*interpolated propositions, but also on the topic of discourse of a particular passage. Cohesion does not lead to coherence, but coherence does not suffice to make a text coherent while there must be some additional linguistic property (like cohesion) that makes a text coherent. The two levels of coherence include micro-coherence, which is the linear or sequential relations between propositions, and the macrocoherence, the global or overall coherence of a discourse in terms of hierarchical topic progression.*

*The development of coherent texts do not just happen, you know. However, it is one of major issues of education, and all aware of recent work on the language of the text, either in the field or in the typologies of work on the informational structure of the text, seems to contribute to an improvement.*

*Key words:text, cohesion, coherence, anaphors, word order.*

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УДК 861.111

## COMPENSATION AS A SPECIAL TYPE OF TRANSLATION

**The article deals with the general problem** of intralinguistic meaning translation which is still a burning problem as the scientists argue the issue of possibility to translate adequately "the untranslatable". One of the best methods to do it is compensation. A lot of scientists study it but **still the problem of its essence and mechanism is not discovered.**

Thus **the aim of the article** is to analyse the notion of compensation and to show some features of its mechanism.

**The article further regards the notion mentioned.** Throughout the 1960s and 1970s, terms compensation, compensatory and compensate for were used loosely as semi-technical terms in the literature. Nida and Taber [3], for example, advocate the introduction of idioms into a target text as an ad hoc response to translation loss. In a footnote, they suggest that 'what one must give up to communicate effectively can, however, be compensated for, at least in part, by the introduction of fitting idioms'. They make no attempt, however, to relate a specific instance of loss with an opportunity for compensation, nor to consider the modalities of such a technique. Wilss uses the term sporadically to refer to techniques for dealing with 'structural divergences on the intra- and extralinguistic level'. The latter include the kind of cultural untranslatability which occurs 'when sociocultural factors cover a different range of experience' in the source and target languages. Later, he mentions instances where 'a lexical by-pass strategy such as paraphrasing or explanatory translation' is 'the only compensatory way out open to the translator' [4]. Few writers today would include paraphrasing or explanatory translation as compensatory techniques. They would also be less likely to include mismatches between source and target cultures within the range of translation problems that compensation is able to deal with.

Since the late 1980s, translation scholars have attempted to define compensation more rigorously. Notable among these are Hervey and Higgins and Harvey [2]. Hervey and Higgins distinguish 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. Hervey and Higgins suggest that these four types of compensation can cooccur. It must be noted, however, that the last two would appear to be mutually exclusive by definition.

Harvey questions the status of the last two categories as examples of compensation at all, objecting to those examples of merging and splitting that concern the mismatch of lexical meaning between source and target languages. For example, Hervey and Higgins discuss the splitting of French papillons into butterflies and moths in the English title of an article on lepidoptera. In Harvey's view, this is simply the consequence of a systemic feature of the distinct lexical universes of French and English and not the sort of stylistic, text-specific feature that he wishes to reserve for compensation.

Differences of opinion are apparent among scholars when it comes to locating an instance of compensation in relation to a corresponding loss. Hatim and Mason's view is that 'It matters less where exactly the impression is conveyed than that it is conveyed to an equivalent extent'. Newmark's definition is more specific and suggests that compensation occurs near the point of loss: 'This [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'. Baker, on the other hand, gives compensation a distinctly displaced character when she states: 'this [compensation] means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target text'.

Harvey attempts to bring together these various emphases, and puts forward a descriptive framework which identifies three points on a spectrum of possibilities. Thus compensation can be parallel, contiguous or displaced in relation to a given instance of loss. It is noted, however, that instances of the 'displaced' category are not always easy to distinguish from a more 'generalized' type of compensation. Here, stylistic features are used in the target text in an attempt to 'naturalize the text for the target reader . without these [features] being tied to any specific instances of source text loss'.

The notion of equivalent effect which underlies the definition of compensation is not, of course, unproblematic. Gutt [1] raises this issue in the discussion of a target text that failed to reproduce the effect of flattery of its readers' cultural knowledge, an effect clearly triggered by the source text. Suggesting that the translator should apply the technique of compensation and strive to obtain the effect of flattery by other means, Gutt immediately recognizes the difficulties inherent in this solution:

Does he [the translator] do so by checking whether his translation flatters the receptor language audience in corresponding parts of the texts, or by making sure

that the number of instances of flattery that occur is equal between original and translation, or by some comparison of the cumulative flattering effect of the whole text?

In other words, Gutt asks whether there is any empirical basis for the equivalent effect argument other than the translator's own reactions to the texts s/he is reading (source) and writing (target). Later in the same passage, he wonders what scope is left for compensation at all if it is deemed that the pragmatic effects of the source text 'are not socially acceptable in the target culture?'

Gutt also touches in the same passage on the important implications that the notion of compensation has for establishing the UNIT OF TRANSLATION. Given that compensation for a lost source text effect can be dispersed or displaced to a different part of the target text, compensation shifts emphasis away from establishing correspondence between words and sentences to the consideration of larger stretches of text. This text-holistic conception of the translation unit informs Knowlson's remark on the role of compensation in Beckett's AUTO-TRANSLATIONS, i.e. Beckett's translations of his own works:

The notion of compensation seems valid enough in approaching Beckett's bilingual texts and it is worth stressing that, although in picking up a particular theme, the correspondences can never be exact and the balance within sections of the text may be altered, looked at in terms of an entire act or even the whole play, the balance of humor and pathos, for example, will be more or less evenly restored.

It must be noted, however, that it becomes increasingly difficult to identify occurrences of compensation for particular losses in such a text-holistic approach. The problems are compounded if the displaced nature of compensation combines with the use of different linguistic devices in the source and target texts in order to approximate a similar effect.

Compensation demonstrates a dual character. It retains a source-text orientation by virtue of a dependence on the notion of loss. At the same time, the emphasis on effect situates the notion of compensation in the tradition of dynamic, target-reader oriented equivalence [3]. Further, the demands it makes on the translator's own creativity help to undermine the traditional, ideological hierarchy of source and target texts, authorizing the latter to develop its own economy of meanings and effects.

Compensation is 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 and/or text. In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. Compensation is a strategy most definitely worth considering, while it can be used as one possible strategy for dealing with idioms and quite an effective one for compensating the loss caused by translating. Therefore, in order to preserve the idiomaticity of the original text and to avoid the mentioned loss, many translators resort to compensation in translating idioms as their final but workable strategy. That is when an idiom is not possible to be translated into TT, a translator's last effort is to compensate an idiom by

omitting that and putting an idiom in another place, thus maintaining the stylistic effect of idiom usage in the ST.

We can illustrate the role, importance and complexity of the compensation method by a set of examples of "Harry Potter" translations. One of the examples in the novel is the *"Knight Bus"* (emergency transport for the stranded witch or wizard). This name incorporates a rather interesting pun. Spoken aloud, the name sounds like 'night bus' − a bus that runs at night. But the spelling is 'knight bus' − suggesting a knight in shining armor coming to the rescue. There are two possible translations in Russian: *"рыцарский автобус"* and *"ночной рыцарь"*. The first one is literally translated and the second one manages to show the pun in English using compensation.

Another example:

*Knockturn Alley and Diagon Alley*

The name Knockturn Alley plays on the word 'nocturnally', suggesting a dark and mysterious nocturnal passageway and is made up of the words 'knock', which refers to knocking the brick at the back of the Leaky Cauldron, and 'turn', which evokes a sense of zigzagging through twists and turns. 'Diagon Alley' can thus be read 'diagonally'. Diagon Alley may have been named because it runs 'diagonally' to Muggle life in London. The names of these alleys carry a whimsical play on 'alley' (meaning narrow side-street) and '-ally' (the adverbial ending, e.g., 'typically', 'formally', 'magically', 'verbally'). Knockturn Alley is a little more complicated because there is a further little trick: 'Knockturn Alley' is not 'knockturnally'; rather it's a pun on 'nocturnally'. The name may have been chosen because Knockturn Ally is a place where creatures of the night ('nocturnal creatures') hold sway. The word 'Knockturn' itself is a made-up word suggesting the action of being 'knocked' (hit) and 'turned' (bent, sent round a corner or swivelled around). The Russian translation of "Knockturn Alley" is "*Лютном переулок*". The Russian translation of "Diagon Alley" is "*Косой переулок*"(literally "oblique alley"). They express the original meaning, but lose the wordplay.

Another example: *"Very strange strangers they were, too."*

-*"это были очень странные незнакомцы. "*

As we see, there is no adequate compensation in Russian, we could suggest something like *«странные иностранцы»*.

One more hard situation for the translator:

*Harry stumbles on the Mirror of Erised as he is escaping from the screaming book in the Library's Restricted Section on the night of Christmas Day. It is a magnificent, gold-framed mirror with a mysterious inscription carved around the top: Erised stra ehru oyt ube cafru oyt on wohsi.*

As befits a mirror, its name should be read as "the Mirror of desire" and the words around the frame must be read backwards to understand their meaning: I show not your face but your heart's desire.

The name of the mirror is translated in Russian as "Зеркало Еиналеж (желание)", and the inscription is translated as "Еиналежеечяр огеома сеш  авон

оциле шавеню авыза копя (я показываю не ваше лицо, но ваше самое горячее желание)". The translation properly and accurately conveys the original meaning and the trick of words.

Thus we can make the **conlusion** that compensation presents many challenges to translators, such as in translating rhymes, acronyms, dialects, culture, riddles, jokes, invented words, and plot points that revolve around spellings or initials. These have been dealt with by various translators with different degrees of modification to the meaning of the original text.

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*Анотація*

*О. І. Панченко.  Компенсація як особливий вид перекладу.*

*У статті розглядаються загальні проблеми перекладу внутрішньолінгвістичного значення, яке і досі є гострою проблемою, як стверджують вчені, які вивчають можливість адекватно перекласти «неперекладне». Одним з кращих способів зробити це є компенсація. Багато вчених вивчають цей засіб, але досі проблема його сутності та механізму не вирішена. Метою статті є аналіз поняття компенсації і деяких особливостей його механізму. Зроблено висновок, що компенсація вирішує багато проблем перекладачів, зокрема при перекладі рими, скорочень, діалектів, загадок, жартів, оказіональних слів тощо. Розглянуті різні переклади з різним ступенем вдалого використання компенсації.*

*Ключові слова: переклад, внутрішньолінгвістичне значення, компенсація, гра слів, неперекладне.*

*Аннотация*

*Е. И. Панченко. Компенсация как особый вид перевода.*

*В статье рассматриваются общие проблемы перевода внутрилингвистического значениея которое до сих пор остается актуальной проблемой, как утверждают ученые, исследующие возможность перевести «непереводимое. Одним из лучших способов сделать это является компенсация. Много ученых изучают ее, но до сих пор проблема ее сущности и механизма не решена. Целью статьи является анализ понятия компенсации и некоторых особенностей ее механизма. Сделан вывод, что компенсация помогает решить много проблем переводчиков при переводе рифмы, сокращений, диалектов, загадок, шуток, окказиональных слов. Рассмотрены разные переводы с разной степенью удачного использования компенсации.*

*Ключевые слова: перевод, внутрилингвистическое значение, компенсация, игра слов, непереводимое.*

*Abstract*

*E. I. Panchenko. Compensation as a special type of translation.*

*The article deals with the general problem of intralinguistic meaning translation which is still a burning problem as the scientists argue the issue of possibility to translate adequately "the untranslatable". One of the best methods to do it is compensation. A lot of scientists study it but still the problem of its essence and mechanism is not discovered. Thus the aim of the article is to analyse the notion of compensation and to show some features of its mechanism. Throughout the 1960s and 1970s, terms compensation, compensatory and compensate for were used loosely as semi-technical terms in the literature. Since the late 1980s, translation scholars have attempted to define compensation more rigorously. Notable among these are Hervey and Higgins and Harvey. Differences of opinion are apparent among scholars when it comes to locating an instance of compensation in relation to a corresponding loss. The notion of equivalent effect which underlies the definition of compensation is not, of course, unproblematic. Gutt raises this issue in the discussion of a target text that failed to reproduce the effect of flattery of its readers' cultural knowledge, an effect clearly triggered by the source text. Suggesting that the translator should apply the technique of compensation and strive to obtain the effect of flattery by other means, Gutt immediately recognizes the difficulties inherent in this solution. The notion of compensation seems valid enough in approaching Beckett's bilingual texts and it is worth stressing that, although in picking up a particular theme, the correspondences can never be exact and the balance within sections of the text may be altered, looked at in terms of an entire act or even the whole play, the balance of humor and pathos, for example, will be more or less evenly restored. It must be noted, however, that it becomes increasingly difficult to identify occurrences of compensation for particular losses in such a text-holistic approach. The problems are compounded if the displaced nature of compensation combines with the use of different linguistic devices in the source and target texts in order to approximate a similar effect. Compensation is 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 and/or text. In general terms compensation can be used when something cannot be translated, and the meaning that is lost is expressed somewhere else in the translated text. We illustrate the role, importance and complexity of the compensation method by a set of examples of "Harry Potter" translations. Thus we make the conclusions that compensation presents many challenges to translators, such as in translating rhymes, acronyms, dialects, culture, riddles, jokes, invented words, and plot points that revolve around spellings or initials. These have been dealt with by various translators with different degrees of modification to the meaning of the original text.*

*Key words: translation, intralinguistic meaning, compensation, word play, untranslatable.*