

The Republic of Iraq  
Ministry of Higher Education and Scientific Research  
Mosul University / College of Arts  
Adab Al-Rafidayn Journal



# ***Adab Al-Rafidayn Journal***

**A refereed quarterly scientific journal  
Issued by the College of Arts - University of Mosul  
Supplement**

**Vol. Eighty-ninth / year Fifty- Second**

**Muharram - 1444 AH / August 18/8/2022 AD**

**The journal's deposit number in the National  
Library in Baghdad: 14 of 1992**

**ISSN 0378- 2867**

**E ISSN 2664-2506**

To communicate:

[radab.mosuljournals@gmail.com](mailto:radab.mosuljournals@gmail.com)

URL: <https://radab.mosuljournals.com>

# *Adab Al-Rafidayn Journal*

**A refereed journal concerned with the publishing of scientific researches  
in the field of arts and humanities both in Arabic and English**

Supplement Vol. Eighty-ninth / year Fifty- Second / Muharram - 1444 AH / August 2022 AD

**Editor-in-Chief:** Professor Dr. Ammar Abd Al-Latif Abd Al-Ali (**Information and Libraries**), College of Arts / University of Mosul / Iraq

**managing editor:** Asst.Prof. Dr. Shaiban Adeb Ramadan Al-Shaibani (**Arabic Language**)  
College of Arts / University of Mosul / Iraq

**Editorial Board Members**

Prof. Dr.Hareth Hazem Ayoub (**Sociology**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Wafa Abdul Latif Abdul Aali (**English Language**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Miqdad Khalil Qasim Al-Khatouni (**Arabic Language**) College of Arts / University of Mosul / Iraq.

Prof. Dr. Alaa Al-Din Ahmad Al- Gharaibeh (**Arabic Language**) College of Arts / Al- Zaytoonah University / Jordan.

Prof. Dr. Qais Hatem Hani (**History**) College of Education / University of Babylon / Iraq

Prof. Dr.Mustafa Ali Al-Dowidar (**History**) College of Arts and Sciences / Taibah University / Saudi Arabia.

Prof. Dr. Suzan Youssef Ahmed (**media**) Faculty of Arts / Ain Shams University / Egypt.

Prof. Dr. Aisha Kul Jalaboglu (**Turkish Language and Literature**) College of Education / University of Hajet Tabah / Turkey.

Prof. Dr. Ghada Abdel-Moneim Mohamed Moussa (**Information and Libraries**) Faculty of Arts / University of Alexandria.

Prof. Dr. Claude Vincents (**French Language and Literature**) University of Chernobyl Alps / France.

Asst .Prof. Dr. Arthur James Rose (**English Literature**) University of Durham / UK.

Asst .Prof. Dr. Sami Mahmoud Ibrahim (**Philosophy**) College of Arts / University of Mosul / Iraq.

**Linguistic Revision and Follow-up:**

**Linguistic Revision :** Lect. Dr. Khaled Hazem Aidan

Asst. Lect. Ammar Ahmed Mahmood

**Follow-up:** Translator Iman Gerges Amin

Translator Naglaa Ahmed Hussein

- Arabic Reviser

- English Reviser

- Follow-up .

- Follow-up .

## Publishing instructions rules

1. A researcher who wants to publish in Adab Al-Rafidayn journal should enter the platform of the journal and register by an official or personal activated email via the following link:

[https://radab.mosuljournals.com/contacts?\\_action=signup](https://radab.mosuljournals.com/contacts?_action=signup)

2. After registration, the platform will send to your mail that you registered on the site and a password will be sent for use in entering the journal by writing your email with the password on the following link:

[https://radab.mosuljournals.com/contacts?\\_action=login](https://radab.mosuljournals.com/contacts?_action=login)

3- The platform (the site) will grant the status of the researcher to those who registered to be able in this capacity to submit their research with a set of steps that begin by filling out data related to them and their research and they can view it when downloading their research.

4-File formats for submission to peer review are as follows:

- Fonts: a “standard” type size is as follows: (Title: at 16point / content : at 14point / Margins: at 10 point ), and the number of lines per page: (27) lines under the page heading line with the title, writer name, journal name, number and year of publishing, in that the number of pages does not exceed 25 in the latest edition in the journal free of illustrations, maps, tables, translation work, and text verification, and (30) pages for research containing the things referred to.
- Margins are arranged in numbers for each page. The source and reference are defined in the margin glossary at the first mentioned word. List of references is canceled, and only the reference is mentioned in the first mentioning place, in case the source is repeated use (ibid.)
- The research is referred to the test of similarity report to determine the percentage of originality then if it pass the test it is referred to two referees who nominate it for publication after checking its scientific sobriety, and confirming its safety from plagiarism , and if the two experts disagree –it is referred to a third referee for the last peer review and to decide on the acceptance or rejection of the research .

5- The researcher (author) is committed to provide the following information about the research:

- The research submitted for evaluation to the journal must not include the name of the researcher, i.e. sent without a name.

- A clear and complete title for the research in Arabic and English should be installed on the body of the research, with a brief title for the research in both languages: Arabic and English.

- The full address of the researcher must be confirmed in two languages: Arabic and English, indicating: (the scientific department / college or institute / university / country) with the inclusion of an effective email of the researcher.

- The researcher must formulate two scientific abstracts for the research in two languages: Arabic and English, not less than (150) and not more than (250) words.

- presenting at least three key words that are more likely to be repeated and differentiated in the research.

6-The researcher must observe the following scientific conditions in writing his research, as it is the basis for evaluation, otherwise the referees will hold him responsible. The scientific conditions are shown in the following:

- There should be a clear definition of the research problem in a special paragraph entitled: (research problem) or (problem of research).

- The researcher must take into account the formulation of research questions or hypotheses that express the problem of research and work to achieve and solve or scientifically refute it in the body of the research.

- The researcher works to determine the importance of his research and the goals that he seeks to achieve, and to determine the purpose of its application.

- There must be a clear definition of the limits of the research and its population that the researcher is working on in his research.

- The researcher must consider choosing the correct methodology that is appropriate to the subject of his research, and must also consider the data collection tools that are appropriate for his research and the approach followed in it.

- Consideration should be given to the design of the research, its final output, and the logical sequence of its ideas and paragraphs.

- The researcher should take into consideration the choice of references or sources of information on which the research depends, and choose what is appropriate for his research taking into account the modernity in it, and the accuracy in documenting , quoting form these sources.

- The researcher should consider taking note of the results that the researcher reached, and make sure of their topics and their rate of correlation with research questions or hypotheses that the researcher has put in his research.

7- The researcher should be aware that the judgment on the research will be according to a peer review form that includes the above details, then it will be sent to the referee and on the basis of which the research will be judged and weights will be given to its paragraphs and according to what is decided by those weights the research will be accepted or rejected. Therefore; the researcher must take that into account in preparing his research.

**Editor-in-chief**

## CONTENTS

Title	Page
<p><i>Etude de manuels de FLE enseignés aux institutions éducatives irakiennes</i></p> <p style="text-align: center;"><b>Wasn Nuri Hashem Mohamed Zuhair Zidan</b></p>	1 - 24
<p><i>Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights</i></p> <p style="text-align: center;"><b>Safaa Ramzi Muhammad Atheel Abd Elkhalek Al Hayaly</b></p>	25 - 44
<p><i>Identifying the Problems of Adjuncts and Subjuncts Position and their Semantic Functions Faced by Iraqi EFL Learners in Literary Texts</i></p> <p style="text-align: center;"><b>Musaab Najah Al-Surhan Sanaa Sabeeh Al- thafee</b></p>	45 - 64
<p><i>Conventionalised Impoliteness Formulae Used by Tweeters against Trump</i></p> <p style="text-align: center;"><b>Salar Qasim Rashid Ashraf Riyadh Abdullah</b></p>	65 – 92
<p><i>Lusage de la chanson au serivce de la compréhension orale en clasee du FLE, cas des étudiants de la 2e année</i></p> <p style="text-align: center;"><b>Ali Najm Abdullah ALQAISSI</b></p>	93 – 132

## *Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights*

Safaa Ramzi Muhammad \*

Atheel Abd Elkhalek Al Hayaly \*\*

تأريخ القبول: ٢٠٢٠/١٢/٥

تأريخ التقديم: ٢٠٢٠/١١/٦

### **Abstract:**

This paper highlights and discusses the type of language used in Shakespeare's play of "Romeo and Juliet" (Shakespeare, 2011), which is usually referred to as Shakespearean language. In addition, it discusses and exemplifies the types of figures of speech employed in "Romeo and Juliet". The aim behind bringing out and analysing such aspects is to raise translators' awareness of the difficulties they may encounter when indulged in translating literary works as such, and to provide a possible method to overcome such difficulties. Our investigation shows that translating literary works in general, and "Romeo and Juliet" in specific demands a certain suggested method in order to render close or similar versions of the original texts, due to the complex archaic and/or Shakespearean language used, and due to the meanings of some of the figures of speech which require careful analysis and study of the text and what lies beyond the text. The method that we suggest for translators who are involved in the translation of Shakespearean language and/or Shakespeare's figures of speech is the use of both semantic and communicative (pragmatic) translations, as some instances would be translated appropriately by following a semantic approach only, and others would be translated appropriately by following a communicative one only. However, in order to conduct such a method successfully, a translator must be an expert in the field, skillful, and have a deep and thorough understanding of Shakespeare's time, works, and style.

**Key words :** figures of speech ؛ Translation ؛ Shakespearean Language .

---

\* Master student/ Dept. of Translation/ College of Arts / University of Mosul.

\*\*Asst.Prof/ Dept. of Translation/ College of Arts / University of Mosul.

## **1. Introduction**

The English word “translation” is sourced from the Latin ‘translatio’ which means “a carrying across” or “a bringing across” (Kasperek, 1983, p. 83). It is an ancient literary work device that goes back to early centuries, as even the earliest literature shows evidence of translation into different languages. Thus, translation is a unique aspect of literature because it involves the conversion of other people’s works of literature into different languages while trying to maintain the original source as much as possible.

Different definitions from different authors have been proposed for translation. Some authors emphasise the linguistic aspects of the message, and define it as an aim at reproducing the nearest equivalent of the source language (SL) text in the target language (TL) text (Nida and Taber, 1974, p. 72; Bassnett-mcguire, 1980, p. 29; Newmark, 1988, p. 5; Faiq, 1998, p. 224). Others, e.g. (Baker and Malmkjaer, 1998, p. 3) pay more attention to the cultural aspects of translations, and define it as a “process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situation and context of use”. Although both of these definitions view translation as a reinstatement of the SL, their priorities differ.

Translation is considered as an artwork that requires creativity and skills on the part of translators rather than the mere task of translating works into other languages. The efficacy of translation relies on two demands, which are, the need to stay as close as possible to an original script or text, and the need to create work that impresses readers and specialists. In other words, translations that are meant to be conveyed to certain audiences require close or near images of the sources, so that the concepts as well as the effects that are meant to be passed are maintained (Bandia, 2018, p. 504). Thus, it is usually allowed to omit and/or add when translating certain works, as long as these alterations do not affect the meanings and/or effects that are intended to be conveyed. The reasons why such alterations are acceptable in certain translations are probably due to 1) linguistic differences across the languages involved in the process of translation, and 2) finding exact equivalences for literary, archaic and/or culturally related words or phrases, such that preserving an



original source would be impossible without such necessary alterations.

One of the most demanding translations is perhaps the ones related to the literary genre. The literary genre includes areas such as poetry, prose, plays, novels, short stories, and bibliographies. Translations involved with such genre aim at translating a piece of literary work from one language into another. The difficulty of such a translation is in the maintaining of the original, as the translation may be affected by language barriers represented in the differences between an SL and a TL, as well as by the presence of certain archaic words or phrases that no longer exist nowadays. Thus, the transition of written literature from one language to another may not be effective enough, and may result in loss of meanings or lead to different meanings.

The aim of this paper, therefore, is to highlight and discuss certain characteristics in literary works that may cause difficulties to translators involved in translating such works from one language into another. More specifically, we highlight and discuss characteristics, such as; Shakespearean language, as well as figures of speech used by Shakespeare in his play “Romeo and Juliet”, and show how and why these characteristics may confuse inexperienced translators and probably make them produce inappropriate translations of such characteristics.

## **2. Research context**

A figure of speech is defined as a divergence from literal language to a figurative one. Arp & Johnson (2012, p. 73) define it as “any way of saying something other than the ordinary way”. Most of the time, authors prefer using figurative language to create imaginations in the minds of their readers, or at other times to accomplish some other certain effects in their work, such as the creation of emphasis or humor.

Translation of figures of speech from one language to another is not an easy task. It requires expertise, skills, strategies, and careful understanding of their meanings and intentions in order for them to achieve the roles that the original authors wanted them to achieve. Shakespeare’s “Romeo and Juliet” is one of the common pieces of literature, which is highly equipped with figures of speech,

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad &Atheel Abd Elkhalek Al Hayaly**

and which has been frequently translated from one language into another. However, translations of these figures of speech have been scarcely investigated, and few have provided effective translations.

Shakespeare's plays are known to be among the greatest in English and western culture, and have been translated into many languages and cultures. They are classified into three major genres, which are comedy (e.g. "As you like it", "Tempest", and "Taming of the shrew"), history (e.g. "Henry IV"), and tragedy (e.g. "Hamlet", "Macbeth", "Othello", and "Romeo and Juliet"). Our focus is on "Romeo and Juliet", which is one of his tragic plays. In this play as well as the others, Shakespeare's use of language is extraordinary and exceptional (Bruster & smith, 2016, p. 310). He uses language in a way that is unique and appealing to the readers and theater audience. According to an admirer of Shakespeare's works named Jespersen, no author yet has shown such expertise in adopting the character to the language (Danner & Musa, 2019, p. 88). The exceptional use of literary language in "Romeo and Juliet" is reflected in the use of figures of speech and the effects they convey, character development, and the building of the story at large. In most of his tragedies, Shakespeare used both Shakespearean and literary language. He brings out the attractive unique way of passing his message, and uses English that is poetic and full of iambic pentameter (Delmonte, 2019, p. 46). His work is written in the old queen Elizabeth English that is difficult to comprehend for a modern reader today. Some of the properties of the language used are that it is poetic and contains specific beats per line. This poetic nature of the work adds complexity to most of his works, including "Romeo and Juliet". He used a lot of new words out of his creativity and most of them can only be understood in the context of the work that he wrote. This is why sometimes people refer to some of his works as containing Shakespearean language (Ibid). It is claimed that he invented approximately 1700 new English words through his works (Shakespeare birthplace trust, 2020).

The most difficult task that faces translators working on Shakespeare's works is translation of his language into other languages. This is due to the complexity of the English language

used, as well as the difficulty in finding equivalents for some of the words, as almost every known literary device is used to enrich his work. The choice of words in these literary devices does not always have equivalents, particularly in modern English. Thus, when such literary devices are translated into other languages, the meanings may be lost and the structures may be altered (Luong, 2016, p. 22). Despite the fact that Shakespeare's works are translated into many languages, most of the translations, if not all, may have deficiencies, since the translators do not transfer everything that is in the original source.

### **3. Shakespearean language in Romeo and Juliet**

Genres that include novels, poems, plays, songs, etc. are composed in a way that distances them from ordinary language. Such genres manifest alterations of words, syntax, and/or sounds to create what is referred to as "literature language" (Fabb, 2010, p. 1219). In simple terms, literary language refers to a form of language which is used in its literary writing, either in its standard variety of the language or in its non-standard one(s) (Austin, 1984, p. 70). Some common examples of words that can be used as such include the use of "slay" instead of "kill", "asunder" instead of "apart", "perish" instead of "die", etc. (Lexico, 2020). Literary language refers to terms or devices used by writers to emphasize or embellish their work like allusion, personification, rhyming, amongst others (Literary Terms, 2015). They include styles and techniques that are masterfully used to enhance literature in their works. Figurative languages include the organization of words to bring about rhythm, attraction of audience and the enhancement of the language being used.

In most of his works, Shakespeare used literary language that is mostly poetic. Examples of those literary devices include alliteration, allusions that refer to images of cultures and religions, metaphors, oxymoron and many more. He also used foreshadowing and personification in his plays (Melion & Ramakers, 2016, p. 3). These devices aided him in making his plays more vivid to his audience, interesting, and poetic on stage.

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad &Atheel Abd Elkhalek Al Hayaly**

Shakespeare wrote most of his work in a time when the English language had not evolved to its current state, and when the English dictionaries were not yet developed. Therefore, his plays mostly contain words that would be difficult to understand by readers who are unfamiliar with languages like Spanish, Latin, and French. Additionally, they are mostly made of unusual sentence structures that accommodate poetic words, omissions, compressions, and word play. Therefore, to read and comprehend such plays, one has to have the ability to recognize and understand them clearly, as some of the words are out of use in the present day and others have different meanings from what they meant today. It is therefore important for one to study the language and understand it, so that one can read, understand, or even participate in a play (Johnson, 2017, p. 502).

### **3.1. Shakespearean words in Romeo and Juliet**

Generally speaking, Shakespeare's plays are equipped with words like "misadventured" which means "unlucky"; "an" which means "if", "soft" which means "hold", and "marry" which means "indeed" in Shakespeare's world. These words no longer mean the same thing that they meant in the time when Shakespeare wrote his plays. Thus, it is crucial to make sure that one has read most of the plays and read about the kind of English in Shakespearean time so that one can understand and avoid missing the intended message (Johnson, 2017, p. 499).

More specifically, Shakespeare has used some words in "Romeo and Juliet" that have different meanings nowadays. This is known as Shakespearean language, and only the people who have read this work for some time would be able to associate exact meanings to the words and their intended meanings at the time. Some of the words that are used in "Romeo and Juliet" include "sorrowful" which means "heavy", "cousin" that means any type of "kinsman", "still" which means "always", and "envious" which means "malicious" (Ibid.).

### 3.2. Shakespearean sentences in Romeo and Juliet

In English, the arrangement of words and the position they have in a sentence bring different meanings to the sentences. Shakespeare, therefore, like any other person using poetic language changes the structures of sentences to abnormal ones so that he could achieve effects like rhyme, give characters a certain way of speaking, and achieve certain special messages through them (Johnson 2017, p. 450). For example, in “Romeo and Juliet”, Montague says: “Away from light steals home my heavy son” (ACT 1. SC. 2, L. 140) instead of saying “my son steals home” this would not be understood by someone who is unfamiliar with the words used in Shakespeare's plays.

Another example of abnormal structures is when Shakespeare places objects before subjects in the limits of a single sentence, which also creates problems in understanding his work by readers and actors. An example of an object preceding the subject is when Sampson is speaking to Gregory, he says: “Me they shall feel” (ACT 1. SC. 1, L. 29). There is also a similar instance when Paris says: “Of honorable reckoning are you both” (ACT 1. SC. 2, L. 4). In present day English, these would have the normal order of “They shall feel me” and “You are both of honorable reckoning”, respectively. Sentences with such inversions would be confusing and hard to understand for someone who is unfamiliar with this tendency of changing the structure.

A further example of abnormal structures that show the complexity and uniqueness of Shakespearean language is when Shakespeare replaces words across a group of sentences, which is done to attain rhyme in his plays. An instance is when Benvolio says: “A troubled mind drove me to walk abroad / *Where* underneath the grove of sycamore / That westward rooteth from this city side / So early walking *did I see your son*” (ACT 1. SC. 1, L. 122-125). The normal contraction of the last line would be “where did u see my son”. Such an instance would convey a different meaning for someone who does not know the language, as it would be misinterpreted as if the son had already been seen.

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad &Atheel Abd Elkhalek Al Hayaly**

Shakespeare also omits some words in sentences to make the sentences appear as if they were produced in spoken language. Such omissions were necessary as the plays were acted on stage, and doing so produced smoother rhymed spoken sentences during acting. Examples of such omissions include “were you by when it began?” (ACT 1. SC. 1, L. 107) instead of “were you nearby when it began?”, and “Peered forth the golden window of the east” (ACT 1. SC. 1, L, 121) instead of “Peered forth from the golden window of the east”. In normal circumstances, reading such sentences that have undergone omissions would sound abnormal and incorrect. If they are spoken, however, they would sound normal and correct. Thus, apart from achieving rhyme, the sentences feel more spoken than written.

### **3.3. Shakespearean wordplay in Romeo and Juliet**

The whole play of Romeo and Juliet is made of different types of playing with words, such as puns and metaphors. Examples of puns are seen in the opening of the play in the use of “move” to mean “provoke”, and in the use of “stand” to mean “take a stand on something” (Johnson, 2017, p. 452). Shakespeare also used words to imply other meanings than the ones known in general. An example is when Mercutio says: “Borrow Cupid’s wings / And soar with them above a common bound” (ACT 1. SC. 4, L, 17-18). The word "bound" is generally known as “a limit”, but here it implies “a leap”. Shakespeare's playing with words in this play brings a lot of meanings, and thus sometimes cause difficulty if someone is unfamiliar with puns and metaphors. This play was mainly written for performance and bringing about implied action on stage. Hence, when someone is reading this play, they should realise it’s a performance script meant to be spoken and not read.

### **4. Figures of speech in Shakespeare’s Romeo and Juliet**

Figures of speech can be regarded as literary language, but not all literary languages can be termed as figures of speech. They are literary devices that include certain literary concepts, such as,

simile, metaphor, oxymoron, personification, amongst many others. Shakespeare uses figures of speech in his works to make them more interesting and to capture his audiences or readers attentions. They also help him create images of certain instances vivid to his readers (Bin, 2018, p. 25).

Figures of speech are commonly used in *Romeo and Juliet*. An example is “a pair of star-crossed lovers” (prologue to ACT 1, L. 6) which refers to Romeo and Juliet as being destined together in life and even in death. Another use of Shakespearean figure of speech is seen when Romeo says that his name does not matter. Romeo says: “What’s in a name? That which we call a rose, by any other word would smell as sweet” (ACT 2. SC. 2, L. 46-47). This is a famous quote used even in the present day. However, Romeo uses it to mean that no matter where he is from his character would never be affected by the family name that he bore (Bin, 2018, p. 2). There is also a further instance of use of figures of speech when Mercutio says: “Nay, if our wits run the wild-goose chase, I am done” (ACT 2. SC. 4, L. 73-74). The phrase “wild-goose chase” is also a common phrase that is used nowadays to indicate a dead-end chase. Shakespeare used this phrase to show how the speaker here feels frustrated and is done with chasing something that is impossible to find (Ritchie, 2016, p. 51).

Different types of figures of speech are employed in literary works to serve rhetorical purposes. Below are some explanations and exemplifications on some of the figures of speech used in Shakespeare’s “*Romeo and Juliet*”.

#### **4.1. Simile**

Simile is the use of “as” or “like” to compare things directly. One of the things is mostly within the context of the work written and the other possesses certain characteristics that suit the thing it is being referred to. An example of simile in “*Romeo and Juliet*” is “Is love a tender thing? It is too rough, too rude, too boist’erous, and it pricks like thorn.” (ACT 1. SC. 4, L. 25-26). Here, Romeo compares love to a thorn while talking to Mercutio before the start

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad &Atheel Abd Elkhalek Al Hayaly**  
of the Capulet's party. A further example is when Mercutio is talking about dreams, and as a result compares vain fantasy to the air. He says: "Begot of nothing but vain fantasy, which is as thin of substance as the air" (ACT 1. SC. 4, L. 105-106).

## **4.2. Metaphor**

Metaphor is an implicit use of comparison between two totally unrelated things (Romano, 2017, p. 7). An example used in "Romeo and Juliet" is where Romeo says: "O, I am fortune's fool" (ACT 3. SC. 1, L. 142). He compares himself with a fortune's fool because he has been naive and acted in a spur of the moment when killing Tybalt, and now the consequences are going to cost him a lot. Another example is where Romeo says: "Thou detestable maw, thou womb of death" (ACT 5. SC. 3, L. 45). Here, Romeo compares Juliet's tomb to a "womb of death", and "detestable maw" which indicates a monster's jaws. Romeo is implying that a tomb is what shelters death, decay, and destruction. The use of such metaphors is to create a clear picture of the situation by the character so that the emphasis of the moment, its occurrence, and its magnitude can be seen clearly in the mind of the reader.

## **4.3. Alliteration**

Alliteration is the repetition of one or more consonant sounds that follow one another in succession (Adel, 2016, p. 3). The words can be adjacent to one another or separated by few words. Alliteration can be used sometimes to bring an idea home, bring beauty to a play, or even emphasize them. An example of this figure of speech in "Romeo and Juliet" is "From forth the fatal loins of these two foes / A pair of star-crossed lovers take their life" (Prologue to ACT 1, L. 5-6). The alliteration is seen in the repetition of sounds /f/ and /l/, and it is used to emphasize the feud and tragedy that will happen to the families. A further example is manifested in the repetition of the sound /d/ in "Now old desire doth in his deathbed lie" (Prologue to ACT 2, L. 1). The repetition here



emphasises an irony, as Romeo once declared that he would die for his former beloved Rosaline, but later died for Juliet.

#### 4.4. Hyperbole

Hyperbole involves the use of exaggerations of things so that the emphasis of matters can be brought out (Adel, 2016, p. 2). An example of this in “Romeo and Juliet” is “A man, young lady-- Lady, such a man / As all the world--Why, he’s a man of wax” (ACT 1. SC. 3, L. 81-82). The lines are used to praise the attractiveness of Paris to convince Juliet to marry him. The repetition exaggerates his attractiveness and makes him look that he is an extraordinary man. Another example is when Romeo says: “The brightness of her cheek would shame those stars / As daylight doth a lamp; her eye in heaven / Would through the airy region stream so bright / That birds would sing and think it were not night” (ACT 2. SC. 2, L. 19-23). Romeo here is exaggerating as Juliet’s face does not shine like the sun, and her eyes do not cause the birds to think it is daytime.

#### 4.5. Consonance

Consonance is the use of repetitive consonant sounds in a sentence or a phrase. It is used to emphasize certain messages or highlight parts of something that the writer wants to deliver. It can also be used to make a poem attractive or bring rhyme to it, so that the beauty of it is brought out when reading it (Manning, 2018, p. 164). In “Romeo and Juliet”, examples of consonance are “And, on my life, hath stol’n him home to bed” (ACT 2. SC. 1, L. 5), and “Blind is his love and best befits the dark” (ACT 2. SC. 2, L. 35). In the first there is repetition of /h/ sound, and in the latter there is repetition of /b/ sound. Use of such repetitions brings about emphasis, and the word would attract the audience and the actor when read or spoken.

#### **4.6. Synecdoche**

Synecdoche is a figure of speech in which part of something refers to the whole thing (Leveen, 2017, p. 156). It denotes one thing to refer to the whole thing that is being talked about. It is used to make the part of the play figurative, and can only be achieved when one of the things carry deep meaning(s) that cannot be predicted from the surface meanings (Ibid, p. 160). Therefore, this figure of speech is very deep and needs careful listening, thinking, and application of knowledge in literature so that it can be understood properly. An example of synecdoche in “Romeo and Juliet” is “Where civil blood makes civil hands unclean” (Prologue to ACT 1, L. 4). Here, the hands stand for the whole person and the blood stands for the bad acts that can be committed like killing or any other type of crime. Another example is where Benvolio addresses Mercutio by saying: “And if we meet we shall not ’scape a brawl” (ACT 3. SC. 1, L. 3). The phrase “’scape a brawl” means avoiding a fight or quarrel that involves lots of Capulets vs. lots of Montagues, and not one against another.

#### **4.7. Oxymoron**

Oxymoron involves the use of contradicting words in one phrase to express some meaning or effect (Sakaeva & Kornilova, 2017, P. 410). Oxymoron mainly focuses on using words in a way to attract the reader, as well as to make certain situations or scenes seem bearable to the people involved (Ismaeil et al., 2019, P. 260). It has a rhetorical effect in a paradoxical use, and what makes it different from other paradoxes is that it has intentional use with a certain effect that a writer or speaker wants to bring out and sometimes the intention can be seen clearly. The combined contradictory or opposite words that form an oxymoron are accommodated in a single phrase or sentence. The words that make up the oxymorons can be viewed from syntactic and/or semantic perspectives. The first perspective focuses on the types of parts of speech that build an oxymoron, whether of the same, e.g. noun + noun, or of different syntactic classes, e.g. noun + adjective (Flayih,

2009, p. 31). The latter focuses on the strength of the opposition across the involved words (Ibid, p. 32), that is, whether the words are directly (deeply), or indirectly (openly) related. An example of an oxymoron in “Romeo and Juliet” is the use of the phrase “brawling love” (ACT 1. SC. 1, L. 181), which is composed of an adjective plus a noun. The two opposing words indicate forbidden love which is deduced from the effect of love that brings about sorrow or pain. A further example is “woeful sympathy” (ACT 3. SC. 3, L. 93), which also consists of an adjective plus a noun. The two contradicting words are used to describe the painful separation of Romeo and Juliet.

#### **4.8. Personification**

Personification refers to “the projection of characteristics that normally belong only to humans onto inanimate objects, animals, deities, or forces of nature” (Literary devices, 2017). These characteristics may as well stand as “emotions, feelings, or motives given to objects incapable of thought” (Ibid). An example of personification in “Romeo and Juliet” is where Benvolio says: “Alas that love, so gentle in his view” (ACT 1. SC. 1, L. 174). The object “love” is personified as a human, as it is associated with humanly characteristics such as “gentle”. A further example is where Lord Capulet says: “Earth hath swallowed all my hopes but she;” (ACT 1. SC. 2, L. 14). The object “earth” is personified as a living entity, as it is associated with “swallowed” which is a characteristic of a living being.

To sum up the discussions in Sections 3 and 4, it is crucial for a given translator to clearly and deeply understand and study Shakespeare’s ways of using language in “Romeo and Juliet” in order to provide an appropriate translation of the SL text. However, some figures of speech, e.g. simile, alliteration, hyperbole, consonance, and oxymoron, whether used here by Shakespeare or by other writers in other works, do not require such study and understanding to translate their meanings, as their meanings are quite obvious from the semantics of the words involved. In contrast, other figures of speech, e.g. metaphor, personification, and

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad & Atheel Abd Elkhalek Al Hayaly**  
synecdoche demand such study and understanding, as their meanings are highly related to the pragmatics of the words involved, which includes information such as intention, context, culture, etc.

## **5. Discussion**

The main objective of this paper, as stated in Section 1, was to identify with exemplification certain language features and literary devices used by Shakespeare in “Romeo and Juliet”, which may pose as a challenge to translators involved in its translation. Through explanations of examples of such features, it was implied that inexpert translators who are unaware of such features would possibly render inappropriate translations of these features.

Generally speaking, establishing equivalence between SL and TL literary texts represents central concerns and problems to translators. The complication arises from the fact that equivalent translations of certain words or phrases do not exist in one or both languages involved. For example, the Arabic extract *بالهناء والعافية*, whether separated or used as a phrase, would pose as a challenge when translated, as an exact equivalent does not exist in English. Thus, translators have resorted to words such as *bliss*, *wellness*, *good health*, *well-being*, etc. in an attempt to provide a proper translation of this Arabic extract. However, none of these English words or phrases can be regarded as an exact equivalent, but rather a close or near interpretation of the extract.

Finding equivalent words or phrases is not the only issue when translating literary works. The differences in syntax between languages involved can cause problems related to economy. For instance, the Quranic Arabic word “فسيكفيكمهم”, which is a single word, yields a full sentence when translated into English, e.g. “So will suffice you against them” (“Almaany, an online electronic dictionary”, n.d.). The reason why this is the case is due to the flexibility of the Arabic structure which allows attachment of articles, pronouns, coordinators, etc. to single words. (Dickins, 2010) highlights a similar issue in his work, and shows how a single

Arabic coordinated sentence can end up as four or more sentences when translated into English.

Besides the above linguistic issues represented in semantics and syntax, there is yet other issues, which are, translation of cultural aspects and/or literary devices in a given literary work. Cultural traces, though restricted, can be spotted in most fields except when translating matters related to science. More specifically, influence of culture can be mostly seen when establishing literary translations, such as in the fields of poetry, novels, drama, prose, amongst other literary works. Translators who come across culture related instances and/or figures of speech need to have a clear picture of the SL and TL cultures and audiences. Moreover, they need to fully comprehend the archaic and/or Shakespearean language used, as well as surface or deep meanings and intentions conveyed by figures of speech. Additionally, they need to be knowledgeable in the field of translation in order to determine appropriate strategies to deal with such instances.

Translating Shakespearean language and/or figures of speech, whether culture-specific or not, is not a straightforward process and may be confusing to the reader if the translator is unfamiliar with the methods that are usually adopted in preserving and transferring close or identical versions of the original literary work. This is the reason why some scholars, e.g. (Newmark, 1988), (Aixela, 1996), (Davies, 2003), etc. have proposed certain solutions to overcome such issues when translating literary works in general. These authors, amongst many others suggest adopting a semantic approach, and/or a communicative (pragmatic) approach to translate literary works. Semantic translation resides within the original culture. It has no interest in the transmitter's intentions, and thus it does not demand strategies, such as, adding information, reducing, etc. It is neutral, objective, more complex, and more detailed as compared to communicative translation. On the contrary, communicative translation tries to produce identical contextual meaning as close as that obtained from the readers of the original text. It requires strategies of adding, reducing, etc., since it is concerned with transmitter's intentions. It is somehow subjective,

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad & Atheel Abd Elkhalek Al Hayaly**  
simpler, clearer, and more direct as compared to semantic translation.

## **6. Conclusion**

Through analysing and investigating Shakespearean language and figures of speech employed by Shakespeare in “Romeo and Juliet”, and highlighting their complexity in regard to translators involved in their translations, we conclude that translators should be knowledgeable, and have deep as well as thorough understanding of Shakespeare’s works in general, his use of language including figurative speech, and his life including the period of time in which he lived in order to produce appropriate and effective translations of “Romeo and Juliet”. In addition, we suggest the method of adopting semantic and communicative translations when translating Shakespearean language and/or Shakespeare’s figures of speech, since both of these approaches are applicable in this regard and the choice of using either one of them largely depends on the extract encountered.

## **References**

- Adel, A. (2016). ‘Not one word of it made any sense’: Hyperbolic synecdoche in the British National Corpus. *Nordic Journal of English Studies*, 15(4), 1-23.
- Aixelá, J. F. (1996). Culture-specific items in translation. *Translation, power, subversion*, 8, 52-78.
- Almaany, *an online electronic dictionary*. (n.d.). From <https://www.almaany.com/>
- Arp, T. R., & Johnson, G. (2012). *Perrine's Literature: Structure, Sounds, and Sense, Advanced Placement Edition*. Texas: Wadsworth Publishing Co Inc.

Austin, T. R. (1984). *Language crafted: A Linguistic Theory of Poetic Syntax*. Indiana University Press.

Baker, M., & Malmkjaer. (1998). *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge.

Bandia, P. F. (2018). Translation, World Literature, Postcolonial Identity. In *The Palgrave Handbook of Literary Translation* (pp. 499-516). Palgrave Macmillan, Cham.

Bassnett-mcguire, S. (1980). *Translation studies*. London and New York: Methuen.

Bin, L. (2018). Metaphor, the Secret of Shakespeare's Success in Romeo and Juliet Writing. *Frontiers in Educational Research*, 1(2), 24-27.

Bruster, D., & Smith, G. (2016). A new chronology for Shakespeare's plays. *Digital Scholarship in the Humanities*, 31(2), 301-320.

Danner, R. B., & Musa, R. (2019). Evaluation of Methods Teachers Use in Teaching Shakespearean Drama in Senior Secondary Schools in Edo State. *Journal of Teaching and Teacher Education*, 7(2), 88-98.

Davies, E. E. (2003). A goblin or a dirty nose? The treatment of culture-specific references in translations of the Harry Potter books. *The Translator*, 9(1), 65-100.

Delmonte, R. (2019). SPARSAR recites Shakespeare's Sonnets—and Coping with Early Modern English variants. *AIUCD*, 46-48.

Dickins, J. (2010). Junction in English and Arabic: Syntactic, Discoursal and Denotative Features. *Journal of Pragmatics*, 42(4), 1076-1136.

**Shakespearean Language and Figures of Speech in Romeo and Juliet: A translator's insights Safaa Ramzi Muhammad & Atheel Abd Elkhalek Al Hayaly**  
Fabb, N. (2010). Is Literary Language a Development of Ordinary Language?. *Lingua*, 120(5), 1219-1232.

Faiq, S. (1998). Handling metaphor in Sensitive Texts: Contributions from Arabic-English Translation. *Translation*, 17(3), 224-239.

Flayih, M. (2009). A Linguistics Study of Oxymoron. *Journal of Kerbala University*, 7(3), 30-40.

Ismaeil, Y., Balalau, O., & Mirza, P. (2019). Discovering the Functions of Language in Online Forums. In *Proceedings of the 5th Workshop on Noisy User-generated Text (W-NUT 2019)* (pp. 259-264).

Johnson, K. (2017). Shakespeare's Language: An eventful afterlife. In *The Shakespearean World* (pp. 496-511). Routledge.

Kasperek, C. (1983). The Translator's Endless Toil. *The Polish Review*, 28(2), 83-87.

Leveen, L. (2017). Putting the “where” into “wherefore art thou”: Urban Architectures of Desire in Romeo and Juliet. *Shakespeare*, 13(2), 155/163, DOI: [10.1080/17450918.2017.1338307](https://doi.org/10.1080/17450918.2017.1338307)

Lexico. (2020). *What Is Literary Language?*. From <https://www.lexico.com/grammar/literary-language>.

Literary Devices. (2017). *Personification*. From <https://www.literarydevices.com/>

Literary Terms. (2015). *Literary Terms*. From <https://literaryterms.net/>

Luong, V. N. (2016). Drama Translation in Vietnam: A Review of Shakespeare's Plays. *International Journal of English Language & Translation Studies*, 4(3), 14-29.



Manning, M. (2018). Hear Lies Andrew Baker: An Epitome on Figures of Speech. *Sewanee Review*, 126(1), 162-181.

Melion, W., & Ramakers, B. (2016). *Personification: Embodying meaning and emotion*. Leiden: Brill.

Nida, E. A., & Taber, C. R. (1974). *The Theory and Practice of Translation*. Leiden: Brill.

Newmark, P. (1988). *A textbook of translation = Fan yi jiao cheng*. Shanghai: Shanghai Foreign Language Education Press.

Ritchie, E. M. (2016). Wherefore art Thou, Bae Romeo?: An Argument for Modernizing Shakespeare's Texts. *Criterion: A Journal of Literary Criticism*, 9 (2), 49-59.

Romano, M. (2017). Are similes and metaphors interchangeable?: A case study in opinion discourse. *Review of Cognitive Linguistics*. Published under the auspices of the Spanish Cognitive Linguistics Association, 15(1), 1-33.

Sakaeva, L. R., & Kornilova, L. A. (2017). Structural analysis of the oxymoron in the sonnets of William Shakespeare. *Journal of History Culture and Art Research*, 6(5), 409-414.

Shakespeare birthplace trust. (2020). *Shakespeare's words*. From <https://www.shakespeare.org.uk/explore-shakespeare/shakespeare/shakespeare-words/>.

Shakespeare, W. (2011). *Romeo and Juliet*. In Mowat, B. A., & In Werstine, P. (eds.). New York: Simon & Schuster.

**اللغة الشكسبيرية واللغة المجازية في مسرحية روميو وجوليت روى مترجم**

**صفاء رمزي محمد \***

**أثيل عبدالخالق الحيايي \*\***

**المستخلص :**

تتناول هذه الدراسة اللغة المستعملة في مسرحية شكسبير "روميو وجوليت" (شكسبير ، ٢٠١١) التي عادة ما يشار إليها بلغة شكسبير، وتناقش كذلك أنواع المجاز اللغوي المستعملة في المسرحية؛ إذ يهدف هذا المجال إلى زيادة وعي المترجمين بالصعوبات التي قد يواجهونها خلال ترجمتهم للأعمال الأدبية، واقتراح طريقة ممكنة للتغلب على هذه الصعوبات، وتُظهر هذه الدراسة أنّ ترجمة الأعمال الأدبية بشكل عام و "روميو وجوليت" بشكل خاص تتطلب اتباع طريقة خاصة لتقديم ترجمات قريبة أو مشابهة للنصوص الأصلية بسبب اللغة القديمة المعقدة و / أو الشكسبيرية المستعملة ومعاني بعض النصوص المجازية التي تتطلب تحليلاً ودراسة متأنية للنص وما وراء النص. الطريقة التي نقترحها لمترجمي لغة شكسبير و / أو اللغة المجازية لشكسبير هي استعمال كل من الترجمات الدلالية والتواصلية؛ إذ يمكن ترجمة بعض الحالات بشكل مناسب باتباع النهج الدلالي فقط، وترجمة أخرى بشكل مناسب باتباع لغة التواصل فقط. ومع ذلك، من أجل تنفيذ مثل هذه الطريقة بنجاح، على المترجم أن يكون خبيراً في هذا المجال وماهراً ولديه فهم عميق وشامل لوقت شكسبير وأعماله وأسلوبه.

**الكلمات المفتاحية :** اللغة المجازية، ترجمة، اللغة الشكسبيرية .

---

\* طالبة ماجستير/قسم الترجمة/كلية الآداب/جامعة الموصل.

\*\*أستاذ مساعد/قسم الترجمة/كلية الآداب/جامعة الموصل.