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Compensation in the Translation of English Literary Texts into Arabic

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1.Introduction

The difficulty of producing an identical version of the SL has been proved by almost all translation theorists. The translator faces some difficulties to make the original text and his work overlap, for the simple reason that source language text and target language one do not overlap. There are different strategies of translation which the translator can adopt to fulfil his task. One of these strategies is compensation. In other words, when the translator finds a great difficulty to translate something, he can do something instead, which goes with the spirit of the original text and does not ruin the meaning. This paper gives a detailed theoretical account of the concept of compensation in translation. It proposes a new approach to present a detailed description of compensation . It also proposes using reliable criteria to assess the ability to use compensation as a translation strategy.

The limitation of the study includes studying one direction of translation (from English into Arabic), one technique of translation (compensation) in translating one kind of texts (literary) represented by the Shakespearian drama (Julius Caesar). The analysis includes both descriptive and prescriptive aspects. The steps adopted in fulfilling this study include: Reviewing all the available literature on the topic including definitions, types and conditions of compensation. Five different cases of compensation in translation have been selected from the Shakespearian drama (Julius Caesar) with five Arabic renditions by (Hamdi, 1928; Fadhil, UD; Amin, UD; Al'usaily, 1977 and Jamal, UD) to be samples for analysis and discussions. The analysis includes a description of compensation following the proposed model. Then, discussing the appropriateness

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of translation as cases of compensation according to the proposed criteria. Finally, drawing some conclusions and making recommendations and suggesting further researches.

In terms of the description of compensation, this paper adopts an eclectic model which is a modified version of Hervey and Higgins (1992) model of compensation and Harvey's (1995) model of compensation. Whereas in terms of translation assessment of compensation, the paper adopts a modification of Crisafulli (1996) conditions of successful compensation.

The study of compensation has attracted many translation theorists. The most comprehensive treatment of the subject is that by Hervey and Higgins (1992) who classify compensation into compensation in kind, compensation in place, compensation by merging and compensation by splitting. This classification has been modified into parallel compensation, contiguous compensation and displaced compensation by Harvey (1995). Dickins et al. (2002) practically discuss different translation notions and dedicate a separate chapter for compensation in which they present some examples of translation from Arabic into English applying the classification of Harvey and Higgins (1992). Another classification of compensation into explicit and implicit compensation is given by Ma (2003) and compensation by integration, compensation by isolation, compensation with the same device, compensation with a different device, compensation in a parallel location and compensation in a displaced location, synchronous compensation and compensation in difference by Xia (2006). Protopopescu and Visan (2008) discussed the difficulty of compensation n translating James Elleroy's white Jazz. Han (2011) studies the limits and over-compensation as a problem in translation. He (2011:830)puts forward two principles about linguistic humor translation to prevent translation from turning into creation concluding that translation of linguistic humor is an art that requires the inspirational thinking. He concludes that when doing linguistic humor translation, translators should not only make full use of their creative minds but also follow the principles that help them avoid over-compensation. Cui (2012) discusses the problem of untranslatability between Chinese

and English, including linguistic and cultural untranslatability. He (2012: 826) says that some methods can be used to compensate in order to reduce the barrier in translation and promote language and culture communication. He concludes that there does exist untranslatability between English and Chinese.

Motallebzadeh and Tousi (2011: 1) study the way by which translators can compensate the loss of idiomaticity while translating idiomatic texts. They take an English novel as the source text and its Persian translations as the target language to solve this problem. They show that the translators tend to translate the SL idioms into TL non-idioms. This strategy leads to an idiomatic imbalance between the ST and TT. In order to somehow deal with this idiomatic loss in their translations, the Persian translators followed compensation strategy by adding target language idioms elsewhere in the text. They conclude that if in any case an SL idiom could not be translated as an idiom in TL, the translator can make up for the lost idiom by adding a TL idiom to places where there originally was a non-idiom. They conclude that idioms often considered difficult to translate but the translators should do their bests to be faithful to the target text. They add that compensation strategy is a workable strategy, not only in translation of idiomatic texts, but also in translating other elements of the languages such as figures of speech. As-Safi (2011) has shed the light on compensation in translation from Arabic into English and from English into Arabic. He discusses the concept of loss and gain of meaning with relation to the use of compensation at different linguistic levels.

2.Compensation as a Translation Strategy

It is difficult to separate different strategies of translation because they are complementary to a large extent. In this regard, Desmet (2001: 35) says that substitution as a strategy may be linked with compensation, that is, where it is impossible to create the same effect translators can compensate for the loss of meaning by creating that effect in a place where the source text does not have a reference, thus creating its own links.

3. Compensation and Explication

The most close translation strategy to compensation is explication to which the translator resorts when there is no TL equivalent to an SL term (As-Safi, 2011a: 26). Explication is

usually an expansion of the contents of the ST. It is a sort of exegetic translation which is a style of translation in which the TT expresses and comments on details that are not explicitly conveyed in the ST (Hervey and Higgins, 1992: 269). However, the translator must be careful when he uses such a strategy because it may harm the text. In this regard, (As-Safi, 2011b: 35) says that the translator of an informative text should transmit the full referential or conceptual content of the ST. This means that he should use 'plain prose' without redundancy, and the use of explication is only when required. Gutt (1992) also stresses that translators should distinguish between genuine translation problems, which result from mismatches in the linguistic resources of the two languages, and communication problems due to differences in contextual assumptions between the source text audience and target language audience. He adds that such a distinction is important because the explication of contextual information in the body of the translation always has a distorting effect.

4. Compensation and Loss of Meaning

Compensation as a strategy in translation has been linked to the problem of loss of meaning. This loss is mostly inevitable. The notion of inevitable loss in translation is related to the fact that there cannot be any perfect one-to-one equivalence between two languages and two cultures. compensation is needed when losses occur due to any reason (Akmali, 2012: 1).

5. Compensation and the Principle of Equivalent Effect

Translation theorists unanimously agree that achieving an equivalent effect is the main task of the translator in any translation process (Newmark, 1982: 48) .In other words, the translator has to do his best to produce a TL that has an effect on the TL readers similar to that produced on SL readers by the SL. This task, however, is not an easy one especially between languages with greater cultural differences. Even at the level of words, there is no one to one correspondence between any two languages due to the fact that words tend to have different meanings in different languages .

A totally equivalent effect is difficult if not impossible to achieve. Yet, it is possible to, at least, achieve an optimal equivalence at the high level of naturalness. As far as compensation is concerned, The translator should apply compensation strategies to compensate for any lost effect in the TL (Gutt, 1991: 48). The compensated effect is related to the unit of translation and the level of language. In literary language, where figures of speech are abundant, the pragmatic and aesthetic effects are expectedly to be lost and hence should be compensated for. Therefore, the unit of analysis in this regard, should be mostly related to such figures.

6. Compensation and the Unit of Translation

In translation, as far as compensation is concerned, the translator should be aware of the unit of translation he is dealing with in order to determine the effect to be compensated for. Translation theorists have thoroughly discussed the notion of the unit of translation.

7. Types of Compensation

The compensation for any effect lost in translation is achieved by using different ways. These ways depend on the kind of the loss and the ability of the translator to reduce such a loss.

Translation theorists have presented different classifications or types of compensation. For example, Baker (1992) talks about stylistic compensation as a translation method. She defines Stylistic compensation as "a means that helps to recreate a similar effect in the target text using the means specific to the target language in order to compensate for the losses of the source text".

Hervey and Higgins (1992) classify it into compensation in kind, compensation in place, compensation by merging and compensation by splitting. Harvey (1995) modifies Hervey and Higgins (1992) model and gives a new descriptive framework for compensation with three axes typological, linguistic correspondence, and topographical. According to Harvey (1995), this framework aims at refining the understanding of compensation as a theoretical concept and increasing its power as a pedagogical tool. He starts his framework by discussing the problem of identifying cases of compensation by excluding instances of grammatical transposition because they do not have a stylistic, text specific function and suggests that puns and phonological effects

that are specific to the source text are potential cases of compensation. His criteria for identifying compensation include: compensation operates on stylistic, text specific features, sociocultural practices require cultural substitution and hence they fall outside the scope of compensation.

Then he addresses the relationship between the relevant stretches of source and target texts. His first axis (typological) solves the problem of identifying compensation whereas the second and third axes (degree of linguistic correspondence and topographical one) answer the second problem of relationship. In his typological axis, Harvey (1995: 78) distinguishes between stylistic and stylistic-systemic type of compensation.

Stylistic compensation includes the cases in which the effects in SL and TL are text-specific and contribute uniquely to the colour, tone and register of that specific text. These cases are similar to cases of compensation in place proposed by (Hervey and Higgins, 1992: 37-38).

Stylistic-systemic compensation are those cases in which the effects have a stylistic value where they occur in the text. Harvey (1995: 78) adds the use of idiomatic expressions which draws upon the lexical store of a language as a case to that given by Hervey and Higgins (1992: 35-36) in their compensation in kind where verb tense relations are exploited for rhetorical effect.

In the second axis (the degree of correspondence), Harvey (1995: 79) distinguishes three types of relationships (direct correspondence, analogical correspondence, and non-correspondence).

Direct correspondence is the case when compensation is done by using the same type of linguistic device in the TL. It is one of the most typical types of compensation and the most easy to identify. Analogical correspondence differs in that compensation is done by deriving a device from the same linguistic repertoire as that used in the SL, without being an identical type. For example, exploiting the relationship between the possessive pronoun (we) and the possessive adjective (our) is a case of analogical correspondence because they depend on a similar but not identical

lexico-grammatical device. In non-correspondence, on the other hand, compensation is done by using a TL device that shares no linguistic features with the SL one. An example for this type is the use of punctuation and lexical borrowing to compensate for a SL exploiting of tense system of the use of TL idioms to compensate for SL neologisms and onomatopoeia.

In the third axis (topographical axis), Harvey (1995: 82) tackles the issue of location of the effect compensated for. He suggests four types of compensation in this axis: (parallel, contiguous, displaced and generalized). A parallel relationship is the case in which compensation occurs exactly at the same place in the target text whereas a contiguous case occurs when compensation is done within a short distance from the lost effect of the source text. When compensation occurs at a long distance from the source text loss, it is a case of displaced compensation and finally generalized compensation in which the target text includes stylistic features that help to naturalize the text for the target reader to achieve a comparable number and quality of effects.

The present paper adopts an eclectic model taken from Hervey and Higgins (1992) and Harvey's (1995) models because they are the most comprehensive ones and the most applicable in translating literary works. According to Hervey and Higgins (1992: 35), translators resort to the technique referred to as compensation when faced with apparently inevitable and unacceptable loss of important source text features through replicating source text effects approximately in the target text by means other than those used in the source text. The above scholars highlight four types of compensation which include compensation in kind, compensation in place, compensation by merging and compensation by splitting (Hervey and Higgins 1992: 35-40). However, this model needs some modifications to be applicable and to clarify the justification of types of compensation. Harvey's (1995) model clarifies some points concerning the identification of cases of compensation and the relationship between the SL lost effect and TL compensated one. Yet, the present study combines these two models and suggests some other modifications as shown in the following diagrams:

7.1 Compensation in Kind

Compensation in kind involves making up for one type of textual effect in the source text by another type in the target text. Hervey and Higgins (2002: 44) cite as example an area where compensation in kind is often needed to show the difference between French and English narrative tenses. This type basically involves the insertion of a particular textual effect in the ST that cannot be exactly reproduced (Bryant, 2009: 1). Hervey and Higgins (2002: 44) explain this by saying that compensation in kind occurs when different linguistic devices are employed in the target text in order to recreate an effect in the source text. Compensation in kind can subdivided into three cases:

7.2. Keeping Kind

In this case, the effect of the linguistic device employed in the SL text is compensated for in the TL text by the use of a similar linguistic device in the TL. For example, an effect of an SL metaphor is compensated for by the use of a metaphor in the TL that has the same effect. Or an effect of an SL pun is compensated for by the use of a pun in the TL that has the same effect. The same can be said concerning other linguistic devices such as simile and alliteration.

7.3. Changing Kind

In this case, the effect of the linguistic device employed in the SL text is compensated in the TL text by the use of a different linguistic device in the TL. For example, the effect lost because of the difference between perfect and imperfect in English and Arabic can be solved by using compensation in kind. consider the following example taken from (Macbeth), Act 1, Scene 3, Lines (109-111):

Angos: Who was the than lives yet;
              But under heavy judgment bears that
              Life which he deserves to lose.

These lines have been translated by (Amin) as:

آنغوس: من كان في الماضي سيد كودور لا يزال حياً غير أن الحكم العادل قد صدر بإعدامه.

Angos is one of Scotland noblemen. He is talking to Macbeth telling that the king of Cowdor is sentenced to death since he committed crimes deserving death. In this text, the English phrase (But under heavy judgment bears that life which he deserves to lose) has been rendered into: (غير أن الحكم العادل قد صدر بإعدامه).

7.4. Kind Lost

In some cases of compensation, the linguistic device carrying the SL lost effect disappears in the translation and the effect is compensated for by the use of ordinary language. For example, an effect produced by a metaphor or a pun in the SL is compensated for in translation by the use of ordinary language and no metaphor or pun is used.

8. Degree of Correspondence

The cases of compensation can be described according to the degree of correspondence into three cases:

8.1 Direct Correspondence

Direct correspondence is the case when compensation is done by using the same type of linguistic device in the TL. It is one of the most typical types of compensation and the easiest to identify. In this kind of compensation, the SL noun, for example, is compensated for by a TL noun that has the same effect.

8.2. Analogical Correspondence

This case differs in that compensation is done by deriving a device from the same linguistic repertoire as that used in the SL, without being an identical type.

8.3. Non-correspondence

When the translator makes basic changes on the SL linguistic devices in order to compensate for the effect, such changes will cause merging the SL linguistic devices into smaller units or splitting them into larger units. Therefore, two subdivisions are created:

8.3.1. Compensation by Merging

Hervey and Higgins (1992: 38) define it as "condenses ST features carried over a relatively long stretch of text (say, a complex phrase)". Sometimes one language can express a similar idea in far fewer words than is possible in the other language. Compensation by merging is the only way to make a balance between doing justice to the literal meaning of ST and constructing an idiomatic TT.

Brynat (2009: 1) defines this as the practise of considering a relatively extensive chunk of ST into a relatively shorter bit of TT. Consider the following example from (Julius Caesar), Act 1, Scene 1, Line 1:

Flavius: Hence! Home, you idle creature, get you home.
This has been translated by (Amin) as:

فلافيوس: تفرقوا إلى بيوتكم أيها الكسالى عودوا إلى دياركم.

In this line, Flavius whose duty is to defend the rights of common people against the nobles, is angry that the working people have taken a holiday to welcome Caesar home after his victory over Pompey's two sons.

In this text, the translator has rendered the English phrase (idle creature) into (الكسالى). As it is noticed the translator has used compensation by merging two lexical items (idle creature) into one (الكسالى). This rendition is not only more economic but also keeps the aesthetic function of the SL word. So, the translator expresses the negative connotation of the SL expression. While the literal translation of this text would be awkward rendition in that it does not give the negative connotation loaded in the SL expression. Here, compensation is inevitable.

8.3.2. Compensation by Splitting

Hervey and Higgins (1995: 26) point out that compensation by splitting is used where there is no word in the TL to cover the same range of meanings as a given word in the SL. Bryant (2009: 1) argues that this as the opposite of compensation by merging, and consists of rendering one word of SL into several words in the TT.

Consider the following example from (Macbeth), Act 1, Scene 3, Line 53:

Banquo: Are ye fantastical? or that indeed
This has been translated by (Sulaimaan) as:

بانكو: هل أنتن من نسج الخيال أم أنتن كما تبدينه حقاً؟

Banquo is talking to the three witches and asking them to tell him if they were creatures of the imagination or real people.

In this text, the translator has rendered the English adjective (fantastical) into (نسج الخيال). The translator has used compensation by splitting one lexical item (fantastical) into two lexical items (نسج

(الخيال). Aalthough this rendition is longer than the SL, it keeps the aesthetic function of the SL word. The literal translation here does not understandable, so the translator resorts to such expansion to keeps the intended meaning of the writer.

9. Location of Compensation

Hervey and Higgins (1992: 37) maintain that compensation in place makes up for the loss of a particular effect at a certain place in ST by recreating a corresponding effect at an earlier or later place in the TT. Later, Harvey (1995) in his topographical axis elaborated the relationship between the SL item and the TL one by suggesting four subdivisions concerning the location of the TL compensation. These cases are parallel, contiguous, displaced and generalized compensation. The last one is related to the whole SL text, therefore, it will be beyond the scope of this study and will be disregarded in this paper.

9.1. Parallel Compensation

In this paper, the criteria adopted by Harvey (1995) to identify cases of parallel compensation will be followed. This means that the case in which compensation occurs exactly at the same place in the target text is a parallel compensation in terms of the location of compensation. For example:

9.2. Contiguous Compensation

A contiguous case occurs when compensation is done within a short distance from the lost effect of the source text. Consider the following example which is taken from (Romeo and Juliet), Act 2, Scene 2, Line 1:

Romeo [coming forward]: He jests at scars that never felt a wound.

This has been translated by (Munis) as:

روميو: من لم تؤذه الجراح قط يهزأ من الندوب.

Romeo is no doubt thinking of the scars caused by Capid's arrows, which Mercutio has never felt. In this text, the translator has rendered the English sentence (He jests at scars that never felt a wound) into (من لم تؤذه الجراح قط يهزأ من الندوب). Here, the translator has used contiguous compensation by translating the clauses (He jests at scars) and (that never felt a wound) of ST are transpositioned in the TL within a short distance from the lost effect of the source text. Since, this sentence involves some type of

metaphors to translate it literally would entail awkward translation. Semantically, the wounds are more harmful than scars so the second must relate to the first. So, compensation here is inevitable.

9.3. Displaced Compensation

Translators sometimes use compensation at a long distance from the source text loss. This case of compensation is called displaced compensation. A simple example of displaced compensation is that of compensating for a comic effect in the ST by constructing a similar comic effect at a different place in the TT. Another case is the omission of untranslatable pun on one word and subsequent punning on another word.

Consider the following example taken from (Macbeth), Act 1, Scene 3, Line 123:

Banquo: But 't is strange
             And oftentimes, to win us to our harm
             The instruments of darkness tell us the truths
             Win us with honest trifles, to betray's
             In deepest consequence.

These lines have been translated by (Ibrahim,2000) into:

بانكو: ولكنه أمرٌ غريب: فكثيراً ما تحدثنا وسائط الظلام بالحقائق لتؤدي بنا أخيراً إلى الأذى. إنها تكسب رضانا بتوافه صادقة لتخوننا في أعمق الأمور خطورة.

In this text, the translator has rendered the English clause (to win us to our harm, The instruments of darkness tell us truths) into (تحدثنا وسائط الظلام بالحقائق لتؤدي بنا أخيراً إلى الأذى). The translator has used displaced compensation, the clause (to win us to our harm) of the ST has been transpositioned in the TT. Since this phrase is a prepositional phrase and a complement of the sentence then the subject and the verb must precede this phrase. Semantically, this clause is a consequence of something which is the cause to this effect. Thus, the cause must precede the consequence. The ST introduces grammatical and semantic changes (and therefore losses), but these are compensated for because the changes preserve the idiomaticity and the essential message content.

10. Conditions of Successful Compensation

Crisafulli (1996) proposed three conditions for successful compensation. These conditions include the condition of achieving

the same rhetorical strength and this condition can be applied to all cases of compensation. Second the condition of recursiveness and this is only applied to generalized compensation and because the latter is beyond the scope of this study, this condition will not be applied in this paper. Third, the condition of relevance which pertains the hermeneutic dimension.

In this paper, the three conditions proposed by (Crisafulli, 1996) with some modifications will be considered in order to assess the appropriateness of compensation. These conditions include (condition of Necessity, Condition of achieving the same rhetorical strength, Condition of relevance).

10.1. Condition of Necessity

The principle of necessity means that translators should not employ compensation strategies except on the occasion when there is no other way to produce a translation with basically the same effect. Linguistic features block the way of using common translation methods so compensation is required. But compensation is needed only when it is necessary. Any abuse of it only leads to wrong translation.

10.2. Condition of Achieving the Same Rhetorical Strength

The principle of achieving the same rhetorical strength in the TL as that in the SL applies to all types of compensation. This principle concerns the impact that a linguistic device has on the reader and it is related to the issue of equivalent effect in translation. In order to judge on the rhetorical strength of the target language text, the aesthetic value of the SL text should be kept in the TL, if so the rendition will be considered appropriate in terms of achieving the same rhetorical strength.

10.3 Condition of Relevance

The principle of relevance is related to the hermeneutic dimension. It questions the whether certain stylistic devices in the target text are truly compensatory or only express the translator's desire to intensify of reinforce the original message. Relevance is matter of interpreting the data in the light of the surrounding available one. For example, if the SL writer has used some linguistic devices (such as punning, metaphors, similes, word play alliteration, imagery, etc.) with an intention embodied in the SL

such as indicating condemnation, appraisal, or any other intentions, the translators' interventions in the TL should be consistent with the SL intentions as evidenced by stylistic analysis.

11. Data Analysis

In order to test the hypotheses of the research , cases of compensation have been analyzed in five examples from the Shakespearian tragedy (Julius Caesar) with five renditions by (Hamdi, 1928; Fadhil, UD; Amin, UD; Al'usaily, 1977 and Jamal, UD). The analysis includes presenting the type of compensation and the realization of the specified conditions for each case in order to assess the use of compensation .

Text (1):
Cobbler: "A trade sir, that, I hope, may use with a safe conscience which is indeed, sir, a mender of bad soles"
(Julius Caesar), Act 1, Scene 1, Line (13)
TLTs:

الرجل الثاني: هي حرفة يا سيدي أرجو أن أؤديها بذمة طاهرة إلا أنها مهنة الترقيع. (Hamdi)

الرجل الثاني: صناعة يا سيدي أرجو أن أزاولها نقيّ الضمير، وهي في الواقع يا سيدي: مصلح الخطى السيئة. (Fadhil)

الإسكافي: صنعةٌ آمل أن أؤديها يا سيدي وضميري مرتاح. هي في واقع الأمر يا سيدي إصلاح مسيرة الخلق. (Amin)

النعّال: إنها يا سيدي حرفة لي أن أتخذها غير باغٍ ولا عادٍ، أي في الحق يا سيدي مصلح ما بلي من النعال. (Al'usaily)

المواطن الثاني: هو عمل يا سيدي... أرجو أن لا أعاب به... أنا يا سيدي، مرقع الانعال البالية. (Jamal)

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Interpretation:

Marllus is asking the cobbler about his job but the cobbler did not answer the question directly, so he is making a pun; he mends soles, but lets Marllus think he mends souls.

Table of Analysis:

a mender of bad soles	Cobbler: A trade sir, that, I hope, may use with a safe conscience which is indeed, sir, a mender of bad soles						
	Type of Compensation			**Conditions**			**Ap p.**
TLTs	**Typ.**	**Corres.**	**Topog.**	**Nec.**	**Rhet.**	**Rel.**	
أنها مهنة الترقيع	'pun to non-pun'	non-correspondence (merging)	parallel	+	—	—	—
مصلح الخطى السيئة	'pun to pun'	Direct	parallel	+	+	+	+
إصلاح مسيرة الخلق	'pun to pun'	Analogical	parallel	+	+	+	+
مصلح ما بلي من النعال	'pun to non-pun'	Analogical	parallel	+	—	—	—
مرقع الانعال البالية	'pun to non-pun'	Direct	parallel	+	—	—	—

Discussion:

In this text, the literal translation of pun in (*A mender of bad soles*) will lose its effect because the original text indicates two simultaneously intended meanings. The first is mending soles and the second is mending souls. One knows that since the speaker is a cobbler, he speaks in reality of the soles of shoes, whereas, when the cobbler has said: "I can mend you" later to Marllus, he has played on this phrase by using the additional meaning of fixing the soles of the shoes that are worn out. In order to compensate for this lost effect, the first translator (Hamdi) has rendered the English phrase (*A mender of bad soles*) into (مهنة الترقيع). As far as compensation in kind is concerned, the punning in the SL has been

replaced by a non punning TL item which is, in terms of the degree of correspondence between SL and TL, a non corresponding case of merging three lexical items into two. At the axis of the location of compensation, it is parallel in that it lies at the same location in the TL. The second one (Fadhil) has used (مصلح الخطى السيئة), he, in fact, has tried to keep the kind of linguistic device since the writer here has rendered the SL punning into a TL one. Here, the translator wants to keep the word play on the homophone "soles" – which, when used after the word "conscience", sounds like "souls"; therefore, he used الخطى to cover both literal and intended meanings. In terms of the correspondence it is a direct one and parallel in terms of the location of compensation. The third one (Amin), has done the same by using compensation in kind to render such a pun into (إصلاح مسيرة الخلق). In this rendition, the translator has replaced a concrete meaning by an abstract one. The use of the word مسيرة here is a similar attempt to cover both meanings of the punning. It is analogical in terms of the degree of correspondence and parallel in terms of its location in the TL. The fourth one (Al'usaily) has rendered the same pun into non punning (مصلح ما بلي من النعال). The linguistic device of the original text has disappeared with its effect, the translator has resorted to literal translation, and it is also analogical in terms of the degree of correspondence and parallel in terms of its location in the TL. The fifth one (Jamal) has also used literal translation where he has rendered the ST phrase (A mender of bad soles) into (مرقع الانعال البالية). It is a direct compensation in terms of the degree of correspondence and parallel in terms of the location in the TL. Apparently, there is no equivalent to such a kind of pun in the target language Since the translators have translated it literally, the aesthetic value of the verse is lost. Thus, 'pun to non-pun' is the strategy used.

In order to assess the appropriateness of the compensations made by the translators. The three conditions of successful compensation should be met. As shown in the above table, only the renditions of translators no 2 (Fadhil) and 3 (Amin) satisfy the three conditions because first there is a necessity for compensation and at the same time the rendition has the same rhetorical strength of the

SL. It also satisfies the third condition of relevance in that it covers the intention of the TL writer by giving both potential meanings. Other renditions, despite meeting the requirement of the first condition in terms of the necessity of compensation, are not completely appropriate in that they do not satisfy the condition of producing the same intention and having the same rhetorical strength of the SL.

Text (2):

Cassius: *"Why, man, he doth bestride the narrow world*
                 Like a Colossus, and we petty men
                 Walk under his huge legs, and peep about
                 To find ourselves dishonorable graves"

                         (Julius Caesar), Act 1, Scene 2, Lines (135-138)

TLTs:

١. كاسيوس: أيْ رجلٍ انه ليركب الخافقين كالتمثال الهائل في حين أنا ندرج من بين ساقيه الغليظتين ننقب عن قبور تبتلعنا لنواري فيها خزينا وعارنا. (Hamdi)

٢. كاسيوس: ولم لا يا رجل؟ إنه يتفجح على العالم الضيق كأنه التمثال الهائل، ونحن البشر التافهين ندّب تحت ساقيه الضخمتين، ونتطلع حوالينا فنجد أنفسنا قبوراً يجللها العار. (Fadhil)

٣. كاسيوس: تنبّه أيها الرجل.. إنه يخطو الآن بقدميه في عالمنا الضيق في مشية كمشية العملاق الضخم. وأما نحن التافهون فنسير في ظل ساقيه العظيمتين، ونتلفت حولنا باحثين لأنفسنا عن مقابر ندفن فيها خزينا وعارنا. (Amin)

٤. كاشيوش: ويْ رجل: إنه يقف والدنيا القميئة بين قدميه وقفة تمثال أبولو الذي طاول السما، وإنما نحن أقزامٌ نسعى بين قدميه اللتين بلغتا الجبال طولاً ونتحسس ذات اليمين وذات الشمال نبتغي لأنفسنا أجداثاً تجّن عارنا. (Al'usaily)

٥. كاسيوس: هذا الرجل إنه ليركب الخافقين كالتمثال الضخم "كلوسوس" في حين نحن الرجال الحقيرين نمشي تحت ساقيه الهائلتين ونبحث في خوفنا على بقعة ندفن أنفسنا بها. (Jamal)

Interpretation:

Cassius compares Caesar to the giant statue of the Greek god Apollo, which was reported to be so large that ships could easily pass through its legs as they entered the port at Rhodes. Cassius clearly sees the diminished nature of his and other nobles' importance as Caesar's importance increases.

Table of Analysis:

Like a Colossus	Cassius: Why, man, he doth bestride the narrow world Like a Colossus, and we petty men Walk under his huge legs, and peep about To find ourselves dishonorable graves						
	Type of Compensation			**Conditions**			**App.**
TLTs	Typ.	Corres.	opog.	Nec.	Rhet.	Rel.	
كالتمثال الهائل	Simile into Simile	Direct	parallel	+	+	+	+
كأنه التمثال الهائل	Simile into Simile	Analogical	parallel	+	+	+	+
كمشية العملاق الضخم	Simile into Simile	Analogical	parallel	+	—	+	— —
وقفة تمثال أبولو الذي طاول السما	Simile into expla nation	Non-correspondence (splitting)	parallel	+	—	+	— —
كالتمثال الضخم "كلوسوس"	Simile into Simile	Non-correspondence (splitting)	parallel	+	—	+	— —

Discussion:

In this text, the translator faces the problem of translating the Simile (like a colossus) which cannot be translated directly without loss of meaning. The lexical item 'colossus' has no equivalent in Arabic because the Arabic nearest equivalent is تمثال which corresponds to statue in English. In order to compensate for this loss of meaning, the first translator (Hamdi) has used the same linguistic device (simile) (كالتمثال) adding another lexical item الهائل to compensate for the difference between a normal statue and a

colossus which is a giant statue. In this case of compensation, the same linguistic device has been used (simileك). In terms of correspondence, the TT does not correspond to ST in that more than one lexical item have been used (a case of splitting) and location of compensation is at the same location (a parallel compensation). The second translator (Fadhil) has used (كأنه التمثال الهائل) in a similar treatment of the problem yet كأن has been used instead of ك and both are used as simile markers in Arabic. The third translator has used a different technique to compensate for the same loss by using the lexical items العملاق الضخم. The problem here is that a different connotation will be deduced here and الضخم can be considered redundant because the word العملاق compensate for the meaning of "giant" implied in 'colossus'. Here, the degree of correspondence is nil (splitting case of compensation) and the location is parallel. The fourth translator has changed the linguistic device (simile) into a detailed explication of the item and tried to compensate for the loss of meaning but at the expense of the principle of economy in translation. Another shortcoming of this rendition is that the direct reference to the Greek god Apollo will decrease the aesthetic value of the text. The fifth translator (Jamal) has used a couplet strategy in which he used functional equivalence التمثال الضخم plus a transliteration "كلوسوس", the latter, however, seems redundant in this case. Generally, the same linguistic device has been used (simile) by the four translators though they have used different lexical items.

It is noted that the first two renditions are the most appropriate ones in terms of compensation because they satisfy the three conditions of necessity, rhetorical strength and relevance. Other renditions produce a target language text with more loss of meaning and redundancy.

Text (3):
Metellus: *"O'let us have him, for **his silver hairs***
                Will purchase, us a good opinion
                Any buy men's voices to commend our deeds."
                    (Julius Caesar), Act 2, Scene 1, Lines (144-146)
TLTs:

١. متالاس: إذا نحن ضممناه إلينا اجتذب لنا بياض عذاره قلوباً كثيرة ورفع أصواتاً تتمدح بأعمالنا. (Hamdi)

٢. متالاس: أجل فلندخله في زمرتنا، فإن شعره الفضي يشتري لنا حسن الأحدوثة في الرأي العام ويبتاع لنا ألسنة الناس تشيد بفعلتنا. (Fadhil)

٣. متالاس: لنضمه إلى جماعتنا، فلا شك أن شعره الأشيب سيضفي علينا سمعة طيبة، ويكسب أصوات المباركين لأفعالنا. (Amin)

٤. متالاس: ليتك تأتينا به. إن وقاره – وقد اشتعل رأسه شيباً سيرفع لنا ذكرنا، بل إن شعره، وقد أنقلب بيد الدهر فضية بيضاء خالصة ليشتري لنا طيب السيرة وتأييد القوم أيانا وتصديقهم ما عملنا من عمل. (Al'usaily)

٥. متالاس: لابد من استمالته إلى جانبنا. فهو رجلٌ عجوز، وشيخوخته وخبرته ستقلب الرأي العام إلى صالحنا، والكثيرون من الرومان سيثنون على أعمالنا.(Jamal)

Interpretation:

Cassius and other conspirators who are planning to kill Caesar consider whether or not Cicero shall be asked to join in their plot. Metellus proposes that Cicero age and white hairs will be like silver coins to buy them a good name as men of honour, and to win over people to praise their actions.

Table of Analysis:

his silver hairs	Metellus: O'let us have him, for his silver hairs Will purchase, us a good opinion Any buy men's voices to commend our deeds.						
	Type of Compensation			**Conditions**			**A**
TLTs	**Typ.**	**Corres.**	**Topog.**	**Nec.**	**Rhet.**	**Rel.**	**pp.**
بياض عذاره	Connotation into denotation	Analogical	parallel	+	—	+	— —
شعره الفضي	Keeping kind	direct	parallel	+	—	—	— —
شعره الأشيب	Connotation into denotation	Analogical	parallel	+	+	+	+
اشتعل رأسه شيباً	Rhetorical Quranic style	Non-correspond ence (splitting)	parallel	+	+	+	+
فهو رجلٌ عجوز، وشيخو خته وخبرته	Connotation into denotation	Non-correspond ence (splitting)	parallel	+	—	+	— —

Discussion:

In terms of describing cases of compensation in this example, it is noted that the translators have used different types of compensation with different degrees of explication to highlight the intended meaning of the SL. Only one translator (Fadhil) has kept the type of linguistic device (metaphor) by using literal translation and direct relation of correspondence is noted. Whereas, the rest have used non corresponding lexical items mostly splitting them into three or four. In terms of the location of compensation, all translations have been parallel to the location of SL item.

In this example, there is a necessity to compensate for the loss of meaning occurring because the literal translation of the English phrase (his silver hairs) causes a loss of meaning which is the reference to "age and experience". To compensate for this loss, the

first translator has rendered the ST phrase (His silver hairs) into (بياض عذاره). In this rendition, the translator has changed the kind of the linguistic device where the connotative meaning of the ST has been replaced by a denotative one in the TT. The second one (Fadhil) has rendered the same expression into (شعره الفضي). This rendition is not understandable since there is no real silver hair, and in Arabic the reader will not deduce the intended meaning in the SL despite the fact that silver here can be literary accepted with coins but such a use would be too much explication. The third one (Amin) has rendered (his silver hairs) into (شعره الأشيب), also a connotative meaning has been replaced by a denotative one. However, the aesthetic value impeded the indirect reference to age and experience is still there and the Arabic reader has to deduce this indirect reference.

The fourth one (Al'usaily) has also replaced the connotative meaning of (His silver hairs) into a rhetorically Quranic style in (اشتعل رأسه شيباً). However, he has also made a case of redundancy when he continued to describe (His silver hairs) into (بلّ أن شعره، وقد أنقلب بيد الدهر فضة بيضاء خالصة). This rendition is not necessary since the first one achieves the intention of the SL.

The fifth one (Jamal) has explicated (His silver hairs) into (فهو رجلٌ عجوز وشيخوخته وخبرته) a connotative meaning has been replaced by a denotative one. This rendition sounds natural and clarifies the intended meaning but at the expense of economy in translation. Despite the fact that both of Amin's and Al'usaily's renditions are the most appropriate in terms of compensating the effect, the latter can be viewed as being the best in its rhetorical strength of the Quranic style. Other renditions have their shortcomings in terms of redundancy and intentionality of the writer.

Text (4):

Casca: "And yesterday **the bird of night** did sit
Even at noon day, upon the market place
Hooting and shrieking."

(Julius Caesar), Act 1, Scene 3, Lines (25-26)

TLTs:

١. كاسكا: والبارحة كان البوم ينعق بصوته المشئوم فوق الأسواق في رابعة النهار. (Hamdi)

٢. كاسكا: وبالأمس كان طائر الليل قد حطَّ في رائعة النهار على باحة السوق وهو ينعق ويولول. (Fadhil)

٣. كاسكا: وأبصرتُ في ساحة السوق ظهر أمس بومة من البوم التي لا تنشط إلا ليلاً، وهي تصيح وتصرخ. (Amin)

٤. كاسكا: وأمس جثمت بنت الليل عند الهاجرة – أجل عند الهاجرة – على ساحة السوق تنعق وتعول. (Al'usaily)

٥. كاسكا: والبارحة شوهد البوم ينعب ويجلس فوق البيوت في ضوء النهار. (Jamal)

Interpretation:

Casca describes one of the extraordinary and horrible signs that he feels signs of some great evil which is coming upon Italy. One of them is that seeing the nocturnal bird (owl) at midday while it is hooting.

Table of Analysis:

the bird of night	Casca: And yesterday the bird of night did sit Even at noon day, upon the market place Hooting and shrieking						App
	Type of Compensation			**Conditions**			
TLTs	**Typ.**	**Corres.**	**Topog.**	**Nec.**	**Rhet.**	**Rel.**	
البوم	Changing into direct (explication)	Non-corresponding (merging)	parallel	—	—	+	—
طائر الليل	Keeping kind	Direct	parallel	+	+	+	+
بومة من البوم التي لا تنشط إلا ليلاً	Changing into direct (explication	Non-corresponding (splitting)	parallel	—	—	+	—
بنت الليل	Keeping kind	Analogical	parallel	+	+	+	+
البوم	Changing into direct (explication	Non-corresponding (merging)	parallel	—	—	+	—

Discussion:

Another case in which compensation is not necessary because the original reference to the owl as a bird of night is intended to be indirect to enhance the aesthetic value of the text especially that other reference has been used to the noon day as a comparison; therefore changing what is indirect to a direct reference here is inappropriate as noted in the translation of (1 and 5 using البوم, and 3 who used (بومة من البوم التي لا تنشط إلا ليلاً،). They have used explication by directly referring to the bird of night as owl (بوم) and more redundantly by Amin who usedبومة من البوم التي لا تنشط إلا ليلاً. These renditions are not appropriate here since the writer has deliberately mentioned the (bird of night) laying emphasis on the night to refer to the appearance of this bird at noon. Referring to extraordinary forecasts of some evil coming in future. Despite the fact that these renditions have given the intended propositional content of the message, they are not the best appropriate ones because the deviation in the SL is lost. As for translator (2 and 4), their renditions are more appropriate because they have kept the

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same indirectness of the text and by doing so they have produced a target text of similar rhetorical strength as well as producing the same intention of the SL writer. The second translator (Fadhil) has rendered the above text into (طائر الليل). This rendition is suitable according to the above interpretation. The fourth translator made a note in his translation that Arabs used to call the owl as بنت الليل hence, his rendition can be considered the most appropriate one.

Descriptively, the first and the fifth renditions are non corresponding (merging) cases whereas the third one is a case of splitting. The rendition produced by translator (2) is a direct one in terms of degree of correspondence whereas the rendition of translator (4) is analogical through changing (bird) into بنت.

He has used compensation by splitting when he has rendered (the bird of night) into (بومة من البوم التي لا تنشط إلا ليلاً). This rendition is not inevitable here since it is not necessary to expand the translation since the literal translation fulfills the required purpose. In sum, the use of compensation here is not inevitable because the literal translation would produce the desired effect and achieve the ultimate goal.

Text (5):

Marullus: *"Have you not made <u>an</u> universal shout,*
               That Tiber trembled underneath her banks
               To hear the replication of your sounds
               Made in her concave shores?"

                              (Julius Caesar), Act 1, Scene 1, Lines (44-46)

TLTs:

١. مارلوس: راع تايير فكان ينتفض وهو يسمع صدى أصواتكم يتردد في ثنايا ساحله.

(Hamdi)

٢. مارلوس: يرتجف لها التيبر تحت ضفتيه حيث يسمع رجع أصواتكم يتجاوب في فجوات شطآنه. (Fadhil)

٣. مارلوس: فيرتعد لها نهر التايبر بين شطآنه المتعرجة. (Amin)

٤. مارلوس: رجف من وقع صداها ماء التيبر بين ضفتيه إذ يرتد في الساحل الذي تدلى صخره. (Al'usaily)

٥. مارلوس: انتفض نهر تيبر بين ضفتيه من صدى أصواتكم. (Jamal)

Interpretation:

Tiber is a river in Rome, the author here means that the gaps among Tiber shores were stirred with fear as she(the river) heard the echo of the shouts of the people of Rome in her curving banks. Archaically, *she* referred to natural objects considered to be feminine such as a river. This use is rare now. The author here uses Personification – the attributing of human-like characteristics to an inanimate object. It implies that the bank was frightened by all the shouting when the people of Rome cheered for Pompey before. The author in fact has used feminine possessive pronoun with the river for literary necessity.

Table of Analysis:

Tiber trembled underneath her banks	Marullus: Have you not made a universal shout, That Tiber trembled underneath her banks To hear the replication of your sounds Made in her concave shores?						
	Type of Compensation			**Conditions**			**App.**
TLTs	**Typ.**	**Corres.**	**Topog.**	**Nec.**	**Rhet.**	**Rel.**	
تايبر فكان ينتفض وهو يسمع صدى أصواتكم يتردد في ثنايا ساحلهِ.	**Changing kind**	**Non-corresponding**	**Parallel**	**+** **–**	**–** **–**	**–** **–**	**–** **–**
يرتجف لها التيبر تحت ضفتيهِ حيث يسمع رجع أصواتكم يتجاوب في فجوات شطآنهِ.	**Changing kind**	**Non-corresponding**	**Parallel**	**+** **–**	**–** **–**	**+** 	**–** **–**
فيرتعد لها نهر التايبر بين شطآنهِ المتعرجة.	**Changing kind**	**Non-corresponding (merging)**	**Parallel**	**+**	**+**	**+**	**+**
رجف من وقع صداها ماء التيبر بين ضفتيهِ إذ يرتد في الساحل الذي تدلى صخره.	**Changing kind**	**Non-corresponding (splitting)**	**Parallel**	**+** **–**	**–** 	**+** 	**–** **–**
انتفض نهر تيبر بين ضفتيهِ من صدى	**Changing kind**	**Non-corresponding**	**Parallel**	**+**	**–** **–**	**–** **–**	**–** **–**

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	(merging)					
أصواتكم.						

Discussion:

In this text, the first translator (Hamdi) has rendered the English text (That Tiber trembled underneath her banks to hear the replication of your sounds made in concave shores) into (راع تايبر فكان ينتفض وهو يسمع صدى أصواتكم يتردد في ثنايا ساحله). As previously stated, the translator has changed the English possessive pronoun (her) into (الهاء، هو) in the TT. Considering that, there is a difference of gender between Arabic and English systems. The translator has solved such a problem by using compensation. As for the second translator (Fadhil) he has done the same by using compensation in changing kind when he has rendered the same lines into:

(يرتجف لها التيبر تحت ضفتيه حيث يسمع رجع أصواتكم يتجاوب في فجوات شطآنه.)

These two renditions have achieved the intended meaning of the author since, literal translation would have been awkward and confusing for Arabic readers thereby making compensation here inevitable. Whereas, in the third rendition by (Amin), the translator has economized his translation into (فيرتعد لها نهر التايبر بين شطآنه المتعرجة) by using compensation by merging. Here, there is a loss in meaning where he has neglected some ideas of this text like (to hear the replication of your sounds) and (underneath her banks). Here, compensation is not inevitable. The fourth translator (Al'usaily) and the fifth one (Jamal) have used different lexical items with the perfect tense to render the above text into (**رجف** من وقع صداها ماء التيبر بين ضفتيه إذ يرتد في الساحل الذي تدلى صخره) and (**انتفض** نهر تيبر بين ضفتيه من صدى أصواتكم). The last one is more economic at the expense of losing part of the meaning by neglecting the lexical items (*Made in her concave shores*). He has also used compensation in kind and compensation by merging yet the last one is not inevitable since literal translation may be acceptable. The most appropriate rendition is that of translator (3) because it satisfies the three conditions of necessity of compensation and rhetorical strength by using economic translation and relevance by reproducing the same intention of the original writer.

12. Findings

1. From the foregoing discussion and analysis of the text, the present paper has come up with the following findings:

Compensation is widely used in literary translation in which loss of meaning is considerable. Translators tend to use compensation by splitting the SL item into more TL items or by merging as shown in tables. This can be attributed to the fact that there is no one to one correspondence between English and Arabic. Some cases of compensation will be at the expense of the principle of economy and sometimes produces redundancy . Other cases of compensation lead to a greater loss of the aesthetic value of the text . The selection of the type of compensation depends on the ideology of the translator. For example, Al'usaily tends to use Quranic rhetorical style to compensate for some lexical items in a way that reflects his ideology. Whereas Jamal tends to explicate the text at the expense of its aesthetic value.

13. Conclusions

1. On the basis of the findings of the data, the current study has come up with the following conclusions: In the translation of literary works the loss of meaning is considerable because of the expressive nature of such texts. In order to compensate for the lost effect, translators justifiably use compensation as a strategy of translation especially when it is inevitable. The translator must be careful when he deals with compensation. He has to know first what kind of linguistic devices are compensatory, second how one can locate an instance of compensation in relation to a corresponding loss and finally what counts as an equivalent effect. Compensation is successful only when it meets three conditions: first, the condition of necessity, condition of having the same rhetorical strength and the condition of relevance.

   Sometimes, compensation of one aspect of a literary text is done at the expense of another aspect as is the case of changing some indirect language into direct one in a way that weakens the aesthetic value of the text. Owing to the fact that there is no one to one correspondence between English and Arabic for most lexical items, translators tend to use compensation by merging

or by splitting. Harvey's descriptive model (1995) is applicable for the analysis of compensation in translating literary texts. Not all cases of compensation are successful.

The main idea of compensation is to compensate for a loss of meaning but when the result is a greater loss, compensation will be considered inappropriate. The kind of compensation depends on many factors including educational background of the translator and the intended readership of the text.

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التعويض في ترجمة النصوص الادبية الانكليزية الى العربية

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يدرس هذا البحث استراتيجية التعويض في ترجمة النصوص الادبية الانكليزية الى العربية . ويقدم خلفية نظرية عن هذا الموضوع بضمنها انواع وشروط التعويض الناجح.ويهدف البحث الى وضع الية لتقييم استراتيجية التعويض ودراسة انواعه وشروطه. ويفترض البحث ان التعويض مطلوب فقط عندما يكون حتميا وانه يجب ان ينتج نفس القوة البلاغية للنص الاصلي ونفس مقصد الكاتب الاصلي للنص . وان عدم تحقيق ذلك يؤدي الى استخدام غير ملائم للتعويض و يقترح البحث تعديلا على نموذج هارفي و هيكنس للتعويض(١٩٩٢) وكذلك نموذج هارفي (١٩٩٥) ويخلص البحث الى عدد من الاستنتاجات اهمها ان التعويض يكون ناجحا فقط عندما يحقق ثلاثة شروط : الضرورة وانتاج نفس القوة البلاغية ونفس مقصد الكاتب الاصلي للنص.

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