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ZAVRŠNI MAGISTARSKI RAD

**ANALIZA PRIJEVODA *HAMLET* WILLIAMA SHAKESPEARE
S ENGLESKOG NA HRVATSKI I SRPSKI JEZIK
“SOMETHING IS ROTTEN” IN TRANSLATIONS OF HAMLET:
A COMPARATIVE STUDY OF TWO TRANSLATIONS OF HAMLET**

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Abstract

The main objective of this paper is the analysis of the tragedy written by William Shakespeare, Hamlet The Prince of Denmark. The paper will examine the translators' ways of translations and to determine whether or not the translator achieved and preserved all effects in the translation of the text. This is done by a comparative analysis of two translations, Croatian and Serbian. This paper also lays out the ideas and theories by some of the more significant contributors in the field of literary translation up to this day. They serve as the basis for the analysis of the translation procedures which were employed in literary translations. Since the Tragedy of Hamlet, The Prince of Denmark is abundant in cultural and historical humor, satirical, and tragic elements, both translators had a demanding task in the translation process. Nevertheless, the study shows that most of the translated material was done successfully.

Keywords: Hamlet, literary translation, Croatian translation, Serbian translation, translation strategies, source language, target language

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1 Introduction

Translation has always been considered an interesting topic of study albeit a controversial one. This is due to the possibility of some information getting lost during the translation procedure, meaning the final translation may not convey the same meaning as the original text or term. Furthermore, every translated text is inherently attached to the translator's soul or point of view, which is the main reason why translation can be considered so difficult. One translation may differ entirely from another, depending on the personal interpretation of the translator. If the translation, in general, can cause discrepancies between authors and translators, the translation of cultural terms can be considered even more problematic. Culture itself is a very special term which conveys intrinsic meanings. The Merriam Webster dictionary claims that culture is "the beliefs, customs, arts, etc., of a particular society, group, place, or time". To translate any cultural related term or phrase, it is necessary, first, to be familiar with the culture of the term and then with the culture of the language into which it will be translated. This enables a translator to create a suitable translation with a minimum loss of meaning.

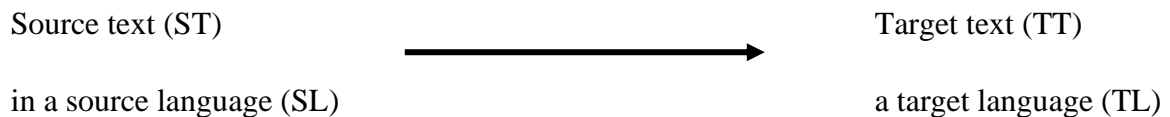
Literature has always been a learning tool for people. It cultivated their imagination, skills at interpretation, opinion, and individuality. The power that the written word has over visual and audio elements is reflected in the way one tackle the problems life puts in front of them, the expression and conversion of intrinsic motivation, and by the longevity of the motivation. As infants, we are stimulated by auditive and visual elements and once we develop cognitive abilities and learn to read and write we become writers of history, we become fully functional units in a system that communicates through the written word. As a written discipline and skill, translation is one of the most important tools for being a functional unit in a world made out of babelian fragments.

2 History of Translation

The English expression translation, was coined around 1340, derives from either Old French or the Latin word translation (“trans-portion”), itself originating from the participle of the action word transferred (“to continue”). In the field of languages, translation today has a few implications:

- the general subject field or phenomenon,
- the product – that is, the text that has been translated,
- the process of producing the translation, otherwise known as translating.

The translation is the process in which the original written text (the source text or ST) is changed into a different written text (the target text or TT) in another language (the target language or TL).



As an example, when a translator is given a text from Chinese into English, the ST is Chinese, and the TT is English. This type of translation is defined as “interlingual translation” and was first described by the Russo-American structuralist Roman Jakobson (1896–1982) in his seminal paper “On Linguistic Aspects of Translation”. Jakobson's categories are as follows:

- Intralingual translation, or “rewording” – “an interpretation of verbal signs using other signs of the same language”;
- Interlingual translation, or “translation proper” – “an interpretation of verbal signs utilizing some other language”;
- intersemiotic translation, or “transmutation” – “an interpretation of verbal signs utilizing signs of non-verbal sign systems” (Jakobson, 1959).

2.1 What is Translation Studies?

During history, both written and spoken translations were of crucial importance for communication among people, not just in providing important texts but also for religious purposes. As world exchange has developed, so has the significance of translation. Moreover, in the second half of the twentieth century, the translation as the academic discipline was born, and this discipline is known as “translation studies”, thanks to the Dutch-based US scholar James S. Holmes (1924–1986). In 1972, Holmes delivered a crucial paper in which he portrays “the complex of problems clustered around the phenomenon of translating and translations” (Holmes, 2004). Lately, Mona Baker published the first edition of “The Routledge Encyclopaedia of Translation” (Baker and Malmkjær, 1998), where she explained the richness of the new discipline and called the translation perhaps the discipline of the 1990s'. In 2008, the second edition of Encyclopaedia was published and shows how well the discipline was evolving, what are current issues and how multidisciplinary is essential for translation (Baker and Saldanha, 2009).

2.2 The Early History of the Discipline

Writings regarding the matter of translating go far back in written history. The translation was pivotal for the rapid spreading of social and religious writings and ideas. In the west, the distinctive methods for translating were examined by, among others, Cicero and Horace (first century BCE) and St Jerome (fourth century CE). Their works were to apply an immediate impact up until the twentieth century. In St Jerome's case, his way to deal with deciphering the Greek Septuagint Bible into Latin would affect later translations of the Scriptures. Besides, in western Europe, the interpretation of the Bible was to be the battleground of clashing ideologies for over a thousand years and particularly amid the Reformation in the sixteenth century.

Translation as a discipline is established a long time ago, and only in the second part of the twentieth century, it developed into an academic field of study. Prior to that, translation had frequently been consigned to a component of language learning (Cook, 2010).

Moreover, in this approach, translation exercises were considered as the best way of learning a foreign language or as a reading a foreign language text. This practice was done until one had the linguistic ability to read the original (*idem*).

Furthermore, since the new communicative approach stressed students' natural capacity to learn a language and attempts to replicate “authentic” language-learning conditions in the classroom, translation was abandoned in language learning and then tended to become restricted to higher-level and university language courses and professional translator training. In the 1960s USA, beginning in Iowa and Princeton, abstract translation was advanced by the interpretation workshop idea thanks to the Cambridge critic I. Richardson. Another area in which translation became the subject of research was contrastive linguistics.

Moreover, the linguistic-oriented approach to the study of translation appeared during the 1950s and 1960s. There are several now-classic examples:

- Jean-Paul Vinay and Jean Darbelnet produced their “*Stylistique comparée du français et de l’anglais*” (1958), a contrastive study of French and English which introduced key terminology for describing translation. It was not translated into English until 1995;
- Alfred Malblanc (1944/1963) had done the same for translation between French and German;
- Georges Mounin’s “*Les problèmes théoriques de la traduction*” (1963) examined linguistic issues of translation;
- Eugene Nida (1964a) incorporated elements of Chomsky's then-fashionable generative grammar as a theoretical underpinning of his books, which were initially designed to be practical manuals for Bible translators.

2.3 The Holmes/Toury “map”

In his “Contemporary Translation Theories”, Genzler describes Holmes's paper as “generally accepted as the founding statement for the field” and Snell-Hornby agrees (Genzler, 2001). Holmes draws attention to the limitations imposed at the time because translation research, lacking a home of its own, was dispersed across older disciplines (languages, linguistics, etc.) (Snell-Hornby, 2006).

He also stresses the need to forge “other communication channels, cutting across the traditional disciplines to reach all scholars working in the field, from whatever background” (Genzler, 2001).

Crucially, Holmes puts forward an overall framework, describing what translation studies covers. This framework was subsequently presented by the leading Israeli translation scholar Gideon Toury as in Figure 1 Holmes’s “map” of translation studies (Toury, 1995).

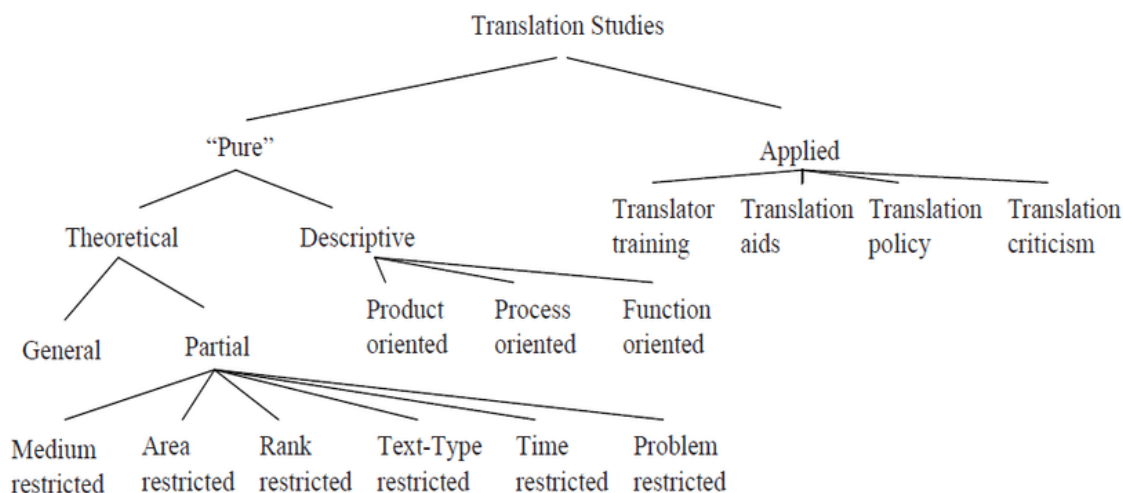


Figure 1 – Holmes’s “map” of translation studies (from Toury 1995: 10)

In Holmes's explanations of this framework (Holmes, 2004), the objectives of the “pure” areas of research are (1) the description of the phenomena of translation; and (2) the establishment of general principles to explain and predict such phenomena (translation theory). The “theoretical” branch is divided into general and partial theories.

By “general”, Holmes is referring to those writings that seek to describe or account for every type of translation and to make generalizations that will be relevant for translation as a whole (one example would be Toury's “laws” of translation).

“Partial” theoretical studies are restricted according to the parameters discussed below (medium, text-type, etc.). The descriptive branch of “pure” research in Holmes's map is known as descriptive translation studies. It may examine the product, the function, and the process.

1. The product

Product-oriented DTS examines existing translations. This can involve the description or analysis of a single ST–TT pair or a comparative analysis of several TTs of the same ST (into one or more TVs). These smaller-scale studies can build up into a larger body of translation analysis, looking at a specific period, language, or text/discourse type. Examples would be a translation in the twenty-first century, in the English < > Chinese language pair, or of scientific reports. Larger-scale studies can be either diachronic (following development over time) or synchronic (at a single point or period in time). Holmes foresees that “one of the eventual goals of product-oriented DTS might be a general history of translations – however ambitious such a goal might sound at this time” (idem).

2. The function

By function-oriented DTS, Holmes means the description of the “function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts. Issues that may be researched include which documents were translated when and where, and the influences that were exerted” (idem). For example, the study of the translation and reception of Shakespeare into European languages, or the subtitling of contemporary cartoon films into Arabic. Holmes terms this area's socio-translation studies. Nowadays, it would probably be called the sociology and historiography of translation. It was less researched at the time of Holmes's paper but is more prevalent in current work on translation studies.

3. The process

Process-oriented DTS in Holmes's framework is concerned with the psychology of translation, i.e., it is concerned with trying to find out what happens in the mind of a translator. Work from a cognitive perspective includes think-aloud protocols (where recordings are made of translators' verbalization of the translation process as they translate). More recent research using new technologies such as eye-tracking shows how this area is now being more systematically analyzed.

Moreover, the results of DTS research can be fed into the theoretical branch to evolve either a general theory of translation or, more likely, partial theories of translation “restricted” according to the subdivisions in Figure 1:

- Medium-restricted theories are subdivided according to a translation by machine and humans, with further developments according to whether the machine/computer is working alone (automatic machine translation). On the other hand, as an aid to the human translator (computer-assisted translation), to whether the human translation is written or spoken and to whether spoken translation (interpreting) is consecutive or simultaneous.
- Area-restricted theories are restricted to specific languages or groups of languages and/or cultures. Holmes notes that language-restricted theories (e.g., for the Japanese < >English pair) are closely related to work in contrastive linguistics and stylistics.
- Rank-restricted theories are linguistic theories that have been restricted to a level of (usually) the word or sentence. At the time Holmes was writing, there was already a trend towards text linguistics, i.e., analysis at the level of the text, which has since become far more accessible.
- Text-type restricted theories look at discourse types and genres, e.g., literary, business, and technical translation. Text-type approaches came to prominence with the work of Reiss and Vermeer.

- The term time-restricted is self-explanatory, referring to theories and translations limited according to specific time frames and periods. The history of translation falls into this category.
- Problem-restricted theories can refer to specific problems such as equivalence (a critical issue that came to the fore in the 1960s and 1970s) or to a broader question of whether so-called “universals” of translation exist.

The “applied” branch of Holmes’s framework concerns applications to the practice of translation:

- translator training: teaching methods, testing techniques, curriculum design;
- translation aids: such as dictionaries and grammars;
- translation criticism: the evaluation of translations, including the marking of student translations and the reviews of published translations.

Another area Holmes mentions is translation policy, where he sees the translation scholar advising on the place of translation in society. This should include what place if any, it should occupy in the language teaching and learning curriculum.

However, there are drawbacks to the structure. The divisions in the “map” as a whole are in many ways artificial, and Holmes himself points out that the theoretical, descriptive, and applied areas do influence one another. The main merit of the divisions is, as Toury states, that they allow clarification and a division of labor between the various areas of translation studies, which, in the past, have often been confused. The divisions are still flexible enough to incorporate developments such as the technological advances of recent years (Toury, 1995). Even a cursory glance at Figure 1 shows the applied side to be under-developed. However, it is not difficult to expand it, as in Figure 2:

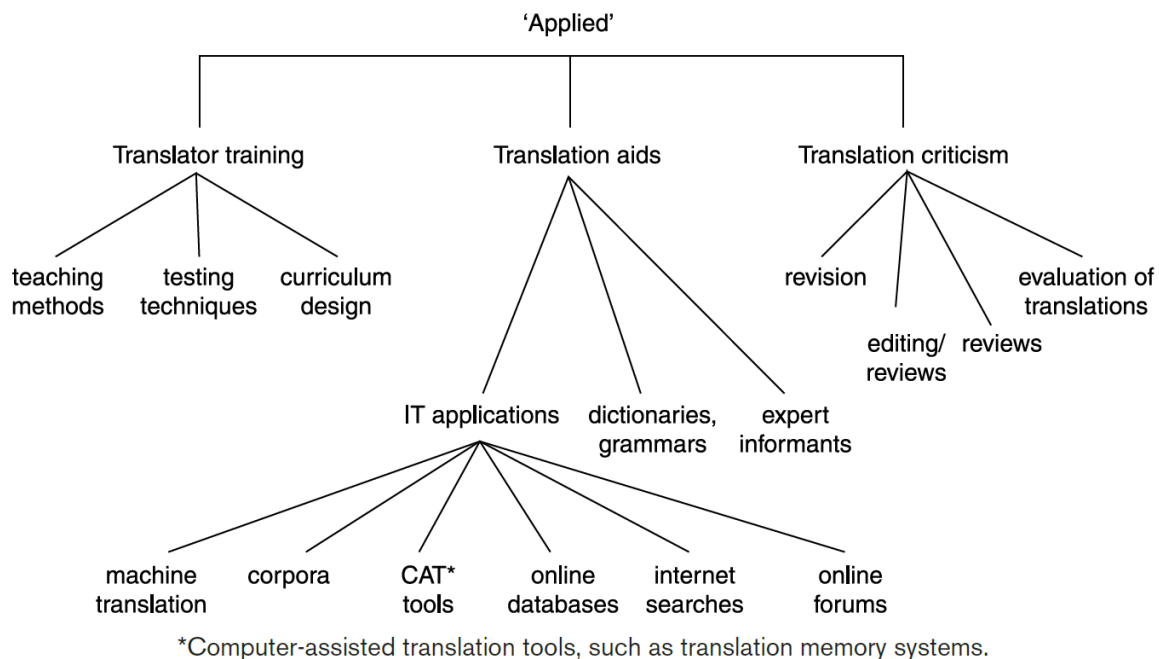


Figure 2 – The applied branch of translation studies (Toury, 1995)

While the general categories have been retained, we have filled in the detail, particularly for translation aids with the explosion in the use of computer-assisted translation tools (CAT tools) and automatic online translation.

Although it may have dated, the crucial role played by Holmes’s paper is in the delineation of the potential of translation studies. The map is still often employed as a point of departure, even if subsequent theoretical discussions have attempted to rewrite parts of it. Also, present-day research has transformed the 1972 perspective. The fact that Holmes devoted two-thirds of his attention to the “pure” aspects of theory and description surely indicates his research interests rather than a lack of possibilities for the applied side. “Translation policy” is nowadays far more likely to be related to the ideology, including language policy and hegemony, that determines translation that was the case in Holmes's description.

Many scholars would also dispute the inclusion of interpreting as a sub-category of human translation. Given the very different requirements and activities associated with interpreting, and despite specific points of overlap, it would probably be best to consider interpreting as a parallel field, under the title of “interpreting studies”. Audio-visual translation and sign language interpreting might claim a similar status. Additionally, as Pym points out, Holmes's map omits any mention of the individuality of the style, decision-making, and working practices of human translators involved in the translation process (Pym, 1998).

2.4 Roman Jakobson: The Nature of Linguistic Meaning and Equivalence

Jakobson pursues the hypothesis of language proposed by the famous Swiss linguist Saussure (1857–1913). Saussure distinguished between the linguistic system (*langue*) and specific individual utterances (*parole*). Key to his hypothesis was the fact that he made a difference between the terms “signifier”, which means the spoken and written signal, and the term “signified” with the meaning of the concept. Both terms create the linguistic “sign”. As an example, the word *cheese* is the acoustic signifier which “denotes” the idea “food made of pressed curds” (the signified).

Jakobson then explains the problem of equivalence in meaning between words in different languages. He claims that “there is ordinarily no full equivalence between code-units” (Brower, 1959).

The general principle of interlinguistic difference between terms and semantic fields critically likewise has to do with a fundamental issue of language and translation. From one viewpoint, linguistic universalism considers that, although languages may differ in the way they convey meaning and in the surface realizations of that meaning, there is a (more or less) shared way of thinking and experiencing the world. On the one hand, linguistic relativity or determinism, in its most definite form, claims that differences in languages shape different conceptualizations of the world. In linguistics, this is known as the Sapir-Whorf theory that had its foundations in the behaviorism and in the anthropological study of the local American Hopi language, which, according to Whorf (1956), had no words or grammatical categories to indicate time. Another case that is regularly made is that Eskimos have more words for snow because they perceive or conceive of it differently.

For Jakobson, cross-linguistic differences, which underlie the idea of equivalence, center around obligatory grammatical and lexical forms. Instances of differences are easy to find. They happen at:

- the level of gender: e.g., the house is feminine in Romance languages, neuter in German and English; honey is masculine in French, German and Italian, feminine in Spanish, neuter in English, etc.;
- the level of aspect: in Russian, the verb morphology varies according to whether the action has been completed or not;
- the level of semantic fields, such as kinship terms: e.g., the German *Geschwister* normally explicated in English as brothers and sisters, since siblings are rather formal (Jakobson, 2004).

2.4.1 Formal and Dynamic Equivalence and the Principle of Equivalent Effect

The old terms such as “literal”, “free” and “faithful” translation Nida simplified and categorized in two basic forms: formal equivalence; and dynamic equivalence. These are defined by Nida as follows:

1. Formal equivalence:

Formal equivalence focuses attention on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.

(Nida, 2004)

Formal equivalence later called “formal correspondence” is only oriented towards the ST structure. The typical types of this translation are “gloss translations”, with a close approximation to ST structure, often with scholarly footnotes. This kind of translation is mostly used in academic or legal texts and provides the reader with insights into the language and customs of the source culture.

2. Dynamic equivalence:

Dynamic, later “functional”, equivalence is based on what Nida calls “the principle of equivalent effect”, where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message”.

(Nida, 2004)

In this kind of translation, the concept of “naturalness” is an essential requirement for Nida. He claims that the dynamic equivalence is “the closest natural equivalent to the source-language message” and that grammar, lexicon, and cultural references need to be adjusted to achieve naturalness. He also claims that the TT language should not interfere with the SL, and the “foreignness” of the ST has to be at a minimum level.

(Nida, 2004)

For Nida, the accomplishment of the translation depends above all on achieving an equivalent effect or response. It is one of the “four essential requirements of a translation”, which are (idem):

1. making sense;
2. conveying the spirit and manner of the original;
3. having a natural and accessible form of expression;
4. producing a similar response.

2.5 Two strategies and seven procedures

The two general translation strategies identified by Vinay and Darbelnet are (i) direct translation and (ii) oblique translation, which hark back to the “literal vs free” division. Indeed, “literal” is given by the authors as a synonym for direct translation. The two strategies comprise seven procedures, of which direct translation covers three:

1. Borrowing: The SL word is transferred directly to the TL.
2. Calque: This is “a special kind of borrowing where the SL expression or structure is transferred in a literal translation.
3. Literal translation: This is a “word-for-word” translation, which Vinay and Darbelnet describe as being most common between languages of the same family and culture.

In those cases where literal translation is not possible, Vinay and Darbelnet say that the strategy of oblique translation must be used. This covers a further four procedures:

1. Transposition: This is a change of one part of speech for another (e.g., a noun for a verb) without changing the sense. Transposition can be:
 - obligatory: French *dès son lever* [“upon her rising”] in a past context would be translated by “as soon as she got up”; or
 - optional: in the reverse direction, the English “as soon as she got up” could be translated into French literally as *dès qu'elle s'est levée* or as a verb-to-noun transposition in *dès son lever* [“upon her rising”]. Vinay and Darbelnet see transposition as “probably the most common structural change undertaken by translators”.
2. Modulation: This changes the semantics and point of view of the SL. Modulation is a procedure that is justified “when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic, or awkward in the TL” (Vinay and Darbelnet, 1995). It can be:
 - obligatory: as an example, in French *le moment où* [“the moment where”] has to be translated as the time when; or
 - optional: in the reverse direction, the English “it is not difficult to show” could be translated into French literally as *il est facile de démontrer* [“it is easy to show”].
3. Equivalence, or idiomatic translation, Vinay and Darbelnet use this term to refer to cases where languages describe the same situation by different stylistic or structural means. When a translator opts for translating idioms and proverbs, equivalence comes as an especially useful tool.
4. Adaptation: This involves changing the cultural reference when a situation in the source culture does not exist in the target culture (Vinay and Darbelnet, 1995).

2.6 Skopos Theory

Skopos is the Greek word for “aim” or “purpose” and was introduced into translation theory in the 1970s by Hans J. Vermeer (1930–2010) as a technical term for a translation and of the action of translating. The major work on Skopos theory (*Skopostheorie*) is Reiss and Vermeer’s *Grundlegung einer allgemeinen Translationstheorie* (1984), translated as “Towards a General Theory of Translational Action” (2013). Although Skopos theory predates Holz-Mänttari’s theory of translational action, it may be considered to be part of that same theory because it deals with a translational action based on an ST – the action has to be negotiated and performed and has a purpose and a result (Vermeer, 2012). ATT, called the Translatum by Vermeer and translational action in Nord’s translation, must be fit for purpose; that is, it must be “functionally adequate.” Therefore, knowing why an ST is to be translated and what the function of the TT will be is crucial for the translator.

3 Analysis

Why does Hamlet still matter? The play Hamlet was composed by William Shakespeare approximately 400 years ago, remains relevant to the contemporary world due to its philosophical contemplations of the human condition, and what it is to be human. Shakespeare's exploration of the complexity of the human condition is explored through his main character Hamlet's divided consciousness, and the perpetual calculations of how he sees himself, or how others perceived him to be; all of which are notions present in the adolescent members of society today. It is through the exploration of themes such as respectful relationships, Hamlet's self-perception in regards to his inaction of revenge, Shakespeare's soliloquies, and various literary and drama techniques that demonstrate this to the contemporary audience.

The play was set in Denmark, and it talks about Prince Hamlet, who wanted to take revenge on his Uncle Claudius, who had murdered his father. After killing his father, he goes ahead to take the throne and marry Gertrude, the mother of Prince Hamlet, and the wife to the late king (Bloom, 2010).

Even though they are very similar, Slavic languages have their differences when it comes to perceiving and, consequently, translating. For this paper, the only translations available were those published by Matica Hrvatska (Mate Maras, 2011) and Serbian translation by Živojin Simić and Sime Pandurović (1985). The analysis will show what was lost in translations in one of the translations, and accordingly, how translators cope with challenges while translating literary translations. Moreover, cultural diversity in the source language has been presented through the usage of numerous homophones, homonyms, and language-play. The analysis of Croatian and Serbian Shakespeare's translations will not be judged as good or bad, but instead, as to how well translation is successful or unsuccessful in terms of transmitting the literary devices into ST.

3.1 Speech characterization of characters - “someone else's” speech and speech characterization of characters

3.1.1 Author’s speech

This is a scene where Hamlet is in his room. He blurts out his feelings about his uncle, who is now the King, and who is to be one and an only suspect who killed the previous king, his father.

Source text 1

With this slave's offal: bloody, bawdy villain!

Remorseless, treacherous, lecherous, kindless villain! O, vengeance! Why, what an ass am I! This is most brave That I, the son of a dear father murder'd. Prompted to my revenge by heaven and hell, Must, like a whore, unpack my heart with words, and fall a-cursing, like a very drab, A scullion!

Croatian translation 1

Krvavi, bludni nitkove!

Bezdušni, podmukli, razvratni, izrođeni nitkove! Dakle, kakav sam ja magarac! Ovo je prekrasno, da ja, jednoga milog oca umorenoga sin, koga nebo i pakao potiču na osvetu, moram kao kurva riječima rasterećivati srce i zapadati u psovanje kao prava drolja, sudopera! Fuj na to! Fuj!

Serbian translation 1

O, krvavi i bludni nitkove!

Besavesni, pohotni, neprirodni! Izdajnička huljo! Osveto! Ah, kakav sam magarac! Jest „hrabro” da ja ubijenog, dragog oca sin, nebom i paklom na osvetu gonjen, moram, ko kurva, da srcu olakšam rečima, pa sam dao se u psovke, ko prava rita, ko sudopera. Gadim se na to, pfuj!

Both translations have successfully transferred the meaning of the source text. The apparent difference between these two translations can be noticed in the first Hamlet's saying: “bloody, bawdy villain” translated as “Krvavi, bludni nitkove!” in Croatian and as “O, krvavi i bludni nitkove” in Serbian. While Croatian translation followed the form of the original text, preserved the meaning of the source text the Serbian translators opted for adding a particle “O, krvavi i bludni nitkove!”. The translation is more accurate in translating the lexical element “villain” with 1-for 1 equivalent. The Serbian translators chose to add the particle to emphasize the feelings that Hamlet feels. Moreover, Serbian translators added on their own the word “Osveto!” which does not exist in the source text. The translator has managed by adding information that does not exist in the original version, and there is nothing in the SL text that indicates the necessity of adding extra elements. The translator is expected to interfere by elaborating and explaining the part of the text that has been transliterated. The translation strategy that Serbian translators used here are called transliteration. In translation studies, it is a tool that translators use when they are faced with a cultural or religious entity that resists translation.

Since transliteration is not adequate in reflecting the meaning intended by the author of the SL text, the translator should use elaboration as a strategy that explains the intended purpose. Otherwise, the reader is left in a dilemma, not knowing what to do with the transliterated part of the text.

Furthermore, Shakespeare's words "unpack my hearts with words" in Croatian was translated as "zapadati u psovanje" and into Serbian as "dao se u psovke." It is known when translating Shakespeare translators have to make certain decisions such as: whether to sacrifice the beauty of the word choice, or the tune of the verse, the deep emotion of the character or how to cope with puns and layered meanings. In both translations, translators used the strategy to change the meaning of the original words and translate the phrase into a more practical way into TL. This lexical problem was overcome good, except the fact that readers have to read nonsense phrases into their native languages. For example, the Croatian translation "zapadati u psovanje" and Serbian translation "dao sam se u psovke" in TL sounds unnatural and clumsy.

3.1.2 Characters' speech

Source text 2

Hamlet: Ha, Ha! Are you honest?

Ophelia: My lord?

Hamlet: Are you fair?

Ophelia: What means your lordship?

Hamlet: That if you be honest and fair, your honesty should admit no discourse to your beauty.

Ophelia: Could beauty, my lord, have better commerce than with honesty?

Hamlet: Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness: this was sometime a paradox, but now the time gives it proof. I did love you once.

Ophelia: Indeed, my lord, you made me believe so.

Ophelia: I was the more deceiv'd.

Hamlet: Get thee to a nunn'ry, why would'st thou be a breeder of sinners?

Croatian translation 2

Hamlet: ha, ha! Jeste li vi krjeposni?

Ofelija: gospodaru?

Hamlet: jeste li vi lijepi?

Ofelija: što hoće reći vaše gospodstvo?

Hamlet: to, ako ste krjeposni i lijepi, da se vaša krjepost ne bi smjela upuštati u razgovor vašom ljepotom.

Ofelija: bi li mogla ljepota, gospodaru, imati bolji odnos nego s krjeposti?

Hamlet: da, uistinu, jer će moć ljepote prije pretvoriti krjepost od onoga što jest svodnicu nego što snaga krjeposti može preobraziti ljepotu u svoju sliku i priliku. Nekada je to bila besmislica, ali sada vrijeme to potvrđuje. Ja sam vas zbilja jednom ljubio.

Ofelija: doista, gospodaru, naveli ste me da u to povjerujem...

Ofelija: Tim sam gore prevarena.

Hamlet: Oni koji su već vjenčani— svi osim jednoga — oni će živjeti; ostali će ostati kako jesu. U samostan, idi.

Serbian translation 2

Hamlet: ha, ha! Jeste li vi poštteni?

Ofelija: kneže!

Hamlet: jeste li lepi?

Ofelija: šta vaše gospodstvo misli?

Hamlet: da, ako ste poštteni i lepi, vaše poštenje ne bi trebalo da dopusti vašoj lepoti da se druži s njim. Ofelija: zar može, kneže, lepota imati boljeg društva od poštenja?

Hamlet: da, naravno. Jer će moć lepote pre pretvoriti poštenje, od onog što jeste, u podvodačicu, nego što će snaga poštenja preobraziti lepotu u nešto slično njemu. To je nekada bio paradoks; ali je sada dokazano. – ja sam vas nekad voleo.

Ofelija: zaista, kneže, vi ste učinili da vam poverujem....

Ofelija: Tim sam gore prevarena.

Hamlet: U manastir idite! Zašto da rađaš grešnike? - Ja sam prilično pošten; pa ipak bih sebe mogao optužiti za takve stvari da bi bolje bilo da me mati nikada nije rodila

In this paragraph, the famous speech "I did love you once" was analysed. To start with, in the very first Hamlet's utterance: "Ha ha! Are you honest?" we have different translations into Croatian and Serbian. The Croatian translator chooses to translate it as "ha ha! Jeste li vi krijeposni?" while the Serbian translators opted for "ha ha! Jeste li vi pošteni?" For the English term "honest" we have two different translations, which means differently. "Krijepost" as Croatian option has a connotation of moral purity. while the Serbian translation, "poštenje" is more literary and expresses the correctness of Shakespeare's words. In modern days, interjections such as "ha" are much more often used and, had Shakespeare been translated recently, the "ha" might just have found its way into translations. Moreover, In Denmark, the setting of the play, an elective monarchy held sway until 1660, when a hereditary monarchy replaced it. Therefore, Shakespeare's Hamlet, based on a legendary Dane of the Middle Ages, could not claim the crown as a birthright but has the right for the title. Probably knowing this, both translators used two different title names for Hamlet's role in the Royal Family; his father was a king, and he was the prince. Croatian translation for Ophelia's words "My lord?" is "gospodaru?" while the Serbian is "kneže!". Hamlet is the legitimate heir to the throne of Denmark that was held by his father, King Hamlet, and accordingly has a ruling title. As Hamlet is the son of the King, Serbian translation fails in delivering the name of the title since "knez" in B/C/S means he is a man of high social rank who had a duty to fight for his king. Hamlet was the prince and had a ruling position. Croatian translation opted for more general, broad translation, which has the meaning of a powerful man in medieval Europe, who owned a lot of land and property.

Furthermore, the next Hamlet's line to Ophelia is "...your honesty should admit no discourse to your beauty." in Croatian is translated as "... vasa krjepost se ne bi smjela upuštati u razgovor vašom ljepotom" while the Serbian translation is "vaše poštenje ne bi trebalo da dopusti vašoj lepoti da se druži s njim." When translating Shakespeare, translators had to be aware of the fact that they had to make sacrifices, whether that is in transferring the original meaning or how it sounds in TL.

Further, the use of the pronoun "you" and "thou" is interchangeable. Even though, "thou" as an alternative to "you", which was used to address inferiors or very close friends. This pronoun has to be translated as "you" for (ti) and "thou" for (vi). The Croatian translator respects the historical conventions, while in the Serbian there are no such elements. The lack of formality and proper addressing, as the original inhibits the dramatic tension, is visible in both translations. The marker that differentiates one use from another in Croatian and Serbian is in person and number of pronoun "Vi". The capital letter is formal and although it is the second person plural of "Ja" (I), and it does not mean addressing a group in the second person who is superior to the speaker. The same rule applies in Croatian, but the Croatian translation is more precise in translating the dramatic tension and escalation between lovers.

In both translations' translators opted to keep the sentence structure of the source text and to translate word by word. The Serbian translators used the verb phrase, which is B/C/S language has no meaning because the verb "družiti se" in TL requires an animate object and not an inanimate as is in this case. Further, the Croatian translation used the more appropriate verb phrase "upuštati se u razgovor" but also failed to send us Shakespeare's message for his readers. Another discrepancy in translations can be seen in the translation of the phrase, "I did love you once." The translation of this phrase is "naveli ste me da u to povjerujem" which respects the ST sentence structure and is meaningful in TL. In contrast, "učinili ste da vam povjerujem" is a literal translation, and the choice of the verb is not suitable for this phrase because, in TL, this verb phrase is not semantically correct.

Besides, the nunnery scene, which constitutes an essential part of act III, Scene I is central to the play Hamlet as it is a verbal display of feelings, emotions, and approach to the realities of life. In anger and disappointment, Hamlet reacts in a more scholarly and allusive manner by saying: "get thee to a nunnery. Why wouldst thou be a breeder of sinners?". At one level, he intends to express his pent-up anger at his mother's lust and her marriage with his uncle. To him, her mother has sinned and shall only beget sinners.

At another level, a nunnery is a place where women cannot marry and can thus be protected from the lust of men. At the third level, he feels that the revenge he intends for the death of his father does not allow him to be at ease and thus love Ophelia and wants to marry her. Further, "Get thee to a nunnery" is a play on words. Although a nunnery is a place for pure women who give themselves body and soles to God, a nunnery also means a whore house. Nunnery has a double meaning. Necessarily, Hamlet is telling Ophelia that she is both pure and impure. In both translations, this duality in meaning is not illustrated. The Croatian translation "U samostan, idi." is interpreted as Ophelia should go to a monastery and pray for her sinful soul. The same applies to the Serbian translation: "U manastir, idite!". The only difference between Croatian and Serbian translation is that in Serbian, we have an exclamation mark to indicate strong feelings or high volume (shouting) or to show emphasis on the action. However, in the Croatian version, we do not feel the strength of Hamlet's words to Ophelia; instead, he is giving her advice to go to a monastery, nunnery. The ambiguity of the noun "nunnery" is removed in both the Croatian and Serbian translations, therefore not showing the ambiguity of the message. This could be because of the similar phonological nature of the words in English but has no appropriate equivalent in Croatian and Serbian. Both variants opted for conveying the first meaning of the noun "nunnery".

3.1.3 "I" form

Source text 3

I shall in all my best obey you, madam.

Croatian translation 3

Poslušat ću vas najbolje što mogu, gospo.

Serbian translation 3

Slušaću vas što bolje mogu, gospo

Both translations follow the original sentence structure and keep the simplicity of the Shakespeare words. However, the Serbian adaptation of the phrase "I shall... obey" is "sluhati ću vas" does not imply the meaning of the main verb in the phrase, obey.

Consulting Oxford Advanced Learner's Dictionary, this is a transitive verb which means to do what you are told or expected to do. In the Serbian translation, the verb choice does not suggest the meaning of obligation rather the one of just hearing what was said. The verb is not in coherence with the phrase it follows. Having stated this, the translation itself strays away from the main meaning of "do as you are told", but still with a slight correct structural content.

3.2 The functioning of a foreign or artificial language

3.2.1 Estrangement, creating wonder– "Neither a Borrower nor a Lender Be."

In the sixteenth century, English was a respectable language alongside French and Latin. Important to consider is that legal matters in England were conducted in French while Latin was used to write history, philosophy, and theology. Most of the writers did not write in their native tongue. At that time, the English language was perceived as a second class-language. Uneducated people spoke English, while educated people only spoke French after the Normans started conquering Britain in 1066.

Shakespeare's language had a great influence on the further development of the English language. Furthermore, without Shakespeare, many vocabularies would not exist. He was a creative inventor of new words and often used existing words in new ways. By using fashionable words that were even new in the 16th century, Shakespeare implemented certain words in the English language.

Source text 4

*seems, madam? Nay, it is, I know not "seems."
'tis not alone my inky cloak, good mother,
nor customary suits of solemn black...*

Croatian translation 4

*Čini, gospo? Ne, nego jest.
Ja ne poznajem „čini se."
Nije to samo moj mračni plašt, dobra majko, ni običajna odjeća svečane crnine..*

Serbian translation 4

Izgleda, gospo? Ne, nego baš jeste.

Ja ne znam šta to znači „izgleda“.

ne prikazuju me, dobra majko, verno ni moj ogrtač crni, niti ova uobičajena svečana crnina..

To start with, the verb “seems” is a linking verb which means to give the impression of being or doing something; to appear. Both translations deviate from the original intention- to express Hamlet's thoughts, disappointment, frustration with his mother. This is not the case in either translation, and both translations chose a verb with neutral meaning. The Croatian translation of the verb translation probably misses the particle "se", which would be translated as *pretvarati se, praviti se, doimati se*, and changes the meaning of Shakespeare's words. Furthermore, the English word “customary” originates from Latin *sollemnis*, and in Middle English, this term was associated with religious rites. Both translators used the adjective form in their translations, "običajna" in Croatian translation and “uobičajena” in Serbian. Even though both versions are correct in their meaning, these two forms have different connotations in TL. The Croatian version "običajna" implies that the clothes they wear are usual for religious rituals when someone dies. On the other hand, the Serbian version semantically is correct, but it denies the religious connotation and in TL means like it is everyday clothes. Moreover, the last line of the paragraph in both translations does not follow the original sentence structure nor the length of the sentence. In both translations, the last line is much longer with extra elements, such as “dobra majko” or "ne prikazuju me." The author changed the positions within the lines to make translations meaningful in TL. In Serbian translation, it can be noticed that the translators added on their own the phrase “ne prikazuju me”. The impact of the change is not radical, and in its existence enriches the author's choice.

3.2.2 Comic elements

The introduction of comic elements shows the diversity of life, which is not just a matter of sorrow, sufferings, and tears but which also has its funny side. The comic elements in a tragic play serve to relieve the tension when it comes unbearable. Further, both feasible heroes portrayed in these plays are built through the signal relevance of words since language is the instrument through which their natures are developed along with the tragedies as mentioned above. Even though Shakespearean drama may be recognized as accessible due to the use of comic characters such as the clown or the fool, it is also essential to focus on the presence of humor in some dialogues between the principal characters. According to McAlindon, comedy is here introduced as “thematic variation and ironic counterpoint” concerning tragic narrative (McAlindon, 2004).

There are four elements of how Shakespeare achieves humor:

- The unconscious humor provided by Polonius;
- The satirical and mordant wit of Hamlet;
- The wit and humor of the grave-diggers scene;
- The affected and euphuistic style of the conversation between Osric and Hamlet

In nearly all his references to the condition of affairs in Denmark, Hamlet indulges in grim, satirical humor. His first meeting with Horatio furnishes opportunity. Directly after the warm greetings between the friends, the following conversation takes place.

Source text 5

Hamlet: I know you are no truant. But what is your affair in Elsinore? We'll teach you to drink deep ere you depart.

Horatio: My lord, I came to see your father's funeral.

Hamlet: I pray thee, do not mock me, fellow-student; I think it was to see my mother's wedding.

Horatio: Indeed, my lord, it follow'd hard upon.

Hamlet: Thrift, thrift, Horatio! The funeral baked-meats did coldly furnish forth the marriage tables.

Croatian translation 5

Hamlet: Ja znam da niste pustopašni. ali kakva posla imate u Elsinoreu? Naučit ćemo vas svojski piti prije nego odete.

Horacije: Gospodaru, došao sam vidjeti pogreb vašeg oca.

Hamlet: Molim te, ne rugaj se sa mnom, školski družo. mislim da je to bilo vidjeti vjenčanje moje majke.

Horacije: Doista, gospodaru, uslijedilo je odmah zatim.

Hamlet: Štednja, štednja, Horacije. Mesne pite s pogreba hladno su podvorile svadbene stolove.

Serbian translation 5

Hamlet: Znam da besposličar niste. Ali kakvog posla imate vi u Elsinoru? Naučićemo vas čaše sušiti pre nego odete.

Horacio: Ja sam, gospodaru, došo da vidim pogreb vašeg oca.

Hamlet: Molim te, družo, ne rugaj mi se. Došo si, mislim, na svadbu moje majke?

Horacio: Zaista, kneže, došlo je ubrzo.

Hamlet: Štednja, Horacio! Na svadbeni su sto hladni kolači s daće izneseni.

When he says to his friend Horatio: "Thrift, thrift, Horatio, the funeral bak'tmeates/ Did coldly furnish forth the marriage tables." In this line, his language is arrogant because he refers to a hard and hurtful problem for him. Although, in this part of the tragedy aims to be fun and produce laugh to its readers, the fact that Hamlet's puns cause an increase in hatred towards Claudius and his wish to avenge his father. Furthermore, this quotation is another instance in which Shakespeare uses wit, in this case, sarcastic wit, to make a point. One of Shakespeare's favorite devices is to approach a statement from a negative position, in other words, from an opposite or antithetical position. In doing this, Shakespeare says what something is not to get at what it is, sometimes letting you infer what it is. Hamlet also comments on the quickness of his mother's marriage to his uncle and ironically describes their wedding because they got married so quickly after his father's funeral. In the lines translated as "Školski družo, mislim da je to bilo vidjeti vjenčanje moje majke" and "Došo si, mislim, na svadbu moje majke?"

Hamlet's ironic humor is seen. However, the Croatian translation reduces the depth of the joke by being overly descriptive. Hamlet is a moralist and a witty orator in this example. The Serbian translation, however, translated it precisely what losing Hamlet's verbal features. He uses satire and irony to offer Horation and explanation for such a rush wedding of his mother. He is revealing his great disgust with his mother at her impatience to marry. He provides the answer--that is no real explanation--that their reason for so unseemly a haste was a wish to be economical.

Both adaptations have successfully captured the meaning of the source text. The apparent difference between the two adaptations can be noticed in Hamlet's utterance: " But what is your affair in Elsinore?". In the Croatian version, it is translated as "Naučit ćemo vas svjoski piti prije nego odete" while the Serbian translator opted for " Naučićemo vas čaše sušiti pre nego odete." The difference is in the choice of the main verb of both translations, "sušiti čaše" and "svojski piti." The Croatian translation is more faithful when it comes to transferring the meaning of the original text. "We'll teach you to drink deep ere you depart." means that they will dring before they leave "svojski piti prije nego odete."

3.3 Expressive syntax

3.3.1 Elipses

Source text 6

*...that incestuous, that adulterate beast, with witchcraft of his wit, with traitorous gifts—
o wicked wit and gifts, that have the power so to seduce—won to his shameful lust the will of my
most seeming virtuous queen...*

Croatian translation 6

*Da, ta rodoskrvna, ta preljubna životinja, koja je čarolijom svoje domišljatosti, izdajničkim
darovima - oh, hude li domišljatosti i darova što imaju moć tako zavoditi! — pokorila svojoj
sramotnoj pohoti volju moje naoko najkrjeposnije kraljice.*

Serbian translation 6

*Da, ta preljubna, rodoskrvna zver, maćijom uma, darima izdajstva - proklet bio um i dar što zna
zavesti tako! - zadobi za sramnu pohotu svoju volju kraljice moje, što se tako čestitom činjaše.*

What I found interesting here is the omittance of all alliteration "with, witchcraft, wit" The sonority of the words even when not uttered keeps the entire verse in an alternative rhythm. The repetition of 'wh'and 't' gives it an airy tone and none of that can be found in the translations. The Croatian translator removes the question marks and replace it with commas and uses one hyphen to continue the flow of rhetorical questions as to be one. The hyphen allows the sentence to flow, prolongs the flow of the thought. Both translations lack the ability to create wordplay and create confusion, which does not have the same effect as Shakespeare intended to create.

3.3.2 Rhetorical questions

Source text 7

"am I a coward? / who calls me "villain"? Breaks my pate across? / plucks off my beard and blows it in my face? / tweaks me by the nose? Gives me this?"

Croatian translation 7

Tko me naziva nitkovom, raspolučuje mi tikvu, čupa mi bradu i baca mi je u lice, poteže me za nos, utjeruje mi laž u grloduboko sve do pluća — tko mi to čini?

Serbian translation 7

Jesam li ja strašljivac? Ko me zove nitkovom? Ko me po temenu lupa? Čupa mi bradu - duva mi u lice? Za nos me vuče? U grlo mi laž do pluća gura? Ko to čini?

For some reason, the Croatian translator left out the question marks which is an important part of the rhetorical questions. The Serbian translator translated it precisely. Syntactically, the Croatian version is breaking the flow of the text by using commas instead of the question mark, this, making the odd structures. "Am I a coward?" in Croatian is translated as "Tko me naziva nitkovom?", which would be translated as " Who calls me a coward?". This translation completely changes Shakespeare's original thoughts and the flow of the rhetorical questions. The translator reaches for a pattern of enumeration of phrases not a sequence of rhetorical questions, which does not yield the wanted results. Further, the intonation is changed synchronously with the pattern change.

The Serbian translators, however, used the same pattern as the original Shakespeare did. In the first line of translation Serbian opted for "coward" to be translated as *strašljivac*, which has the meaning of the man who is afraid. The lexical choice is precise in terms of lexical equivalence but leaves a gap in terms of style. While it is syntactically truer to the original, the auditive impression it produces is far more similar to Hamlet's pathetic nature, it does not create the desired break in the dialogue.

3.3.3 Iambic pentameter

Source text 8

A little more than kin, and less than kind

Croatian translation 8¹

Sinovac, manje nego sin

Serbian translation 8

Sinovac, ne sin, neprirodni oče.

Shakespeare uses the literary device of a triple entendre and irony in order to indicate Hamlet's distinguish with his mother's intestinal relationship with his uncle. Readers can pick up the on sarcasm, as long with these double meanings to conclude that Hamlet is eternally struggling with Denmark's newest royal couple. Hamlet sarcastically spouts at Claudius that he is "a little more than kin and less than kind". Hamlet says this because his mother has married his uncle, and Hamlet strongly disapproves of the intestinal, uncivilized relationship. "Kind" has a triple meaning that readers can pick up on. Hamlet says that Claudius is less than a direct blood relative; through this lens, "kind" means "of relation". Meaning that Claudius is now related more than he should be because he is his new stepfather. Looking through another lens, Hamlet is stabbing Claudius for his intestinal marriage.

¹ In Croatian translation: Prve Hamletove riječi na sceni su u originalu dvosmislene: "A little more than kin, and less than kind". Više sam nego tvoj sinovac (kin= rođak), jer si oženio moju majku pa sam ti postao i pastorak, odnosno bliži sam ti, ali ne želim ti biti blizak i biti tvoj sin (kralj ga naziva sinom) jer taj brak svoje majke s bratom njezinog pokojnog supruga smatram grešnim i incestuoznim. "Less than kind" može značiti i "nisam tvoj" i "ne volim te".

By using “kind” he is saying the circumstance is less than “natural”. Hamlet also uses "kind" as another word for consideration. In this context, Hamlet indicates his resentment Gertrude for marrying his uncle because it shows no consideration. Both his critical spirit and his wit show again in the ensuing wordplay in which he contradicts Claudius with the observation that "the clouds" no longer hang on him but that he rather is "too much i'the' sun" (punning on the literal and metaphorical meaning of sun as an emblem of royalty and on the homophone son, that is, offspring). Further, in Croatian translation, there is a footnote in which it is explained the first meaning of the word “kin“ as cousin because Claudius married his mother. Further, it is explained that "less than kind" has a dual meaning, as it would be translated "i am not yours" or "i do not like you".

Conclusion

In this Master's thesis, we have examined different elements that make up a translation such as the usage of various translation strategies, equivalence, and accuracy of the translation. In some examples, we have seen how translators had very similar approaches, and even the same or similar translations, while in others they were completely different in their translations and translation processes.

Translational analysis of literature the magnitude of Shakespeare is difficult. The translator has to make choices based on his interpretation of the culture of his/her own time. In *As You Like It* I believe some passages require simplicity in translation, and have to target syntax. In other places, like long monologues or replies, a window opens for stylistically more elaborate expressiveness. Throughout the analysis, especially behind the scenes while creating a list of potential examples I have struggled to decide which example fits the category I aimed for. However, the intricacy of this comedy is in its inability to have solitary elements as main building blocks. Congruence, complementation, consistency -the three Cs –are what make this a delight for analysis. Both translations have done an admirable job in carefully moving the piece and restoring it in a slightly more contemporary manner but I believe that the delicacy with which they approached the play would be the target of a groan or two from Shakespeare himself. The essence of the play is to provide a framework, and it is the time and place of the reader to fill it with the content that surrounds him. Perhaps writing for stage and reading is not as distinct as when I set out on this odyssey. As theatrical performances gave way to modern cinematography, VOD, and mass media, reading suffered too. Then it is indeed too much to expect for any modern translator to tackle Shakespeare's plays.

However, the approach needs to change –Shakespeare will remain a champion of literature and one of the most prominent literary prodigies alongside Plato, Homer, Dante Alighieri, and many others –into being used as a formula, and we as humans living in another time and age, another plain of life, input our numbers to achieve a great result. In translating Shakespeare, by staying within the cultural and historical norms we set ourselves up for failure. It is hard, and not in the nature of man to identify or connect with what is distant. It is the condition human we all share. The Croatian and Serbian translations have achieved the goal of transporting an old message in a new envelope, but the message might as well be read a hundred times, yet we would still seek the meaning of it. Syntactically, both translations experimented with different constructions with adverbials in emphatic position, reversing the SVO pattern into OVS. Lexically the Serbian version was more accomplished, some of the choices were more engaging and left me as a reader with a content smile on my face. The Croatian version despite being only two years the younger had more odd choices than the Serbian and more often than not I found myself stopping to wonder if that was the right course of action. Stylistically, both added their atmosphere to the play with the Serbian version being a little bit more engaging for my part.

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