay can be used to challenge traditional notions of the mind, body, and identity. It also examines how these delogocentric strategies can be used to reimagine a new form of embodied subjectivity.

It focuses on providing a delogocentric reading of translation that is helpful in the deconstruction of the Metaphysics of presence, the foundation of logocentrism, along with its binary oppositions: *langue* / *parole*, presence / absence, subject / object, self /

other, and speech / writing. This section deals with the double reading of Derrida's deconstructive terms such as *supplément* (to 'supplement' or 'substitute') and *différance* (to 'differ' or 'defer').

These terms indicate that the presence of a supplement does not necessarily replace what is missing, but rather, it shows that there is something missing in the first place. *Différance* also points to the fact that meaning is never fixed but is instead always in flux. This perception of meaning as always in process is what Derrida's deconstructionist project is all about.

In this study, a comparison is made between selected sections from the original play and Shau'ul's translation. The data are presented in tables, followed by an analysis of these sections using Derrida's deconstruction approach, as well as Venuti's concept of the translator's (in)visibility which is presented in a small amount in the second section. The main objective is to reveal the connection between translation and delogocentrism, which opposes logocentrism.

Chapter Three

Data Analysis

3.1 The Linguistic Decay

Drawing on Derrida's deconstruction and his concepts of *langue*, *parole*, and *dissemination*, this section examines Shau'ul's translation of instances of linguistic decay in Beckett's *Endgame*. According to *Cambridge Dictionary.com*, the decay is defined as "to become gradually damaged, worse, or less" ("decay," n.d.). This is to uncover the relationship between translation and delogocentrism which results in / from the decay of Language.

Language is defined, in *Lexico Dictionary.com*, as the "body of words and the systems" ("Language", n.d.). The keywords in this definition are "words" and "systems", from which this section examines the translations of the linguistic decay in *Endgame*. In this respect, the "words" stand for *parole* while "systems" stand for *langue*. *Langue* is defined in *Collin Dictionary.com* as the "linguistic system" (Langue, n.d) while *parole* is defined in *Merriam-Webster.com* as a "linguistic act" ("Parole", n.d). Language, in its broadest sense, consists of the *langue / parole* distinction which Derrida's deconstruction and delogocentrism undermine as this section highlights.

Language (or *langue*) in *Endgame* deviates from the conventional definition of Language and enters "language games, which have no claim on a faithful representation of reality or transcendental truth" (Kermany, 2010, p. II). This absence of truth and reality is usually found in delogocentrism. Accordingly, this section begins with Clov's opening line which begins with a 'Word' that provides an entrance to the play or an entrance to the 'Whole.' It is a 'Word' that is a part, but a 'Whole.' This 'Word' is - the part and the 'Whole'- exclusively the word, "Finished." In other words, the system of the Whole has given this 'Word' the potential to occur and re-occur in the first 'Word,' the first 'phrase,' and the first 'sentence' in the play. Explicitly speaking, the 'system of Language' (or *langue*) has paved the way for these structures' (word, phrase, and sentence) production (or *parole*) to exist on the page.

Since delogocentrism is the subject of scrutiny, it would be axiomatic to commence the analysis with a 'Word'- that is referred to in The Concise Oxford Literary Dictionary as

‘*Logos*’ in the Western philosophy; “[t]he Greek word *logos* can just mean ‘word’”. To deconstruct the first principle of structuralism that steers logocentrism qua “being obsessed with the ‘Word’ or the big explanation of everything” (Hendricks, 2014, p. 2).

3.1.1 Langue vs. Parole

Table (4)

Shau’ul’s (Un)finished Translation of an (un) “Finished” language

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
CLOV (Fixed gaze, tonelessly): Finished, it’s finished, nearly finished, it must be nearly finished. (1.1)	كلوف: (نظرة ثابتة صوت دون نغمة) – انتهت، لقد انتهت، ربما على وشك النهاية. P. 20

Shau’ul’s literal rendering, "انتهت" / ‘*intahat*’, has un-hooded the target word, "انتهت" / ‘*intahat*’, from its word(hood) by referring back to the un-worded source word, “Finished”, that is, finished from its wordiness. To be specific, by its construed definition in *Collins Dictionary. com*; “Finished” is something that “no longer exists or is no longer happening” (Finished, n.d). “Finished” is already finished in form and reference and therefore, finishes its translated word before it is finished into an un-word. As Ong (1988) argues, “if there is no hint of another person, real or imaginary, to whom the word is addressed, called out, cried out” then, the word is “not functioning as a word” (p. 267). In other words, the word becomes an unword.

The translated word (*Logos*) provides a delogocentric lens that shakes what “(Derrida) calls logocentrism” in the sense that the “Word—conceived as existing in itself, as foundation” (Culler, 1982, p. 92). This is inherently conferred in the structure of the word "انتهت" / ‘*intahat*’, particularly, in the suffix "ت", (viz, ‘*taa’ al-tan’eeth al-sakinah*’). The suffix "ت" beheld the word to a feminine subject that does not exist in the TT, unless it hints towards the finished word “Finished” in the ST. This is not in terms of the word itself but in terms of its deconstructed linguist label, as a ‘Word’, that is normally feminized in the Arabic language into ‘كلمة’ / ‘*kalemah*’. It suggests the fact that “only if the continuum between affixes and words” exists; the ““Word” can be defined as a fuzzy concept” (Haspelmath, 2011a, p. 31).

Accordingly, (Ong, 1988) argues that words cannot exist “all at once”, as they are, because by the time I reach the end part of the word it has already “passed out of existence” (p. 265). Therefore, once the word “Finished” falls from its wordiness; the

suffixed word ‘*intahat*’ by the latter part, "ت", is turned into a trap of absurdity which “resists definition and formalisation” (Byron, 2007, p. 63).

This is due to the inefficiency of ‘morph(olog)y’ or the *logoi* of morph under which the parts of words are constructed. “Its etymology is Greek: morph- means ‘shape, form’, and morphology is the study of form or forms” (Aronoff & Fudeman, 2022, p. 1). Thence, the translator’s production of words (*Parole*) in the TT, is condemned to be extracted from the morph (morf) of form since the ST “language has lost its vigor in producing shapes” (Kermay, 2010, p. 52). This is being shaded by its title, *Endgame*, on the ‘game’ played by the ‘end’ part of every word (*Logos*) in it.

The end game of the ST’s *Logos* is soared by the subsequent sentence, “it’s finished”, and its translation; "لقد انتهت" / ‘*laq’ad intahat*’. This translation is divided into two parts. The first is the word "لقد" / ‘*laq’ad*’. According to *Al-Maany Dictionary*, the word ‘*laq’ad*’ is synonymous with “indeed” which then becomes an emphasis tool on the second part which is again the word ‘*intahat*’ / finished. Together, the word ‘*laq’ad*’ added up to the past simple verb ‘*intahat*’, is turned into a past perfect verb. At the same time, the ST “it’s” adds an emphasis on the past simple verb, “finished”, that is marked by the end part, namely, the suffix ‘-ed’. What really matters is that “the *past perfect* is an aspect of the verb that designates an action that has been completed before another past action” (Nordquist, 2018)(para.1). Therefore, the ST *Logos*, “finished”, deceives the translator with finishing that is not finished, because the TT past perfective word, ‘*intahat*’, is finished before the ST past simple word, “finished”, is finished. That to be said, the target *Logos* ‘*intahat*’ / finished relates to the source “finished” not in the sense of completion, but in the sense of (in)completion.

This (in)completion entails deconstructing the logocentric completion within the structuralist conception of *langue*, which exclusively requires “closed off statements and completed paradigms” (Birch, 1989, p. 36). It happens when the original text is converted from the logocentric ‘closure’ drenched in the ‘-ed’ of ‘finish-ed’ into “another closure called loge-de-centrism” (Nuncio, 2021, p. 2) or de-logo-centrism that deconstructs every gesture of interpretation which strives for completion (finishing). It leads to say that the ‘de-’ of the de-logocentricity of "لقد انتهت" (i.e., literally ‘indeed finished’) along with the -ed of “finished”; there is a hyphenated de-ed, that is ‘in[deed] not completed deed or ‘task’ which precisely refers to the “task of the translator” (Benjamin, 1992, p. 71).

The task of the translator is impeded by the act of destructing the wordiness of already destructed words under the immediate act of delogocentrism. The effect of destruction is injected in the action of ‘deter’ that oscillates between determinacy and indeterminacy made by the source language. Due to the fact that the words (*logoi*) are at once finished and unfinished, “Hamm and Clov are suspended in a limbo in which words can only be restrictive” (Cerf, 2015, p. 3). In the *logoi* of Clov, the language made a shift from a determinate finishing; “Finished, it's finished” into an indeterminate finishing; “nearly finished, it must be nearly finished”.

Such (in)determinacies are due to “the openness of Beckett’s syntax; his texts deliberately tease us with ‘closures’ that can never happen.” (Trieloff, 1990, p. 98). These “tattered syntaxes” (Banfield, 2014, p. 13) are seen in the ST in the repetitive *Logos*, “nearly”, annexed to “finished”. This is to open the sight to the fact that nothing is finished, but it is “almost but not quite” finished, as defined in *Merriam-Webster.com* (Nearly, n.d).

In addition, as mentioned before, “texts are necessarily constructed through an iterative process and indeterminacy” (Gruyter, 1996, p. 187). The auxili[ary] “must” and “be” indulge in a liar content that lies in their [-liary] regarding the matter that “[l]anguage lays a trap: it says something must be, always be” (Marshall, 1992, p. 4). Therefore, the translator opts for translation by the omission of the determinate *logoi* “must be”, in the succeeding sentence and has replaced them with an (in)determinate (in)determinacy of finishing in the translated text into "ربما على وشك" (literally: may nearly) in, "ربما على وشك" (literally: it may nearly finish).

Thus, “the usual situation is not one of determinacy, but rather indeterminacy” (Langacker, 2009, p. 41). Driven by the original text’s ‘axed’ synt(ax), the *langue* “continually dissolves, losing its form and substance” until it has a particular kind of finish. Consequently, the ‘production’ of the target syntax / *parole* will be delogocentric in the form of an ever-last leaking of the *logoi* in an “infinite regression [...] along with such a compact, concise, function” that rests upon the remarkable observation; “[a]ll grammars leak” (Sapir, cited in O’ Connor, 2009, p. 343).

This is punctuated by the redundancy of the comma at the bottom of the succeeding lines in the original text and its translation. The *Logos*, comma, originally means a ‘cut-off

piece' (Watt, 2022) (para. 1). Sanctioned by its hooked shape, the comma acts like a linguistic scalpel that cuts off any linguistic closure or any attempt of a “finished” language. Thereby, the shape of the comma is intrinsically an ordeal of a leaking full-stop that inhibits both fullness and stops in the sense of a language wholeness. This is deeply anchored in the Arabic comma called ‘*faselah*’. The Arabic *Logos*, ‘*faselah*’, represents itself as a ‘breaker,’ one of its meanings as produced by *Al-Maany Dictionary*. Although the Arabic ‘*faselah*’ has an inverted shape of the English comma, both commas’ hooks are turned in the opposite direction of their languages, indicating the turning away from the *langue*, leaving themselves as linguistic markers of a continuous break in the structure of the language in terms of a rupture.

3.1.2 Dissemination

Table (5)

A Rupture in the Structure of Shau’ul’s Translation

Beckett’s <i>Endgame</i>	Shau’u’s Translation
HAMM: (Pause. Gloomily.) It’s finished, we’re finished. (Pause.) Nearly finished. (Pause.) (1.17)	هام: (صمت. كئيباً) انكسرت الأشياء، انكسرنا. (صمت) ستتكسر. (صمت) p.63

There is freedom applied in Shau’ul’s translation / mis-translation in "انكسرت الأشياء" (literally: things are broken”), "انكسرنا" (literally: we’re broken), and "ستتكسر" (literally: it will be broken). This aligns with the concept of “translation as refraction rather than reflection” of the original text (Bassnett, 2014, p. 9). The word “refraction” is derived from its root refract. In *Longman Dictionary*, refract has its origin in the “Latin past participle of refringere “to break open”, from frangere “to break” (Refract, n.d). In terms of translation, the ST and TT are to be pondered like a “fragment of a vessel” (Benjamin, 1992, p. 79). The “vessel” is the language in its hollowness wholeness. In other words, “in translation, what is visible is language referring not to things, but to language itself” (Gentzler, 1990, p. 276).

Here, the “it” marks the source language as a thing, that is, rendered into things/ ‘*ashyaa*’; nevertheless, the language of Beckett has “finished” the thing in “it” while the things / ‘*al-ashyaa*’ are ‘broken’/ ‘*inkasarat*’ in Shau’ul’s. The thing of the language that

is transferred into things, embodies its materiality “through the multiplicity of languages” (Derrida, 1991, p. 241).

Hence, the original language (vessel) is not a thing in itself. In other words, the struc[ture] of language is not a true thing; it is not logocentric. Rather, it struck what is true (*Logos*) into a target language that is stirred to dispense the t/ruth (i.e., logocentrism) into ruthless ‘things’ (i.e., delogocentrism) by the fragmentary “force within language already, before an author may be said to choose to write”, called, “*dissemination*” (Lucy, 2004, p. 29). As (Derrida, 1997) puts it, “the dissemination of Truth into many truths, too many” (p. 166) until you get nothing which is the purpose of delogocentrism.

Dissemination is something that must be emphasized in the structure of language that is inherently decayed. As Derrida has pointed out, “*dissemination* means nothing” cited in (Gane, 1982, p. 205), namely, “to look for the meaning of dissemination ‘in’ *Dissemination* would be to search in vain” (Lucy, 2004, p. 28). In other words, the structure of the word ‘things’/ ‘*al-ashyaa*’ is a single word (or a single ‘thing’) that is merely “nothing” with what it beholds within itself, the many ‘things’ that are disseminated until they “represent nothing but other words representing nothing but still other words representing” (Gentzler, 1990, p. 267).

As Derrida (1991) reveals, “if there is only multiplicity, then there is no master language” which leads to “the almost unthinkable notion [...] of an originary translation before the possibility of any distinction between original and translation” (pp. 241-242). This is what makes “deconstruction resists systems of categorization which separate “source” text from “target” text” (Gentzler, 1990, p. 276). Hence, translation is deconstructed into a translation from nothing into nothing, as expressed by (Banfield, 2014) “nothing to be said not already said” (p.14).

Inextricably, the language that is subjected to translation is let loose; there is no way to suppress it. According to Benjamin (1992), it disseminates itself from one abyss to another and becomes a thingless thing that resists being something. Therefore, the word ‘something’ is punctuated at the beginning and end of *Endgame* in Clov’s words in the following table.

Table (6)*Shau'ul's Translation of the Something[less] "Something"*

Beckett's <i>Endgame</i>	Shau'ul's Translation
CLOV: Something is taking its course. (1.5,11)	كلوف: شيء يتبع مجراه pp. 31, 47

Shau'ul's rendering refers to the 'thing'/'*shay*' that is visible within the original word 'some[thing]' which is not only rejected under its title, Language, but is also rejected by the characters who "endure their "thing" by projection away from it" (Lawley & Gontarski, 2012, p. 214). In addition, the word 'thing' is continuously moving "away" from itself by "taking its course" from the ST to the TT. This progressive motion is exemplified by the use of the present tense verbal phrase "يتبع مجراه" / '*yatba' majraah*' "to desire no one particular unattainable thing" (Banfield, 2003, p. 6).

In this respect, the word in the language of the ST and TT is always 'in motion, in flux' from the "thing" it refers to; it defeats interpretation and being translated. As a result, the moving tendency of the *Logos* dislodges the logocentric definition of 'dissemination' as "a way with words" (Lucy, 2004, p. 27) into a de-logocentric movement 'away from' words. In other words, the translation is constantly moving 'away' from words. It is an adequate reason for what makes words in the target text 'away' from themselves.

Ineluctably, this cracked movement of words oozes from "the change in direction" inhered in the translational "refraction" ("refraction", n.d.) as defined in *Collins Dictionary*. That to be said, a "refraction was a rejection of any linear notion of the translation process" (Bassnett, 2014, p. 9). Strictly speaking, the route / root of translation deflects, instead of propelling linearly from an original text to a target text; it disseminates in a pluri-dimensionality, in a Circle of texts, without origins or targets. This is caused by 'dissemination' that "happens always in the middle of things, without origins or telos, before every beginning and past every end" (Lucy, 2004, p. 30).

In consequence, the process of translation plays the game played by *Endgame*. Namely, the source text "breaks the sense of linear progression, for everything ends the way it begins" (Liao, 2014, p. 39) with Hamm's words at the end circle back to Clov's words at the beginning, in their same saying: "it's finished [...] nearly finished", and therefore, Shau'ul's translation of Hamm's words circle back to his earlier translation of Clov's

same words. *Endgame* and its translation show that “beginnings and endings have not so much been reversed as redoubled, the play ending where it began, with its ending” (Gontarski, 2008, p. 420).

The “redoubled” circularity of the structure of the texts, embarks on Derrida’s (1978) “concept of structure that could be called an “event,””, in the sense that, “its exterior form would be that of a *rupture* and a redoubling” (p. 278). To start with the “structure” of the ‘text’ and “its exterior form”, the word ‘ex’ has middled the word ‘t(ex)t’, suggesting a way of *dissemination* by holding the meaning ‘away from’. The ‘ex’ has (ex)ed the “redoubled” [t]s, namely, the t after and the t before, that stands for other texts. In other word, it turns “away” from the [t]ext into another tex[t] by holding an ex-text (ST) within text ex/x (TT) that will also be an ex-text.

The translated text (TT) becomes an excess of ‘exs’; “the translated text becomes a translation of another earlier translation and translated words” (Gentzler, 1990, p. 276). This is showcased in Shau’ul’s Arabic translation that becomes a translated text of Beckett’s English text that is, in turn, the translated text of his original French text. That to be said, the text is handicapped in a circle of [t]s that begins and ends with a [t]. Therefore, the translated text ends up with a “*rupture*” that is obvious in “its exterior form”, as well as, its interior essence that has translated “we’re finished” into a broken / ruptured structure "انكسرنا" / ‘*unkusirnaa*’ (literally: we’re broken).

The “*rupture*” in the “we” / ‘-*naa*’ structure, is a ru[pture] of the ‘pure’ inside of it, triggered by the work of *dissemination* that disrupts the “ideal form and purity” (Lucy, 2004, p. 29) of every word (*Logos*). Mainly, it happens when the disseminatory [t] of the text moves from the text of the author to the text of the translator, and hence, it becomes an object of the [t] of the [t]ongues of the speakers, viz, the author and the translator. (Hamamra, 2017) vindicates this claim; he contends that “language is an impure substance that moves from the mouth of the speaker to the ear of the listener in a process of circulation where one repeats what is spoken” (p. 95).

However, in the [t]ranslation process, there is a circularity of the t of [t]ongues, (a metonymy of the “mouth”), with no ears to listen. This has caused the translator to proceed his translation with "ستتكسر" / ‘*satankaser*’ (literally: will be broken). The ‘sa’ ("س") is a literal translation for “nearly” in the ST that suggests an assertion of something

that will happen very soon / “nearly”. In other words, the circle of [t]s will keep broken in a very short time by the invasion of endless texts and tongues. The play is “composed of more or less discrete "events”” (Eisele, 1976).

The ‘vent’ of e[vent], in *Etymonline.com*, has its origin “from Old French *fente*, from Latin *findere* "to split”” (Vent, n.d). The “split” implies the splitting of the tongues of the author, the translator, and the characters that redouble the e[vent] of the ‘tower of Babel’ that “does not merely figure the irreducible multiplicity of tongues; it exhibits an incompleteness, the impossibility of finishing, of totalizing, of saturating, of completing something on the order of edification, architectural construction, system and architectonics” (Derrida, 1985, p. 165). The e[vent] of Babel is punned by Hamm’s words in the following lines:

Table (7)

The Babel of Shau’ul’s Translation in the “babble” of Language Structure

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
HAMM: Then babble, babble, words, like the solitary child who turns himself into children, two, three, so as to be together, and whisper together, in the dark. (1.23)	هام: ثم ثرثرة، ثرثرة، كلمات، كطفل وحيد يجعل نفسه أطفالاً عدة، اثنين، ثلاثة، ليكون في جمع، ليتهمسوا معاً في العتمة. p.80

It is important to note that the redoubled word “babble” by pronunciation becomes Babel, followed by “words”, that to be stated, the ‘babel of words’ or the ‘words are babel’. This infers the sense of “Babel, confusion” (Derrida, 1985, p. 214) of what is already confused. The ba-bel “annuls the gift of tongues, or at least embroils it”, in other words; it “poisons the present (*Gift-gift*)” (Derrida, 1985, p. 167). The “gift” in English “echoes the term *pharmakon*, translatable from the Greek as both “poison” and “cure” (Littau, 2000, p. 22).

To ba-bel with words in the translated text is to have a “fork-tongued” translator who poisons the cured stru[cture] of words. To put it in other words, the “structure of *λόγος* both connects (*σύνθεσις*) its elements and holds them apart (*διαίρεσις*)” (Backman, 2012, p. 82). This leads to construct and de-construct [t]ranslation in the “constructedness and, hence, the deconstructibility of meaning” (Derrida, 1997, p. 184). As stated by (Bassnett, 2014), “translation is not a monastic composition, but an interpretation and conglomerate of two structures” (p. 18).

To maintain this linguistic confusion of “pharmakon” is namely restated by the target *Logos*, "ثرثرة" / 'thartharah', that bears in itself the opposition of ‘wordiness’ and ‘scattering’. According to *Al-Maany Dictionary*, "ثرثرة" is defined as a pointless verbosity, and is derived from the verb (ثَرَثَرَ) that is defined as to disperse and split (e[vent]). In both senses, “(a sense, perhaps, or the sense of a sense) [...] is ‘scattered’ in several directions at once” (Lucy, 2004, p. 28), as it is being disseminated in vain. In the dictionary, *dissemination* means “to scatter and to sow” (Lucy, 2004, p. 28). It is a “redoubling” of the Babel e[vent] that depicts the “primal scattering of languages” (Littau, 2000, p. 35). The *Logos* of the ST and TT aims to create a dominant “scattering” effect through the elimination of “gathering” and “singularity” (Backman, 2012, p. 80). This takes the form of transforming one tongue into a multiplicity of tongues that frustrate the logocentric gathering in translation in the shape of ‘Oneness’. Derrida (1985) contends, it threatens “the existence of one language and of one translation in the literal sense, that is, as the passage from one language into another” (p. 100).

A delogocentric endeavor is to resist gathering - “privileged by Heidegger over dispersion, diffusion, and apartness” (Backman, 2012, p. 78) - by an eternal splitting (e[vent]) and scattering. According to Trieloff (1990), the source text should be interpreted as an experience through hermeneutics as an event. This approach erases the formal boundaries of structuralism, specifically the differentiation between *langue* and *parole*, which distinguishes structure from event (Pathan, 2021, p. 6). Therefore, Derrida (1997) confirms that “we should expect rather more disseminative strewing than Heideggerian gathering” (p.33). Consequently, *dissemination* has to be treated as a “plurivocal drive or energy” (Lucy, 2004, p. 28).

According to Derrida (1981), “dissemination endlessly opens up a snag in writing that can no longer be mended” (p. 26). This is a contaminated “*rupture*” that occurs in the process of disseminating from the author’s text to the translator’s text. It happens when “speech which is, moving from speaker’s mouth, through air, and into the listener’s ears, makes it open to affliction” Bloom, cited in (Hamamra, 2017, p. 95). Such corrupted rupture in the language structure is sensed in the ST by Hamm who sniffs Clov’s words: “(He sniffs.) Clov!”, [...] You pollute the air!” (1.1-2).

In the words of Littau (2000), “the original cannot be transported intact (in all its multiplicity and undecidability) into the new language” (p. 26). Littau (2000) points out

that the original will produce multiple versions, just “like a solitary child who turns himself into children, two, three...”. In other words, it is "re-engendered" literally into new forms, such as "كطفل وحيد يجعل نفسه اطفالا عدة، اثنين، ثلاثة،". In the words of Powell (2000), “The word dissemination implies a link between the wasteful dispersal of semantic meaning and semen” cited in (Asad, 2010, p. 61). This fact according to Derrida (1985), has the potential to pose a threat to the integrity of every linguistic system.

In other words, when such impurities hover upon the original text, a re-translation of ““chaos” as a replacement for structuralist rigidity” (Pathan, 2021, p. 5) takes place in the target text. The *dissemination* of “chaos” is injected in the repetitive letter, "ل", which is called in Arabic, the ‘causative *lam*’, in the translated expressions "ليكون ... ليتهامسوا ...". This ‘causative *lam*’ can relate the “chaos” as the cause to the effect of the messy structure that gathers the singularity expressed in "ليكون" / ‘*li-yakuun*’ (literally: to be) with the plurality of "ليتهامسوا" / ‘*li-yatahamasuu*’ (‘to whisper’). The be is defined in *Merriam-Webster.com* as “to a great or greater degree, affect, afflict” (“be,” n.d.), and (whisper) is defined as “to avoid ‘being’ overheard” (“whisper,” n.d.). In other words, to be a translated text is to be a ba[be] of be that is smeared with Bavel or “the confusion of tongues” (Derrida, 1991, p. 245)

To sum up, Shau’u’s translation highlights the delogocentric nature of translation, which reconstructs the previously deconstructed delogocentricity in Beckett's original text. This shared delogocentrism, between the original and its translation, deprives the texts from their classifications into an original and translated text, and hence, undermines the privileging of the original over the translation. Shau'ul's belief in delogocentrism implies that the language as a whole is inherently flawed and decaying.

This is due to its fragmented structure, which prevents it from being complete, reflective, linear, true, pure, and unified as one language. Instead, it remains incomplete, indeterminate, circular, impure, and multiple. In this section, the delogocentric translation effaces the Western structuralist privileging of *langue* over *parole* that lays the foundation of Derrida’s *dissemination* into a linguistic Bavel and chaos. The confusion and chaos are imprinted by the task of deconstruction into the task of the translator.

3.2 Mental & Corporeal Decay

This section examines Shau'ul's translation of the mental and physical aspects present in Beckett's *Endgame*. It explores the decay of the mind and body, as well as the ideas put forth by Derrida's *supplementation* and *différance*, and Venuti's philosophical notions of the (in)visibility of the translator. It is fascinating to see how these various elements come together in the translation process, and how they can shape the delogocentric product of translation.

The mental decay entails the decay of the mind or the mind of the decay that is defined in *Collins Dictionary*, as “the process of decline, as in health, mentality, beauty, etc” (Decay, n.d). The mind has two important definitions. First, it is “the collection of processes originating in and/or associated with the brain, involving conscious and subconscious thoughts, interpretation of our experiences, perceptions, insights, and imaginations”. Second, “[i]n some views of Creation, mind is seen as related to the Spirit or intelligence seen as the basic substance of the universe and distinguished from the matter. In this regard mind is a physical being” (Ferlic, n.d., p. para. 2). Mind is thus seen as the basic foundation of reality and the source of all knowledge and thinking. It is also seen as the origin of all creative ideas and the basis of all human behavior.

In this respect, the being of the author and the translator is engraved in the mind. In other words, their invisible visibility is carved into the mind that, equates to their corporeal decay. The term corporeal is represented in *Longman Dictionary*, as “relating to the body, rather than to the mind, feelings, or spirit” and “existing in a physical form and able to be touched” (Corporeal, n.d.). However, in this section, the difference between the mind and corporeality vanishes in terms of the logocentric difference between the signifier, the physical imprint, and the signified, the mental imprint, that equates with the linguistic sign.

3.2.1 Supplementation

Table (8)

Shau'ul's (Un)being Translation of the Language of (Un)being

Beckett's <i>Endgame</i>	Shau'ul's Translation
HAMM (proudly): But for me, (gesture towards himself) no father. But for Hamm, (gesture towards surroundings) no home. (1.13)	هام: (باعتراز) من دوني (إشارة إلى نفسه) كنت بلا أب. من دون هام (حركة دائرية) كنت بلا بيت. p. 53

As can be seen, the original text is stuffed with a language of rejection of the language of 'being', namely, "me", "father", "Hamm" and "home", by the language of '(un)being' intruded in the linguistic signs: "But for" and "no". The *Britannica Dictionary* defines "But for" as "without (something or someone)" (But for, n.d.) while "no" "shows a negative response" ("no," n.d.). The continual exclusion and negation of the language of being that desire "presence (onto-beingness) [,] Derrida calls 'logocentrism'" (Hendricks, 2014, p. 4). They inscribe a continual delogocentrism in the (un)beingness of being that (un)fills the slots of the [absence] of the [presence] in the be of the [be]ing that [be]gins the source text "by lacking and by pleading for translation" (Derrida J. F., 1985).

Punning on the [be] of [be]ing, the letter [b] can replace the letter [p] in "pleading", in the sense that "pleading" by pronunciation becomes [bleeding]. In other words, the original '[p]leading for translation' is leading to a [b]leeding in translation. Such act of bleeding leads to the de-construction of translation into a "movement from the "letter" to the "litter" [...] or what one may call "trans-litter-ing" of translation" (Chattopadhyay, 2014, p. 1).

The translation by "trans-litter-ing" is stated by the translator's (un)being-language of delogocentrism that is injected in "من دون" and "بلا" which are literally translated into 'without'. Hence, it becomes a "trans-litter-ing" from the 'without' into 'without' that reflects the re-translation from an original "absence" into a target "absence" or, properly, from lack to lack. As defined in *Dictionary. Com*, "with the absence, omission, or avoidance of; not with; with no or none of; lacking" ("Without", n.d.).

In relation to what is said, table (8) confirms that the being of a target "lacking" only relies on the (un)being of an original being that is marked with "absence" from the state

of the absence of the (-self) equated in the presence of “me”. In other terms, the signifier “me” is the presence of “what you see” (Pegoda, 2015)(para. 1), precisely, the objective case in the [absence] of the subjective “I” of the speaker / author. In such a statement, it acts as a rephrasing act of the (un)being for the purpose of repressing the [I] self of the [i]dentity in the signified which is a “mental concept” (Pegoda, 2015)(para. 2) that is being impacted in the m[i]nd of the speaker / author.

When the mind of the author becomes a residual of the disintegrated subjectivity in the absent (-self) of the [I], the translator intrudes the m[i]nd of the author “to supplement a lack on the part of the signified” (Derrida J. , 1978, p. 289). In this process the translators are able to cope with an eternal absence of a target “*supplement*” in the shape of a signifier that ““can come to take the place of all signifiers signifying all desires for all absences” (Derrida J. , 1998, p. Ixv).

Ironically, the absence of the target signifier to *supplement* the (-self) of the original signifier is only defined by the carving of the invisible signified that injects a decaying m[i]nd that does not mind the self-detach[me]nt of the (-self) between ‘me’ and ‘I’ in the translational “*supplément* which enacts a double movement of addition and substitution” (Littau, 2000, p. 27). This double movement of supplement avoids it(self) by avoiding self-supplement. In other words, “the supplement supplements. It adds only to replace” (Derrida J. , 1998, p. 145) through a process of self-destruction. It enacts ‘self-add[i]-tion’ by ‘self-replace[me]-nt’ that is unable to self-add-I to self-replace-me. In this manner, the “[s]ignifiers and signified are continually breaking apart and reattaching in new combinations” (Sarup, 1993, p. 33). Thus, they reveal the inadequacy in the (-self) of the translator that is without it(-self). In other words, the I of the [i]dentity of the (-self) “intervenes or insinuates itself in-the-place-of; if it fills, it is as if one fills a void” (Derrida, 1998, p. 145).

Such “void” is evident in the translator’s “من دوني” (literally: without me), exactly, in the object signifier, “me”, that is de-v[oi]d of an [o]bjective [i]dentity. Stated differently, the visibility of the objective identity of ‘me’ is, actually, invisible, unmoulded by the ‘invisibility’ of the subject [I] in the template of a visible signifier. In this sense, the being of the signifier, [I], projects the [i]dentity that [I]s / eyes the object as an object. Thus, without the object as the [i]dentity for the object “me”, the “me” objects the subject to ‘be’ the I / [i]dentity of the “I”, “[a]s a subject, the self, the I, calls for something in the

position of object to depend on”, given that, “a subject is only a subject relative to an object” (Petrilli, 2017, p. 4).

The inability of the signifier to equate the “subject, the self, the I” is based on the delogocentric assumption that “[t]here is no signifier that is independent of the signified” (Hendricks, 2014, p. 2). This illustration challenges the concept of logocentrism that subjugates the signified to a “transcendental signifier” that governs the subject position of the *Logos*, which is deemed “self-sufficient” and “self-identity” (Hendrick, 2014, p. 2). This illustration, in turn, eliminates subjugating the object (-self) of the translator to the subject (-self) of the author’s ‘I’. This is derived from the fact that “the signifier and signified relate as if they were two sides of the same sheet of paper” (Sarup, 1993, p. 33). As the author and the translator are the two writers of the exact text. Hence, in the rules of delogocentrism, the subject (-self) relies on the object (-self) “in the relation to the other, in the relation of other to other, autrui, including the self as other—a relation that cannot be reduced to the subject-object paradigm—that the self-manifests itself in its absolute otherness, as other with respect to another” (Pegoda, 2015, p. 4). Namely, the s/elf can essentially be someone else’s self.

This divided (-self) between the self and the other (the author-translator) is reflected in the creation of the ‘other’ in the author’s and translator’s m[other] tongue. Seeking to refer to the word [m/other], it is (un)selfed with what it beholds within it(-self) the opposition between the ‘self’ and the ‘other’. That is to say, it is sought to be created by the letter [m] that beholds the symbol of the [m]an figure of the father tongue. The father is the m/other’s other from which the m/other tongue’s torn [i]dentity emerges “at the origin it was not there without fault, full, complete, total, identical to itself” (Derrida J. , 1998, p. 188).

That to be said, the [i]dentity of the mother tongue is already fathered in the original text when the author speaks of the absence of “me” (“But for me”) implied in the absence of the “father” (“no father”). Such “division, or fissure” (Littau, 2000, p. 30) in the original (-self) of the mother tongue (un)selfs the (-self) of the translator’s mother tongue, that is, "بلا أب" (literally: without a father). This downfall can be traced to the need of the ‘other’ - the “father” tongue.

On the other hand, the absence in the being of the “father” tongue, in the original and its translation, is only defined by the presence of the being of the mother tongue. Littau (2000) points out that “the presence and absence exchange their properties, come to be defined in their non-relation to each other” (p. 30) which forces the inversion by m/othering the father tongue that becomes a mother-to-[be]. Hence, the mothered father tongue drives the act of delogocentrism that diminishes (Irigaray, 1987) notion of “hom(m)ologous” (p. 134).

Irigaray’s [hom(m)o/logous] inscribes the *Logos* of the homo in a way that the figure of the homo / man is the subject of the (-self) that has the ‘I’ of the [i]dentity over that of the wo[man]. And therefore, it seems that in every visage of the ho[mo] the [mo]ther is typed among his [i]dentity to reify the corruption inhered in the word of the f/ather that equates within it(self) the false other of it(-self). As (Agusti, 2005) argues, the “male identity is identified as the inherent opposite of its negative “other”” (p. 29). Simply put, the [i]dentity of the father tongue depends on the m[other] or the [other] rather than the (-self), which appears in the deconstructed accumulation of ““hom(me)ology” to *the* one and *its* other” (Littau, 2000, p. 31).

The falsity of otherness in the (-self) of the father tongue is implied in the status of “the father [who] is staying within the very economy of presence and / lack”, in the ““name of the return of the same, in the name of “hom(me)ology” (Littau, 2000, pp. 30-31). This is reflected upon the s[am]e n[am]e of the ‘ho[mme], H[amm], the speaker. In his endeavor of (-self) re-calling, “But for Hamm”, the m/other tongue gave a re-birth to the other (-self) of the individual (-self) of Hamm. In other words, Hamm’s Hamm alludes in a “hyphenated sense of self” (Gatewood, 2001, p. 57) to (Ham-) of Shakespeare’s [Ham]let. It seems that H[amm]’s pre-text of Shake/speare’s *H[am]let*, shakes the speaker’s Center (*Logos*) of (-self) in the state of the subjective [am] of the ‘I’ by the spear of de-centered [amm]s.

Conforming to Hamlet’s “to be or not to be”, in the making and negation of the be which is the root of the am, “the center” of the (-self) “is not the center” of the (-self) in “a series of substitutions of center for center” (Derrida J. , 1978, p. 279). It happens in “the return to the same (homo) as the return to man (homme)” (Littau, 2000, p. 25) that infers the sense of [homo]sexuality which results from “the notion of ‘*intertextuality*’ replaces that of intersubjectivity” (Al Saideen, 2018, p. 67) . That to be stated, the text of [Be]ckett is

a wom[b] of the intertext of to Be in the absent [Be]ing of the am of H[am]-let that is let to its substitute in the presence of the [Be]ing of the am of H[am]m. In this manner, the be of “being must be conceived as presence or absence on the basis of the possibility of play” (Derrida J. , 1978, p. 279).

Such play of presence and absence is played in a play-within-a-play by Ham (the actor) of [Ham]let who playacts in the presence of Hamlet, the son, the absence of Hamlet, the father. In the same vein and intertextually, Hamm encompasses the presence of Ham (actor) who playacts “the absent author in the present actor” (Kermany, 2010, p. 60). And therefore, Beckett, the author, is the father of H[am]m, the son, whose subject position embedded in “I am” is destroyed from the beginning of *Endg[am]e* by his defeated authority: “Me [...] to play” that is stuttered into [amm] of H[amm]. As suggested by (Afzal, Mohd Pakri, & Low Abdullah, 2020), the “logos is a son, then, a son that would be destroyed in his very presence without the present attendance of his father” (p. 4).

The *Endg[am]e* of the defeated author’s “central presence [...] has never been itself has always already been exiled from itself into its own substitute” (Derrida J. , 1978, p. 62). In other words, the author’s original [I] is the subst[i]tute of its own ex-[i]le into an ill [I] of an ill ‘m[i]nd’ “whose basis, after which, logos, in the necessary violence of its irruption, is separated from itself as madness, is exiled from itself, forgetting its origin and its own possibility” (Derrida J. , 1978, p. 278). Such “possibility” of the mad ‘I’ / *Logos* of the author obliges the translator’s translation Not to produce “a text” but “an intertext that is intertextually” related to an [ex]-iled t[ex]t that produces an “idiosyncratic language [which] can only be understood by the mind that produces it” (Garcia, 2004, pp. 11-12).

Accordingly, the translator’s retreat to the author’s mind happens by “bringing the author back home” (Venuti, 1995, p. 20) in the dome of the translator’s [dome]stication. It should be noted that the shape of Hamm's home, including the windows in the play, symbolizes the mind within a skull. However, the dome / home of [dome]stication prevents the [hom]o, Ham/m, from his home, in the translator’s saying " بلا بيت " (without a home) of the original Hamm’s “no home” which implicitly implies that the translator and the author are ‘without mind’.

The transl[ator], in this sense, becomes the trans[actor] of (Ham-), the mad actor of Hamlet and Hamm. According to (Honig, 1985), “the translator and the actor had to have the same kind of talent” (p. 13). The “translators playact as authors” (Venuti, 1995, p. 7) whose [i]dentity is threatened with the mad ‘I’s of the author and the translator as in the following table.

Table (9)

Shau’ul’s Translation by “mad eyes” / Is

Beckett’s <i>Endgame</i>	Shau’ul’s Translation
HAMM: glaring at me with his mad eyes (1.18)	هام: محدقاً بي بعينين معتوهتين p. 66

The original “mad eyes” embark the mental signified of mad [I]s with an opposition against the corporeal signifier of mad eyes that eye the decay in Ham/m’s (the author’s) [i]ll [I] which suffers from a “schizophrenic creation of a disguise” that “cannot be identified by the gaze of the other” (Laing, 1971, p. 110). Such mental dis[ease] dis-eases the translator’s act of gazing, of [i]dentifying through the eye, a knowable I of [i]dentity, “[a]s the eye cannot see itself, the “I” cannot know itself” (Gatewood, 2001, p. 60). Or else, if the translator substitutes the presence of his corporeal eye with the absence of his mental I, then, the author will be “glaring at” the translator “with his mad eyes” as translated literally into "محدقاً بي بعينين معتوهتين" and vice versa.

In translation, the conflict of the eye with the conflict of being the I eye and realize the real lies that lie in “any sense of authorial presence in translation is an illusion” (Venuti, 1994, p. 7). Thus, the translational “supplement is maddening because it is neither presence nor absence” (Derrida, 1998, p. 154) in the metaphorical sense of the schizophrenic “disguise”. The translator acts like the schizoprene who “involves an act of creation, of adapting a set of fabrics or props around” in order “to make the original body (or identity) unrecognizable” (Garcia, 2004, pp. 2-3). In other words, the translation “should never call attention to itself” (Shapiro, cited in Venuti, 1995, p. 1). This is presuming that being visible is “a basic biological risk; being invisible is a basic biological defence. We all employ some form of camouflage” (Laing R. , 1996, p. 110). Hence, “Beckett refuses the “I” and its prescribed coherence, calling attention to the always plural nature of the self” of [I]s; to defend the self of the [I] (Gatewood, 2001, p. 57).

3.2.2 *Différance*

Table (10)

The Translation's Dropping of the Original's Dripping

Beckett's <i>Endgame</i>	Shau'ul's Translation
HAMM: There's something dripping in my head. (Pause.) A heart, a heart in my head. (1.7)	هام: قطرة ماء في رأسي. (صمت) قلب، قلب في رأسي. p. 35

It is intriguing to note that the translator opts for the visual image, "قطرة ماء" (literally: a water drop), from which the eye emerges, at the expense of the original voice quality, "dripping", from which the ear is dropped. This decision deconstructs the logocentric privileging of the ear over the eye that symbolizes the privileging of speech over writing, moored by the illusion that "[l]ogocentrism is also a phonocentrism" (Davis, 2001, p. 26). In this context, the original voice, "dripping", acts like the Western 'transcendental signifier' that is "phonocentrically centred on the 'voice'" of the spoken word "and deeply suspicious of the script (written text)" (Hendricks, 2014, p. 2) which directly affect the translated text.

In the translated text, the graphic signifiers, "قطرة ماء" (literally: a water drop), reveals the translator's loss of hearing that is beyond the reach of the internal hearing of the voice of the phonetic signifier, "dripping", embedded in the interiority of the author's "head". Shau'ul's translation / mis-translation undermines the theological status of the Head that embodies the mind, which is the foundation of the philosophy of logocentrism. Davis (2001) points out that the philosophy of logocentrism firmly establishes that the voice, often associated with breath and spirit, shares a close and indispensable connection with the mind. Nonetheless, this connection in relation to writing in translation is transmitted with the translator's eye which controls the difference in the author's voice to be written even if it is phonetic. In this manner, the "differences in sound come to 'mean' or signify differences in sight" (Davis, 2001, p. 150). This is a destruction of the previous thought about the phonetic *Logos* that "organizes all differences in a system of relationships" (Ruf, 1989, p. 30).

Thereby, the corpo[rea]lity of the [ear] of the author and the translator, as well, is turned into the core of the reality of the delogocentric *différance* within which "it differs from itself, defers itself, and writes itself as *différance*" (Derrida, 1978, p. 78). In other words,

the voice falls into decay, with the purpose of destructing the logocentric assumption that “the voice *is heard* (understood)” (Derrida J. , 1998, p. 20) into a delogocentric assumption that the voice is written. However, “not the real voice, but the principle of the voice in our interior soliloquy: ‘When I speak I hear myself. I hear and understand at the same time that I speak. [This] is the silent conversation of consciousness with itself in solitary mental life” (Sarup, 1993, p. 36).

Despite that, the translator “breaks the unity of consciousness” (Davis, 2001, p. 26) that creates the interiority of the ‘mind’. This is because translation becomes a “pallid mechanical transcript of speech, and so it is always removed from my consciousness” (Hendricks, 2014, p. 2). The physical presence of the head, in this respect, fails to protect the mind when translation aberrates the “invisible ideality of a logos which hears-itself-speak” through a “masked consciousness” (Derrida J. , 1982, p. 73).

It leads to the assumption that the cop[rea]l presence of the h[ea]d where the opposition between the [ear] and [eye] meets can no longer belong to a conscious intelligibility, but to an unconscious sensibility as claimed by (Cahoon, 1996) who suggests that: “[t]he linguistic sign unites, not a thing and a name, but a concept and a sound-image. The latter is not the material sound, a purely physical thing, but the psychological imprint of the sound, the impression that it makes on our senses” (p. 178).

The translator's writing seems to convey a sense of complete physical and mental exhaustion, as they struggle to translate the vitality of spoken language into the static form of written text. This is described as a process of transforming living speech into lifeless writing. This kind of lifelessness is represented by the abstractness of the target “heart” /”قلب” after a supposed original ‘living’ “heart” heard by the ‘ear’ at the ‘[h(ear)]t’ of the author’s intelligible-sensible “headheart” (Byron, 2007, p. 4). Such ‘lifeless’ writing confirms (Foucault, 1977) point that “writing of our day has freed itself from the necessity of “expression”; it only refers to itself, yet it is not restricted to the confines of interiority” (p. 116).

This concurs with (Barthes, 1967) idea about “The Death of the Author” that bears directly “to the violence that resides in the very purpose and activity of translation” brought by “foreignizing translation” (Venuti, 1995, pp. 18-20). Translation by

foreignization is by making the invisibility of the translator visible and the visibility of the author invisible, lifeless, and dead.

It points to the fact that “writing is a kind of alienated speech” (Hendricks, 2014, p. 6). It is “seen as death and alienated from existential and transcendental reality” (Hendricks, 2016, p. 1). The deadly and foreignized writing is built on the condition that “writing can thus be seen as a ‘dangerous supplement’” (Rheinberger, 2008, p. 85), “condemned in Western culture as parasitic, threatening and negative” (Connor, 2007, p. 3).

This fated dangerousness supplements the corporeal ‘head’ of the author into neither intelligibility nor sensibility, but into something that it is not, into an ‘alienated head’ that is ‘Different’. This difference inheres in the “supplement, another name for *differance*” (Moore, 1994, p. 38) which is showcased in the different meanings of the head(s) in the following table.

Table (11)

The Translation of Different [head]s

No.	Beckett’s <i>Endgame</i>	Shau’ul’s Translation
1	HAMM: Use your head, can’t you. (1.12)	هام: ما بالك! p. 49
2	HAMM: Use your head, can’t you, use your head. You’re on earth, there’s no cure for that! (1.18)	هام: لكن فكر، فكر، أنت على الأرض، ولا علاج لذلك! p. 65
3	HAMM: Use your head, can’t you, use your head, you’re on earth, there’s no cure for that! (1.23)	هام: لكن فكر، فكر، أنت على الأرض ولا علاج لذلك! p. 79
4	HAMM: When! What’s happened? Use your head, can’t you! What has happened? (1.25)	هام: متى! ما حدث! ألا تفهم؟ ماذا حدث؟ p. 84

The original “head” is self-alienated by the original chain of repetitions which “is a strategy for turning language against itself, using words to erase other words” (Connor, 2007, p. 19). Erasing or absenting the “head” from the original repetitions of the “head” occurs in translation that signifies the absence of the Center of the corporeal body of the (-self) and the Center of the body of the text (i.e., the author).

The “head” in this context, escapes the author’s self-head whose “origin has played” (Derrida J. , 1978, p. 373) the play of differences in the repetitive chain of ‘head(s)’. This

happens when the “thought is symbolised by spoken words, which in return is symbolised by written words” (Hendricks, 2014, p. 3) as in “[u]se your head, can’t you”.

The difference occurs in the supposed immediate presence reflected in the core of the phone “that which within ‘thought’ as logos relates to ‘meaning,’ produces it, receives it, speaks it, ‘composes’ it” (Derrida, 1998, p. 148). This proximity of the meaning of the “head” to the “head” of the listener / translator held by the phonetic substance of the phonetic signifier is differed in the play of the signifiers. However, this differentiation occurs “not [in] what a word originally means but its capacity to be reused to mean the same thing in different contexts” (Connor, 2007, pp. 3-4).

To “re-use” the meaning of the “head” involves re-writing it, utilizing the translator’s paper and ink that repudiates the “re-use” of the “head” to mean as an instrument “to think logically and rationality”, scripted in "ما بالك!" (what’s wrong!), "فكر، فكر" (think, think), and "ألا تفهم؟" (don’t you understand?). It appears from Shau’ul’s translation that “self-alienation takes place when meaning is written down, that is to say ‘inscribed’” (Hendricks, 2014, p. 6) on the page of signifiers.

The concept of self-alienation defies the logocentric belief of rational language intruded by the “meaning qua transcendental signified” (Goldgaber, 2019, p. 144). This displays the illusion of the “transcendental signified,’ which in and of itself, in its essence, would refer to no signifier, would exceed the chain of signs, and would no longer itself function as a signifier” (Derrida, 1981, pp. 19-20).

Venuti (1995) argues that when translating, the meaning of the signified is transformed into a signifier, resulting in a chain of relations and differences among signifiers that can potentially continue indefinitely. As per Derrida’s theory, meaning is always differential and deferred, never existing as an original unity. As explained by Davis (2001), this delogocentric approach highlights that language lacks a pure origin and transcendent reference point beyond itself. This is demonstrated through the concept of the transcendental signified or *Logos*. As the saying goes, "أنت على الأرض ولا علاج لذلك" (literally: “You’re on earth, and there’s no cure for that”). That being said, even when self-alienation occurs by “sending reader abroad” or “across the page” (Venuti, 1995, pp. 20,192), the readers are still “on earth, there’s no cure for that”.

In this manner, the author and the translator are shifting the textual interpretation to the [rea]der whose [ear] is the core of the [ear]th that hears the differences in the earthly voices of readers with “every difference of mind and mind” (Venuti, 1995, p. 122). Moore (1994) adds that the text travels “from foster home to foster home, then from reader to reader, the best of whom can never be sure that he or she has fully grasped what the author intended to say” (p. 30).

The reader, therefore, behaves like the written text that “relates directly to the notion of ‘intertextuality’, where the reader is a ‘text’, one of many ‘texts’ involved in the act of reading” (Hendricks, 2014, p. 6). By engaging with a piece of writing, the reader creates a new text that is unique to them, as they interpret and reinterpret the author’s words. This allows the reader to make connections between the text and other texts, creating new meanings or reinforcing existing ones.

Hence, the centrality of the [ex] in the t[ex]t has [ex]ed the text from being a text. The “text is henceforth no longer a finished corpus of writing, some content enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces” (Long, 1992, pp. 50-64). It accumulates with Derrida’s conclusion about delogocentrism that “[t]here is nothing outside of the text” and that “there is no outside-text” (Derrida, 1998, p. 158). In this sense, text-centrism is a sufficient opposition to logocentrism.

In conclusion, the translation goes hand-in-hand with delogocentrism that challenges the notion of the Metaphysics of Presence. This presence is identified by the presence of a privileged term in binary oppositions such as self / other, subject / object, author / translator, father / mother, speech / writing, and signifier / signified. However, the aim is not to subvert the duality among them, but to show that neither is privileged over the other and that the two opposition are on the same status of presence and absence.

In other words, delogocentric translation is a deconstruction of the concepts of presence and absence by using Derrida’s idea of *supplementation*. This means that the self becomes the other and subjectivity is turned into objectivity. The translator acts as the author, the mother tongue is fathered and the father tongue is mothered. Additionally, Derrida’s concept of *differance* is used to show that speech and writing cannot be defined by a

single, overarching meaning. Finally, delogocentric translation entails that language, actually, reduces meaning after it was reduced to meaning in Western philosophy.

Chapter Four

Conclusion and Recommendations

This thesis has examined Shau'ul's translation of the instances of linguistic, mental, and corporeal decay that play a pivotal role in Beckett's *Endgame*. Drawing on Derrida's concept of deconstruction, particularly the critique of the centrality of the *Logos*, known as logocentrism. As such, this thesis has established a strong relationship between delogocentrism and translation. In addition, this thesis has applied Derrida's deconstructive ideas of *langue-parole*, *dissemination*, *supplementation*, and *différance*, as well as Venuti's ideas on the translator's (in)visibility.

Aiming to uncover the relationship between delogocentrism and translation, this thesis has found that Beckett's *Endgame*, Derrida's delogocentrism, and Shau'ul's translation share many properties that undermine the *Logos*. Their shared emphasis on the dissolution of the *Logos* is the cornerstone of these three works, as they all strive to reveal the limitations of the *Logos* in all its multiple meanings, involving the deconstruction of the *Logos* in terms of presence, subject, self, identity, center, being, purity, origin, truth, thought, authority, speech, and meaning.

Such a deconstruction is the result of a process of displacement and decentering, making the text free from the authoritative discourse of the *Logos*. This study has shown that translation and Derrida's deconstruction reveal their inherent delogocentrism, as they dismantle the binary oppositions of the Metaphysics of presence. Such oppositions serve as the basis of logocentrism, with the first term always being privileged, present, and centered over the other. This thesis deals with various binary oppositions, including *langue / parole*, original / translation, presence / absence, signifier / signified, self / other, subject / object, author / translator, father / mother, and speech / writing.

However, this study challenges the notion of prioritizing one element over the other by demonstrating that both are equally important and interdependent. Translation and delogocentrism highlight the mutual reliance of these elements on each other. They also reveal that the presence of one element is defined by the absence of the other, and that presence is always accompanied by absence.

By examining Shau'ul's delogocentric translation of the already delogocentered ST and by scrutinizing the deconstruction of the metaphysical binary oppositions, this study has first disturbed the *langue / parole* dualism. It has demonstrated the impossibility of translation to word the word into a worded word, because the Word (i.e., *Logos*) is subjugated by the unfairness of the logocentricity of the *langue* (the system of language) which is word-based and supposed to belong to a virtual and unreal world.

This impossibility undermines the existence of an ideal *langue* that assumes a closed, determinate, and completed paradigm of language. Through Shau'ul's translation and interpretation of the Word into Unword, it is apparent that the Word (*Logos*) is the production of translation and interpretation that accumulates the position of *parole* which is assumed to belong to the real and actual world that is opened to unfinished, incompleteness, and indeterminacy of interpretations.

Hence, this thesis has considered the openness in Shau'ul's translation as a delogocentric act that re-works Derrida's deconstructive force by *dissemination*. Translation and *dissemination* break the individuality of One true *langue* into a multiplicity of *langue[s]* that disseminates endlessly in a pluri-dimensionality of circles from one language to another and from one tongue to another until the abyss, the endless end, in the game of the End of Beckett's *Endgame*.

In this respect, it is found that *dissemination* in translation violates the starting and ending points, in a way that, the disseminated translation starts from the middle of texts and ends (if it ends) in the middle of texts either. Thus, translation in this sense, is the effacement of the oppositional classification of texts into original texts and translated texts. This implies that, in translation, the original and the translated texts do not exist as separate entities, but rather coexist in a continuous textuality. Therefore, translation can be seen as a form of reinterpretation, rather than a replication of the original text. The translation is no longer a mere reproduction of the original text, but instead, it is a new text with its own identity. This is because, under the act of *dissemination*, texts are turned into nothing other than only texts.

This thesis confirms that the translation as *dissemination* results in a scattered nothingness that is being labeled as a mere ru[pture] in the text. This rupture is appeared by the surface structure of the t[ex]t that marks the breaking force of dissemination from one text to

another, in other words, from a rupture into a rupture. It deprives the language from being a pure and decent substance drenched in the meaning of the Western *Logos*.

Nevertheless, the purity of the *Logos* is destructed into impurity, affliction, and chaos, stated differently, in a babble / bubble of confusion of the Ba-bel (Bavel). In other words, Bavel is the impurity that poisons the cured stru[cture] of the W[hole] language, compromising its integrity. The process involves continuous splitting through delogocentric translation that opposes the *Logos* in terms of gathering.

With the destruction of the language in both, the original and its translation, this study has also exposed that translation is a *supplement* based on an original lack which results in another lack. The source of this lack is the absence of the author's and the translator's authority over their texts by their continuous struggling in the making and negation of their [i]ndividual state of the act, to [be].

It is found out that the disintegrated subjectivity of Beckett, as well as, Shau'ul is equated within what can be seen on paper, the physical print of the linguistic [signifier], that equates the visibility of their being and within what is hidden in the mental concept of the decaying mind, that is, the [signified], that equates their invisible being. It affirms the illusion of the transcendental signifier that is deconstructed into the objectivity of the objective signified, harnessing the invisible visibility of both, the author and the translator.

Thus, the study has shown that translation acts as the self-destruction of the subject self with the absence of subjectivity and objectivity as well, and therefore, there is no primacy of the author over the translator, nor the subject over the object, because each one of them adds himself to replace himself in the double movement of the translational *supplement*.

Based on what is said, this thesis has emphasized that translation is a delogocentric practice of othering the self, emphasizing the emergence of the other on the m[other] tongue. Precisely speaking, the word m[other] is a word that beholds within one word the mother and the father as the other. The fathered mother tongue is also a mothering of the father tongue that deconstructs the *Logos* of the homo or the homme in the privileging of the father over the mother (father / mother). Also, it exploits the deconstruction of the *Logos* of the (homo / homme) Hamm, who acts as the Centre (*Logos*) of *Endgame*. The

absence of the center of Hamm pushes the original text to be a matter of an intertextual hamming of the self of [amms].

Shau'ul's translations has affirmed that translation is similar to madness, namely, translation is an act of a schizophrenic mental dis-ease that diseases the presence and absence into neither presence nor absence, however, by breaching both.

In addition, this study proposes that the delogocentricity of translation is caused by a decaying corporeal eye that does not eye the mental I of the speaker which is leading to a decaying corporeal ear that does not hear the conscious voice of the author within his mind. This ultimately undermines the transcendence of speech over writing (speech / writing) in Western logocentrism. It appears that the translator's eye and I control the difference of *différance* in translation. This difference depicts translation as self-alienation as in Venuti's term of foreignization that considers the visibility of the translator at the expense of the invisibility, lifelessness, or rather, the death of the author.

The death of the author has created an atmosphere of instability and uncertainty in the translation process. This lack of origin and authority has allowed for a multitude of interpretations. As a result, the translation is to a play of differences that is played with the absence of the *Logos* of a fixed origin that keeps differing and deferring in a chain of signifiers.

The meaning, qua a transcendental signified is re-written into endless target signifiers that are signifying all the differences in the transcendence of the original signified, in order to signify the logocentric reduction to meaning into the delogocentric reduction of meaning. It improves that there is no truth outside the text or outside language and that everything is captivated by the centricity of the text or in textcentrism as opposed to logocentrism.

This understanding helps explain how language is constantly in flux as signifiers shift in response to new contexts and interpretations. This also demonstrates the importance of language in understanding the world and the need to recognize the impossibility of language in shaping meaning.

Eventually, this thesis delves into the study of Western logocentrism of the *Logos*, exploring its various meanings and how they are different. It connects this topic to Derrida's deconstruction and examines the decay facing translation. By doing so, this

thesis aims to contribute to the fields of delogocentrism and translation studies. This process of delogocentrism is manifested in the translation and is fundamental to the understanding of translation as a critical practice. As this thesis has proved the effectiveness of Derrida's delogocentrism in approaching translation, it recommends applying it as a theory in translation studies and examine instances of linguistic, mental, and corporeal decay. This will help in identifying and addressing various translation-related issues.

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جامعة النّجاح الوطنيّة
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الترجمة والتحرّر من مركزية اللوغوس: دراسة ترجمة
باول شأؤول لمسرحية نهاية اللعبة لصموئيل بيكت

إعداد
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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

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لصموئيل بيكت

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الملخص

تفحص هذه الرسالة ترجمة بول شاوول لمسرحية نهاية اللعبة لصموئيل بيكت بوصفها فعلاً يتميز بالتححرر من مركزية اللوغوس، والذي ينفذ من خلال حالات التحلل اللغوي والذهني والجسدي، باستخدام مفهوم التفكيك لدى دريدا كما جرى تعريفها في اللغة والخطاب، والتفريق، والتكميل، والتأخير. بالإضافة إلى مفهوم (عدم) وضوح الشخصية المترجمة لدى فينوتي. تهدف الرسالة من ذلك البحث عن إجابة لإشكال عدم تمركز الترجمة على النص الأصلي، ولإظهار العلاقة القوية بين الترجمة والتحرر من مركزية اللوغوس. تعتمد الرسالة على المنهج التحليلي الوصفي، فتقدم البيانات المجمعة في جداول من مسرحية نهاية اللعبة لببكت (1957)، و ترجمة بول شاوول (2014). ثم تقارن الرسالة الأمثلة المختارة في قسمين رئيسيين: يتعلق، الأول، بتحلل اللغة، والثاني بالتحلل الذهني والجسدي. توصلت الرسالة إلى أن الأصل (الاسم الآخر للوغوس) ليس مركزاً للترجمة التي تستمر في التحلل إلى أشكال متعددة من التحلل، فالترجمة فعل يتميز بالتححرر من مركزية اللوغوس. أثبتت الرسالة، من خلال تحليل الأمثلة المختارة، أن الترجمة والتحرر من مركزية اللوغوس هما مفككان للوغوس، في جميع معانيه المتعددة، التي تتراوح بين الحقيقة، والوجود، والنقاء، والذاتية، والخطاب، والمعنى، حيث يتضمنان التفريق، والتكميل، والتأخير. تخلص الرسالة إلى أن تفكيك اللوغوس من حيث التحرر من مركزيته هو جزء لا يتجزأ من تعريف الترجمة، وأن أي عدم تمركز للترجمة على النص الأصلي لا ينبغي أن يُعدَّ مشكلة عندما يُقرأ من عدسة دريدا.

الكلمات المفتاحية: الترجمة؛ التحرر من مركزية اللوغوس؛ التفكيك؛ التحلل اللغوي؛ التحلل الذهني والجسدي؛ نهاية اللعبة لببكت.