



Egyptian Journal of Linguistics and Translation

'EJLT'

ISSN: 2314-6699

<https://ejlt.journals.ekb.eg/>

Volume 13, Issue 1

July 2024

Peer-reviewed Journal

Sohag University Publishing Center

Cultural Compensation in Translating Selected Religious References of Shakespeare's Sonnets Translated by Enani into Arabic

Abstract

This paper is extracted from the dissertation "Linguistic and Cultural Compensation in Translating poetry: Shakespeare's Sonnets in Arabic and Jahin's Quatrains in English". The paper aims to investigate the translation of some religious references entailed in Shakespeare's sonnets From English into Arabic in light of compensation as an effective tool utilized for recompensing the loss might occur while translating a rigid literary genre like poetry from one language/culture into another. The main focus is on scrutinizing the translatability of these religious references by means of some compensation techniques. For the purpose of the study, a number of English religious references entailed in Shakespeare's sonnets are compared with their Arabic translation by Enani (2016). The results showed the influential effect of the translator's religious background and his deep knowledge of both cultures form and into which the text has been translated. They also present how intercultural connectivity was achieved in rendering the religious references to the target language recipients. Moreover, they illustrated that sometimes domestication and foreignization, in light of compensation, are interchangeably meant to be effective strategies of bringing closer or keeping away the reader to or form the target language culture.

Keywords: Compensation in translation, Culture, Religious references, Poetry translation, and Shakespeare's sonnets.

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التعويض اللغوي في ترجمة بعض التعبيرات الدينية من السونيات الشيكسبيرية المتجمة إلى العربية بواسطة عناني مستخلص الدراسة

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تهدف الدراسة إلى بحث التعبيرات الدينية المتضمنة في سونيات شيكسبير من الإنجليزية للعربية في ضوء توظيف التعويض كأداة فعالة في تعويض الفقد الناجم عن التباين الثقافي بين اللغتين خاصة عند ترجمة نص أدبي رصين اللغة كالشعر. كما تسعى الدراسة إلى فحص قابلية نقل تلك التعبيرات من لغة إلى أخرى عن طريق اللجوء إلى بعض التوسلات التعويضية في الترجمة. وكلما ازدادت الفروق الثقافية بين اللغتين، واجه المترجم عدد من الصعوبات في عملية النقل بين اللغة المصدر واللغة الهدف. تتمثل عينة الدراسة في عرض بعض التعبيرات الدينية الإنجليزية المأخوذة عن السونيات الشيكسبيرية ونظيراتها العربية المترجمة بواسطة محمد عناني (2016) والصادرة عن الهيئة المصرية للكتاب. عُقدت مقارنة بين الترجمتين لتبيان تدابير التعويض الترجمية التي أستخدمت في عملية النقل وأظهرت النتائج إن التعويض يمكن أن يتمثل في بعض التدابير الترجمية كالتطويع والتطبيع والتقريب والتغريب. وأظهرت النتائج أيضاً كيفية استخدام التعويض على المستوي الثقافي كما اللغوي.

كلمات مفتاحية: التعويض في الترجمة، الثقافة، التعبيرات الدينية، ترجمة الشعر، سونيات شيكسبير.

الكلمات الرئيسية: التعويض اللغوي، الترجمة، التعبيرات الدينية، السونيات، عناني

**Cultural Compensation in Translating Some Religious References of Shakespeare's Sonnets
Translated by Enani into Arabic**

Introduction

Translation is not just an act of transferring the meaning of every single word from one language into another. It is a process of recreation, particularly when dealing with literary translation which is characterized by its complex nature. The role of a translator is not restricted to translating texts from one language into another. Rather, he/she acts as a rewriter or a second author of the text. That is, the translator has a dual-task and a challenging one, as well. Poetry translation is of hybrid, intricate and aesthetic nature. It is also a communicatively manipulated act on various linguistic and cultural levels. Poetry, compared to other literary genres, is a challenging type of literature in translation. It is easier to compose than to translate. Every two languages are not identical in their linguistic systems and so do in their cultural patterns. From a translational perspective, loss in translation occurs at both linguistic and cultural levels, especially in translating poetry that requires a sufficient mastering of both the linguistic rules and cultural norms of the SLC and the TLC. Herein lies the issues of transmitting a given text from a language/culture into another. This dissimilarity between cultures lead to falling into losses clutches on various levels. Consequently, these losses are in need to be compensated in a way that coping up with the TLC and at the same time guaranteeing the background culture of the original text. Supposedly, no literary text is free of religious references. This demonstrates the degree to which the author is influenced by his/her native language and culture. Translating religious references entailed in a poetic discourse coming from a Christian background like the Shakespearian sonnets, is indeed a risky and challenging mission especially for the translator who is translating the texts into a different religious norms from that of the SLC.

2. Research Questions

This research attempts to answer the following questions:

- 1- What are the overtones of the religious references entailed in the Arabic translation of the Shakespearian sonnets?
- 2- How SL religious references has been compensated in the TLC?

3. Review of the Literature

3.1. Cultural Turn in Translation

Culture as defined by Newmark (1988) is "The way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p. 94). Therefore, culture is the umbrella term into which art, language, customs, traditions, cuisine, and others are inserted under it. Robinson (1997) defines the term cultural translation as "the process 'not of translating specific cultural texts but of consolidating a wide variety of cultural discourses into a target text that in some sense has no "original", no source text" (p. 43). The culture turn in translation studies was initially introduced by Bassnett and lefevere (1990). They stressed the vital role of culture in relation to translation. Bassnett (1998) points out that "The study of translation, like the study of culture, needs a plurality of voices. Similarly, the study of culture always involves an examination of the processes of encoding and decoding which comprise translation" (pp: 138-139). In the past, adaptation was seen as a 'trans-cultural process'. To clarify, Bastin (2015) states that "the transcultural process that took place in Latin America for more than three centuries is in fact an adaptation process which expressed itself through linguistic, cultural, religious and semiotic interventions" (p. 80).

Every text (the source and the target) introduces two different languages and sequentially two different cultural entities. In this regard Toury (2000) claims that "translation is a kind of

activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level" (p. 207). Language and culture are interrelated concepts. When transferring a text from one language into another, the translator takes care not only of the linguistic aspects of the text but also to the cultural background from which that text is received. It can be said that translation plays a vital role in exchanging cultures. Translation from a cultural point of view, is defined by Ginter (2002) as "an act of culture-specific communication. A translator is the 'first reader' of the other culture as is shown in the foreign language text and, consequently, has to present the other in a primary process" (p. 27).

To wrap up, language and culture cannot be dealt with separately within the field of translation. They are the two sides of the same coin which is translation.

3.2. Issues of Translating Culture Bound expressions

Linguistic divergence among languages arouses various problems in literary translation, especially in translating poetry as a highly ranked literature genre that needs competence of mastering both the SL and the TL linguistic and aesthetic norms. This is the same case for the issues imposed by the cultural divergence among languages, if not more. In this regard, Nida (1964) states that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (p. 3). Cultural references are deeply origin rooted entities in the language form which they descend. As stated by Altahri (2013) cultural refernces "are created for a particular culture and are only comprehensible to that culture" (p. 78). Consequently, the insights of these reference pose a real challenge for the translator to render them to TRs who are not experienced them in the way that SLRs do. In the same vein, Aixelà (1996) argues that "Those textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of

its different inter-textual status in the cultural system of the readers of the target text” (p. 58).

In the context of translating religious references, an inevitable loss could be occurred on both linguistic and cultural levels. This happens due to the cultural divergence between the SLT and the TLT. Religious references need specialised lexical units. Their possible potential varied meanings might lead to misinterpretation in the TT. As clarified by Elewa (2014) “the phrase ‘the passion’ refers in Christianity to the sufferings of Jesus in the period following the Last Supper and including the Crucifixion (p. 26). No problem with translating ‘The passion’ in a non-religious context; being ignorant to its Biblical inspiration will lead to an inevitable loss if the translator follows the denotational meaning of the phrase ‘The passion’ without recognizing its religious and historical connotations. So, transferring religious related items from language/culture into another requires accuracy and discernment. For the purpose of producing a well-structured TT linguistically and culturally, the translator has to maximize their linguistic knowledge as well as the cultural backgrounds of the SL and TL in order for becoming aware of the cultural references of both the SLT and TLT equally.

3.3. About the Original Sonnets and the Target Sonnets

A sonnet is an ancient form of poetry comes after the epic poem ‘The Epic of Gilgamesh’. The word ‘sonnet’ is originally driven from the Italian word ‘sonetto’ meaning ‘sound’. Consequently, it can be said that, the history of the sonnets dates back to the thirteenth century in Italy where it was originated by the renowned Renaissance poet Francesco Petrarca, anglicized as Petrarch. Later on, it was introduced to English poetry in the sixteenth century by Thomas Wyatt. Although Shakespeare was not the only, or the first to write sonnets, the sonnet had been reached its peak in the sonnets of him. Before the Shakespearian sonnets (published in 1609), there were important sonnet sequences written in English by Edmund Spenser (published in 1599) and Philip Sidney (published in 1582). It can be said that the sonnet is a verse form of Italian origin which differs slightly in its form from the

English sonnet. It is divided either into octave and sestet, while its English version consists of three quatrains and a final couplet.

Shakespeare wrote 154 sonnets. The first 126 sonnet addressees the “fair youth” and the next 25 of which (from sonnet 127 to sonnet 152) are addressed to the “dark lady”. The sonnets cover such themes as time, aging, infidelity, lust, beauty and immortality. The master theme of the sonnets is love. About the sonnets, Schoenfeldt (2007) claims that

Shakespeare’s Sonnets have over time proved a remarkably attractive yet profoundly intractable document. Concealing as much as they reveal, and sharing intimacies only in the most detached manner, the Sonnets have frequently functioned as a mirror in which cultures reveal their own critical presuppositions about the nature of poetic creation and the comparative instabilities of gender, race, and class. Entering the world in a publication that may or may not be authorized, the Sonnets are surrounded by veils of inscrutability that have stirred the curiosity of readers since their initial publication. Although the Sonnets have proven particularly amenable to some of the central developments of late twentieth-century modes of criticism-particularly feminism and gender and gay studies-they continue to be richer and more complex than anything that can be said about them. (p. 125).

The Arabic version of the sonnets were accomplished by Enani (2016). So many talented translators attempted to translate the Shakespearian sonnets into Arabic. But, all of these attempts were restricted in translating verse into prose. Enani (2016) is the only translator who has been achieved impressing verse to verse transferring of the sonnets in Arabic languages. Also, he is the one who has been translated the whole work of Shakespeare’s sonnets and other giant master pieces of English literature. Enani is a far-famed skilled knowledgeable translator. Furtherly, his high competence is prominently displayed in his handling of rhymed Arabic sonnets unlike others who produce a prose translation of them. Enani is a translator who has an acute mental vision and discernment. Enani’s Arabic sonnets

form an aphoristic unit of their own. Furthermore, the Enanian sonnets occupy a position in the target literature as that of the original work.

In terms of culture, starting from the cover page of the Arabic sonnets, Enani has been looking forward to preserving the English word ‘sonnets’ which denotes the literary sub-genre into which the word falls. Also, his respect to the culture from which the sonnets were come appears in his use of the expression ‘السونيتة الشيكسبيرية’ within the book. The image inserted on the cover page of the book has a strong cultural inspiration. Succinctly, it is a painting by the German painter Hans Hohlbein conceptualizing ‘An Allegory of Passion’. ‘An Allegory of Passion’ is the name of portray. And this figures out the passion entailed in the sonnets. It is not all. The book contains not only the English and Arabic sonnets, but also an immersive part of explanations and commentaries which is considered as a form of compensation. After all, a number of English sonnets includes some taboo content denoting sexual connotations; despite of this, he does not omit any of which in translation. At the same time, he avoids revealing these unacceptable perceptions in translation in a manner respects and meets the norms of the Arabic readers without any sense of discourtesy.

4. Theoretical Framework

No literature is free of cultural inherencies. Poetry is an integral part of literature. Therefore, translating literature with its various genres is challenging because literature is an integral part of any culture. Besides the linguistic features entailed in the literary text, it also entails so many cultural elements which reflects the norms of a given society. Guerra (2012) argues that “Literary texts display many linguistic peculiarities, as well as social and cultural aspects of our lives and, thus, we can assert that literary translation is one of the main ways of communication across cultures” (p. 1).

Strachan and Terry (2001) treats poetry as “a cultural form; it is old and it has been used in many ways throughout human history” (pp. 8-9). In terms of poetry in relation to Arabic culture, Enani (2003) states that “poetry that has been preserved for us by narrators, followed by prose registered in books were the main stream into which Arab nation traditions and norms pour. These are not only limited to linguistic and literary norms, but also they are exceeded to social norms and general humanity. All portraits the dimensions of the Arab personality” (p. 45).

Culturally oriented studies within the domain of translation deals with the text whether the original or the target as a sample of linguistic material. And this sample of linguistic material has been happened in a certain situation in a given culture and has a specific function. All cultures have examples of fine poetry. The challenges which face the translator are due to the cultural differences in time, moralities, beliefs, and religions between both texts, the source and the target.

The term 'cultural filter' (p. 17) coined by House (2009) gives a descriptive frame of cultural translation in relation to meaning formation. He clarifies that functional equivalence can be achieved by utilizing the 'cultural filter', which helps the translator adapt the cultural conventions of the Source Language Text (SLT) into the Target Language Text (TLT). Roughly speaking, no literary text is free of cultural elements. Regarding the translator's role, which goes beyond the responsibility of transmitting the meaning of a given text from one language into another. Moreover, being bilingual, a translator is supposed to be bicultural too. To conclude, Bassnett (2014) summarizes the interchangeable relationship between language, culture, and translation as follows:

“Language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life energy. In the same way, the surgeon, operating on the heart cannot neglect the body that surrounds it, so the translator treats the text in isolation

from the culture at his peril” (p. 25).

In order for avoiding the loss might happen during the process of translating a given text from one language into another, Hervey and Higgins (2017) propose “the term ‘cultural transposition’ for the main types and degrees of departure from literal translation that one may resort to in the process of transferring the contents of an ST from one culture to another” (p. 36). The cultural transposition types as given by Hervey and Higgins (2017) are as follows:

Exoticism: it resembles foreignization to a great extent, “thereby constantly signaling the exotic source culture and its cultural strangeness” (p. 36).

Cultural borrowing: it contains the target language lexical items with respect to its syntactic system. And it is shaped according to the structure of an SL expression. This leads to produce an unidiomatic target language equivalence.

Communicative translation: it is the opponent of ‘exoticism’. It looks like adaptation by which “the entire text being rewritten in an indigenous target culture setting” (p. 38).

Cultural Transplantation: it does not utilize adaptation of the SL expression into TL forms. It seeks to transmit an ST verbatim into the TT. However, it differs from ‘exoticism’ (p. 36: 41).

4.1. Strategies for translating Cultural References

4.1.1. Newmark’s Typology of Translating CRs (1988)

As a starting point, Rogers (2004) asserts that “deciding which set of analytical procedures to use depends on the practical research situation you are in, the texts you are studying, and your research questions” (pp. 7:8). There are a number of factors that should be considered during the process of translation other than taking care of transmitting the meaning of every

single word from language to another. In this regard, Juliane House (2009) claims that "translation is not only a linguistic act, but it is also a cultural one; i.e., an act of communication across cultures" (p. 69). So, linguistic competence is not the only or main quality the translator should have.

Strategies for transmitting cultural references have been investigated by numerous scholars. Furtherly, some of them have been attempted to classify aspects of culture. Indeed, it is a very exhaustive mission because of "limiting all aspects of a culture to a comprehensive classification is impossible because of the diverse cognitive issues that relate to a culture and the elements that constitute it. Accordingly, finding a typology of cultural references that classifies borders is virtually impossible" (Bajouda, 2020, p. 205). Besides introducing strategies for transferring cultural references from one language into another, Newmark (1988) has been divided cultural references into five categories:

- 1) Ecology: to include flora and fauna.
- 2) Material culture: to cover artefacts concerning housing, food, communications and clothes.
- 3) Social culture: to include work and leisure.
- 4) Organizations, customs and ideas: to cover all social, religious, legal, political and artistic aspects.
- 5) Gestures and habits: to cover how people of different cultures behave differently in certain situations, such as shaking hands when greeting each other. (pp. 95-103)

As for the varied translation techniques that can be utilized to transfer cultural references from a given language into another, (Newmark, 1988, p. 103) suggests twelve procedures as follows: using cultural equivalents, using recognised translations, paraphrasing, gloss, and notes, etc.; using transference, using neutralisation (i.e. using functional and descriptive equivalents); using literal translations, labelling, componential analysis, using naturalization, deletion, using couplets, and using classifiers.

4.1.2. Vinay and Darbelnet's SL and TL Oriented Techniques (1958)

Two methods of translation have been figured out by Vinay and Darbelnet (1958). These two orientations are known as direct and oblique. They include a vast number of techniques the translator can depend on for bridging the gap caused by cultural divergence between languages. Every orientation entails a number of translation techniques. Direct translation techniques include borrowing, calque, and literal translation.

Borrowing: As stated by Vinay and Darbelnet (2000), borrowing is a translation technique used to “introduce the flavor of the ST culture into a translation” (p. 85). It is also utilized to face the problem of transmitting unknown concepts and technical terms. This technique is scarcely tackled in poetry translation because it does not take care of transmitting the meaning/content completely to the TT.

Calque: This technique resembles borrowing technique but with a slight difference. It translates the borrowed elements literally rather than transliterating it.

Literal translation: It is “literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL” (Darbelnet, 2000, p. 86).

The other orientation comprises transposition, modulation, equivalence, and adaptation.

Transposition: It works on converting, for example, a noun existing in the SLT into a verb in the TLT. Transposition technique “involves replacing one word class with another without changing the meaning of the message” (Darbelnet, 2000, p. 88).

Modulation: The translator attempts to naturalise the SL items in the TT without distorting their meanings.

Equivalence: “is a translation procedure, the result of which replicates the same situation as in the original, whilst using completely different wording” (Vinay and Darbelnet, 1995, p. 342).

Adaptation: is mainly oriented towards the TLT requirements. According to Vinay and Darbelnet (2000), Adaptation “is used in those cases when where the type of situation being referred to by the SL message is unknown in the TL culture” (p. 90).

To wrap up, the previously mentioned translation techniques solve not only the linguistic obstacles but also the cultural gaps that face the translator during the transmission process.

4.1.3. Hervey and Higgin’s Compensation procedures (1992)

The act of translation is surrounded by one of the two stumbling blocks: either sticking to the peculiarities of the ST at the expense of the TLC, or adhering close to the TLT at the expense of the ST. The attempt of mediating between the two orientations is rigorous. Thus, loss of certain components on the two sides, the original and the target, will necessarily occur. To specify, translating poetry is not just producing an equivalent transcript of the ideas of the ST, but it is an attempt to give a target text close as much as possible to that of the original in terms of style and manner of writing. Because poetry is a special text-type and it is linguistically acrobatic, therefore, when attempting to transfer it from a language into another, losses will be necessarily occurring. Compensation is intentionally used as a substitution for the lost feature of some parts of the ST during the transference process. In this regard, Hatim and Munday (2004) states that “In certain portions of a text, a translator would use compensation (if he scores an evitable loss at one point in the text) at another point in order to achieve a compensatory translation gain” (p. 31).

Nida (1964) deals with compensation as a kind of treatment for “any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (p. 68). According to Newmark (1988), “Compensation is said to

occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (p. 90). Newmark's definition of compensation was partially unsatisfying for Harvey (1995) who believes that "it is important to retain the term for essentially stylistic, text-specific features and effects. The weakness in Newmark's definition is that it does not make this emphasis clear enough and suggests that compensation might cover systemic, language-specific features as well" (p. 71). According to Newmark's definition compensation solves the systemic problem i.e, finding a one to one equivalent of an original item, not the stylistic one.

According to Hervey and Higgins (1992), the strategy of compensation is divided into four categories:

compensation in kind, where different linguistic devices are employed in the target text in order to re-create an effect in the source text; compensation in place, where the effect in the target text is at a different place from that in the source; compensation by merging, where source text features are condensed in the target text; compensation by splitting, where the meaning of a source text word has to be expanded into a longer stretch of the target text. (p. 34: 40)

On the contrary, they argue that "while one would like to do full justice to the 'richness' of text, one's final target text inevitably suffers from various translation losses" (Hervey & Higgins, 1992, p. 34). Desperate attempts are made from the translators' side to protect the TTL from being misrepresented. Klaudy (2008) treats compensation as "a standard lexical transfer operation whereby those meanings of the SL text, which are lost in the process of translation, are rendered in the TL text in some other place or by some other means" (p. 163).

Although some views clearly reject the idea of translating poetry, as being an untranslatable subject, Newmark (1991) suggests that "compensation is the procedure which in the last resort ensures that translation is possible" (pp. 144). Simply, the main aim of

translation is to transfer a text from one language into another. As for translating poetry, the matter is not limited to the presence of meaning or preserving form but it broadens to give special attention to the cultural references entailed in poetry, especially in case of translating the Shakespearian sonnets which are rich cultural heritage of English literature. Dickins, Hervey and Higgins (2017) confirm that “compensation is not a matter of inserting any elegant-sounding phrase into a TT to counterbalance any weaknesses that may have crept in but of countering a specific, clearly defined, serious loss with a specific, clearly defined less serious one” (p. 49). Thus, Compensation can be dealt with as a compromising strategy which adjusts the losses caused by translating a text from English into Arabic and vice versa, in light of the needs of the target language/culture without disfiguring either the essence/purpose or the constitution (form) of the SLT. Therefore, compensation is worth considering as long as it is used as one possible solution- oriented strategy to come over the losses happen, at both linguistic and cultural levels, through the translation process.

4.1.4. Hervey and Higgin’s categories of compensation

Hervey (1995) moderates Hervey and Higgin’s (1992) model of compensation proposing a more systematic framework with three axes: typological, linguistic correspondence, and topographical. Furtherly, he argues the cases which do and do not count as a call for compensation. Firstly, Harvey (1995) excludes straightforward examples of grammatical transposition due to their need for systematic transmit because they do not have a stylistic function. Secondly, he also excludes words that do not have straightforward counterparts in the SL. Harvey (1995) “confidently include puns and phono aesthetic effects that are specific to the source text as areas that could prompt target text compensation” (p. 77). According to Dickins, Hervey, and Higgins (2017) “The most important thing is not to agonize over what label to give to an instance of compensation but to be clear what loss it compensates for and how it does so” (p. 51). It is contributory to categorize the kind of loss, and then deciding

which type of compensation anodynes that loss. Four categories of compensation outlined by Hervey and Higgins (1995) as in the following:

1- Compensation in kind: is seen in reproducing another textual effect by using a different linguistic device from that of the ST. This type of compensation takes many forms as discussed by Dicknis, Hervey, and Higgins (2017), as “It may involve making explicit what is implicit in the ST or making implicit what is explicit. Denotative meaning may have to replace **connotative meaning** and vice versa. Compensation may involve substituting concrete for abstract or abstract for concrete. It nearly always involves different parts of speech and **syntactic** structures from those indicated by literal translation. In some texts, compensation in kind might involve replacing a piece of Classical Arabic poetry by an analogous piece of English poetry. An ST pun may have to be replaced with a different form of word play” (p. 52)

2- Compensation in place: “where the effect in the target text is achieved at a different place from that in the source”.

3- Compensation by merging: “where source text features are condensed in the target text”.

4- Compensation by splitting: “where meanings expressed in the source text have to be expanded into a longer stretch of text in the translation” (Hervey and Higgins, 1995, p. 74).

The last two types of compensation are respectively similar to a great extent to translation by omission and translation by expansion. Compensation by merging tends to compress the items of the SLT which experience loss. Whereas, compensation by splitting inclines to an overly descriptive way of the elements entailed in the ST by expanding them in the TL. Furthermore, compensation by merging and compensation by splitting, as claimed by Hervey and Higgins (1992) “are presented as complementary procedures” (p. 76).

5. Methodology

5.1. Data Collection

The corpus selected for the current research is a number of religious references involved in the Shakespearian sonnets and their Arabic counterparts delivered by Enani (2016) and published by General Egyptian Book Organization in Cairo.

5.2. Justification for Selecting Data

The criterion in choosing the corpus is due to the appearance of a wide range of Biblical references. And this is the same case in their Arabic translations that are obviously showed how the translator is influenced by his religious/cultural identity. Moreover, the archaic value of the sonnets gives them a sense of antiquity, uniqueness, and timeless existence. Also, the sonnets have been remaining popular since the time of its crafting until today. Most importantly, the clear extensive use of Biblical references make them a fertile research material for the purpose of current study.

5.3. Data Analysis

Source Text

Sonnet 58

That god forbid, that made me first your slave

Target Text

لا قدر رب الحب – من سواني أصلاً عبداً لك

(Enani, p. 155)

Analysis

Rendering the word 'God' from English into Arabic or vice versa causes a real loss in translation because it has more than one interpretation which certainly leads to different renderings. No problem with translating the word 'God' into الله because the word الله is in

common use and is not confined to Islam or Christianity. But utilizing the word رِب preserves the Christian or other overtones of the SLC. Moreover, the SL expression ‘god of love’ traces back to the Greek god of love which is known as *Cupid* in Latin. More crucially, by looking closely at the SL Lexical item, it is written in a lowercase ‘god’ which indicates certain interpretations. The word ‘God’ written in uppercase denotes الله in Arabic or Allah (The Almighty God) in English. The word ‘god’ is intentionally written in a lowercase when referring to ancient Greeks who believed in several gods. It can be said that the translator works on compensating the loss in translation by replacing the denotative meaning of the ST reference with a connotative meaning in the TT.

Source Text

Sonnet 42

And both for my sake lay on me this cross

Target Text

أي إن الحب لدي الاثنين لذاتي صار صليبيًا أحمله الآن

(Enani, p. 138)

Analysis

Enani has been sharply given a clear religious correspondence of the religious reference included in the ST; in an attempt to preserve the SLC and its religious background. The Shakespearean sonnets have been influenced by the Elizabethan era in which they had been written. This translation fulfills the cultural/religious vibes of the SL and also meets the requirements of a large segments of the TL recipients. In other words, the word صليب, for Christians, is a familiar preferable word. But it is not for Muslims. Translationally speaking, the translator insists on giving a direct access to the referential item of the SLT. To more clarification, the translator renders it literally. Literal translation is almost unaccepted in some translation cases especially in translating poetry because it will lead to certain loss which

distorts the TT. However, in some cases like that mentioned in this example, it is preferable to maintain the SLC.

Source Text

Sonnet 146

Buy terms divine in selling hours of dross

Target Text

بيعي خُتالة الساعات في سبيل الباقيات الصالحات عند ربك

Translated by (Enani, 2016, p. 251)

Analysis

This is a clear example of religious intertextuality through which the translator opts for giving a direct Qur'anic quote as an equivalent to the ST lexical items 'terms divine'. The context of the TL reference is shown in the following Qur'anic verse:

{ وَالْبَاقِيَاتُ الصَّالِحَاتُ خَيْرٌ عِنْدَ رَبِّكَ ثَوَابًا وَخَيْرٌ مَرَدًّا }

(مريم، آية 76)

The translator attempts to adapt the sense of the S content by using a verse from the holy Qur'an which carries the semantic manifestation of the SL reference in an attempt to bring the text closer to the TLC readers. He succeed in achieving the semantic equivalence by approaching the S religious reference to the TLC by quoting form the holy Qur'an but this may risk the loss of the Christian oriented sense of the SLT.

Findings

A difficulty might be faced by the translator not only in transferring the religious references involved in the SLT but also in identifying them, especially if his religious background is distant from that of the ST. In this regard, Zinman (2009) states that "there has not generally been an exploration of their religious or spiritual meanings, except to identify verses that are suggestive of Biblical passages" (p. 14). It is vital to recognize that so many

religious related expressions are shared between religions. The tendency of Enani to maintain and manifest his Islamic norms and raising the Arabic culture form which he came from has been appeared in the TT. This was clearly seen in his accurate translation choices of Islamic quotes and references. Moreover, Enani's deep religious knowledge and understanding of both cultures has been revealed in his clear interpretations of the religious reference involved in the sonnets. Furtherly, his competence appears in being unprejudiced to his culture over than the STC. This can be clearly noticed in his lexical choices which are varied between Islamic and Christian references. His neutral treatment of these religious references helps in maintaining his Islamic identity without ignoring the Christian background of the SLC from which the text came. After scrutinizing the translation of some religious references included in the Shakespearian sonnets, the terms have been compensated in Arabic by means of naturalization, adaptation, foreignization, and domestication. This what is noticed in the translator's choices which are varied between bringing the text closer to or distancing it from the TLC readers. Intertextuality as a linguistic phenomenon has been observed in both ST and TT. It is also recognized as a featured sign of literary texts; besides being a legitimate tool used to achieve degrees of closeness to the TL recipients in translation. After scrutinizing the Arabic translation of the religious references entailed in the sonnets, it can be elicited that the translated items are influenced to a great extent with the translator's religious background. Also, he failed to free himself from being dedicated to Islam. It is obviously viewed in his adoption of expressions of deep religious associations and quoting from the Holy Qur'an.

6. Conclusion

Rendering religious references involved in rigid literary texts like the Shakespearian sonnets, is regarded to be an assimilation of the SLC and reproduce it in a new form within the TLT with respect to SL cultural norms and its opponent. Consequently, the translator's

role is not only recognized in terms of just transmitting the semantic aspects of a language into another; but also in terms of paying a special attention to other cultural and religious dimensions of the SL to be suitable for TRs. So, translation is not just a process of transmitting the linguistic aspects of a given text between two languages but an encounter between two divergent cultures. Compensation is regarded as an effective tool for avoiding the loss might happen in translation because of the culture divergence among languages. Compensation is tackled by many theorists as a linguistic-oriented approach to the loss occurs while transferring a text from one language into another. But it is proved to be a solution oriented method for the difficulty caused by transmitting culturally loaded items like those religious references entailed in any piece of literature.

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