

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

**The Inter-Semiotic Translation into Arabic  
of The Non-Verbal Signs in Samuel Beckett's  
*Waiting for Godot (1952)***

**By  
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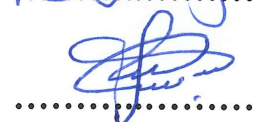
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## **Dedication**

To my compass who guided me and taught me to never give up. The source of my inspiration: my beloved family.

To my life-coach, source of love and superhero: my grandfather.

To my life partner, my human diary and my other half: Ahmad Darwazeh.

To the independent women struggling to reach success, I dedicate this work.

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There are so many others whom I may have inadvertently missed and I sincerely thank all of them for their help

## الإقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل العنوان:

الترجمة السيميائية للإشارات غير اللفظية لمسرحية  
صاموئيل بيكيت "في انتظار غودو" الى العربية

**The Inter-Semiotic Translation into Arabic  
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*Waiting for Godot* (1952)**

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## Declaration

The work provided in this thesis unless otherwise referenced, is the  
researcher's own work, and has not been submitted elsewhere for any other  
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## **List of Abbreviations**

**ST** : Source Text

**TT** : Target Text

**SL** : Source Language

**TL** : Target Language

**SLT** : Source Language Text

**TLT** : Target Language Text

**CA** : Componential Analysis

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**Abstract**

This study investigates the translation of nonverbal signs in Samuel Beckett's play *Waiting for Godot* into Arabic. It examines Fayez Iskandar's translation of the play as a case study. The Study runs a close analysis of the nonverbal signs in the play, explains the relevance of these semiotics and their thematic functions and compares them with those of Fayez Iskandar's translation of the play text.

To achieve the study goals and provide answers for the proposed questions, analytical, comparative and qualitative methodologies are adopted. The researcher assesses Iskandar's translation outcomes, identifies and classifies the effectiveness of the translation methods in maintaining the dysfunctional nonverbal system and the incongruous relations and effect.

First, the researcher is engaged in a comprehensive description of the nonverbal signs through semantic analysis followed by an assessment of Iskandar's translation outcomes through a comparative analysis with regards to their semantic fields and absurd genre.

The study draws the conclusion that the translation of the literary

genre of the theatre of absurd requires special attention due to its highly philosophical nature. The researcher analyzes the three translation strategies Iskandar implements for the play's semiotics: translation by omission, under-translation and rarely, literal translation.

Moreover, the study finds that the use of both omission and under-translation strategies create a loss in effectiveness of the absurd themes of metaphysical anguish, leaves a gap in delivering the theme of inaction and causes a deficiency in the circular structure of the plot and its incongruous relations.

Furthermore, the study considers literal translation, along with the semantic field analysis, as an effective strategy that conveys absurd universal themes and maintains the play-text structure and incoherent coherence of its incongruous relations.

## **Chapter One**

### **Introduction**

#### **1.1 Background**

#### **1.2 Statement of the Problem**

#### **1.3 Questions of the Study**

#### **1.4 The Significance of the Research**

#### **1.5 Literature Review**

#### **1.6 Limitations of the Study**

#### **1.7 Methodology**

#### **1.8 Thesis Structure**

## Chapter One

### Introduction

#### 1.1 Background

“The expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express” (*Beckett & Duthuit, 1949, p. 103*).

This famous quotation from Beckett says much about his writings. His non-conventional literature expresses lack of desire, action, meaning and eventually nothingness. *Waiting for Godot* is a representation of the “theater of the absurd” and a true gist of both modernism and post modernism. It introduces expressionism and surrealist techniques in drama. Keep in view that its ambiguous language, paradox, irony representation of characters, fragmentation, identity and existential problems and subjective approach towards life allow it to be more post-modernist script than a modernist writing. The theater of the absurd is mainly an accomplishment of postmodernism that was greatly influenced by existential philosophy tackling the nothingness of the world and aimlessness of life that was the result of mass pessimism created by world wars.

A more challenging task than interpreting such texts is being able to find a felicitous translation for them in another language. Absurdist texts,

particularly dramatic play-texts, have their own literary features and effects that should be deeply understood before any attempt is made at translating them. Gonzales (2014) comments on the small attention that has been paid to the dramatic semiotic texts. He believes that the extent to which translation is influenced by the distribution of meaning across various semiotics in the source text has received considerably less attention. He then clarifies that this lack of attention to the dramatic absurd works is due to the absence of a system that is able to understand “the displacement of language from non-verbal meaning-making and its impact on translation” (*Gonzalez, 2014, p. 119*).

Translation in all its subdivisions has always been a controversial field in which no translator ever claimed to achieve the perfect translation. Different types of translation have been widely discussed and scholars have provided ample evidence on the methodologies used in translating a variety of types of literature. However, not many results can be obtained when it comes to drama translation methodologies and techniques.

The translator of dramatic works has to be aware of the fact that the outcome of his/her work should be performable. Therefore, attention should be paid to the semiotic elements of the play that escape determinate meaning and prepare more room for different interpretations. Otherwise, much loss is to be expected; some writers have advised against translating drama.

The issue becomes even more critical when the source language (SL) play text relies heavily on non-verbal communications that does not effectively communicate. Bassnett & Lefevere (1998) stated that “Chekhov, for example, wished he could have prevented his plays from being translated and performed outside Russia, because audiences would not have access to the specifically Russian codes embedded in his writing”(p.91).

*Waiting for Godot* is Beckett’s best known and most discussed play. It has two acts. The main theme of the play is ‘nothingness’ or the ‘meaninglessness’ of life and world. The play was originally published in French in 1948. Beckett conducted a self-translation of the play into English. The effect of World Wars we can see here, not by action, but by absence of action in the play. This play, although it has non-sense action, is multi-layered play. Here “nothing” itself is “something”. One of Beckett’s remarks about the play that each word seemed to him to be “an unnecessary stain on silence and nothingness”, is critical to understanding the existential heart of the play.

In fact this play can be categorized within the subgenre of “Theater of Absurd”. It is a kind of tragic comedy and unpleasant truth about life and world. There are only five characters in this play: Vladimir, Estragon, Pozzo, Lucky and a boy. The effect of existentialism can be found very much here. The play itself is a symbol of hopelessness and nothingness. In “Theater of Absurd” there is no plot, no story, no beginning and no end. In

short, it challenges the tradition of well-made play. This play has the same “nothing”. The language is simple and vague. Beckett’s absurdist *Waiting for Godot* highlights the failure of utterances and spoken expressions to allude to the non-sense of words in delivering meaning.

*Waiting for Godot* highlights an existential lack. To effectively translate a lack, a translator has to create a lack. In drama, Existentialists have always analyzed literature with reference to the deconstructive view of logocentrism to define the lack. In order to do so, the writer defines binary oppositions, classifies the superior and the inferior terms, and reverses them within a deconstructive context. The binary oppositions in *Waiting for Godot* can be analyzed according to logocentrism. In philosophy, presence has always been privileged over absence. So, it is commonplace to think of presence as the given superior term and absence as a deficiency or lack. However, in *Waiting for Godot*, the opposition of presence / absence demonstrates that the characteristics of meaning are absent and unattained while the play’s non-sense themes are present and obvious. This creates the real lack of meaning, which is a core theme of the play.

Beckett’s *Waiting for Godot* is a post-World War II literary work that revolves around existentialism. The Absurdist concentrate on questioning the eventual goal of life and the purposefulness of actions; through such questioning they express the core theme of inner anguish by deploying comic situations that ultimately yield nothing but agony and



meaninglessness. They present absurd themes of a melancholic nature through unexpected trivial comic actions or even inactions. Therefore, Absurd literary works, including theatre, are full of verbal and non-verbal devices that express absurd themes.

In Absurd theatre, words do not communicate any sense. Characters speak incoherently. They act but their actions lack actions. It is their pauses, silences, hesitations, signs, movements, gestures, moaning that make the most sense of the non-sense. *Akhter (2015)* attests on the significance of non-said elements of *Waiting for Godot*:

The occurrence of gaps, silences absences and non-saids in the literary text of Samuel Beckett's play *Waiting for Godot* is closely tied to the late modernist bourgeois ideology, which leads to conflict, difference and contradiction of meanings and continuous indication of incompleteness of the text that at the end is immanently discernible through non-saids of the text" (p. 5).

Most of *Waiting for Godot*'s themes lie in the non-saids. They are crucial due to the role of creating contradictions and non-sense effects with verbal utterances.

This research runs a close analysis of the non-verbal semiotics in *Waiting for Godot*. It explains the relevance of the stage directions and their thematic functions as they feature in the SL script and compares them with those of Iskandar's translation of the play text. The researcher will

assess the translation outcomes, and identify and classify the effectiveness of the translation methods in maintaining the dysfunctional sign system and the incongruous yet coherent relations in the original texts.

## 1.2 Statement of the Problem

The problem that this research tackles is an unconventional, yet a crucial issue in post-modern literature translation. Catford (1965) discusses correspondence in different dimensions of equivalence; he defines textual equivalence as “any TL text or portion of text which is observed to be the equivalent of a given SL text or portion of text”(p. 27). Here, the portion of the translated text’s discussion centers again on re-creating the ST effect.

From a cultural aspect, Absurdist literature can be viewed as a trouble-free area due to the universality of its ideas and representations and the lack of fixed meaning. It explores the general human condition that is relatively a culture-free condition, i.e., absurdist waiting represents meaninglessness and loss whether the ones waiting are Arabs, Indians or Britons. Repetitive actions can be agonizing. Derrida believes that repetition is iteration. He argues that a sign has no identity. It can occur in different contexts, and signs gain their meanings through their repetition.

However, to express these universal themes, modern absurdist literary works, such as Beckett’s *Waiting for Godot*, are heavily dependent on the non-verbal semiotics. These vary in type, frequency and function. On the surface, pauses would sound like silences, mediates as think, and rummages as searches.

However, upon closer examination, these non-verbal signs are significantly different from each other. If the translator uses them interchangeably, the translation outcome would seriously compromise their semantic meaning of the produced text which, in turn, affects the functionality of thematic messages. The translator should aim at conveying the repetition of chaotic structure of the post-modern text.

Cumulatively, loss in translation would tamper with the genre by making the situation less absurd than it really is or less darkly humorous than it reads in the original. Therefore, an “Inter-semiotic Translation” should occur on the inter-lingual level, which means to convey ST non-verbal language (signs, gestures, etc.) into the target language (TL) semiotics without causing any loss in its connotations.

### **1.3 Questions of the Study**

This research aims to find answers for the following questions:

- 1- What are the translation methodologies/strategies implemented in Iskandar’s translation to convey the non-verbal elements of *Waiting for Godot*? Do they maintain ST effect? Are they systematically deployed?
- 2- How are absurd features of the ST affected in the translated version of the play? What shades of meaning do the inter-semiotic, non-verbal elements withhold? How do they impact the literary genre of the theatre of the absurd?

- 3- How can we preserve the ST thematic features and effects? What translation methodologies/strategies can be used to translate of the non-verbal elements embedded in the literary genre of Absurd?

#### **1.4 The Significance of the Research**

Studies and researches have tackled translation studies of literature such as Bassnett, Lefevere, Nida, etc. Yet, due to the lack of the theatre play-texts in Arabic and the absence of the absurdist literature as a separate field, fewer researches discussed the idea of translating play texts into Arabic, of which, only a few studies addressed the translation of absurd play texts.

Most researches in this field limit their examination to the translation of the spoken elements. This study explores the non-verbal elements in Beckett's *Waiting for Godot* in Fayez Iskandar's translation of the play into Arabic. The study, through semantic and comparative analysis, investigates the major themes reflected through the non-verbal semiotics (sign, gestures, movement...etc.)

The research will describe and refine translation strategies for the non-verbal elements that, to some extent, retain both textual and functional effectiveness in the play.

## 1.5 Literature Review

To examine the translatability of a text means to dig deep into all the dimensions of the text, its type, background, translation theories and the systems it belongs to. This section reviews the studies on the literary genre of absurdist theatre and the studies on translation strategies that can be used to capture the effectiveness of non-verbal elements.

### 1.5.1 The Theatre of Absurd as a Literary Genre

The absurdist literature appeared in the late 1940's where Martin Esslin introduced the "Theatre of Absurd". It emphasized the fragmented nature of the physical, linguistic, temporal and mental realities in the post-war, modern world. Esslin (1961) adds that the dictionary definition of Absurd is out of harmony with reason incongruous, unreasonable, and illogical. Holtan (1976) also reflects the vague and sorrowful hollowness of the human lives in this era. It is commonly agreed in the critical circles that the absurd drama is the only way to reflect the emptiness and chaotic life in the post-modern age. Stayan (1981) narrows the term *absurd* by picturing it as a man trapped in a hostile universe that was totally subjective, and made to describe the suffering that could follow when purposelessness, solitude and silence are taken to the ultimate degree. This image focuses on the ultimate purpose of absurdist literature in reflecting the non-sense.

Absurd as a term, of course, is a philosophical and intellectual concept. In his "Introduction" to the Penguin Plays, Esslin (1965) also

believes that a term like Absurd must, therefore, be understood as a kind of intellectual shorthand for a complex pattern of similarities in approach, method, and convention of shared philosophical and artistic premises, whether conscious or subconscious, and of influences from a common store of tradition. Roberts & Fisher (1980) summarizes the main features of this theatre by stating that in order to understand the absurdist plays, there's a need to strip text from all the stylistic and linguistic features. The reader should be able to see the world's incoherent and frightening features reflected in a familiar context with an attempt to deliver meaning.

Absurdist works are referred to as an artistic representation of Albert Camus philosophy (Esslin, 1961). This existentialist philosophy discusses the themes of circularity and futility, mainly through his "Myth of Sisyphus". Camus pictures the meaningless bitter life in the character's punishment to conduct his endless pointless task. In this sense, theatre of the absurd adopts the negative side of existentialism, which reflects the futility of the human condition and the purposelessness of life.

Moreover, the theatre of the absurd contingency can be linked with Sartre's existentialist views. Conard (2007) believes that "For Sartre, absurdity is a state of affairs. Existence is absurd because it lacks any inherent design, meaning, or end point. In *Being and Nothingness* and other writings, Sartre links the notion of absurdity to the notion of contingency" (p.110). These existentialist themes of circularity, futility and purposelessness are artistically explained within Beckett's absurd play, *Waiting for Godot*.

Both existentialist ideology and absurd theatre genre share an essential characteristic of their themes-the universal nature of their beliefs and ideas. Since their main thematic focus pours into the endless human struggle to find meaning within the absurdity of life, a universal, culture-free nature of ideas can be claimed to be its shared feature. Similarly, these themes can also be found in the translation process itself. Translation is an endless and repetitive task since it cannot deliver a sense through interpreting non-sense. Therefore, there is no such as a singular or perfect translation.

*Waiting for Godot*, as an absurdist play, features universality of themes as well. Alogili & Khalaf (2018) state in their journal article the elements that indicate the universality of the play's theme:

There are certain elements enabled the play to be universal, one of them that it does not have the traditional rules of plays, in other words, it jumped out of the traditional circle of play writing. It is a reflection of the catastrophic human condition in the post-wars period and the instability of the way the characters think is a clear proof of the human condition (p.43).

Yet, absurdist theatre was first introduced into the Arab region by the work of Tawfiq Al-Hakeem "*Ya Tale' Al-Shajara*" (1962) in which he used the realistic vague language to reflect the instability of the post-war era in the Middle East. Hence, it is claimed that the absurdist tradition in some

sense does exist in the Arabic literary writings, never as a separate genre as it is in English literature but in a thematic manner.

### **1.5.2 Translation Strategies in Relation to the Theatre of the Absurd**

With respect to the more specific theoretical framework for dramatic works' translation, in a study of the specific problems of literary translation, (Bassnett S. , 1991) stresses the need to consider the functionality and effectiveness of the translated text rather than translating each individual unit in isolation from the other. She states that in the attempt to formulate any theory of theatre translation, the description of linguistic expression must be taken into account, and the linguistic element must be translated bearing in mind its function in theatre discourse as a whole.

Attaining functionality requires a comprehensive search for a translation strategy that fulfills the TL equivalence. Newmark (1988) argues that "literal translation is correct and must not be avoided. It secures referential and pragmatic equivalence to the original" (p. 80). His statement implies the importance of literal translation in a context in which the referential components of meanings are essential elements to maintain.

The universality of themes allude to the necessity to maintain the ST original effect and function. Formal equivalence may be a good option to aim for to convey SL messages. Nida (1964) discusses the importance of formal equivalence to remain as close to the original text as possible. It



avoids the addition of the translator's personal ideas and thoughts into the translation. Thus, the more literal the translation is, the less danger there is of corrupting the original message.

It is very true in translating the theatre of the absurd that a translator should give gesture for gesture, sound for sound, and movement for movement. However, the thematic importance of the play's non-verbal signs can require locating the exact synonym for a particular stage direction. The notion of semantic fields is an effective strategy when the semantic features and lexical sets are tackled and considered a main element to be appreciated in translation. Baker (1992) states that:

The idea of semantic fields works well enough for words and expressions which have fairly well-defined propositional meanings, but not for all, or even most of the words and expressions in a language. Limitations aside, there are two main areas in which an understanding of semantic fields and lexical sets can be useful to a translator: a. appreciating the 'value' that a word has in a given system; and b. developing strategies for dealing with non-equivalence (p. 16).

Baker's statement can be of a great use when translating *Waiting for Godot* since the appreciation of the "value" of a word represents both the thematic effect of the closest synonym and the stylistic role a non-verbal element may play in attaining absurdist idea.

Componential Analysis is introduced as an effective element in translating universals, which differs from the linguistics CA. Newmark (1988) discusses it, with regards to translation, as:

Componential analysis in translation is not the same as componential analysis in linguistics; in linguistics it means analyzing or splitting up the various senses of a word into sense-components which may or may not be universals; in translation, the basic process is to compare a SL word with a TL word which has a similar meaning, but is not obvious one-to one equivalent, by demonstrating first their common and then their differing sense components (p. 114)

Moreover, it is importance to implement the componential analysis to maintain the Semantic Field in translation. Mansouri (1985) discusses that one must determine the semantic features of a particular sense of a lexeme in a particular context and compare this sense with the senses of other lexemes related to it in the same field in order to find the one that matches most semantic features. For example, Mansouri believes that in analyzing the meaning of the lexeme “run”, it is necessary to select one sense at a time, as determined by the context in which it occurs, rather than all the senses of “run” at the same time. We may thus compare the sense of “run” in “He ran to school” with the related senses of such lexemes as “walk”, “hop”, “skip”, “jump”, “crawl”, “dance” etc.; the sense of “run” in “The water is running” with the related senses of “flow”, “drip”, “leak”, “pour”, “trickle”, “splash” etc.

## **1.6 Limitations of the Study**

The research centers on the translatability of the non-verbal semiotics of *Waiting for Godot*, mainly thematically related stage directions represented in movements, sounds and settings. The study does not address the verbally spoken elements. Moreover, the themes of Absurd Theatre included in the study are inclusive to the themes conveyed by the non-verbal semiotics of Beckett's absurdist play.

## **1.7 Methodology**

The researcher adopts analytical, comparative and qualitative approaches. A variety of thematically rich non-verbal semiotics, extracted from *Waiting for Godot*, will be comprehensively described and analyzed with close attention to their effectiveness and impact on the absurdist genre. The analytical approach will be accompanied with means of comparison of the same signs in Iskandar's translated text to evaluate the loss of the absurdist themes and, thence, the functionality of the implemented translation methodology. Furthermore, the researcher will suggest translation methodologies/strategies to eliminate future loss in translating absurd semiotics.

## **1.8 Thesis Structure**

This thesis is divided into four chapters to examine the challenges of translating the non-verbal elements of *Waiting for Godot* into Arabic by analyzing problems in Fayez Iskandar's translated version.

**Chapter one** is a combination of seven sections, which are considered an introduction to the study. It states the study problem, questions, and significance, and then builds on some previous theoretical framework on the issue. It also enables the reader to acknowledge the study's limitations, methodology and outline.

**Chapter two** is the first part of the study's body. It tackles the first major theme reflected from the non-verbal elements in the play that discuss the metaphysical anguish. The chapter presents a comparison between ST non-verbal elements that reflect inner anguish with their translation. It highlights the semantic fields in both versions and the strategies used to convey them. The researcher, then, assesses loss/gain done to them once translated and classifies the translation outcomes based on their translation equivalence.

**Chapter three** attempts to identify the degree of loss in the play's inaction theme. The researcher will analyze non-verbal examples on this theme with respect to the translation strategies.

**Chapter four** is the last chapter of the study and includes findings and conclusions of the study and provides recommendations on translation strategies for the non-verbal elements of *Waiting for Godot*.

## **Chapter Two**

### **Metaphysical Anguish and Repetition in Relation to Translation**

#### **2.1 Introduction**

#### **2.2 Emphasis-Change Strategy for Partial Equivalence**

#### **2.3 Elliptical translation**

#### **2.4 Repetition versus Redundancy**

#### **2.5 Circular Structure of the Plot**

#### **2.6 Repetition of actions**

#### **2.7 Over-translation as an Attempt for Compensation**

#### **2.8 Conclusion**

## **Chapter Two**

### **Metaphysical Anguish and Repetition**

#### **in Relation to Translation**

#### **2.1 Introduction**

One central theme in *Waiting for Godot* and in the Theatre of the Absurd in general is an intense sense of metaphysical anguish. Silverstein points out that theatre of absurd speaks of the mental suffering in the melancholic, fruitless pursuit for understanding the surrounding milieu (1993, p. 144). Also, Esslin identifies the thematic core of the Absurdist as a "sense of metaphysical anguish at the absurdity of the human condition." (1961, pp. 24-25). We can sense the characters' severe, inner, melancholic shades through the unuttered stage directions. Vladimir and Estragon live an intense feeling of despair, humiliation, internal chaos and many more inner conflicts. These feelings were illustrated not only through their speech, but also through using stage direction words that allude to unexpressed inner horror.

Language in dramatic works is usually symbolic. It aims to carry the significant meanings through its puns and complex rhetorical devices. However, in Beckett's *Waiting for Godot* the language represents a failure. The absurdist fails to show their messages through language. Instead, images are juxtaposed through the lack of language and the heavy use of the non-verbal signs to create and deliver the absurd messages. The use of

signs, gestures and body movement, represented mainly in stage directions, is essential to convey these messages.

The use of stage direction words of anguish reflects the futility of their condition and the search of the self within the loss. Sartre mentions in his book on *Being and Nothingness*

I do not have nor can I have recourse to any value against the fact that it is I who sustain values in being...In anguish I apprehend myself...as not being able to derive the meaning of the world except as coming from myself (1943, p. 77)

Sartre believes in the importance of the anguish in the realization of the inner loss of the self. This existential concept is emphasized in the literature on existential and absurd genres. This inner emptiness of characters marks a core theme from which the chain of absurd effects and reactions originate. The inner metaphysical darkness constitutes the nucleus from which stem the other thematic aspects of repetitive, fruitless actions and the series of purposeless, seemingly nonsense dialogues, frustration and fatigue.

This chapter presents a comparison between ST nonverbal elements that reflect inner anguish with their translation. It highlights their semantic fields in both versions and the strategies used to convey them. The researcher, then, assesses the degree of harm done to them once translated and classifies the translation outcomes based on their translation equivalence.

## 2.2 Emphasis-Change Strategy for Partial Equivalence

In the translation of *Waiting for Godot* into Arabic, Iskandar under-translates the internal anguish of characters represented in actions and feelings. The translator underestimates the essentiality of the absurdist's repetitive nonsense directions.

To describe properly what happens in the target text, the researcher applies Chesterman sub-semantic "Emphasis Change Strategy," which results in increasing, decreasing or changing the thematic focus of the translated text in comparison to the original. (1997, p. 104). The translator neglects some semantic synonyms of the ST signs by translating it into a far synonym that causes a loss in the thematic features and a change in the thematic emphasis.

First, Iskandar translates the nonverbal directions of internal feelings or movements by decreasing the number of occurrences in some semantic features (partial loss), as shown in the following Table (1):



**Table (1): Loss in Existential Semantic Features**

Original Text (defined by Oxford dictionary)	Translation (defined by Al-Waset Dictionary)	Lost Feature
1. <b>Meditates</b> : ( <i>focus one's mind for a period of time, in silence or with the aid of chanting, for <b>religious or spiritual purposes</b></i> )	يفكر: ( فكر ) أي أخطر الأمر في باله وأعمله في عقله	Deeply consumed in the idea
2. <b>Fumbles</b> : ( <i>move <b>clumsily</b> in various directions using the hands to find one's way</i> )	يبحث : (بحث) سأل واستقصى عن الشيء	Hesitation, exhaustion, and Clumsiness
3. <b>Rummages</b> : ( <i>search <b>unsystematically</b> and <b>untidily</b> through something</i> )	يبحث : (بحث) سأل واستقصى عن الشيء	Inner chaos and confusion which shows confused search.
4. <b>Insidious</b> : ( <i>proceeds in a <b>gradual</b>, subtle way, but with <b>harmful</b> effects</i> )	بمرارة : (مر) عكس حلا، أي يخلو من الحلاوة	Harmful & gradual effect
5. <b>Refuses to go</b> any further : ( <i>not <b>willing</b> to move</i> )	يتوقف استرجعون عن المسير: (وقف) أي سكن بعد الحركة	Inaction
6. <b>Huddled</b> together, shoulders hunched, <b>cringing away</b> : ( <i>Bend one's head and body in <b>fear</b> or <b>apprehension</b> or in a servile manner</i> )	ينتظران وقد التصقا بعضهما وانحنى أكتافهما، مبتعدين عن مصدر التهديد	The sense of hopelessness and total defeat
7. <b>Totters , totters</b> ( <i>Move in a <b>feeble</b> or <b>unsteady</b> way</i> )	يتقدم: صار قدما أي تقرب يتراجع: انسحب للخلف	Hesitation and chaos

These stage directions reveal characters who are feeble, exhausted, confused, defeated and hesitant. These feelings are revealed through their componential analysis into basic semantic fields that cumulatively carry shades of inner anguish. The above table includes a variety of examples that illustrate these dark semantic meaning.

In the first example, the semantic components of the word “meditates” defined in the *Oxford English Dictionary* as “Focus one's mind for a period of time, in silence or with the aid of chanting, for religious or spiritual purposes” reflects the character's deep search for sense and meaning. It is followed by Vladimir’s distorted biblical proverb “Hope deferred maketh the something sick” while, the original religious line is “Hope deferred makes the heart sick...”. His meditative and contemplative endeavors are met with an incongruous response from Estragon saying “Why don’t you help me?” This example is intended to reflect the absurd incongruity which is reinforced by the allusive stage direction “meditates”. Since one would expect great revelations following such deep contemplation, Estragon’s urge for action undermines the act of contemplation and adds to the absurdity of the situation. As Vladimir contemplates and Estragon calls for help, the reader will laugh since the outcome is a contrastive incongruous dialogue that attempts to evoke irony over a supposedly serious subject matter. The situation creates black humor, which is the essence of the play tragicomedy.

The use of the Arabic equivalent “يفكر/lit. Think” creates a major thematic loss. In this translation, we can notice a complete absence of the semantic synonym that reflects the thematic aspect of depth of the spiritual shadowing of the word “think”. Therefore, this translation creates a loss in the thematic focus and hence in the incongruous structure. The main discrete semantic component that the word “meditates” has is the pre-

mentioned contemplation, whereas the word “Lit. Think/يفكر” does not connote any semantic feature that reflects contemplation. Yet, its semantic components are highly concerned with the practical scientific everyday process of working the brain. Therefore, the choice of translating “meditates” by selecting a far synonym (think) causes a loss in the intended dialogue incongruity and affects both the theme of anguish and the tragicomic essence of the play.

The translation of the second example results in a loss in the clumsy movement semantic component. The word “fumbles” means “Move clumsily in various directions using the hands to find one's way” (*Oxford English Dictionary*). It is repeated nine times along the play text. The word's semantic components reflect the clumsy, unsteady movement resulting from physical or psychological exhaustion. The character's inner sense of defeat reflects his weak and dull physical movement. This sense of fatigued selves and bodies is lost when “fumbles” is translated into "يبحث"/ “lit. Search” in all of the nine times, which lacks, in its semantic field, the component of clumsiness and weakness. Yet, its semantic field represents much more purpose and strength than is connoted by the original word.

Moreover, the translator uses the same word "يبحث"/ “search” again as a translation for “rummages”. Rummages denotative meaning is “an **unsystematic** and **untidy** search through a **mass** or receptacle”. It is mostly mentioned in the directions that concern the muddled delve for food. Vladimir offers Estragon “a carrot” and gives him “a turnip” after

“rummaging his buckets” in a tragicomic scene. Characters quarrel about the type of vegetable, whether it’s a carrot or a turnip, creating a dialogue that connotes the loss of identity. Beckett implies a sense of irony and incongruity in implementing words that contains deep anguish in their semantic field in a trivial dialogue of “carrots and turnips”. He intensifies the tragicomedy through irony and incongruity. Yet, Iskandar’s choice of a far synonym in his translation of both “fumbles” and “rummages” causes a shift in the semantic features of loss, uselessness and muddle, and replaces them with far semantics features of purpose, system, tidiness and consciousness. Moreover, the translator has seriously compromised the overall intended direct connection between weak bodies and mentally anguished selves.

The loss of sense of time is another absurd feature affected by the translation. The gradual sense of movements and time with an illusion to the harmful effects is found in the semantic components of the original word of Estragon’s stage direction: “(very **insidious**). But what Saturday? And is it Saturday? Is it not rather Sunday? (Pause.) Or Monday? (Pause.) Or Friday?” The gradual deceptive sense in using this stage direction is reflected in the verbal lines of the progressive listing of the week days. It represent the loss of sense of time and the inability to identify days and places. Also, the denotative *Oxford English Dictionary* definition of the word, “Insidious: *proceeding in a **gradual**, subtle way, but with **harmful effects***”, alludes to the gradual **effect** of **suffering**. Iskandar, in his

translation, uses the word “بمرارة/lit. Bitterly” which loses the gradual effect of suffering. Hence, the TT word “insidious” connotes the semantic components of gradualism, harmfulness, suffering, bitterness and pain. Its synonyms can vary in their focus on one or more of its semantic components. In this context, the translator neglects the important absurd component of gradualism and allusion and, instead, chooses the far synonym that reflects bitterness only. His choice of this far synonym eliminates the absurd contextual semantic field Beckett implements. A loss in meaning by under-translation causes a partial equivalent word and affects the absurd anguish that reflect man’s continuous and gradual anguish and his inner trial and seeking salvation.

Also, the fifth example constitute a loss of a main feature of the inner conflict of the self. Beckett uses the words “refuses to go” in this stage direction to allude to the character's unwillingness to move. Estragon is taken by the arm to walk up and down at first before he shows his rejection and unwillingness to move. The word “refuses” in this semantic field has the features of agency and rejection, which the translator eliminates in his choice of a far synonym of “يتوقف عن المسير”/“lit. Stops walking”. The componential features of the word “يتوقف/stop” do not comprise any sense of rejection or agency power. It connotes, instead, features of self-determination and deliberate choice of inactivity. In this context, after Estragon’s refusal to go with Vladimir, the next scene represent an ironic shift of roles in which Estragon requests Vladimir to go but Vladimir states

that they can't. However, the use of a direction that represent agency in a context where characters lack the decisive power is an instance of the violation of the maxim of violence to emphasize black humor. Language loses its function. The verb "refuses" connotes agency, but this strengthens the sense of humor since both characters lack agency and subjectivity. This shift of characters and directions creates an ironic sense of humor through implementing the anguish signs of uncertainty and purposelessness within incongruous context. The translator's use of the word "stops" eliminates the semantic sense of rejection that results in a loss of the sense of violence and the contextual incongruity and, thence, black humor.

In example number six, the stage direction image of "**huddled** together, shoulders hunched, **cringing away** from the menace, they wait" creates a sense of humiliation and defeat. These directions are used to express both Vladimir's and Estragon's fear once they hear an inarticulate voice of crying and their repetitive temporary huddling before they realize their closeness and react in sudden repulsion. Beckett uses words that include in their semantic features the defeat and internal fear (huddled, cringing away), which can be defined as "bend one's head and body **in fear** or in **a servile manner**". The words have semantic features of fear and humiliation to express excessive willingness to surrender their lives in frustration.

In translation, there is a need to convey the semantic components of torment and defeat from inside that show clearly the faces and physical

feebleness of the characters. Iskandar's untranslation of this image "huddled: التصقا/lit. Cling" and "cringing away: انحنى اكتافهما/lit. Bent" ignores the intended semantic field of the originals and instead replaces them with far synonyms that connote the semantic feature of closeness, unity and movement of respect. These TT features move the theme away from anguish; instead, they constitute another instance of the relevance maxim violation. Beckett creates humor by using signs of agency to give support, which contrasts the absurd characters' lack of intent and power.

The seventh example reflects exhaustion and feebleness. It is captured by repeating the word "totters". The unstable character Lucky totters, "move in a **feeble** or **unsteady** way" which is denotatively defined as an image of physical disfigurement and non-coordinated movement of bodily limbs. Lucky is introduced in the play as a representation of the language failure. He is a type of the miserable philosopher whose language is insufficient to convey meaning. He is not a thinking thing but a thing that is ordered to think. The semantic components derived from the denotative meaning of unsteadiness, instability and hesitation match with the semantic field and repetitive use of the word "totters" in context to deliver the character's feeble nature and status of being subservient. However, this semantic field is lost in translation due to the translator's attitude to provide explanation of the repeated word into two far synonymous words "يتقدم" و "يتراجع" / "lit. Moves forward/ backwards". First, these words lack the semantic features of instability; instead, it transfers the semantic meaning

of direction of movements and connotes agency, which Lucky lacks. Instead, the Arabic word “يترنح” would be a closer synonym that implies the semantic component of instability and can maintain the ST semantic. Second, the repetition of the direction has a thematic effect in stressing hesitation and instability. Again, explaining the sign and focusing on a far componential element of movement affect the intended thematic effect of the ST.

Overall, the translation achieves partial equivalence for the signs in the stage direction words. The intensity of the inner anguish is compromised by neglecting the semantic fields of the ST directions.

In fact, options are available in the semantic fields that could convey the full force of feeble bodies and broken souls. A translator of a universal theme of humans' inner anguish should seek literal translation strategies. S/he has to conduct a semantic analysis to search for the main components that fulfill the absurd theme and try to find the closest literal synonym that maintains these semantic components and style.

### **2.3 Elliptical/Omission translation**

This second section examines the Translation by omission or ellipsis. The majority of cases where omission is applied for stage directions, it causes great loss to the themes of the Absurd theatre. Baker lists Ellipsis in her book as a translation methodology that “involves the omission of an item. In other words, in ellipsis, an item is replaced by nothing.” (1992, p. 187).



According to Baker, this strategy should be used only if the meaning conveyed by a particular item or expression is not vital to the development of the text. In the new translations, there are countless examples of omissions for different reasons. One of those reasons, given by Baker, is that an item is not essential to transfer the meaning of the original text.

This includes omission of minor items of less importance. However, translation scholars unanimously agree that deletion is one last options in translation; when unjustified, it must be compensated. Baker comments on the use of it as one option to be used in specific cases only: “It does not include every instance in which the hearer or reader has to supply missing information, but only those cases where the grammatical structure itself points to an item or items that can fill the slot in question.” (1992, pp. 187-188). It is noted that the translator uses this strategy arbitrarily for translating stage directions and thus incurs much loss to the thematic effectiveness of the absurd text.

The use of an omission strategy results in neglecting the representations of suffering and distress that result from the disappointment of man’s inner nonsense to reach meaning. Whereas the first section addresses the partial loss in meaning, this section discusses the complete loss of inner anguish caused by deleting important stage directions.

The following table (2) provides examples and their straightforward denotative meanings to show the lost references to psychological state:

**Table (2): The Deleting adverbials of psychological state**

#	Original Omitted Words	Definition (As in Oxford Dictionary)	Explanation
1.	despairingly	Showing the <b>loss of all hope</b> .	Feeling of <b>despair</b> omitted/ tone change
	Despairingly (repeated)		
	Gloomily	Causing or feeling <b>depression</b> or despondency.	feeling of <b>despair</b> omitted
2.	angrily	In a manner resulting from or betraying <b>anger</b> .	feeling of <b>anger</b> omitted
	angrily (repeated)		
	vexed	<b>Annoyed, frustrated</b> , or worried	
3.	violently	Using physical <b>force</b> intended to hurt, <b>damage</b> , or kill someone or something	(sound and movement) the violence characters practice against each other
	grudgingly	In a <b>reluctant</b> or <b>resentful</b> manner.	(sound and internal feeling) feeling of chaos and instability omitted

These deletions constitute a serious problem since they omit the adverbials of state that repeatedly convey the psychological condition of both Estragon and Vladimir. The adverbials express the intensity of the motions and emotions they experience in the play.

In the first group of stage directions' examples, the translator deleted the expressions that reveal the feeling of despair. The word "despairingly" (Gloomily: Causing or feeling depression or despondency) denotes "the loss of hope" and a state of inner defeat. This is an important state that should be conveyed about characters who perform absurd roles. The characters' anger is a reflection of inner anger since it is represented in

shallow, meaningless discussions that do not normally arouse any anger. Some might argue that these words are not important since they are not spoken, but they are an essential part of the absurd package. They reveal the dark mood that engulfs the characters and constantly leads them to react angrily to the world and to each other.

Naturally, frustration would lead to despair that, in turn, would lead to anger, a state that often leads to violent actions. Therefore, the deletion of the second group of examples (angrily, vexed) results in the loss of the anger they feel about their inability to take any redemptive actions. The direction “angrily” expresses “a manner resulting from or betraying anger” while “vexed” direction indicates the characters' frustration and anxiety. Such sense of anger is necessary to show the melancholic, intense quest for meaning that cannot be attained.

The end result of this anger is shown in the violence these characters mainly practice against the servile character, Lucky. In this instance, the loss is doubled since it tackles more than one level. The three examples in this group (violently, grudgingly) involve the deletion of the violent/angry reactions in the stage directions. The first word, “violently” is used to stress force and violence as in “Using physical **force** intended to hurt, **damage**, or kill someone or something.”

This chaos and conflict within the characters is also represented in the third word, “grudgingly”, which means “a **reluctant** or **resentful** manner”. These words should transfer the semantic field of both sound and

movement. They should deliver the TT acoustic and dynamic effect of the human anguish.

Consequently, the translator created a non-equivalent TT in translating stage directions. The use of omission strategy created a significant problem in expressing the absurd subthemes of despair, defeat and anger.

## **2.4 Repetition versus Redundancy**

In this section, the researcher discusses the related sub-theme of Repetition and Redundancy. Translators should be able to distinguish the important literary tool of repetition from the useless redundancy.

Repetition is usually used as a mechanism to emphasize a certain idea or feature through uttering it many times to reach that goal. Beckett has always been well-known for his continuous use of repetition in his writings. Voranau (2010, p. 48) mentioned in his research on Beckett's repetition:

“For Beckett repetition was not only a literary tool but also the fundament of his art as such. Therefore, while in texts it would manifest in the constant reappearance of the same, though often obscured under different names, characters, reoccurring situations, motifs, and symbols, beyond them repetition would emerge salient amongst his creative principles.”

He uses repetition in his literary works as a tool to deliver the failed endeavors to reach one definite meaning. In Absurd theatre, repetition can achieve thematic functions through artistic features. Absurd plays explore the existentialists' notion of meaningless life; repetition constitutes a crucial technique to achieve the desired effect of this theme. Jean-Paul Sartre's absurdist play *No Exit* and Albert Camus' central figure of Sisyphus are fine examples of this central existential concept of endless and pointless repetition of action as an indicator of despair and angst and the human condition.

Esslin (1961) argues that the repetition of the same actions and dialogues in different places through the play with differing circumstances merely serve to emphasize the essential theme of the situation and gives the audience the sense that regardless of the number of acts the play may have, there will always be a continuous lack of meaning. Moreover, Beckett is a postmodernist writer who expresses connected notions in a unique, untraditional way. Thence, his use of repetition can indirectly deliver and intensify other absurd themes related to existential anguish and inactivity.

However, a mistaken understanding of this literary tool may cause a misinterpretation of it with redundancy. Redundancy can be defined as the state of having something that is an excess, superfluous, no longer useful.

In case of redundancy, the translator tries to avoid redundant utterances by omitting the excess part to focus on the core idea. Whereas a

similar action for the literary tool of repetition may lead to a confusion and a thematic loss.

This section discusses the treatment in translation of ST repetition at two levels: repetition of structure, and repetition of actions within dialogues. The repetition cases are identified, their functions are explained, translation strategies are classified, and their effectiveness in creating the same purpose is assessed.

## **2.5 Circular Structure of the Plot**

*Waiting for Godot* is a repetitive absurdist play that has a series of repetitive elements in order to compose a piece of circular structure. The idea of circularity has been highlighted in *Frag's* journal article (2010, p. 1):

“*Waiting for Godot* (1954) has a distinctive kind of structure. Its structure is circular. It has no logical exposition or resolution. The situation is usually static; nothing changes and nothing is solved for there is no solution to the problems of man in the hopeless world.”

Frag's statement clarifies that the circular structure serves to emphasize the absurd hopelessness. The repetition and static recurrence of these elements constitutes a circular plot that indicates a static universe. Beckett repeats the same setting (place and time) in both scenes of the play. He uses the same image twice in the play text. Iskandar to a large extent

maintains the repetition of settings by applying literal translations on these instances. Example 2.1. contains the stage directions at the opening of the play:

Example 2.1.

A country road. A tree. Evening.

Estragon, sitting on a low mound, is trying to take off his boot. He pulls at it with both hands, panting.

He gives up, exhausted, rests, tries again.

As before.

( طريق ريفى .. شجرة .. الوقت مساء )

استراجون يجلس على كومة فى الأرض قليلة الارتفاع ، ويحاول أن ينزع عن قدمه فردة حذائه، يجذبها بكلتا يديه وهو يلهث يتوقف عن المحاولة منهكاً ، ويستريح قليلاً ثم يبدأ من جديد .  
ويتكرر الوضع .

Moreover, Beckett intensifies the importance of repetition by starting the second act with “Next day. Same time, same place” to which one would want to add same persons, same actions, same frustrations, etc. Iskandar uses literal translation of the ST to reflect the same effect and transfer the original thematic repetition. Between the beginning and the end nothing changes.

## 2.6 Repetition of actions

A more distinct implementation of the repetition strategy in *Waiting for Godot* in addition to that of the overall structure is the repetition of nonsense actions.

Beckett repeats stage directions, meaningless dialogues and absurd actions. *Waiting for Godot* probes the limitations of language to express thoughts that are not translated into actions. The play reflects language's failure to communicate and characters' inability to translate their words into actions.

However, to maintain this effect in the translated version, the same number of incomplete movements should appear. However, Iskandar translates these cases differently and unsystematically. In Example 2.2, he eliminates the repetition in the stage direction and only adds the Arabic words and the literal translation.

### Example 2.2.

Source Text:

(He stops, broods, resumes

He stops, broods, resumes

He stops, broods, softly)

Translation:



یتوقف، یفکر، ویستأنف

کما من قبل

The directions in this example are included within the song that Vladimir sings at the beginning of the second scene. The song is a simulation of the plot in its nonsense and meaninglessness. The repetitive stage directions in the play mimic the repetitive nature of the play and hence the absurd theatre.

Iskandar neglects using the same words and replaces them with (کما قبل/lit. as before) creating a loss in the intended disfigured physiques of the characters.

Repetitive action usages occur in a variety of the play text scenes to express frustration. Characters repeatedly change their positions to stand up and sit down pointlessly. Bloom notices this position change by stating that there are “no fewer than forty-five stage directions indicating that one of the characters leaves the upright position.” (2007, p. 28) He connects this change with an effect on human dignity and continuous change.

Characters repetitive quarrel with their Hats and Boots is another good representation of the absurd actions. Beckett’s *Godot’s* play contains a repetition of a quarrel of characters around their hats and boots. The author uses the word “hat” 58 times while he uses “boots” for about 33 times. He links the boots’ quarrel mainly with Estragon, which reflects his down-to-earth, naïve nature while the hat quarrel is usually an area of

concern for Vladimir who stands for the thinking person. Yet, both characters' representations repeatedly suffer from their hats and boots, which reflects human pain and hopelessness in their continuous search for ideas and sense.

Iskandar masters conveying the silly quarrel in some contexts such as in:

*Example 2.3*

**VLADIMIR:**

Hold that.

Estragon takes Vladimir's hat. Vladimir adjusts Lucky's hat on his head. Estragon puts on Vladimir's hat in place of his own which he hands to Vladimir. Vladimir takes Estragon's hat. Estragon adjusts Vladimir's hat on his head. Vladimir puts on Estragon's hat in place of Lucky's which he hands to Estragon. Estragon takes Lucky's hat. Vladimir adjusts Estragon's hat on his head. Estragon puts on Lucky's hat in place of Vladimir's which he hands to Vladimir. Vladimir takes his hat, Estragon adjusts Lucky's hat on his head. Vladimir puts on his hat in place of Estragon's which he hands to Estragon. Estragon takes his hat. Vladimir adjusts his hat on his head. Estragon puts on his hat in place of Lucky's which he hands to Vladimir. Vladimir takes Lucky's hat. Estragon adjusts his hat on his head. Vladimir puts on Lucky's hat in place of his own which he hands to Estragon. Estragon takes Vladimir's hat. Vladimir adjusts Lucky's hat on his head. Estragon hands Vladimir's hat back to Vladimir who takes it and hands it

back to Estragon who takes it and hands it back to Vladimir who takes it and throws it down.

How does it fit me?

فلاديمير: إليك هذه.

(استراجون يأخذ قبعة فلاديمير. يحكم فلاديمير وضع قبعة لاكى على رأسه. يرتدى استراجون قبعة فلاديمير بدلاً من قبعته التى يعطيها لفلاديمير. يأخذ فلاديمير قبعة استراجون. يحكم استراجون وضع قبعة فلاديمير على رأسه. يرتدى فلاديمير قبعة استراجون بدلاً من ....\*قبعة لاكى التى يعطيها لاستراجون. يأخذ استراجون قبعة لاكى. يحكم فلاديمير وضع قبعة استراجون على رأسه .. يرتدى استراجون قبعة لاكى بدلاً من قبعة فلاديمير التى يعيدها لفلاديمير. يأخذ فلاديمير قبعته يحكم استراجون وضع قبعة لاكى على رأسه. ويرتدى فلاديمير قبعته بدلاً من قبعة استراجون التى يعطيها لاستراجون. استراجون يأخذ قبعته. يحكم فلاديمير وضع قبعته على رأسه. يرتدى استراجون قبعته بدلاً من قبعة لاكى التى يعطيها لفلاديمير. يأخذ فلاديمير قبعة لاكى. يحكم استراجون وضع قبعته على رأسه. يرتدى فلاديمير قبعة لاكى بدلاً من قبعته التى يعطيها لاستراجون. يأخذ استراجون قبعة فلاديمير. يحكم فلاديمير قبعة لاكى على رأسه، يعطى استراجون قبعة فلاديمير إلى فلاديمير الذى يأخذها ويعيدها لاستراجون الذى يأخذها ويعطيها لفلاديمير الذى يأخذها ويلقيها على الأرض).

هل تناسبنى ؟

The above example constitutes a good literal translation that maintains the nonsense of the repetitive action. Iskandar converts the same message and effect to the TT. Whereas, in other occasions, the translator deals with repetition differently.

## 2.7 Over-translation as a strategy for Compensation

The researcher detected an added illustration into the translation of stage directions that express absurd themes. These additions do not have any equivalence in the original text. They might be implemented as an over-translation/illustration method to compensate for the lost sense of melancholic absurd as in the following table (3):

**Table (3): Over-translation**

#	Translator added words	Feature
1.	(تقال هذه العبارة بطريقة مدغمة لا تفهم أبداً)	Illustration added
2.	(فلاديمير ينظر إلى لاكى)	added sign
3.	(لاكى يرتجف)	added movement
4.	(ضربة سوط)	sound and action added
5.	(يطرقع بالحبل والسوط)	sound emphasized

These examples can be a trial of compensation on many different levels. In the first example, it might be a little different from other examples since the translator here uses Baker's Translation by illustration" strategy to explain the way the speaker utters a sentence "Waagerrim" (1992, p. 42). Moreover, according to Ivacovoni (2009), omission means dropping a word or words from the SLT while translating. Here, the original sentence is an unclear utterance of the repeated question of Vladimir, "you want to get rid of him?" Therefore, Iskandar uses the translation of the clear repeated phrase "هل تريد أن تتخلص منه" along with the explanation "بطريقة مدغمة لا تفهم أبداً" / "lit. said unclearly with stammering". This illustration of voice is a substitution for the original intended use of vague, unclear expressions to allude to the characters' melancholy and exhaustion. Becket implies exhaustion by repeating the same sentence three

times and eventually replaces it with the distorted version. The translator tries to focus more on the vagueness, and illustrates it through a separate sentence.

Whereas in "فلاديمير ينظر الى لاکي" / "Vladimir looks at Lucky" in the second example, the translator adds a sign for the two characters that is a new image that does not exist in the original text. This image can be related to the structure of incongruity (sign conflicts context) used in the play and hence the intended sense of black humor. A direction of movement is another added feature in the example of "لاکي يرتجف" / "Lucky shakes". Shaking movement is a symbol of the fear since shaking and trembling is a clear bodily decay that reflects inner fear. Here, the sense of fear enriches the anguish theme significantly.

Moreover, the fourth and fifth examples emphasize the thematic sense of pain by highlighting the sound of whip twice before hitting. Both examples did not exist in the original text: "ضربة السوط/يطرقع بالحبل". The two examples imply the fear and pain preceding hitting.

Although over-translation examples connote some thematic feature, yet their unjustified arbitrary nature and lack of ST referential effect do not much compensate for the previously mentioned loss of themes.

## 2.8 Conclusion

In this chapter, the researcher sheds light on the translation effect of the two main ideas: the central absurd theme of metaphysical anguish and the sub-thematic, yet, methodological tool of repetition to highlight other absurd intersected themes.

The theme of metaphysical and internal anguish that Beckett implements is transferred through partial equivalence by using under-translation through “emphasis change strategy”. The metaphysics theme is basically concerned with the philosophy that deals with the first principles of things, including abstract concepts such as being, knowing, identity, time, and space and intersects with the anguish and inner chaos. This theme is affected in the TT due to a shift or reduction of the misery through Iskandar’s use of far synonym translations that deprive words of original semantic components of deep anguish.

However, Iskandar implements a “deletion/omission strategy” in other contexts, which results in a loss in the absurdist nonsense search for the self.

The second part of the chapter discusses the interrelated technique of repetition as a thematic emphasis strategy and a sub-theme of hesitation. The researcher divides this part into three main levels to reflect on their translations. The structural level is preserved in Iskandar’s version by the use of literal translation to create an equivalent circular text. The second

level is the repetition of actions that are reflected partially through Iskandar's use of "substitute strategy" and avoidance of the intended unnecessary repetition by viewing them as redundant and thence deletes them. A deeper discussion of inactivity will take place in the next chapter.

Finally, the researcher discusses areas in which the translator imposes metaphysical directions as illustrations in new contexts as an attempt to compensate and reflect the loss of self and implicate some thematic feature. However, the unjustified arbitrary nature of the compensation strategy and its lack of ST reference does not much make up for the previously mentioned loss of themes.

## **Chapter Three**

### **The Action of Inaction**

#### **3.1 Introduction**

#### **3.2 Definition of Key Concepts:**

#### **3.3 Conclusion**



## Chapter Three

### The Action of Inaction

#### 3.1 Introduction

“Nothing to be done”, “Nothing to be done”, the nothingness and emptiness of life are reflected in the characters' repeated phrases of utter defeat. The action of the inaction of the plot, characters, meaning and any related features of *Waiting for Godot* is highlighted through Beckett's choice of no-language and kinesics' deficiency. Kinesics is defined in Morain (1978) as “the discipline concerned with the study of all bodily motions that are communicative” (p. 3). Mount (2008) points out the importance of inaction theme:

Traditional drama represents actions; *Godot* is about inaction, about waiting for an action that never comes. Time in *Godot* isn't concentrated so much as it is irrelevant, undifferentiated, one moment no different from another. The play takes place in a single setting, but a setting almost completely severed from any real-world referent, a place nowhere and everywhere. So *Waiting for Godot* follows the unity of action in a play without action, the unity of time in a play without time, and the unity of place in a play without place (p. 27).

Ordinary dramatic works often display a logical sequence in the plot. The play usually starts with a beginning, followed by a series of actions

through the dramatic complex to gradually reach an end. On the contrary, the Absurd Theater is known as "the Drama of Inaction" in which plays lack the usual plot order from beginning to end. Instead, the absurdists use passivity and dullness as an action to express inaction and the nothingness of life. This construction is both tangible and crucial in *Waiting for Godot*.

Therefore, a translator of such dramatic work should be able to deliver the same effect of inaction in the target text. Iskandar does not much attend to the passive expressions and gestures. He often misses translating the words that are signs of passivity and gestures of nonsense movements and dull actions. As for Iskandar's translation, "Metaphysical Anguish" is not the sole theme that is affected in the Arabic version of *Waiting for Godot*. The "Kinetic field" and its related sub-features are highly influenced as well. As a result, these oversights of the thematic functions of the Absurd elements may result in a partial or complete distortion of the inaction theme.

The distortion of the inaction theme can be noted by analyzing the source text's function and comparing it with that of the target text. The present chapter attempts to identify the degree of loss in the inaction theme in the target version. The researcher will analyze non-verbal examples on this theme with respect to the translation strategies.

### 3.2 Definition of Key Concepts

Yay, Gilad, & Lucas (2018) argues that the term "action" has been used as a label to describe being physically active as opposed to passive, idle, or resting, indecisiveness, or inability to make a change. The term "inaction" has been used for capturing the lack of action, a deliberate decision to not take action, reduction or inhibition of action, the avoidance or deference of a decision, or sticking with the status quo or the default. In this research, the term “Action of Inaction” is used to define the strategy Beckett uses in order to highlight the nothingness of life through idle gestures, signs and movements.

Moreover, the term “Kinesics” includes different aspects, defined by Padula, Alessandra (2009) as “The study and interpretation of human body movements that can be taken as symbolic or metaphorical in social interaction” (p. 582). According to anthropologist Birdwhistell (1970), who coined the term Kinesics which encompasses facial expression, signs, posture and gait, and visible arm and body movements. Expressive movements taken as symbolic actions display or emphasize thoughts, feelings, moods, intentions, and/or attitudes and may be used in combination with, or instead of, verbal communication.

Accordingly, “Kinesics” will be used interchangeably with the term “Non-verbal Communication” to reflect “Communication without the use of spoken language. Nonverbal communication includes gestures, facial expressions, postures and body movements as well as the unspoken

understandings and presuppositions, and cultural and environmental conditions that may affect any encounter between people” (*The New Dictionary of Cultural Literacy*, 2005).

Although some of the Kinesics’ theories investigate the cultural differences and interpret meaning accordingly, the universality of the themes in the Absurd Theatre and its vision of the shared struggle against the futility of life among all human kinds reduce or even eliminate the cultural boundaries in the nonverbal communicative situations. The researcher claims that the action of inaction is an important theme that suffers partial loss in Iskandar's translation. This translation fails to spot the characters’ passive signs, gestures and even speeches in the translated version of the play. The inaction of the play is not a coincidence, nor a defect, but it is widely viewed as an action that emphasizes emptiness and boredom through unspoken gestures.

Sasani (2011) states that:

Samuel Beckett in his, *Waiting for Godot*, very much like Chekhov, delineates characters whose passivity and inaction is the source of the sense of ennui and desperation and ultimately their disappointment. The characters’ disappointment and depression does not originate from the lack of opportunity but it is the characters themselves who provide the only major obstacle (p. 222).

Due to the deficiency of spoken language in Beckett’s play, the

author intensifies the use of nonverbal communication directions in the play. Besbes (2007) has rightly observed that:

Since the Beckettian text is characterized by its language economy and its tendency towards minimalization, it follows that critical attention should be as much concerned with language as with other systems of signification, properly speaking theatrical, such as: the actor's activities as signs (kinesics, proxemics, and gestural), spatial signs (decoration, lighting, and props), and auditory signs like sound and music (p. 24-25).

Kern (1954) discusses the importance of the nonverbal significance of the play when he argues that although the play fails in containing usual actions or the ordinary climb of the plot, yet the author succeeds in conveying absurdist ideas through nonverbal communication tools such as sounds, movements and spaces.

Kern mentions that nothing happens, nobody comes, nobody goes it's awful. There is within the play no character development. He states that:

One is what one is. There is not any plot or any kind of suspense....The audience is made to witness stark suffering, but a suffering unadorned with rhetoric or sublimated by high ideals, a suffering caused, rather, by the endless gnawing of physical ailments and discomfort, of cold and hunger, whose language is coarse and lowly, redeemed only by the atmosphere of human tenderness in which it finds utterance.

But there is also audible and visible on the stage the anguish which grips man when he becomes aware of his aloneness amidst the vast spaces and the "immense confusion" that surround him (p. 14) .

Kern focuses on the effect of using space as a nonverbal communication tool that is rich in thematic significance that in the perspective of distance, even the most active life becomes one long wait that is barren of fulfillment.

### **3.2.1 Pause and Silence**

The original play text repeatedly references moments of inaction. Indeed, the occurrence of "Silence" and "Pause" is one essential technique that signals character paralysis.

These directions have two different connotations, and, therefore, cannot be neglected or used interchangeably in the translations.

The word "Pause" is defined in the Cambridge Dictionary (2008) as a short period in which an activity is stopped before starting again. It connotes the characters' physical inability to act on their own. The pauses in *Waiting for Godot* reflect a temporary stop in movement during which the characters stiffen or paralyze, and hence they express obstruction in gestures.

Whereas, the word "silence" is defined in *Oxford English Dictionary* (2010) as a complete absence of sound. This is a common definition that

excludes the physical aspect which exists in “Pause”.

Although both direction words are important and aim at delivering the idea of obstruction that the spoken words fail to present, yet neither “Silence” "صمت" nor “a period of silence” "فترة صمت" can carry the static connotations of “Pause”. In fact, silence points to a lack or break in communication between the two characters; it does not convey each character's physical status, which causes disruption in movement; therefore, these two words are not interchangeable and should not be translated as such.

In Iskandar’s version, an inattention or confusion in the translation of the unuttered directions on “Pause” and “Silence” is highly noticeable. The translator either deletes or mixes them in many scenes. Moreover, he neglects the physical aspect of “Pause” and treats it as an instance of “Silence”. Table (4) gives examples of these words and their translations:

**Table (4): The recurrence of Pause and Silence**

Original	Translation	Frequency	Comment
Pause	فترة صمت (period of silence) صمت ، deleted	87 times	<ul style="list-style-type: none"> <li>- Pause is deleted in different scenarios.</li> <li>- Pause is translated as silence (neglecting the physical aspect).</li> </ul>
Silence	صمت	118 Time	

One of the main features that reflects lack of action is the continuous cut off in movements through the physical gestures of stiffness. Directions of “Pause” and “Silence” represent the dullness of the situation and the passiveness of the characters. Silence and pause are ambiguous instances of

communication. Although they might seem empty and meaningless, yet, in this context, they are more meaningful than spoken words (Schimtz, 1994, p. 34).

The silence, pauses, resounding and resonance seem to create significant anguish in the play. Characters try to avoid the disturbing silence through useless babble and movements throughout the play. Hence, silences and pauses reveal the disintegration of the language. The pauses and silences also help in creating an air of uncertainty that, like the resounding silence, envelops the entire play. This is evidenced by the fact that the characters, Vladimir and Estragon, are unsure about everything from the date, time, day, their purpose and the identity of Godot.

Both “Pause” and “Silence” are frequently used words in the Absurd Theater to allude to the interruption and discontinuity that lead to the stillness in time and the static physical actions. Bloom (2009) mentions that “The most expressive moments in his plays often occur in the pauses and silences, indicating...repression, fear, anticipation or horrified inarticulacy” (p. 150).

Often, the focus on the physical aspect and the connotations of dullness and discontinuity intensifies the psychological isolation of one character from any other character. ST reader can notice the heavy use of the word “Pause” in the case of Pozzo. When Pozzo enters the play as a visitor, the reader/audience expects the beginning of some action after long waiting, but the “Pauses” and “Silences” in his role do shatter any hopes in



a mounting plot. The character's paralyzed motion (full of pauses) only intensifies the sense of isolation among these characters.

When Iskandar uses "Pause" as "Silence" interchangeably, he hides Pozzo's paralyzed motion and stiffened movements, which highlight the powerless nature of Man. This suddenly interrupted motion is missing from the TT because it is mixed with the failed communication associated with "silence".

Below is another instance in the translation where the stage direction word "Silence" is deleted from the dialogue between Estragon and Vladimir:

*Example 3.2.1*

**VLADIMIR:**

What are you waiting for?

**ESTRAGON:**

I'm waiting for Godot.

*(Silence)*

**VLADIMIR:**

What exactly should he do?

فلاديمير: ماذا تنتظر؟

استراجون: أنتظر جودو

فلاديمير: ماذا عليه أن يفعل بالضبط؟

In Example 3.2.1, the direction word “Silence” is used to create a sense of the meaninglessness of the action of waiting. The word plays on the discrepancy between waiting for someone and not knowing what this person will do to relieve your pain. In the translation, Iskandar deletes “Silence” and thus creates a continuous flow of conversations, a translation that neglects the dark humor embedded in this conversation.

The outcome of translating "Pause" and "Silence" can be classified as partial equivalence in the cases where translation fails to transfer the connotative meaning of physical movements and accordingly the lack of action. Moreover, as mentioned in the first example above, where the translator completely deletes the “Pause” or “Silence” the outcome would be a non-equivalent translation that deviates from the theme of stillness and inactivity.

### **3.2.2 The Omission of Sign, Movement and Sound**

Passivity and the lack of action themes are not confined to pauses and silences. The stage directions of signs, physical movements and sounds are also important factors in this genre. These directions add a sense of nonsense and unattained actions. Table (5) charts the most recurrent directions according to type:

**Table( 5): The Inaction Levels**

Signaling	Movement	Sound
<ul style="list-style-type: none"> <li>• Pointing.</li> </ul>	<ul style="list-style-type: none"> <li>• Stiff movements.</li> <li>• Not moving.</li> <li>• Trivial repititive movements.</li> </ul>	<ul style="list-style-type: none"> <li>• Voice and context Incongruity.</li> </ul>

A translator who is unaware of the importance of these inaction aspects might consider them as worthless directions and thus delete them. In this case, one of the main themes in the play would be deleted. Iskandar's translation of *Waiting for Godot* is an example of a case of massive unjustified deletion.

### **Signaling:**

Signs are notable linguistic phenomenon of the Absurd Theater. They are signs made by the characters, and they are used intensively as couriers of the dysfunctional language. Therefore, translation strategies conducted while transferring *Waiting for Godot* into a second language should highly consider the non-verbal semiotic aspect of the play.

Nonetheless, the universality of Absurd themes and sign signification should ease the grief of a translator to find a suitable equivalent for the sign in the target language. It is much easier to transfer a sign or gesture that is more "human-based" than "culture-based," such as those of waiting, futility of life through repetitive empty movements, contradictions, etc.

In all cases, the variety of signs that are scripted/acted though not uttered should not be neglected in the translated text.

- **Pointing:**

The original play contains directions of pointless “Pointing”. In the following dialogue, Beckett uses the direction of pointing to give a full repetitive role for the character. The example shows a case in which pointing defuses any charge of emotions on the part of the character.

*Example 3.2.2 a:*

**ESTRAGON:**

It hurts?

**VLADIMIR:**

*(angrily)*. Hurts! He wants to know if it hurts!

**ESTRAGON:**

*(pointing)*.

**VLADIMIR:**

You might button it all the same.

*(stooping)*. True. *(He buttons his fly.)* Never neglect the little things of life.

استراجون :

أيولمك؟

فلاديمير :

يؤولمني؟ إنه يريد أن يعرف إذا كان يؤولم أم لا ؟ ( منحنياً ) لا تتجاهل أبداً الأشياء الصغيرة في الحياة

Estragon pointlessly points to an unknown entity in response to Valdimir's interjection. The pointing sign is originally defined as "a way to direct someone's attention towards something by extending one's finger or something held in one's hand." *Oxford English Dictionary* (2010). In *Waiting for Godot* it adds to the sense of indirection and is used to distract the attention and to defuse and empty the dialogue of any charge of emotions.

Usually pointing is used to allude to an important issue to focus on, whereas in the above text, Estragon's pointing fingers is distracting the attention of the readers from the painful expressions of Valdimir, which both proceeds and follows the direction, into a different unrelated act of "buttons the fly". It is a sign that sustains the distracted inactive nature of the play text.

In the translated version, Iskandar omits stage directions of anger and pointing. Therefore, the intended sense of distraction and nonsense in addition to the personal anarchy in other examples is completely lost.

## **Movement:**

Another important aspect of inaction is the deployment of movement within the context of the dramatic work. In order to apply a proper translation strategy, the translator should understand the role of movement in the source text; s/he needs to grasp the value of the physical and psychological aspects of the dramatic work and to decide on the adequate options to translate them.

With reference to the BBC's official guide on mastering drama (2018) movement is classified as one of its main elements.

The semiotic non-spoken representations of movement are listed as follows:

- Place of movement on the stage with relation to what this communicates to the audience and the effect this has upon the drama.
- Physical methods and speed that actors use to help with characterization, moving quickly, lightly or slowly each to connote a different message.
- Ways characters use weight and space to communicate themes.
- Correlation of actors' movements with other characters onstage (fearfully, threateningly or in a friendly manner...etc.).

In fact, all of these essential representations are clearly used to deliver absurdist implications. However, a translation that relies heavily on the deletion strategy, like Iskandar's, will cause a thematic gap in the translated play text.

The main kinds of movement in the play are shown in the stage directions on three levels: the characters' stiffness and difficulty of movements, the nonsense of repetitive movements, and the stillness or motionlessness.

- **Stiffness and the Difficulty of Movements**

The difficulty and stiffness are represented in the characters' purposeless movement as well as the pain they feel when changing positions. There is also the sudden stiffness they show during conversations as in *Example 3.2.2 b*:

*Example 3.2.2 b*

**ESTRAGON:**

....Come, Didi. (*Silence.*) Give me your hand. (*Vladimir **half turns.***)  
Embrace me! (*Vladimir **stiffens.***) **Don't be stubborn!** (*Vladimir **softens.***  
*They embrace.*

*Estragon recoils.*) You stink of garlic!

استراجون :

.... هيا يا ديدى (صمت) أعطنى يدك

(فلاديمير يلين... يتعانقان .. يتراجع استراجون متقززاً) تفوح منك رائحة الثوم ..

The play text uses two stage directions in two lines to present the stiffness of the character that is connected to the dry or the numb emotions of the absurdist characters. Hence, Valdimir shows disability through his incomplete movement in the direction of “Half turn”. Moreover, Beckett stresses through non-speech acts the emotionally discharged character of Vladimir by describing his reaction to his companion's seemingly intimate words with “Vladimir stiffens”. Beckett pictures characters’ non-responsive acts of stubbornness and refusal to give or receive emotions through a stiffened condition. These directions, in addition to other stiff allusions, indicate the characters’ representations of inaction and connote defeat.

In translation, Iskandar completely omits these directions; Baker (1992) defines omission as one last option among eight translation strategies to be used in cases where translation of certain references is deemed unnecessary:

A drastic kind of strategy, but in fact it may be even useful to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not necessary to mention in the understanding of the translation,



translators use this strategy to avoid lengthy explanations (p. 100).

However, omitted directions in Example 3.2.2 b are vital and are related to the thematic features; therefore, they could not be considered unnecessary in translation. Ignoring such abundant signs and gestures of stiffness and the difficulty of movement given in the stage directions would produce a text that underemphasizes an important feature in the original.

Therefore, the strategy of deletion or omission applied would create an unequal representation of the themes of the Absurd theater, and, consequently, it significantly affects textual equivalence.

- **Nonsense and Rhythmic movements**

The second type of movement spotted in the play is the nonsense movement that frequently recur to emphasize the futility, emptiness and meaninglessness of the characters' actions.

Table (6) provides examples of the missing features that the translator neglected by deleting directions:

**Table (6): Trivial and Rhythmic movements**

#	Source Text	Contextual Features	Significance	Theme/s
1.	VLADIMIR: (turning his head). What? ESTRAGON: (louder). Do you see anything coming?	Sign: Turning head without looking at a specific person, thing, or item. Sound: He uses a louder Sound but with lack of communication	Trivial and repetitive Bodily movements and vocal effects	Inaction (movement & Sound): Both omitted
2.	(All four wear bowlers.)	Movement: wearing bowlers is a repetitive action without any direct relation to contexts.	Body Trivial repetitive movements	Inaction (movement) omitted
3.	(They put on their hats).	Movement: putting on and taking off hats is a repetitive empty useless action not related to any contextual surroundings.	Body Trivial repetitive movements	Inaction (movement) omitted
4.	The fresh air stimulates the jaded appetite. (He opens the basket, takes out a piece of chicken and a bottle of wine.) Basket! (Lucky advances, picks up the basket and goes back to his place.)	Movement: The kinesics dialogue is more copious than it's contextual. It describes superficiality of actions done by both the contrastive secondary characters.	trivial activities	Inaction (movement) omitted
5.	(lucky puts down bag and basket, advances, moves stool, goes back to his place, takes up bag and basket)	Movement: putting bag and basket up and down is a repetitive movement along the play for this character.	Theme of trivial activities - Useless cycle of repetitive actions	Inaction (movement)

These examples represent a sample of the pervasive use of frivolous actions in the Absurdist drama. In example Nos. 2 and 3, the non-verbal act of putting on and taking off small items like hats, bowlers, shoe, etc. can be seen in the Absurd theatre dramatic signs as a reflection of both struggle against the nothingness of life. Beckett includes the image of characters struggling with minor frivolous things, such as shoes or hats, of doing the same repetitive actions with these objects. An important theme is conveyed through these seemingly insignificant movements due to the frequency and diversity of items used in these moves and thus of the existential insignificance of all human actions and endeavors.

Example Nos. 4 and 5 in the table present a long direction of fruitless basket grabbing and the back-and-forward movements. By using these clown-like directions, Beckett intensifies the chaotic, useless motions of people to reflect life's emptiness.

A skilled translator usually uses omission for meaningless actions to eliminate distractions and useless, non-informative words. Yet, in the case of Absurdist, this is the theme: nonsense and nothingness. The translated text of Iskandar lacks such long, thematically significant directions. When the translator neglects thematic intended words, he ignores the very core function of the ST and ends up with a non-equivalent translated text.

- **“They/He Do/es Not Move”**

The unfulfilled intent of characters' movements constitutes an

essential means of delivering the inaction theme. As we read further into the play, we come across the non-movement, symptomatic of paralyzed characters. Characters show a desire to move, but they do not act upon that desire. They are paralyzed by the absurdity and nothingness of all human decisions, actions and words.

The play includes a repetition use of “do/es not move” direction following the requests for movement like “let’s go” or “I’ll give it to him”. Here, Beckett points to the characters' immobility and their failed attempts to depart their desolate location even after they declared willingness to take action. Since being—existing in a location—is a significant part of how we derived meaning (home, family, culture, country, identify), this adds to the inherent existential calamity at the heart of existential despair. Even frozen in a significant place is meaningless—nothing, nothingness, Absurd.

Characters’ actions reach a point of closure before they even start; their attempts die before they are even born. This scheme, as much as it exposes defeated characters, defies the audience’s desire to see complete action. Postlewait (1978) states that :

The fulfillment of the formal design is paradoxically based upon the frustration of desire—that of the characters for a release from their wait for meaning and purpose and that of the audience for a resolution to its own desires for words and actions that lead to some kind of closure (p. 485).

To achieve an equivalent effect, these core repetitive directions of

inaction must be maintained in the translation. They are meant to highlight a crippling failure of intentions. Therefore, conveying such stage directions of non-movement that contradict the verbally stated requests for movement into the target language is as important in transferring the sense of absurdity as translating the dialogue itself.

Iskandar's translation is unfortunate in conveying this paradox of unfulfilled movements. He uses two strategies in translating these directions. In translating "They do not move" at the end of each scene, the translator succeeds in transferring the same effect and meaning of the original play text by using literal translation "لا يتحركان", which works perfectly well in the target text due to the universality of themes and the interpretation of movements.

However, the direction of "He does not move" is neglected twice in one scene when Vladimir expresses the intention to perform action as in the following dialogue:

*Example 3.2.2 c*

**ESTRAGON:**

Me! After what he did to me! Never!

**VLADIMIR:**

**I'll give it to him.**

*He does not move.*

**ESTRAGON:**

*(to Pozzo).* Tell him to go and fetch it.

**POZZO:**

**It's better to give it to him.**

**VLADIMIR:**

I'll give it to him.

*He picks up the hat and tenders it at arm's length to Lucky, who does not move.*

**POZZO:**

**You must put it on his head.**

**ESTRAGON:**

*(to Pozzo).* Tell him to take it.

**POZZO:**

It's better to put it on his head.

**VLADIMIR:**

I'll put it on his head.

استراجون :

أنا .. ؟ بعد ما فعله بي .. مستحيل .

فلاديمير :

سأعطيها أنا له .

( يلتقط القبعة ويمد يده بها بطول ذراعه إلى لاي الذي لا يتحرك )

استراجون :

(لبوزو) قل له أن يأخذها .

بوزو :

من الأفضل أن تضعها على رأسه .

فلاديمير :

سأضعها على رأسه ..

This scene is a clear representation of the characters' unwillingness to move and their fear to perform even the most basic of tasks, such as giving someone a hat or putting it on his head. However, this inability can be elucidated only through observing the discrepancy between the spoken lines and stage directions. To render such discrepancy, Beckett uses two stage directions, which the translator completely ignores. The translator omits "He does not move" when conveying the text into Arabic, which affects the theme of triviality of actions and discrepancy effect.

Therefore, the translation strategy that should be chosen for such dialogue would ensure the full transference of all lines and signs at all

times to comply with the themes of this genre. In this case, to maintain the deleted thematic effect, the translator can use literal translation instead of translation by omission/deletion to achieve the desired function of the nonverbal signs.

### **Sound/Voice:**

Sound/Voice is an important factor in the Absurd theatre. It constitutes an additional clue to this opposition between desire and the failed action. Hence, the researcher has touched on the aforementioned subdivision of sound that is Silence in *Waiting for Godot*.

This section focuses on the sound/voice of characters embedded in stage directions and examines the methods of translation.

Table (7) presents sound significance in stage directions:

**Table (7): Directions of Sound Significance**

#	Source Text	Contextual Features	Significance	Theme/s
1.	(Vehemently)	Sound: tone of disagreement within calm dialogue.	Contrast between featureless verbal words and aggressive sounds.	inaction (Sound)
2.	(Judiciously)	Sound: tone of calmness within aggressive dialogue.	Contrast between aggressive verbal words and featureless sounds.	inaction (Sound)
3.	(on the point of tears)	Feeling: this feeling could be reflected both in sound and gesture.	Reflects despair and weakness	Inaction (Sound & gesture)



- **Voice and Context Incongruity**

Beckett uses stage directions of sound/voice that are incompatible with the textual context to express anti-climax. In *Example 3.2.2 d*, we expect from Pozzo a philosophical statement about the condition of the post-modern generation, but what we get is an irrelevant statement about the increase in population followed by a rather hilariously irrelevant request from Vladimir.

*Example 3.2.2 d*

**POZZO:**

.....Let us not then speak ill of our generation, it is not any unhappier than its predecessors. (*Pause.*) Let us not speak well of it either. (*Pause.*) Let us not speak of it at all. (*Pause. Judiciously.*) It is true the population has increased.

**VLADIMIR:**

Try and walk.

بوزو :

..... فلنمتنع إذن عن الحديث بسوء عن جيلنا ، فهو ليس أتعس في شيء عن سابقه ( صمت ) ولنمتنع أيضاً عن الحديث عنه بخير ( صمت ) لنمتنع عن الحديث على الإطلاق ( صمت ) صحيح أن نسبة السكان ارتفعت .

فلاديمير : حاول أن تمشي .

Pozzo's part follows a rather violent scene in which Estragon bleeds from Lucky's attack. Nonetheless, a swift shift from the aggressive mode is included in the soft insertion of the direction of (Judiciously). What he judiciously announces has nothing to do with the preceding theme on whether this generation is to blame or not to blame. Therefore, it turns the scene into a farcical one. Deleting it in the stage directions eliminates the intended dark humor from this scene.

Whereas, an opposite case of the aggressive tone change in the direction of (Vehemently) is included in a calm context:

*Example 3.2.2 e*

**POZZO:**

.... (*He fills his pipe*).

**VLADIMIR:**

(*Vehemently*). Let's go!

**POZZO:**

I hope I'm not driving you away. Wait a little longer, you'll never regret it.

بوزو:

..... ( يحشو غليونيه )

فلاديمير :

دعنا نغادر هذا المكان .

بوزو :

أرجو ألا أكون السبب في رحيلكما . انتظرا قليلاً ، لن تندما أبداً ..

In *Example 3.2.2e*, the direction “*(Vehemently)*” is a vocal expression of power that occurs in a calm, motionless context. Also, it is combined with the reoccurring unfulfilled request for movement “Let’s go”. This direction alludes to the melancholic opposition of intentions and actions.

This incongruity of Voice and Context is another indication of conflict and a representation of the withdrawal of the post-modern subject. Characters are separated by walls of frustration following endless waiting. Thus, it should be conveyed in the translation to maintain its thematic effect. The translator neglected the role of sounds and totally omitted the directions resulting in a loss of the intended incompatibility of voice and context and its indicators.

### 3.3 Conclusion

This chapter has examined the degree of loss in the inaction theme at three levels: gesture, movement and sound; the undertranslation or omission/deletion strategies were conspicuously used and impacted the Absurd features in the Arabic version. The loss has seriously influenced the play themes and the Absurd theatre characteristics.

Iskandar text does not fully convey “The action of inaction” theme.

Omission results in a major loss of the inaction theme’s main elements of sound, movement and sign that are used to allude to the human failure of fulfilling the intentions by actions. When a direction is omitted, its intended effect is lost and its Absurd connotations are removed.

A second strategy is under translation. It amounts to a partial attempt to maintain the effect but with a loss in few connotative features due to abandoning important thematic-related layers of meaning when choosing the direction equivalent. This strategy, not fully, yet partially, alters the effectiveness of the inactivity and failure of fulfillment.

Budick and Iser (1996) argue that “Samuel Beckett in his plays concerns himself with the use and function of language. His text becomes a critique of language that deconstructs the systematic unity of spoken words and reach to the reality of ‘Other’ by demystifying the logocentrism through a ‘different form of utterance, a further remove from spoken language” (pp. 325-339).

In addition to being one means to signal fragmented utterances, these various types of expressions significantly contribute to intensifying the sense of boredom, loss, isolation and abandonment. They are intensely and purposely used in the play. The translation or no-translation instances collected from Iskandar's translation revealed that those stage directions should not be tampered with because they seriously impact the genre features.

However, the slightly used, literal/formal translation strategy preserves the same static sense and reflects the intended meaning and effect since both source and target languages share the universal themes of Absurd life, humans and related futility.

Besides the implication of metaphysical anguish in the interpretation of the action of inaction, the functionality of this theme cannot be transferred in isolation from the previously mentioned theme of metaphysical anguish and repetition.

## **Chapter Four**

### **Conclusions and Recommendations**

#### **4.1. Conclusion**

#### **4.2 Recommendations**

## Chapter Four

### Conclusions and Recommendations

#### 4.1. Conclusion

After conducting a close analysis of the nonverbal element of the dramatic work of *Waiting for Godot* in Fayez Iskandar's translation into Arabic, the researcher was able to deduce the following:

1. The translator implements an under translation strategy for translating the inner anguish directions and the directions of "Pause and Silence". The translator neglects the semantic components of the ST direction that reflect the inner anguish by translating the words with semantic features of anguish in their componential analysis (e.g., meditates) into far synonyms that do not share the same semantic components of absurdity. This results in a loss in both the ST direction semantic field. This methodology affects Beckett's structural incongruity of deep connotative synonyms and nonsense context that are main elements of Absurd dark humor.

As for the case of "pause/silence" direction, Iskandar under-translates the direction of pause by choosing a synonym that does not connote the semantic component of physical action. This affects the TT semantic effectiveness in delivering the inner deficiency on the physical perspective of the characters and destroys the Absurd Pause-Silence structure.

2. The translator adopts an omission strategy in conveying the nonverbal semiotics in the translation of directions of voice, movement, pointing and the inner anguish of anger and despair. He completely deletes the ST direction words, creating a loss in the incongruous sense of the inaction theme that consists of the semantically deep direction of actions and the unfulfilled actions that follow. Moreover, the omission creates a gap in transferring the ST intended universal messages of the futility of life and the existentialists' inner darkness and suffering.
  
3. The translator, randomly and rarely, uses an effective literal translation strategy to fully convey Absurd themes. In the implementation of literal translation as in *Example 2.3.*, he preserves both the semantic features of the ST word and transfers the same semantic effect of the context. Moreover, in literal translation instances, he maintains the structural circularity by preserving the ST style of repetition and keeps the Absurd notion of tragicomedy represented through selecting the close synonym of the directions and keeping the semantic component that reflects the deep connotation. Hence, he recreates the incongruent effect of the translating elements and the incongruent transfers of the playtext. Formal translation can be a strict methodology for most culturally dependent or linguistically bound contexts; nevertheless, it can be a very good fit in transferring the play's universal Absurd themes.



4. The essential repetition, which is considered as both a theme and an Absurd strategy, is dealt with using both strategies of omission and literal translation. In applying omission, the translator considers repetitive directions of actions as a redundant writing and hence deletes them in the TT. His deletion constitute a major loss on the structural level of intensifying Absurd meanings of futility, human endless struggle and inner darkness. Also, it results in the absence of the tragicomedy element which is built on the non-sense and repetition. He applies literal translation for structural indirect signs of repetitions such as that of settings, opening and closing scene semiotics, which results in transferring the intended sense of circular structure of the static plot into the target playtext.
5. The translator tries indirectly to compensate for the lost effect of the Absurd themes by implying some thematic features through over-translation and imposing a new illustrative directions to new contexts. However, the unjustified nature of these compensations and their lack of ST referential effect does not much amend the loss of themes.
6. The translation of the nonverbal elements of *Waiting for Godot* is feasible. Synonymous options are available in the semantic fields to fully transfer painful connotations and motionless action direction. A translator of the Theatre of the Absurd literary genre should seek textual equivalence through literal translation. Literal translation,

accompanied with Newmark's previously illustrated perspective of componential analysis, enables the translator to conduct a semantic analysis, search the main components that fulfill the Absurd theme and select the closest synonym that maintains these semantic components in a contextual and stylistic manner. Literal translation, in this absurd play, combined with the CA thematic methodology of translation, maintains the functionality and effectiveness of ST.

7. The incongruous yet coherent relations of the play are highly affected by Iskandar's translation methodologies, especially under-translation. Although incongruity is essential in creating the tragicomic sense, the under-translation method omits the deep, close synonym of the direction that is essential in creating the incompatibility of its depth with the contextual nonsense. Iskandar overlooks the semantic component of chaos in his translation of the direction of "rummages". It is originally implemented in a frivolous dialogue of finding carrots and turnips to create a sense of black humor due to the incongruous level of seriousness. However, he translates such directions with a far synonym "search" that doesn't connote the inner effect and hence omits the incongruous relations and the tragicomic sense.

## 4.2 Recommendations

After conducting this study, the researcher recommends the following:

1. A new dimension of a multi-lingual (French-English-Arabic) comparative research concerning the self-translation of Beckett into English, then the effect of both languages on Arabic.
2. Further studies on the translatability of the verbal elements of the play and the interpretation of language failure into TT. A research on the verbal element translation can constitute an interesting and unique challenge since it should transfer its function of intended failure to transfer meaning.
3. Deeper exploration to handle other syntactic, phonetic (theatrical music) and stylistic features of the play in an interdisciplinary style towards translation. It can lead to an outstanding element if multiple sciences are related to the thematic function and intended effect.
4. A comprehensive knowledge among any translator of the literary genre and its thematic nature and intended effectiveness in order to be able to choose the best methodology that attains the functionality and literary factors.
5. Comparative researches to investigate the translations and problems of Arabic absurdist literary works into English, such as Tawfiq Al-Hakeem's plays.

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جامعة النجاح الوطنية  
كلية الدراسات العليا

## الترجمة السيميائية للإشارات غير اللفظية لمسرحية صاموئيل بيكيت "في انتظار غودو" الى العربية

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

2019

ب

الترجمة السيميائية للإشارات غير اللفظية لمسرحية

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الملخص

تبحث هذه الدراسة ترجمة العناصر غير اللفظية في المسرحية العبثية "في انتظار غودو" لـ صاموئيل بيكيت إلى اللغة العربية، حيث تتناول ترجمة فايز إسكندر للمسرحية كدراسة حالة، كما وتجري الدراسة تحليلاً دقيقاً للإشارات غير اللفظية في المسرحية، موضحةً ملائمة هذه العناصر ووظائفها المواضيعية وتقارنها بنفس الإشارات الموجودة في ترجمة فايز إسكندر للنص المسرحي.

وحتى يتم تحقيق أهداف الدراسة وتقديم إجابات للأسئلة المقترحة، تم اعتماد منهجيات تحليلية ومنهجيات مقارنة ونوعية، حيث سيقوم الباحث بتقييم ترجمة إسكندر من حيث النتائج، كما سيعمل على تحديد وتصنيف فعالية طرقه المتبعة في الترجمة وفعاليتها في الحفاظ على فحوى الإشارات غير اللفظية والبنية غير المتجانسة للمسرح العبثي.

يقدم الباحث في البداية وصف شامل للعناصر غير اللفظية من خلال التحليل الدلالي لها والذي يتبعه تقييم لمخرجات ترجمة إسكندر وذلك عبر القيام بتحليل مقارنة ومقارنة للمجالات الدلالية الخاصة بالأفكار العبثية.

وتوصلت الدراسة إلى استنتاج مفاده أن ترجمة النوع الأدبي لمسرح العبث يتطلب اهتماماً خاصاً بسبب طبيعتها الفلسفية العالية في تقديم موضوعاتها و يقدم الباحث تحليلاً استراتيجيات الترجمة الثلاث التي استخدمها إسكندر لنقل الإشارات غير اللفظية الى اللغة العربية، وتمثلت بالآتي: الترجمة بالحذف، والترجمة المنقوصة ونادراً ما قام باستخدام الترجمة الحرفية.

بالإضافة الى ما سبق، أشارت الدراسة أن كلا الاستراتيجيتين - استراتيجيتية الحذف والترجمة

المنقوصة- تؤديان إلى خسارة في الموضوعات العبثية وخصائصه الأدبية بالتعبير عن الألم الميتافيزيقي وتعملان على ترك فجوة في تقديم موضوع العجز الحركي والتكرار للمشاهد وتسببان نقصاً في هيكلية المسرحية الدائرية والبنية غير المتجانسة. وعلاوة على ذلك، فإن الدراسة تعتبر الترجمة الحرفية، جنباً إلى جنب مع التحليل الميداني الدلالي استراتيجية فعالة تعكس بشكل كامل طبيعة المواضيع العبثية العالمية وتحافظ على النص المسرحي وتماسك بنيته غير المتجانسة.