



**Loss and Compensation Strategies in
The Arabic Translation of Arthur
Miller's play The Crucible**

By

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Abstract:

Through the scope of translation and its process of dealing with translation units and what it provides into the knowledge and imagination of the reader. The present study scrutinizes the Arabic translation of Arthur Miller's play, *The Crucible*, and the using of translation strategies to provide the appropriate and accurate translation to the meaning. The results indicate that the translation of the Arabic version of the play has included the using of loss and compensation strategies as means which the translator has used in his mission of translation in order to accomplish the perfect and exact meaning that embedded in the original version of the play. So the usage of such strategies would help the translated version to appear natural to the reader and clear the vagueness out of his mind. This study minds the skopos theory approach as a way to fulfill the naturalness and guarantee the accurateness of the intended meaning. This study is an attempt to shed light on the translation process and the importance of the translator's role and how he is dealing with the cultural and social differences between languages.

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1. Introduction:

Language is an essential tool for communicating and expressing human beings, their thoughts and all that is associated with them in their lives. Language is a cultural and social phenomenon that develops and flourishes alongside human development and prosperity. Studying this phenomenon and how it is used helps us understand ourselves and the way we behave. For scientists, language is considered to be a living organism and growth is a main characteristic of a living organism, so translation is the main resource for the growth of a language. It's not surprising that similar words exist in different languages, since they combine on a single linguistic root. It is language that represents the true agents of the history of nations, the intellectuals, writers, scientists and rulers. Thus it's a renewed symbol of identity that binds us to a specific pattern that draws its tools from the past and its heritage and shows the characteristics and determinants of this society to the next generation.

Translation plays a central and important role in connecting cultural and linguistic aspects among nations and peoples. It also reflects how ancient societies have been able to interact with each other and to create a multitudinous civilizations and cultural manifestations. Since humans are instinctively social beings, ancient translation, in different societies, was spontaneous and intuitive for commercial purposes, social requirements and coexist-

ence. In ancient times, we find that the oldest known translations were of Gilgamesh, an epic of Mesopotamian literature. As Egypt was the cradle of civilization, writers got high ranked as princes and translation spread from and into many languages and a translation school was established in Alexandria and continued to work in the second century AD. In Greek times, the translation did not flourish because they perceived to be the most civilized and cultured in the world and their language was common to the Mediterranean. After Rome conquered Greece, Latin became a cosmopolitan language in the first century BC. In medieval times, the Arabs began translating the most important scientific and philosophical texts and were given credit for translating the Greek legacies to the world. Throughout the ages, no one has denied the role of Baghdad school in preserving the ideas of the great Greek scientists of medicine, astronomy and chemistry. The translated works of "Ibn Sina" and "Ibn Rushd" from Arabic into Latin have also had the greatest impact in shaping central European thinking. (Hassan, 2020)

2. Translation Strategies:

Problems in translation are normal to be found since we are dealing with different cultures, lexical, syntactical and grammatical units and even different levels of comprehension and understanding. Accordingly that's what translation studies focused upon, it tried to grasp the process of translation as a science that

has to be knowledgably observed and examined. It also concentrates on narrowing the gap and finding solutions to whatever problems that might face the process of translation and naturally the translator. So that translation strategies or maybe called translation procedures is a method or a path that introduces a chance to answer some of these problems. Now we are going to shed light on some of these strategies in some detail and how they are being used and how they might help the translator to overcome the obstacles and struggles while he is translating.

Many linguists have dealt with the issue of translation problems; they tried to absorb it from a wide range of perspectives and views. So they didn't adhere to one single term but they led to many terms that eventually fulfill the aim of solving problems associated with translation process. Some linguists used the term "procedures" to describe the techniques or methods they use while managing their task of translation. A procedure as defined by Mason (1994) is "a method adopted to achieve a result. It is a way of proceeding in order to complete some activity." (qtd in Bardaji, 2009). Mason attempted to make a distinction and state what a procedure can be used for, also make assurance that a certain result has to come up with this procedure.

We shall start with the first definition led by Lörcher (1991, p.76) who defined translation strategy as "a potentially conscious procedure for the solution of a problem which an indi-

vidual is faced with when translating a text segment from one language to another” (qtd in Plonska, p.67).

Venuti (1998:240) pointed out to translation strategies that they “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it.” (qtd in or-dudari, 2007).

Vinay and Darbelnet (1995), in their attempt to define translation strategies, they gave some description to what is going while translation and what translators are inclined to do in order to deliver their message.

In the process of translating, translators establish relationships between specific manifestations of two linguistic systems, one which has already been expressed and is therefore given, and the other which is still potential and adaptable. Translators are thus faced with a fixed starting point, and as they read the message, they form in their minds an impression of the target they want to reach. The initial steps they take can be characterized as follows: to identify the units of translation; to examine the SL text; this consists of evaluating the descriptive, affective and intellectual content of the units of translation; to reconstitute the situation which gave rise to the message; to weigh up and evaluate the stylistic effects, etc. But translators cannot leave it at all; all these reflections upon the SL text as a whole and its units

must lead to a target language message. Going through these processes, in their mind; translators search for a solution. In some cases the discovery of the appropriate TL unit or sentence is very sudden, almost like a flash, so that it appears as if reading the SL text had automatically revealed the TL message. In such a case translators still have to go over the text to ensure that none of the elements from the SL have been omitted before the process is finished. (qtd in Bardaji, p. (163))

So we can say that Vinay and Darbelnet tried to establish some selective approach concerned with evaluating the situation of translation, besides the stylistic effects and the units of translation in order to eventually make an ideal paradigm of translation or a translated text, being ascertain that the translator's message has been delivered properly without any deletion or omission of what has been included in the source text.

3. Skopos Theory:

Translation theories have dealt with translation issues, through abundance of perspectives and thoughts, attempting to ease the process of translation and make it more comprehensible for many linguists, scholars and readers. (De leon, 2008) According to Vermeer's action theory, he namely focused on the idea of allowing actions to be described as intentional and for actions to be assigned as actions they must be purposeful. In the light of this idea he defined action as a reflection to an aim or purpose

must be achieved by this action and while making a translational decision, it is not only what we transfer is important but how we transfer it. From all previous statements, Nida and Taber made a conclusion about the priority while dealing with translation, “even the old question: Is this a correct translation? Must be answered in terms of another question, namely, for whom?” p. (86). So the receiver of the translation is the most important factor in the process and the translator has to shoulder the burden of accomplishing the translation according to the intention and purpose of the original text. (qtd in Reiß and Vermeer, 2014)

As we know, the main task of a translator is to comprehend the message or the information in the main text in order to repeat it in the target text or in another language with full consideration to its function. According to Reiß and Vermeer, in their functional translation theory, they referred to translation as a communicative action that mainly included a cultural transfer; they added that translation is a “purpose-built” since every text is created for a purpose. Translation is not only a linguistic activity but a cultural activity as well. It needs adequate cultural knowledge as linguistic knowledge. And that what takes us to Skopos theory since it is searching for a suitable way of achieving a text purpose. (Kucis, 2013)

Through his investigation of the idea of Skopos, Vermeer attempted to make a clear distinction between the elements: the

intention, the skopos and the function, and it was immensely obvious that skopos theory perfectly contributed to a more differentiated conceptualization of the agents involved in the translation process.(Chesterman, 2010)

So skopos is trying to serve and achieve communicative purposes and also deal with the cultural gap in order to make that communication possible to the receivers of the translation process product. According to Chesterman (2010), Skopos theory gives the optimal cases to cover the product and function in the process of translation.

4. Loss and Compensation:

Loss and Gain as might be noticed by many linguists is a part of the translation process and might be applied intentionally or unintentionally through the process according to the course of achieving the proper equivalence in the target language. So we need to know by now what loss is and how it works within different purposes of texts.

There have been numbers of definitions to the meaning of loss in translation. There is the one introduced by Dizard (2014), he defined loss as “The disappearance of certain features in the target text” (qtd in Siregar, 2018. P16). There is what has been represented by Ulum (2015) that loss is attributed to the lack of the proper equivalence between word, phrases and concepts that

exist in the source language; he also added that loss is a result from culture differences and uniqueness, since there are no two cultures of languages to be the same. So it is clear that in the process of translation loss is probable to be more than gain.

The principle of loss as has been investigated by Nida reflected that the sameness between languages cannot exist and equivalence between the source and target texts is about reducing the gap and finding the closest features that keep the meaning and the context as proper to the original. So "translation loss is not a loss of translation but a loss in the translation process" (qtd in Dickins et al 2002, p18)

As-Safi (2011) has stated that there are two kinds of loss in translation. The first one is what he called **inevitable loss** which occurs out of the different strategies and systems between the languages and the translator has nothing to do to accomplish the equivalence that he is aiming to establish, the other kind of loss is called **avertable loss** which occurs because of the inability of the translator to find the adequate equivalence to the language he is translating. As-Safi succeeded in putting a clear distinguish to the idea of loss in order to help translators to concentrate and get to the proper decisions while dealing with the process of loss during translation. And that takes us to talk about the levels the technique of loss might be attached with.

Loss can be found in all the levels of the language, whether it's morphological level which shows how morphemes are combined together to make a word. Or the syntactical level which is concerned with the meaning of words and combining them together to form sentences and phrases, also there is the semantic level that studies meaning at the levels of words, sentences or discourse. Or the stylistic level which concentrates on the style and the use of language in the different kinds of writing. So as we can see all of these levels of language and many more can be a part of loss strategy and it is the mission of the translator to be aware of all the levels of the languages he is dealing with while translating. And now after we have got some acquaintance with the strategy of loss and how it might occur in the translation process. Let's see what is meant by compensation strategy and how it's being used what kinds does it have?

As previously mentioned, through the process of translation, the translator is always searching for adequate equivalence to the source text he is translating from and trying to bear in mind the differences in the lexical, syntactical and cultural level; trying to palliate the effects of such levels on the target language or text. He is doing his best in order to make his readers appreciate the unfamiliar atmosphere and culture existed in the original text. So he has to find a solution to minimize the space between the two languages, and compensation is one of these solutions to be used.

Compensation as a strategy has been widely examined and defined by many linguists; Hervey and Higgins (1992:248) defined compensation as “the technique of making up for the translation loss of significant features of the source text” (qtd in As-Safi, 2011). Baker (2001) has also gave another definition to the technique of compensation: “a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language or text” (p.37). Namely, through such definitions we can understand the idea of compensation and its importance in helping translator to keep the idea of the source text and preserve the beauty of its context and also to reproduce the style of life that does exist in the source language to be familiar to the receiver in the target language.

Linguists have gone far beyond just defining the technique of compensation; they tried to give it practical elements so it can be used systematically by scholars and translators. They stated different types and categories of compensation.

Klaudy (2008) has talked about a classic case of compensation which focuses on inviting the individual or vernacular type of speech in the target language through what she called **local compensation** by which she meant using slang words or regional expressions during the process of transferring meaning. There is

also the **global compensation** which offers opportunities for the translator to use idiomatic expressions to ease the difference between the two languages.

Hervey and Higgins have introduced a model of compensation which is considered to be the most applicable and comprehensive model to deal with literary works. They classified compensation into four main types which are: compensation in kind, compensation in place, compensation by merging and compensation by splitting. We are going to have more information about each one of them:

- **Compensation in kind:**

It implies reconstructing a textual effect type in the source text by another textual effect type in the target text. In other words Hervey and Higgins stated 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. (qtd in Agha, 2017)

- **Compensation in place:**

It is about making up for the loss of a textual effect that occurs in a certain place within the source text by another one in a different place within the target text. It is like compensating for the loss of alliteration by assonance or vice versa. (As-Safi, 2011)

- Compensation by merging:

That kind of compensation summarizes the relatively longer stretch of features in the source text into a relatively shorter stretch in the target text (As-Safi, 2011). Agha (2017) added that “compensation by merging is the only way to make a balance between doing justice to the literal meaning of source text and constructing an idiomatic target text. (p. 9)

- Compensation by splitting:

Hervey and Higgins (1995), explained that when there is no word in the target text to establish the specific meaning or the word used in the source text so we have to use compensation by splitting technique (Agha, 2017). So compensation by splitting is considered to be the opposite of the compensation by merging since the target text stretch is going to be relatively longer than the source text stretch.

5. Arthur Miller *the Crucible*:

Now we are going to see the applied loss and compensation strategies the translator has applied in his Arabic translation to the play and how he succeeded in making the best version through using such strategies.

“Then he must search on.”

“إذن فواجبه يحتم عليه ان يواصل البحث ويبذل مزيداً من الجهد”

In this sentence the translator tried to give more intensity to the meaning so that he added (ويبذل مزيداً من الجهد) which doesn't exist in the original text but in the source text it represents some strength to the meaning.

“Un-natural things”

“السحر”

Here the translator compensated for two combinations of words with just one word, and that word is able to clarify the meaning to the reader of the Arabic version since he knows what the word (السحر) means and there is no need for more to add.

“Your punishment will come in its time.”

”ثقي ان الله سيعاقبك علي فعلتك وسيجئ عقابه في الوقت المناسب“

The translator tends to use a long stretch of words in his translation, so he implied (ثقي ان الله سيعاقبك علي فعلتك), adding such sentence sounds familiar and have some depth to the ears of the Arabic reader and that makes a great contact between the reader and the play since he is aware that punishment is only managed by God and we are all following his will.

“It’s winter in here yet.”

“مازال الشتاء يجثم علي الصدور”

The translator inserted the verb (يجثم) which doesn't exist in the original text, he changed the structure of the sentence in his Arabic text but he kept the meaning. This compensation in kind gives the Arabic text some metaphoric sense which adds some beauty to the language and touches in depth the culture of the Arabic reader.

“She doesn't want friction, and yet she must.”

“انها لا تبحث عن الشجار ولكنها يجب ان تقول ما بصدرها.”

According to the context of the dialogue, two speakers are in conversation and no friction is intended to be made so the translator in order to translate (yet she must) he used the stretch (ولكنها يجب ان تقول ما بصدرها) which indicate that the speaker must keep saying what he want to say and that kind of saying would sadly make a kind of friction.

“I pray for her.”

"اتمني ل(بيتي) عاجل الشفاء وسأصلي من أجلها."

Here the translator is sticking to the context and trying to add more to its Arabic counterpart. He used (اتمني لبيتي عاجل الشفاء) to involve the reader more inside the atmosphere of the play and drive him away from the strangeness that he might find himself in so that he can feel he is dealing with a familiar text and that's why the translator tends to use longer stretches in his translation.

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6. Conclusion:

The study tackled the idea of translation strategies as methods to be used in order to solve the problems and obstacles that might face the translator while he is operating his mission of translation. In addition, this study has examined loss and compensation in some detail, attempting to depict a practical side of both strategies through applying them on Arthur Miller's play *The Crucible*. Attaching the strategies to practical literary works would help them to be more comprehensible and useable to many scholars and readers.

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