

An Analysis of Badawi's and Ramzi's Arabic Translations of the Speech Act of Compliments in Shakespearean Play 'King Lear': A Pragmatic Contrastive Study

Najeeb Taher Hasan Almansoob
Al Janad University for Science and Technology, Taiz, Yemen

Awadh Nasser Munassar Awadh
Mahrah University, Yemen

Abstract—The current study aims at investigating into the appropriateness of the translations of Badawi and Ramiz of the speech act of compliments of the Shakespearean play 'King Lear'. The researcher applied a content analysis of the original version of the play being compared to the Arabic versions as target texts. 20 texts of compliments are sampled for analysis. The study adopted a pragmatic analysis of the speech act under study with reference to the taxonomy of Al-Mansoob, Patil, and Alrefae (2019). The analysis taxonomy consists of 20 compliment strategies. There occurred a reasonable number of similarities between the original version of the play and the TTs. 75% of Ramzi's translations and 65% of Badawi's translations seemed to be identical to the original contexts in preserving the function of the speech act of compliment in the selected 20 texts. The encountered differences between the ST and each of the target translations are not serious to the extent which could break the function of the original context in the target setting as they appropriately preserved the naturalness and smoothness of approximately more than 80% of the target texts. The translators further assimilated each other in handling the ST compliment strategies to the TL context in 12 of the total 20 complimenting contexts.

Index Terms—speech act, compliments strategies, pragmatic analysis, pragmatics

I. INTRODUCTION

Translation is not simply mastered with the help of a thesaurus or a bilingual dictionary; it is thus a craft that activates minds and hearts to render the ST meaning and make an equivalent coherent production in the TL. Literary translation is much more difficult for translators as it is full of figurative idiomatic expressions, culturally specific terms, stylistic patterns, and semantically complex norms. The speech acts could be more prominent barriers in producing accurate acceptable translation as the linguistic norm of the source language is not the only factor that a translator should master to reach an accurate level of meaning transfer across languages. Pragmatics and all the cultural stance variables are of vital importance in rendering the meaning of the original texts. As culture triggers specific verbal behaviors and politeness norms, which differ from one language to another, pragmatics and sociolinguistic perspectives are interpreted differently worldwide; when coming to translation, it is problematic for translators to understand the connotative meanings being embedded with sociocultural parameters of the ST speech community. Consequently, veteran translators can overcome them and pay much more attention to rendering the intentionality of the original text. Most Arabic translators face several sociocultural challenges when translating literary works; moreover, the writings of the giant of the world literature William Shakespeare are not that simple text to grasp their meanings. Translators make greater efforts to decode the implied figurative messages of such writings so as not to deviate and come up with different messages other than those intended in the original texts. The researchers, in this respect, work on the translations of a very sensitive speech act (speech act of compliments) which could be considered a source of errors for some veteran translators. They tackled the strategies adapted by two well-known Arab translators, Badawi and Ramzi, in rendering the complimenting speech acts into Arabic settings.

Questions of the Study

1. What are the strategies that the translators adapted in the translations of the speech act of compliments?
2. To what extent did the translators succeed in preserving the naturalness and smoothness of the TL text?
3. To what extent do the two translators have similarities and differences in approaching the speech act of compliments of the play King Lear?

II. LITERATURE REVIEW

The process of communication involves more than just saying or writing words; it is basically a human activity that results in doing things and expressing needs among the interlocutors who are involved in the communication setting. Austin (1962) was the first scholar to propose the Speech Act Theory in his book *How to Do Things with Words* stating that the speech act, the most basic form of human communication, includes the locutionary, illocutionary, and perlocutionary acts. The term "locutionary" indicates in what words the utterance is said as in "It's a wonderful night". Illocutionary force is the action or intent the speaker has in mind when selecting particular semantic forms. It describes what is done when the words are spoken. For instance, the utterance cited earlier may have expressed a request in which the speaker invites the listener to go for a picnic. The perlocutionary effect refers to the listener's or reader's actual response, or what is accomplished by the said words as in the addressee may agree to go for a picnic. In this regard, Sbisà (2009) states that the notion of speech act illustrates "in which senses and under which conditions uttering something can be doing something, thus providing a conceptual framework for describing and understanding the various kinds of linguistic actions" (p. 231). Therefore, it is worth mentioning that the speech acts are the key elements of the translation process as the transfer of meaning is based on the functional view of language which considers translation as "the process whereby a message expressed in a specific source language is linguistically transformed to be understood by the readers of the target language" (Houbert, 1998, p. 1). In this respect, the notion proposed by Austin (1962) is the main tool that a good translation works for conveying the message underlying the linguistic structure, and the function behind the utterances. In the same vein, the Speech act theory, "does not investigate language's structure but its function, the structure being just the medium to express the function (meaning)" (Kadhim, 2023, p. 23). According to Fitriana (2013, p. 15), speech actions and translation are related because "the focus of speech act is illocution since it reflects the intention of words uttered". Similarly, Setyaji (2014) conducted a study entitled 'How Speech Acts Work in Translation' and concluded that "speech acts are in relation to types of translation. When some utterances are translated with the idea of locutionary act, the tendency of translation type belongs to literal translation. While some which are translated with the idea of illocutionary act, it belongs to idiomatic translation" (p. 14).

It is worth mentioning in this respect that translation as a notion has been approached by so many scholars and studies, especially during the modern eras; it is a scope through which thoughts, facts and perceptions are transformed across world languages and cultures. In this respect, it is difficult to go through all the schools that came up with different perspectives that define the notion of translation. Only very few of them are outlined briefly in this context. Ghazala (1995) outlines that translation is generally used to refer to all the processes and methods used to transfer the meaning of the source language to the target language. According to Catford (1995), translation is the substitution of text material in one language (SL) with equivalent text materials in another language (TL). This is to highlight that translation is ultimately a linguistic activity that enables humans to exchange thoughts and ideas regardless of the different tongues used.

As for the scope of pragmatics in this regard, scholars tended to be more interested in approaching such a linguistic discipline in the last few decades as it looks more influential in the perspectives of SLA and translation. Levinson (1983) first distinguished pragmatics from other linguistic fields and is considered by many scholars and linguists as the father of the modern pragmatics trend. To separate it from syntax (the study of sentence form) and semantics (the study of meaning), he defined pragmatics as the study of language use. In this way, translation is simply the transfer of meaning rather than the conversion of grammatical structures across two or more languages. It means that translation concerns the pragmatic norms of the language. Kasper and Rose (2001) highlighted the contextual factor in the use of language and defined pragmatics as "the study of communicative action in its sociocultural context" (p. 2). In this regard, Yule (2008) defined pragmatics as "the study of the relationship between linguistic forms and the users of these forms" (p. 4). Murray (2010) supported this modern notion of the concept and stated that pragmatics is "an understanding of the relationship between form and context that enables us, accurately and appropriately, to express and interpret intended meaning" (p. 293). Bardovi-Harlig (2020) recently elaborated on the scope of pragmatics as it is concerned with "the realization of speech acts, conversational structure, conversational implicature, address terms, conversation management (including turn-taking), discourse markers, and the use of pragmatic routines and conventional expressions" (p. 45). In fact, the speech acts are understood by their contextual occurrence with the texts, and they can be figured accordingly in a variety of semantic formulas such as request, refusal, apology, advice, offer, complaint, compliments, suggestion...etc. Therefore, in every literary work such as plays and dramas, the authors have to keep a variety of speech acts to make their work culturally appropriate and readable by the target communities. Many scholars in this respect approached the complimenting speech act as being more highly sensitive to the politeness norms and behavioral patterns of the speech community than any other kind of speech act (e.g., El-Dakhs, 2021; Keshavarz, 2020; Xia et al., 2021). This way it is confusing for translators to transfer from one linguistic background to the other as it requires a cross-cultural shift of the linguistic norms. Manes (1983) stated that "a compliment is a structured speech act that reflects social values in the culture" (p. 119). Therefore, many scholars approached it as the most confusing speech act which results in creating misunderstanding among interlocutors and translators. However, many linguists agreed that "the most obvious function of compliments serve to oil the social wheels increasing or consolidating solidarity between people" (Holmes, 1988, p. 462). Uninterestingly, such a perspective is still difficult to handle in cross-cultural translation and communication. This obstacle is manifested in Pym's (2000) view of the crosslinguistic transfer that is

apparent in translation as “the simple fact of translation presupposes contact between at least two cultures. To look at translation is immediately to be engaged in issues of how cultures interrelate” (p. 2). Based on such an outline, the researchers work on the source text compliments and their translations into Arabic by the two well-known translators.

This is a very rich area for investigation as translators find it difficult to maintain the source meaning in the target text. It could be a tricky source for errors which results in creating a misleading translation. Scholars proved that compliments are approached as an example of culturally constrained speech acts (Pomerantz, 1978). Therefore, this pushed the researchers to especially conduct their contrastive study on the speech act of compliments to be a rich source of investigation. Furthermore, as the study is a three-fold analysis that deals with three texts (the original text and two target translations), it is very difficult to investigate the whole play rather than working on a particular area which is the speech act of compliment.

III. METHODOLOGY

The study followed a descriptive research design. The researchers adopted systematic multi-comparisons across the speech act of compliment of the original text of the play Kinglear and the realization of this speech act as presented in the translations of both Badawi (TTa) and Ramzi (TTb). It is descriptive since the researchers describe the strategies used by the author of the play and the translators and then analyse and compare them to each other. The play consists of five acts: Act One has five scenes; Act Two has four scenes; Act Three consists of seven scenes; Act Four is composed of seven scenes and Act Five has three scenes. The parameter of selecting the content of analysis is based on the availability of the speech act under study. The researchers read the whole play and picked forty texts of compliments. They further drew a systematic random sample out of them which consisted of 20 texts. Therefore, the content is as shown in the following table.

TABLE 1
THE COMPLIMENT SPEECH ACT TEXTS SAMPLED FROM THE PLAY

The acts of the play	The scenes from which the texts are sampled	Number of texts	Total
Act No.1	1,1,1,4,4,4	6	20
Act No.2	1,2,4,4	4	
Act No.3	2, 2	2	
Act No.4	7,7,7	3	
Act No.5	1,1,2,3,3	5	

After drawing the sample, the researchers further picked the translations of such texts from two translated versions of the play which are done by the famous Arabic translators Ibrahim Ramzi and Muhammad Badawi. After collecting the data from the play and the translated versions, the researchers coded the texts into complimenting speech acts; a number of strategies have been matched to them; This taxonomy is a modified scheme of Al-Mansoob, Patil, and Alrefae (2019). It consists of a set of compliment strategies namely, Admiration, Gratitude, Belonging, Wish, Showing Respect, Willing to Serve, Offer, Comparison, Implicit Praise, Exaggeration, Pride, Expressing Happiness, Exaggerated Appreciation, Exclamation, Invocation by the Name of God, Question and Greeting. After coding the texts, the researchers started working on the multi-comparisons to compare the compliments used by the original author of the play to each of the translations of Badawi and Ramzi. In addition, the researchers compared the TTa to the TTb to get clear-cut answers for the study problem. The target texts are transcribed based on the romanization system of Eryani Habash (2021).

IV. RESULTS AND DISCUSSION

This section carries the answers related to the questions of the study. The results are presented in two separate sections; They are as outlined in the following details:

The Similarities Occurred in the Translations

The following section outlines a comparative review of results shown in the translations and the original selected texts regarding the speech act of compliments utilized in the whole play. The similarities are as follows:

TABLE 2
THE COMPLIMENTING STRATEGIES USED IN ST & TTS (TEXT 1)

Act 1/ Scene	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
4			
Text No.1 Page 45	“But you have that in your countenance which would fain call master”	لكني أرى في هبتك ما يجعلني أريد ان اسميك سيداً “Lākiny arā fī hay`tik mā yj`aluny arydu an ausmyk syidān”	بيد اني أرى في وجهك ما أسمية باختياري مخيلة سيد “Bayda any arā fī wjhika mā usamihi b`ikhtiyāry Mukhayyilat Sayyid”
Used Strategies	Implicit praise with exaggeration	Implicit praise with exaggeration	Implicit praise with exaggeration

Here, it is clear that the original text, which is 'But you have that in your countenance which would fain call master', expresses the strategies of Implicit Praise with Exaggeration. Badawi and Ramzi translated it successfully into (لكنني أرى) and (بيداني أرى في وجهك ما أسمىه باختياري مخيلة سيد) and (في هينتك ما يجعلني أريد ان اسميك سيداً) respectively. They both adopted the same compliment strategies as those of the ST. This shows that the translators assimilate each other in preserving the originality of the text and rendering its meaning in the structures of the TTs. They both tended to be aware of the norms of the ST and TTs.

TABLE 3
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 2)

Act 1/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.2 Page 47	"I beseech you pardon me, my lord, if I be mistaken, for my duty cannot be silent when I think your highness wronged."	.. يا مولاي إن كنت مخطئاً في تقديري. إن واجبي لا يقدر على الصمت حين أظن أن إهانة ما قد لحقت بجلالتك ".. yā mawlāy in kuntu mukht'an fī taqdyry. ina wājiby lā yaqdr 'alā alṣamti Hīna aznu ana ihānat mā qad lahiqat bijlātik"	أستميح مولاي العذر إذا كنت مخطئاً، فإن من واجب الولاء لك ألا أحبس لساني إذا أوجست أن مولاي يساء إليه "Astamīhu mawlāy al'udhr idhā kuntu mukhtī'ā, f'na min wājib al-Walā' lka alā aḥbs lsāny idhā awjst ana mawlāy yusā' ilyhi"
Used Strategies	Belonging/ Showing respect	Belonging/ Showing respect	Belonging/ Showing respect

In this table, it seems the speech act of compliment occurs in the utterances of 'my lord, if I be mistaken, for my duty cannot be silent when I think your highness wronged'. Here the speaker expresses *Belonging* by saying 'my lord' and respect for his lord by uttering the rest of the text. Similarly, both the TTs express the strategies of *Belonging* and *Showing Respect* in which they tended to preserve the intentionality of the author successfully in the norms of the TTs. It is also shown that the translators tended to assimilate the logical flow of the thoughts of the original text to maintain its meaning and preserve the naturalness and smoothness of the TL.

TABLE 4
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 3)

Act 1/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.3 Page 49	"Now, my friendly knave, I thank thee, there is earnest of the service."	أشكرك يا خادمي المخلص، وهاك مقدم اتعابك "Ashkuruka yā Khādimī al-Mukhalliṣ, wahāka muqaddam at'ābak"	شكري جزيل أيها الخادم البار. إليك هذا عربون أجرك مني "Shukrī jazil ayyuhā al-Khādim al-Bār. ilayk Hādhā 'urbwn ajrak minnī"
Used Strategies	Gratitude with Admiration and Offer	Gratitude with Admiration and Offer	Gratitude with Admiration and Offer

In this table above, the ST is 'Now, my friendly knave, I thank thee, there is earnest of the service'. It is translated by Badawi as (أشكرك يا خادمي المخلص، وهاك مقدم اتعابك) and by Ramzi as (شكري جزيل أيها الخادم البار. إليك هذا عربون أجرك مني). All of them, the ST and TTs express the compliment strategies of *Gratitude with Admiration and Offer*. This indicates that the translators have succeeded in selecting accurate equivalents in the translations of this context.

TABLE 5
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 4)

Act 2/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.4 Page 81	"For him I thank your Grace."	أشكرك يا مولاي نيابة عنه "Ashkuruka yā Mawlāy Niyābatan 'anhu"	شكرا لمولاي على هذا الجميل الذي يسديه لولدي "Shukran limawlāy 'alā Hādhā al-jamīl alladhī yusdyhi liwalidy"
Used Strategies	Gratitude	Gratitude	Gratitude

As shown in the table above, the ST and the TTs are for somehow identical in the use of the complimenting strategy in the context. In the original text 'For him I thank your Grace', the speaker is expressing *Gratitude* while the translators successfully translated the context adopting the same speech act of compliments. Badawi translated it to (أشكرك يا مولاي) and (نيابة عنه) and Ramzi translated it to (الجميل الذي يسديه لولدي شكرا لمولاي على هذا) . They tended to be aware of the specificities of SL and TL and used appropriate translations. This could be due to being proficient enough in converting the meaning of the original text through the linguistic elements of TTs.

TABLE 6
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 5)

Act 2/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.5 Page 82	"I serve you, madam. Your Graces are right welcome."	انا في خدمتكما يا مولاتي أهلاً وسهلاً بسموكم. "Anā fī khidmtukumā yā mawlāty ahlan wasahlan bisimūikumā."	طوع أمرك يا مولاتي، على الرحب والسعه أنتما. "Ṭaw' amruki yā mawlāty, 'alā alrahbi wālsi'ah antumā."
Used Strategies	Willing to Serve and Greeting	Willing to Serve and Greeting	Willing to Serve and Greeting

It is shown in Table 6 that the translators both successfully assimilated the norm of the original text. Badawi and Ramzi translated the text into (طوع أمرك يا مولاتي، على الرحب والسعه أنتما) and (انا في خدمتكم يا مولاتي أهلاً وسهلاً بسموكم) respectively. While the original text which is 'I serve you, madam, Your Graces are right welcome' carries the same strategies of TTs (*Willing to Serve and Greeting*). Both translators tended to be proficient enough to handle the translation task of such a complex literary work.

TABLE 7
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 6)

Act 3/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.6 Page 127	"Good uncle, in. Ask the daughter's blessing."	يا عمي الكريم ادخل واطلب من بنتيك أن تباركك "Yā 'Ammī al-Karīm idkhul wāṭlub min bintika an tubārikuk"	عمي، أيها الرجل الصالح، ارجع وأتمس الرحمة من بنتك "Ammī, ayyuhā al-rajulu al-Ṣāliḥ, arj' w'ltamis al-rahmah min banātik"
Used Strategies	Admiration	Admiration	Admiration

As shown in Table 7 above, Badawi used the compliment strategy of *Admiration* which is similar to the used strategy of the original text. The source text is '*Good uncle, in. Ask the daughter's blessing*' and Badawi translated it similarly into (يا عمي الكريم); In the same vein, Ramzi translated it into (عمي، أيها الرجل الصالح) which is, in turn, seemed to be the same strategy utilized by the original author (admiration); this is evidently shown that regardless of the lexical variations across the target texts which are out of the scope of this study, the translators assimilate the complimenting strategy of the source text. They tended to be aware of the specificity of the TT readers.

TABLE 8
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 7)

Act 3/ Scene 2	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.7 Page 129	"Alis, <u>sir</u> , are you here?"	يا للأسى أنت هنا يا مولاي "Yā ll'sá aānt hunā yā Mawlāy"	وأسفاه! أنت هنا يا مولاي "W'sfāh! Anti hunā yā Mawlāy."
Used Strategies	Showing respect	Showing respect	Showing respect

In Text 7 which is '*Alis, sir, are you here?*', it is clear that Shakespeare used the strategy of *Showing Respect* by the utterance of the speaker of the text which is matched successfully by the two translators with the same complimenting strategy. Both Badawi and Ramzi used the utterance (يامولاي) which similarly expresses the strategy of *Showing Respect* to the addressee meant in the original text. It is also shown that the translators tended to assimilate the logical flow of the thoughts of the original text to maintain its meaning and preserve the naturalness and smoothness of the TL.

TABLE 9
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 8)

Act.4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.8 Page 215	"O, thou good Kent, how shall I live and work to match the goodness? My life will be too short, and every measure fail me."	يا لك من رجل فاضل يا كنت. لست أدري كيف أحيا وماذا اصنع كي اكافئك على طيبتك. لن يكفيني عمري بأكمله، ومهما فعلت فلسوف أقصر في ذلك. "Yā laka min rajul Fāḍil yā Kint. Lastu adry Kayfa aḥyā wa-mādhā aṣna'u Kay ukāf'uk 'alā tybatk. lan yakfīnī 'Umarī b'kmaluh, wmahmā Fa'altu falaswfa uqaṣru fi dhālika."	ألا يا كنت الخير البار، خبرني كيف احيا وأعمل لأثيبك على فضلك؟ حياتي ما طالقت قصيرة، وجهدي ما بلغ دون كل وفاء "Alā yā Kint al-Khayr al-Bār, Khabirni Kayfa Iḥyā w'mal li'uthybuk 'alā faḍlak? ḥayātī mā ṭālat qaṣrah, wjuhdy mā balagha Duwina kull Wafā'"
Used Strategies	Admiration/ exaggeration/ exaggeration	Admiration/ exaggeration/ exaggeration	Admiration/ exaggeration/ exaggeration

It is clearly shown in the table above that the original text carries a three-fold compliment to the addressee. The original text is '*O, thou good Kent, how shall I live and work to match the goodness? My life will be too short, and every measure me*'. In this regard, the addressee utilizes the strategies of *Admiration*, *Exaggeration* and *Exaggeration* respectively. In the same vein, the translators matched it to (يا لك من رجل فاضل يا كنت. لست أدري كيف أحيا وماذا اصنع كي اكافئك) and (ألا يا كنت الخير البار، خبرني كيف احيا وأعمل لأثيبك على فضلك؟) in which they utilized the same strategies used in the ST. Thus, both appreciate the function of the ST and match the norms to the TTs successfully.

TABLE 10
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 9)

Act 5/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.9 Page 229	"Sir, you speak nobly"	سيدي إنك تقول كلاماً نبيلاً "Sīdī innaka taqūl klāman nabylan"	هذا كلام نبيل يا مولاي! "Hādhā kalām Nabīl yā Mawlāy"
Used Strategies	Showing Respect & Admiration	Showing Respect & Admiration	Showing Respect & Admiration

It is shown in Table 10 that the ST is 'Sir, you speak nobly'; it has the strategies of *Showing Respect & Admiration*. In the same vein, each translator successfully converted the original text into target meanings and preserved its function. They both utilized the strategies of *Respect* and *Admiration* in the text of (سيدي إنك تقول كلاماً نبيلاً) and (هذا كلام نبيل يا مولاي). It seems that they succeeded in preserving the naturalness and smoothness of the text.

TABLE 11
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 10)

Act 5/ Scene 3	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.10 Page 241	"Witness the world that I create thee here my lord and master."	ليشهد العالم أنني هأنذا هنا أجعلك سيدي وزوجي "Liyashhadu al'ālmū annanī hā'ndhā hunā aj'aluk sayidy wa zawjī"	ولتشهد الدنيا هنا أنني اخترتك لنفسي سيداً ومولى "Wltashhad al-Dunyā hunā annī akhtartuk linafsy sydan wa-mawlā"
Used Strategies	Belonging	Belonging	Belonging

It is clear in this table that the original text, which is 'Witness the world that I create thee here my lord and master', is translated successfully by the two translators as they utilized the same compliment strategy. Badawi translated it as (ليشهد العالم أنني هأنذا هنا أجعلك سيدي وزوجي), and Ramzi translated it as (ولتشهد الدنيا هنا أنني اخترتك لنفسي سيداً ومولى); they both used the compliment strategy of *Belonging* and tended to appreciate the norms of TL.

TABLE 12
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 11)

Act 5/ Scene 3	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.11 Page 257	"Tis noble Kent, your friend"	انه صديقك، كنت النبيل "Annahu šadyqak, Kint al-nabīl"	انه كنت النبيل صديقك "Annahu Kint al-nabīl šadyqak"
Used Strategies	Admiration	Admiration	Admiration

Here, it's clearly shown that the translators both used an identical complimenting strategy to that of the ST. Shakespeare wrote 'Tis noble Kent, your friend' utilizing *Admiration* while Badawi and Ramzi translated it into (انه صديقك، كنت النبيل) and (انه كنت النبيل صديقك) respectively. Both successfully utilized the same compliment strategy to that of the ST which also indicates that they preserved the originality of the text and rendered its meaning with the same function.

The differences Occurred in the Translations

The following outline is meant for the differences shown across the translators themselves and the original selected texts of the speech act of compliments utilized in the whole play. The differences are as follows:

TABLE 13
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 12)

Act 1/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No. 12 Page 11	"Sir, I love you more than word can wield the matters, dearer than eyesight, space, and liberty."	مولاي، ان حبي لك يعجز عن وصفه الكلام، أنت اغلا ما عندي من نور عيني واعز من الحرية "Mawlāy, in Ḥabbī laka ya'jaz 'an wṣfat al-kalām, Anta aghlā mā 'indī min Nūr 'Aynī wā'az min al-ḥurrīyah"	مولاي، أني أحبك حباً لا يحيط به اللفظ، إنك لأحب إلي من النظر، ومن الدنيا والحرية. "Mawlāy, annī uḥibbuk ḥuban lā yuḥītu bi-hi al-lafz, innaka la'ahab il-ay min al-nazar, wa-min al-Dunyā wa-al-ḥurrīyah."
Used Strategies	Showing Respect/ Exaggeration / Comparison	Showing Respect/ Exaggeration / Exaggeration	Showing Respect/ Exaggeration/ Comparison

It is clearly shown in Table 13 that Ramzi used parallel strategies to those of the source text; Shakespeare adapted the complimenting strategies of *Showing Respect/ Exaggeration/ Comparison* by the utterances 'Sir, I love you more than word can wield the matters, dearer than eyesight, space, and liberty'. Ramzi tended to successfully preserve the function of the text. Badawi translated it to (مولاي، ان حبي لك يعجز عن وصفه الكلام، أنت اغلا ما عندي من نور عيني واعز من الحرية) and Ramzi translated it as (مولاي، أني أحبك حباً لا يحيط به اللفظ، إنك لأحب إلي من النظر، ومن الدنيا والحرية). By the term مولاي, the translators both express the strategy of *Showing respect*; and by the utterances of (مولاي، ان حبي لك يعجز عن وصفه الكلام) and (أنك لأحب إلي من النظر، ومن الدنيا) they both used the strategy of *Exaggeration*. Ramzi by the utterance (مولاي، أني أحبك حباً لا يحيط به اللفظ) used the strategy of *Comparison*. However, Badawi used a different strategy to that of the original text; he applied the *Exaggeration* strategy in the utterance (أنك لأحب إلي من النظر، ومن الدنيا) which is also different to the original text. It could be possible that the TTa and TTb preserved the naturalness and smoothness of the TL, but they each looked different in realizing the compliment speech act of the text.

TABLE 14
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 13)

Act 1/Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No. 13 Page 11	"And find I am alone felicitate in your dear highness, love."	لا أجد سعادتِي الحقّة إلا في حبك أنت يا مولاي العزيز. "Lā ajidu s'ādady alḥaqah illā fi ḥubbuka Anta yā Mawlāy al-'Azīz."	واجدني استمد معين السعادة كلها من حب مولاي وحده "Wājiduny astamid Mu'in al-Sa'ādah kullihā min ḥubbu Mawlāy waḥdahū"
Used Strategies	Exaggeration	Exaggeration and Direct Belonging with Direct Admiration	Exaggeration Direct Belonging

It seems in Table 14 that the translators succeeded in using equivalent translations to that of the original text partially; Shakespeare uses the text '*And find I am alone felicitate in your dear highness, love*'. This text expresses the compliment strategy of *Exaggeration*, but the translators use the texts (لا أجد سعادتِي الحقّة إلا في حبك أنت يا مولاي العزيز) and (واجدني استمد معين السعادة كلها من حب مولاي وحده); they utilized the strategy of *Exaggeration*; however, their use of the term (مولاي العزيز) makes it different as to use the strategy of *Belonging*. Furthermore, Badawi used not only مولاي but (مولاي العزيز) which seems to be completely different (*Direct Belonging* with *Direct Admiration*). Here, the translators seemed to vary in rendering the naturalness and intentionality of the original. They both adopted a free translation style so as to make their translations look authentic.

TABLE 15
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 14)

Act 1/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.14 Page 25	"Fairest Cordelia, that art most rich being poor; most choice, forsaken; and most loved, despised, thee and thy virtues here I seize upon"	ايتها الاميرة الحسنة كورديليا. إنك بفقرك غنية كل الغنى وأعز ما ينشدخ المرء وأنت مهجورة هكذا، وأحب شخص الى النفس على رغم ما لقيته من الإهانة. "Ayatuhā al'mīrah alḥasnā' kwrdylyā. inaka bifqrk ghaniyah kul alghinā w'z mā ynshadkh almr' wa-anta mahjūrah Hākadhā, w'ḥbu Shakhṣ ilā alnafs 'alā rughm mā laqaytuh min al'hānh."	كورديليا، أيتها الغانية، التي تلوح أغنى من اغتنى بما افتقرت، وأندر مقتنى بما نبذت، وأحب من أحب بما هجرت، إني لأنفس بك وبفضائلك؛ فأهرع لاقتنائك إذا كان حلالاً أن التقط اللقمة المنبوذة "Kwrdylyā, ayyatuhā al-ghāniyah, allatī talūhu aghnā min aghnā bi-mā aftqrt, w'ndr mqtan bi-mā nubdht, w'ḥb min uḥib bi-mā Hijrat. Innī l'nfsu Bik wbfḏā'lk ; f'hr' lāqtnā'k idhā kāna ḥlālān an altqt al-Laḡīh almanbwḏhh"
Used Strategies	Admiration, Praise Exaggeration, Exaggeration	Admiration, Praise Exaggeration, Exaggeration	Admiration, Comparison, Comparison, Implicit Pride, Exaggeration

In Table 15 above, there seems a slight difference in the translation of Ramzi; he translated the text into (كورديليا، أيتها الغانية، التي تلوح أغنى من اغتنى بما افتقرت، وأندر مقتنى بما نبذت، وأحب من أحب بما هجرت، إني لأنفس بك وبفضائلك؛ فأهرع لاقتنائك إذا كان حلالاً (أن التقط اللقمة المنبوذة); the compliment strategies used in these utterances are *Admiration*, *Comparison*, *Comparison*, *Comparison*, *Pride and Exaggeration*. Regarding Badawi, he translated the ST into (ايتها الاميرة الحسنة كورديليا. إنك بفقرك) adapting similar strategies to those of the original text which are *Admiration*, *Praise Exaggeration*, *Exaggeration*. Therefore, Badawi in this context looks more competent in rendering the function of the original text whereas Badawi doesn't.

TABLE 16
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 15)

Act 2/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.15 Page 97	"Hail to thee, noble master"	سلام عليك يا مولاي النبيل "Sallām 'alayka yā Mawlāy al-nabīl"	تحية لك يا مولاي الجليل "Tahaīyah laka yā Mawlāy al-Jalīl"
Used Strategies	Greeting / Admiration	Greeting / Belonging with Admiration	Greeting / Belonging with Admiration

In this context, it seems that there is a slight difference between the translations and the ST. Shakespeare wrote '*Hail to thee, noble master*' which carries the strategies of *Greeting* and *Admiration*; the translators similarly adopted accurate translations, but the difference occurs in their direct call for the addressee using the term (يا مولاي) which is logically similar to the utterance of the original text which is (noble master). However, this changes the compliment into not only *Admiration* but also *Expressing Belonging* which in turn makes the slight difference across the ST and the TTs. By such a slight difference, the translators tended to be aware of TL culture and tried to make their translation readable, smooth, and culturally appropriate to the target audience/ readers.

TABLE 17
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 16)

Act 2/ Scene 4	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.16 Page 105	"I am glad to see your Highness"	يسعدني أن أراك يا مولاي "Yus'iduny an arāka yā mawlāy"	إني سعيدة برؤية جلالتك "Innī sa'idah biru'yah jalālatik"
Used Strategies	Expressing Happiness	Expressing Happiness/ Belonging	Expressing Happiness

As it is shown in Table 16, Ramzi's translation seems to be more equivalent to the ST. He used the utterance (إني سعيدة) which expresses the complimenting speech act of *Happiness*. Whereas Badawi followed the same norm but added the utterance of (يا مولاي) which further seems to express the strategy of *Belonging*. The source text simply expresses only the strategy of *Happiness*. This is to conclude that both the original text and Ramzi's look identical to each other while Badawi's added an utterance that makes it a little bit different. This could be due to his attempt to fill the gap between the two languages. But still, the TTs look authentic and understandable.

TABLE 18
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 17)

Act 4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.17 Page 171	"O my good lord, I have been your tenant and your father's tenant fourscore years"	سيدي الكريم، لقد كنت من فلاحيك وفلاحي أهلك هذه الأعوام الثمانين "Saīdī al-Karīm, Laqad Kuntu min falāhyk wfalāhy Abik Hādhihi al-a'wām al-thamānīn"	كيف ذا يا سيدي؟ لقد كنت مستأجراً أرضك وأرض أهلك من قبلك أهد تلك الثمانين من السنين. "Kayfa dhā yā Saīdī? Laqad Kuntu mst'jran arḍak wa-arḍ Abik min qablak Abad Tilka al-thamānīn min al-sinīn."
Used Strategies	Showing respect and Belonging	Showing respect and Belonging	Questioning and Belonging

In this table, it is shown that only Badawi utilized the same compliment strategies as those of the original which are *Showing Respect* and *Belonging*; the ST is 'O my good lord, I have been your tenant and your father's tenant fourscore years' and the translation of Badawi similarly expresses the norm as (سيدي الكريم، لقد كنت من فلاحيك وفلاحي أهلك هذه الأعوام الثمانين). However, Ramzi deviated the original norm and translated it into (كيف ذا يا سيدي؟ لقد كنت مستأجراً أرضك وأرض أهلك من قبلك أهد تلك الثمانين من السنين) stating with the strategy of *Questioning* followed by *Belonging*.

TABLE 19
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 18)

Act 4/ Scene 7	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.18 Page 215	"To be acknowledged, madam is o erpaid."	مولاتي إنك بتقديرك هذا تكافئيني بأكثر مما أستحق "Mawlāty innaka bitaqdyrik Hādhā takāf'ynany bi-akthar mim mā astahiq"	من عرفناكي يا سيدتي جزاء يتجاوز كل وفاء "Min 'irfnāky yā Sayyidatī Jazā' yatajāwz kull Wafā'"
Used Strategies	Respect and Exaggerated Appreciation	Respect with Comparison	Respect with Exaggerated Appreciation

It is clearly shown that the original text 'To be acknowledged, madam is o erpaid' carries the complimenting strategies of *Respect* and *Exaggerated Appreciation*; Ramzi used an appropriate equivalent translation; he translated it to (من عرفناكي يا سيدتي جزاء يتجاوز كل وفاء). But, Badawi made a slight difference in his translation; he utilized the strategies of *Respect* and *Comparison* in his translation (مولاتي إنك بتقديرك هذا تكافئيني بأكثر مما أستحق).

TABLE 20
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 19)

Act 5/ Scene 1	ST (Original text)	TTa (Badawi's)	TTb (Ramzi's)
Text No.19 Page 229	Our very loving sister, well bemet	اهلا وسهلا أختنا الحنون. "Ahlān wasahlān aukhtanā al-hanun."	أيتها الأخت المحبوبة، ما أسعدني بلفاتك! "Aytuhā alākht al-mahbūbah mā as'dany biliqā'k"
Used Strategies	Admiration and Greeting	Greeting Admiration	Admiration Exclamation

It is shown in Table 20 that the translations vary greatly and do not assimilate the ST. The original text utilizes the strategies of *Admiration* and *Greeting*. Badawi translated it into (اهلا وسهلا أختنا الحنون) *Greeting* and *Admiration*. Whereas Ramzi translated it into (أيتها الأخت المحبوبة، ما أسعدني بلفاتك!) *Admiration* and *Exclamation*. This variation is not that serious in creating a sense of misunderstanding as the utterances are short and generally carry a contextual appropriateness.

TABLE 21
THE COMPLIMENTING STRATEGIES USED IN ST & TTs (TEXT 20)

Act 5/ Scene 2	ST (Original text)	TTa (Badawi's)	TTa (Ramzi's)
Text No.20 Page 233	"Grace go with you, sir."	ليصاحبك لطف الله يا سيدي. "Lyṣāhibuk Luṭf Allāh yā Sīdī."	صحبتك البركة يا صاحبي "Ṣḥbt al-Barakah yā Ṣāhibī"
Used Strategies	Wish	Invocation by the name of God	Wish

It seems that the source text which is 'Grace go with you, sir' conveys the compliment strategy of *Wish*. Ramzi in this respect successfully translated it into (صحبتك البركة يا صاحبي) regardless of the lexical variations across the two texts. However, Badawi deviated from it slightly and translated it into (ليصاحبك لطف الله يا سيدي) expressing the strategy of *Invocation by the name of God* which could be due to his attempt to make the whole text culturally appropriate to the target readers.

V. CONCLUSION

There occurred a reasonable number of similarities between the original version of the play and the translated Arabic versions of each Badawi and Ramzi in their realizations of the speech act of compliment. They assimilated each other in 60% of the total 20 complimenting contexts sampled from the original version of the play. The strategies of compliments that are identical across the ST and the TTs in the 11 similar contexts are Belonging, Praise, Exaggeration, Showing Respect, Gratitude, Admiration, Welling to Serve, Greeting, and Offer. Admiration and Showing Respect are the most frequently used strategies. Amazingly, Ramzi's translations seem to be much more equivalent to the original compliment context than Badawi's. Out of the 20 sampled texts, 75% of Ramzi's translations and 65% of Badawi's translations seemed to be identical to the original contexts. This evidently indicates that the translators were highly proficient in working on such complex writings of the great literary figure William Shakespeare. They also succeeded in preserving the naturalness and smoothness of approximately more than 80% of the target texts. These texts are smooth enough and highly understandable to Arab readers which amazingly prove that the originality and intentionality of the author are accurately transferred to those nonnative readers. However, 9 out of the 20 compliment texts seemed to be confusing to either Badawi or Ramzi. Texts 12, 13, 15, 16, 18, 19, and 20 seemed to be somewhat misleading for Badawi; and Ramzi made some slight differences in his translations of the texts of 13, 14, 15, 17, and 19 to those of the original context. The most misleading original contexts for both Badawi and Ramzi carry the compliment strategies of exaggeration and admiration. Therefore, only 35% of the translations of Badawi and 25% of the translations of Ramzi were slightly different from those of the original play. Such differences could be naturally due to the diversity across the cultures of the ST and the TTs. It also could be unavoidable due to linguistic variations across English and Arabic based on the fact that identical translations are impossible to exist across two languages.

ACKNOWLEDGEMENTS

This research received grant no. (98/2024) from the Arab Observatory of Translation (an affiliate of ALECSO, which is supported by the Literature, Publishing, & Translation Commission in Saudi Arabia).

REFERENCES

- [1] Al-Mansoob, N., Patil, K., & Alrefae, Y. (2019). A cross-cultural study of the speech act of compliments in American English and Yemeni Arabic. *LANGKAWI Journal*, 5(1), 1-12. DOI: <http://dx.doi.org/10.31332/lkw.v5i1.1271>
- [2] Austin, J. L. (1962). *How to do things with words* (edited by J. O. Urmson and M. Sbis à). Cambridge, MA: Harvard University Press. Retrieved January 10, 2024, from <https://www.hup.harvard.edu/books/9780674411524>
- [3] Bardovi-Harlig, K. (2020). Pedagogical linguistics: A view from L2 pragmatics. *Pedagogical Linguistics*, 1(1), 44-65. DOI: <https://doi.org/10.1075/pl.19013.bar>
- [4] Catford, J. (1995). *A Linguistic Theory of Translation*. London. Oxford University Press.
- [5] El-Dakhs, D. A. S. (2021). Compliments and compliment responses in Egyptian and Saudi Arabic: A variational pragmatic comparison. *Pragmatics and Society*, 12(4), 537-566. DOI: <https://doi.org/10.1075/ps.18037.eld>
- [6] Eryani F., & Habash, N. (2021). Automatic Romanization of Arabic Bibliographic Records. In *Proceedings of the Arabic Natural Language Processing Workshop*. Retrieved February 20, 2024, from https://romanize-arabic.camel-lab.com/?fbclid=IwAR3C-PLK2N-sydsoe270614f2wTfJByfmzZN2NUgj1tpDHfZyxN4_vQYN3s
- [7] Fitriana, I. (2013). Translation Analysis of Directive Speech Acts in "Eat Pray Love" Novel and Its Translation into Indonesian. *Prasasti: Journal of Linguistics*, 2(2). DOI: <https://doi.org/10.20961/prasasti.v2i2.332>
- [8] Ghazala, H. (1995). *Translation as problems and solutions* (4th ed.). Syria: Dar Elkalem ElArabi.
- [9] Hey-Seung, L. (2006). Socio-cultural characteristics found in Russian-Korean translation of metaphoric expression. *Meta*, 51(2), 368-377. DOI: <https://doi.org/10.7202/013262ar>
- [10] Holmes, J. (1988). Paying compliments: A sex-preferential positive politeness strategy. *Journal of Pragmatics*, 12, 445-465. DOI: [https://doi.org/10.1016/0378-2166\(88\)90005-7](https://doi.org/10.1016/0378-2166(88)90005-7)
- [11] Houbert, F. (1998). Translation as a Communication Process. *Translation Journal*, 2(3), 1-4.
- [12] Kadhim M. S. (2023). The Semantics, Pragmatics and Translation of Speech Acts. *Journal of the College of Basic Education*, (50), 23-42. DOI: <https://doi.org/10.35950/cbej.vi50.9823>

- [13] Kasper, G., & Rose, K. R. (Eds.). (2001). *Pragmatics in language teaching*. Ernst Klett Sprachen. DOI: <https://doi.org/10.1515/MULTI.2006.014>
- [14] Keshavarz, M. H., & Asit, G. (2020). Pragmatic features of the Speech Act of compliment in a Turkish TV drama. *Journal of Pragmatics Research*, 2(01), 1–25. DOI: <https://doi.org/10.18326/jopr.v2i1.1-25>
- [15] Levinson, S. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- [16] Manes, J. (1983). Compliments: A mirror of cultural values. In J. N. Wolfson and E. Judd (Eds.): *Sociolinguistics and language acquisition* (pp. 96-102). Rowley, MA: Newbury House.
- [17] Manes, J., & Wolfson, N. (1981). *The compliment formula: Conversational routine*. Netherlands: Mout Publishers.
- [18] Murray, N. (2010). Pragmatics, awareness raising, and the cooperative principle. *ELT Journal*, 64(3), 293-301. DOI: <https://doi.org/10.1093/elt/ccp0562>
- [19] Pomerantz, A. (1978). Compliment responses: Notes on the co-operation of multiple constraints. In J. Schenkein (Ed.): *Studies in the organization of conversational interaction* (pp. 79-112). New York: Academic Press. DOI: <https://doi.org/10.1016/B978-0-12-623550-0.50010-0>
- [20] Pym, A. (2000). *Negotiating the frontier*. Manchester: St Jerome Publishing. DOI: <https://doi.org/10.7202/007997ar>
- [21] Sbisà M. (2009). Speech act theory. In J. Verschueren & J.-O. Östman (Eds.), *Key notions for pragmatics* (pp. 229–244). Amsterdam: John Benjamins. DOI: <https://doi.org/10.1075/hoph.1.13sbi>
- [22] Setyaji, A. (2014). How Speech Acts Work In Translation: An Analysis on Speech Acts Translating a Script of Titanic Film. *Prasasti: Journal of Linguistics*, 3(1). DOI: <https://doi.org/10.20961/prasasti.v3i1.344>
- [23] Xia, D., Yin, C., & Lan, C. (2021). Article in Translation: Chinese compliment responses in triadic contexts. *Journal of Pragmatics*, 174, 117-124. DOI: <https://doi.org/10.1016/j.pragma.2020.10.009>
- [24] Yule, G. (2008). *Pragmatics. Oxford Introductions to Language Study*. Oxford University Press.



Najeeb Taher Hasan Almansoob is an Assistant Professor of Translation and Applied Linguistics holding a PhD in English Language and Translation from BAM University, India (2023) and a master's degree in applied linguistics from Sana'a University, Yemen (2016). He has extensive expertise in the field with over nine years of experience in university teaching; His primary research interests center around translation, linguistics, and TEFL. He has authored a book on crosslinguistic pragmatics and published numerous articles in Scholarly and Peer-Reviewed Journals. Currently, he serves as a translation and linguistic lecturer at Taiz University, Aljanad University for Science and Technology, The National University, and Alhikma University in Yemen.



Awadh Nasser Munassar Awadh is an assistant professor of translation studies. He holds a Ph.D. in Translation Studies from BAM University, India, (2023) and a master's degree in translation studies from the University of Science and Technology, Yemen, 2018. He has worked as a part-time lecturer at many Yemeni universities for ten years. He has seven years of wide experience in translation area. He has participated in several local and international conferences in the field of translation and published several papers in journals that have good impact factors. Additionally, he is a trainer of both human development and institutional capacity building for consultants and civil society organizations. Dr. Awadh also volunteers at many civil society organizations such as development associations and training centers.