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## **Linguistic and Cultural Compensation in Translating Poetry: Shakespeare's Sonnets in Arabic and Jahin's Quatrains in English**

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### **ABSTRACT**

The present study highlights the concept of compensation as a translation technique applied to some selected translated poems from English into Arabic and vice versa. Due to the linguistic and cultural divergence between English and Arabic, an inevitable loss occurs at linguistic, stylistic, and cultural levels during rendering the poetic discourse. For the purpose of the study, a set of Shakespeare's sonnets translated by Enani (2016) and Jahin's quatrains translated by Nahed Salem (2009) and their Arabic and English counterparts are utilised, respectively. The study scrutinises the various forms of compensation from a translational perspective. This dissertation is engaged in a micro-linguistic analysis of the translated poems in terms of compensation to show the impact in order to patch up the hurdles of loss encountered in translating such a unique and exclusive literary genre. In terms of compensation, the analysis shows how the linguistic and cultural properties of the target language have been shaped, changed, and transferred, as compared to the source language. Thus, the study investigates the linguistic and cultural losses detected by scrutinising the translated sonnets in Arabic and the quatrains in English, how does compensation apply in the translation of the sonnets and the quatrains; and how does compensation differ between rendering Shakespeare's sonnets and Jahin's quatrains. Therefore, this study adopts a descriptive method by means of analysing and examining the collected data in terms of Hervey and Higgins's (1992) model of compensation techniques. The results show that loss could be inevitable or avertable. Although compensation itself is categorised as one of the oblique translation techniques, it has been implemented by a combination of direct and oblique translation techniques, such as literal, modulation, adaptation, and expansion. Furtherly, the translator's attitudes of his culture and religious background affected the target product greatly, as reflected in the translator's intended choices in transferring the culture specific reference entailed in the Shakespearian sonnets. Likewise, the poet's cultural and religious background influenced the poems before translation as obviously detected in Jahin's quatrains. This illustrates how the linguistic and cultural norms of each language had a great impact on both the poet and the translator.<sup>1</sup>

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### **1. 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 it comes to literary translation, which is characterised by its complex nature. The role of a

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translator is not restricted to translating texts from one language into another. Rather, a translator acts as a rewriter or second author of the text. Thus, the translator has a dual and challenging task.

Each type of text, whether literary, political, scientific, etc., needs certain techniques to accomplish a satisfactory rendering. Some techniques pay attention to the content, neglecting the form, while others preserve the form at the expense of the content. Not surprisingly, both dimensions have their merits and demerits. Translating poetry, as one of the most challenging within the field of translation due to its highly prestigious figurative language and exclusiveness of the formation, requires taking care not only of its content as an abstract entity but also of its expressive and aesthetic functions, as well.

Each language has its own unique characteristics, and when it comes to poetry translation, some of these aspects are inevitably lost. This loss is a result of the differences between languages, such as their distinct syntactic structures, phonology systems, poetics, and internal word structures. As a result, poetry translation has always been a controversial issue due to its complexity. The challenges that arise in poetry translation, particularly on linguistic, stylistic, and cultural levels, are not easily overcome in the destination language. Thus, poetry often experiences a loss in translation.

### **2.1 Research Problem and Questions**

This study is intended to resolve certain questions:

- 1- What linguistic losses are detected by scrutinising the translated sonnets in Arabic and the quatrains in English?
- 2- What cultural losses are detected by scrutinising the translated sonnets in Arabic and the quatrains in English?
- 3- How does compensation apply in the translation of the sonnets and the quatrains?
- 4- How does compensation differ between rendering Shakespeare's sonnets and Jahin's quatrains?

### **3.1 Translating Poetry as a Vague Practice**

Any act of translation, whatever the text genre is, is encountered by certain challenges. The range of uneasiness of a given text depends on the intensity of the difficulties faced by the translator during the translation process, which entails several stages; as discussed by Suryawinata (2003), "the translation stages are analysis, transfer, restructuring and evaluation" (p. 170). Within the field of literary translation, poetry translation is regarded to be the most challenging form of translation. In this regard, "translators are faced with many dilemmas as they work on several different levels simultaneously in an attempt to preserve in the target language as many features of a particular poem as possible. This is not an easily achievable aim, especially if the poems are products of a poetic mastermind who skilfully juggled with a range of poetic features" (Neshkovska et al., 2021, p.21). Most of the debates concerning poetry translation involve opposing viewpoints. Some support the very possibility of poetry translation as an accepted practice, and others see poetry as a harmoniously arranged text that cannot be transferred from one language into another different language without upsetting its beauty and uniqueness. Equivalence or transference, form or content, word or soul, verse or prose are questioned far more within literary texts than that of, for example but not limited to, medical, technical, and legal texts. The problem lies in transferring what is beyond the words, i.e., the way they interact at various text levels within the poem as a whole. Poetry, as stated by Eagleton (2007), "as an art form uses words and language not merely to express meaning or content, but to symbolise meaning and content" (p. 69). Thus, it can be said that the possibility of translating non-literary texts is highly accepted and is expected to achieve total success in the translation of such text types; not like the traditional dilemmas found in translating literary texts, especially poetic texts.

No argument for poetry translation is far away from discussing the difficulties of translating it. No rules or specific theories to follow while rendering a poetic text. It needs poetic sensibility more than adherence to a certain approach or rule. One of the major difficulties in translating poetry is rendering its prosodic features, which obviously distinguish poetry from other literary genres. Further, poetry is an expressive, not informative, text. It is full of imagery and culture-specific items, which is challenging and causes a loss in translation. As stated by Newmark (1991), it needs a high level of creativity on the following occasions:

- 1-Cultural words: objects or activities with connotations that are specific to one community;
- 2-Transcultural words with similar referents and different connotations;
- 3-Concept words with different emphases in different communities;
- 4-Peculiar syntactic structure;
- 5-Cultural metaphors, idioms, proverbs, puns, neologisms;
- 6-Significant phonoaesthetic effects;
- 7-Quality words with no one-to-one equivalent (p. 8).

So, the distinctness of poetry can be seen in its rich language unlimited to ordinary use and exceeded to an exuberant life in their context. In this respect, Mazid (2017) states that “poetry is a mode of language-use marked by a high degree of verbal patterning or design... Poetry manipulates language more intensely than any other kind of literature” (p. 3). Also, Elmagmaiey (2009) confirms that “poetry is a practice of visualisation. However, it is not synonymous with a picture as seen by some critics; it is loaded with multiple connotations and purposes, as confirmed by Al-jahiz’s concept of poetry” (p. 155). One of the reasons that makes poetry translation an enigmatic act is the rhetorical features which stock up the poem.

Drucker (2009) argues that “the origins of poetry may well reside in sound and song” (p. 237). One of the distinctive features of poetry is its phonological patterning (sound), which is revealed in the rhyme elements, such as assonance, consonance, and alliteration. According to Perloff and Dworkin (2009), “poetry (the word comes from the Greek *poiesis*, a making or creation; in Medieval Latin, *poetria*, the art of verbal creation) inherently involves the structuring of sound” (p. 1). The structuring of sound is what distinguishes poetry from prose, for instance. So, in translating poetry, great attention is paid to the phonological structures of the poem. Contradictorily, Lefevere (1975) claims that “...phonemic translation is positively harmful. By concentrating on sound only, it distorts all the other aspects of the source text and reduces it to a *curiosum*, a bilingual parody, incapable of survival in the literature of the target language” (p. 385). Translating rhyme and meter is one of the biggest challenges facing the translator due to the divergence of the phonological pattern of the SL and the target one.

“Form ever follows function” (Sullivan, 1896). Applying this architectural principle to poetry, poetry in translation should be dealt with as a scene of construction that requires a decisive compromise between form and meaning/function. To put it clearly, the building's interior functions are reflected in its exterior design. Although poetry is a heavily sense-based text, it cannot be analysed and consequently translated, ignoring the relation of that sense to the linguistic construction/form by which the effect is created. Another issue of poetry translation can be noticed in the ability of the translator to make a balance between form and meaning/function. There is always a firm conviction which pays great attention to keeping the content/meaning at the cost of the form, but as for poetry the matter is different. In translating poetry, form is as influential as meaning. As argued by Eagleton (2007), “the meaning of a poem could be said to be the form, and form is constitutive of content and not just a reflection of it”

(p. 67). Thus, realising the ways a poem is patterned and organised, i.e., a poem's form is a prerequisite for translation because form and meaning work together to produce an emotional effect. Each form is accompanied by a certain function. So, form and content/meaning/function cannot be dealt with separately in translation. This alludes to the notion of cohesion and coherence. The former indicates the formal linguistic features of the text, and the latter handles the way by which these features are arranged to achieve the overall unity of structure within the text.

#### **4.1 Translatability and Untranslatability of Poetry**

One of the most controversial issues within the domain of literary translation is the possibility and impossibility of translating poetry. The views vary on this issue. This goes back to the special nature of the poetic text itself. The issue of translating poetry is of a bilateral nature. So, this section is mainly dedicated to elaborating on the issue of poetry translatability and untranslatability. It sheds light on the opinions with and against the notion of translating poetry. Throughout history, some theorists radically reject the notion of translating poetry; others are in favour of it. The American poet Robert Frost describes poetry as "what gets lost in translation" (as cited in Bassnet & Lefèvre, 1998, p. 57).

Al-jahiz was one of the great men of letters in the Abbasid era and strictly attacked the notion of transferring poetry from one language to another. Al-jahiz (1996) claims that "the virtue of crafting poetry is limited to Arabs or who is fluent in Arabic like a native. It is impossible to translate poetry. It should not be transferred as well. Poetry is unlike prose in translation. If poetry was translated, its rhyme scheme would be cut off, its meter would be nulled, its beauty would be gone away, and its amusement would be lost" (74-75).

This obstinacy is a mere fallacy. Arabs do not solely master the craft of writing poetry or holding the reins of rhetoric. The art of crafting poetry is universally common. Also, the rhyme and rhythm are not restricted to Arabic poetry. Arguing against the notion of poetry translatability, Arberry (1957) asserts that "the attempt is not worth the effort; disaster is inevitable" (p. 246). House (1997) also dismisses the belief of the possibility of translating poetry, stating that:

In poetry, the form of a linguistic unit cannot be changed without a corresponding change in (semantic, pragmatic and textual) meaning. And since the form cannot be detached from its meaning, this meaning cannot be expressed in any other way, i.e. through paraphrase, explanation or commentary, borrowing of new words etc. In poetry the signifiers have an autonomous value and can therefore not be exchanged for the signifiers of another language, although they may in fact express the same signified concept or referent. Since the physical nature of signifiers in one language can never be duplicated in another language, the relations of signifiers to signified, which are no longer arbitrary in a poetic-aesthetic work, cannot be expressed in another language. (p. 48)

This denotes that both sides of the equation, form and content (meaning), cannot be fully preserved, and losing one of them is significantly predicted.

In spite of the previous views which firmly reject the notion of translating poetry, Catford (1965) gives an unbiased opinion concerning the notion of translatability and untranslatability in general, arguing that "in literary translation, it is not uncommon for some SL lexical items to be left untranslated, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text" (p. 21). Poetry is subjected to formal and aesthetic values which make it difficult to be translated than other types of texts. Wainwright (2004) explains that "poetry is a form for special attention and one that calls unusual attention to the way it is formed" (p. 3). In terms of culture, Snell-Hornby (1988) assumes that "the translatability of a text depends on the extent to which the text is 'embedded in its own specific culture' and also on how far apart, with regard to time and place, the ST and TT receivers are" (p. 41).

Regarding the impossibility of translating poetry, specifically Shakespearean works, Kennedy (2004) claims that

Everyone knows that a good and faithful translation of Shakespeare's text into another language is impossibility. Vocabulary, syntax, word-order, idiom, phrasing, pointing, texture, weight, rhythm, tempo have no exact counterparts in other languages. Changes in those who speak the text must be also reckoned with: class, dialect, mentality, tradition, individual histories will all be unfamiliar in foreign Shakespeare. [...] any change in sound, nuance, resonance is the more shattering for its disturbance of the finely tuned music of the original. At best only approximations can be assembled or an alternative poetry substituted. (p. 22)

Jakobson (2000) assures that "poetry by definition is untranslatable. Only creative transposition is possible:" (p. 118). There are logical reasons behind going against the notion of translating poetry on both dimensions, the linguistic and the aesthetic. Ghazala (2019) gives an exhaustive synopsis clarifying the impossibility of translating poetry in terms of:

1. Subtlety of language elaboration,
2. Subtlety of the spirit of meaning,
3. Charm of style and topic,
4. Aestheticity,
5. Musicality,
6. Prosodic features (of rhyme, rhythm, meter, foot, etc),
7. Syntactic complexity,
8. Semantic intricacies,
9. Special diction,
10. Stylistic patterning,
11. Symbolism,
12. Pragmatic implications,
13. Cultural specificity,
14. Over-occurrence of figurative language,
15. Far-fetched imagery,
16. Deviation from ordinary language (syntactic, semantic, stylistic and phonological),
17. Special conventions of reading poetry,
18. Sublimity,
19. Special features of literariness, and
20. Hypersensitivity of romanticism, sentimentalism, emotionalism, passion and touchiness. (p. 4)

The cultural divergence between the SL and the TL, alongside the linguistic aspects, stands as a running block in the path of poetry translation. In this regard, Catford (1965) differentiates two kinds of untranslatability, i.e., linguistic untranslatability and cultural untranslatability, claiming that "untranslatability is caused by two sources: linguistic and cultural. He argues that linguistic untranslatability is due to the difference in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL of relevant situational features" (p. 94). In terms of linguistic and cultural translatability, Cui (2012) argues that "some methods can be used to compensate in order to reduce the barrier in translation and promote language and culture communication" (p. 826). On the contrary, Connolly (1998) claims that Translating poetry is impossible because it is difficult to convey the culture and tradition of the source language in the target language, or vice versa" (p. 174). He (1998) justifies his opinion saying that "The poem might have different implicit, explicit, denotative and connotative meanings, the translator is a reader, and therefore he will give his reading to the poem. (p. 174)

Despite all views which disapprove of the craft of translating poetry, poetry is still translatable. Wittgenstein (1970) ensures that “poetry is translatable, like everything else. Translating from one language into another is a mathematical task, and the translation of a lyrical poem, for example, into a foreign language is quite analogous to a mathematical problem” (as cited in Robinson, 2010, p. 58). Most importantly, Mazid (2017) has a discrete opinion concerning the issue of possibility and impossibility of translating poetry, arguing that “the time wasted on talking about the (un)translatability of literature, especially poetry, should be more fruitfully spent on translating and retranslating fine pieces of literature from one language to another” (p. 186). Thus, with all these massive, translated poems for ages, how poetry is untranslatable. It can be confessed that translating poetry poses linguistic, stylistic, and cultural challenges more than other genres. However, there is no perfect translation, and all translations are just attempts to render a text from one language into another; translating poetry is still possible. All translations are just endeavours to reform the form, content, and style of the original with an equivalent text fitting the norms of the target language/culture. All text types can be translated, including poetry. In the same vein, Newmark (1991) suggests that “compensation is the procedure which in the last resort ensures that translation is possible” (p. 143).

Therefore, the issue of translatability and untranslatability would be better questioned the degree of translatability in terms of the difficulties encountered in reproducing the aesthetic elements entailed in poetry in accordance with the linguistic and cultural peculiarities of the destination language. It can be said that only some devices entailed in poetry are untranslatable due to a lack of correspondence in the TL. “For example, if humour is the textual effect that has been lost from the source text as the result of the untranslatability of a pun, should this loss be compensated for in the target text by the same type of linguistic feature?” (Harvey, 1995, p. 72).

Between acceptance and rejection of the notion of possibility and impossibility, Holmes (1988) proclaims that translating poetry “is sometimes possible, sometimes impossible, sometimes easy, sometimes difficult, sometimes a failure, sometimes an amazing success” (p. 45). Last but not least, Enani’s influential translations of a number of huge literary works, specifically those related to poetry, like *Paradise Lost* by John Milton and Shakespeare’s sonnets, the latter of which is the main focus of the current study, is an obvious repudiation of the claim about poetry untranslatability. Most of the continuous attempts of translating poetry throughout history violate the thought of poetry untranslatability. It can be said that translation fails to preserve all the aspects of a given poetic discourse. Thus, translating poetry is a risky task surrounded by linguistic and cultural cautions.

### 5.1 Loss Levels in Poetry Translation

“Is loss inevitable in literary translation?” is a question by Tawfik (2020) to discuss the issue of loss in poetry translation and reports that there are two types of loss: *avoidable loss* that the translator can avert due to expertise, proficiency, and knowledge, and *inevitable loss* which depends on the translator’s proficiency, and is influenced by the linguistic and cultural divergence between languages.

Translation is simply defined as the process of transferring meaning from one language to another. Conveying meaning/content/function is the primary concern of any act of rendering literary works in particular. The distress is not reforming the literal meaning of the STL. It is about the pragmatic/intended meaning of the poet which is done by utilising varied literary/rhetorical devices playing on layers of meanings which are sometimes exhausted to decipher. “In poetry, layers of meaning are created by the use of literary devices. These literary devices in poetry are employed to convey sense

and form and different layers of meaning and to enhance the charm of the text” (Khan et al., 2021, p. 1229). When it comes to literary translation, especially poetry translation, form is as important as meaning. The number of stanzas, line lengths (lineation), meters, and rhyme schemes by which a poem is structured and consequently determines its form.

Loss in poetry translation primarily happens to the patterned recurrence, usually features of sound (rhythm), which is the most influential aspect of poetry. Enani (2000) argues that the translator “must be assumed to recognise a rhyming word used for the sake of rhyme (rare in good poetry) or a change in metrical structure occasioned by a change of mood or of ‘tone’. Far from being a tall order, this is an essential requirement in the translator of poetry, whether it is done into verse or into prose” (p. 149). To avoid the loss that probably happens during the rendering process of poetry, Connolly (1998) suggests that “the preference for a prosaic translation is based on the belief that it has merits which are able to make up for the losses in poetry translation” (p. 173).

Poetry is the art by which humans express their feelings and experiences throughout their lifetime. It is a human phenomenon structured in different forms and practised by all people in almost all cultures, intentionally or unintentionally. ‘The literate and illiterate’, ‘the backwards and the civilised’ utilise poetry to fulfil certain functions. The need for poetry never lasts, whether it is rhymed or unrhymed. In weddings, funerals, peace, war, love, hate, praise and dispraise, on almost all occasions, there are certain pieces of poetry that match the context of the situation. All of this reflects the culture from which a given poem comes. From a translational perspective, Bassnett (1998) discusses the significance of poets with their different affiliations and of poetry as a unique cultural entity, stating that

In some cultures, the poet is a shaman, a creator of magic, a healer. In others the poet is a singer of tales, an entertainer and a focal point in the community.... This is of great significance for the translator, for such cultural differences may well affect the actual process of translating. Poetry as cultural capital cannot be consistently measured across all cultures equally. (pp. 57-58)

Herein lies one of the challenging politics in transferring a piece of poem belonging to a certain culture into another language that also entails another different culture. No literary work is not filled with culture-bound references. As discussed earlier, the differences between any pair of given languages are consequently followed by differences in culture from and into which the text is being translated. So, the linguistic aspects of the text are not the only difficulties that face the translator during the transmitting process but also there are cultural ones. Kuleli (2019) argues that “It is hardly possible to speak of a literary work produced in any cultural community as solely composed of linguistic items, but it is the cultural values and items that already paved the way for those linguistic items, rendering the place of culture to bear a significant role in translation” (p. 1107).

Both linguistic and cultural divergence are causes of unavoidable loss which must be compensated in translation. According to Tiwiyanti and Retnomurti (2016) “the distance and differences between two different cultures determine the extent of the gain or loss that will be experienced by the culture specific items as they are translated.” (p. 1). The CSIs expected to experience loss are almost those related to social customs and religious beliefs. A wide range of discussions are tackled by so many scholars and linguists about the translation of ‘cultural bound phenomena/concepts,’ as termed by (Baker, 1992, Newmark, 2003, and Robinson, 2003). Newmark (2010) proposes basic and marginal cultural translation procedures, respectively as follows:

- Transference of a cultural word: [this] is only acceptable as a translation if the word has already been adopted (incorporated, naturalised) into the translating (target) language.
- Target language cultural equivalent: A culture-specific item is translated through a target culture equivalent.

Descriptive equivalent: In this procedure, the meaning of the culture-specific item is explained in several words, with its supplementary components.

-Componential analysis: this compares a culture-specific item in the source language with a target language word which has a similar meaning but is not a one-to-one equivalent.

-Transonym: this procedure leads to the conversion of proper names such as geographical names or personal names (p. 176-177).

The marginal cultural translation procedures, as stated by Newmark (2010), are: “literal translation, synonymy, modulation, paraphrase and cultural footnotes” (p. 178). To make up for the loss in translating the items related inherently to culture, Chesterman (2012) suggests eight translation procedures for translating CSIs, as follows:

- Translation by a more general word (superordinate),
- Translation by a more neutral/less expressive word,
- Translation by cultural substitution,
- Translation using a loan word or loan word plus explanation,
- Translation by paraphrasing using a related word,
- Translation by paraphrasing using unrelated words,
- Translation by omission
- And translation by illustration. (p. 191-192).

The issue is not limited to the linguistic divergence between languages but to the cultural one as well. In the same vein, Nida (1964) claims that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (p. 30). In translation, a literary text is travelling from one culture to another. This requires a deep knowledge on the translator’s side of both cultures: The source and the target. The term ‘transpacific displacement’ coined by Huang (2002), refers to the transmission of literary texts between two cultures. It is “a historical process of textual migration of cultural meaning, meanings that include linguistic traits, poetics, philosophical ideas, myths, stories and so on” (p. 3).

Poetry translation experiences loss at the phonic and graphic levels which require as much attention as any other aspects of poetic discourse. In this regard, Dickins, Herve and Higgins (2017) argue that

Every text is a phonic/graphic configuration. These configurations are restricted by the conventions of the language in which the text is couched. This is why, the occasional coincidence apart, no TT can reproduce exactly the same sequence of sound segments/letters as any ST. This always and automatically constitutes a source of translation loss (p. 111).

As explained by Pirnajmuddin and Medhat (2011), “poetic language differs from ordinary language. In ordinary usage, language is mostly automatic, and words are used in a way that does not attract attention, but in poetry the language is used in such a special way that the reader makes a distinction between poetic language and the daily or usual one” (p. 1329). This difference is linguistically known as *deviation*. One more reason for the loss that occurs in poetry translation is the miss-transference of that deviation or even ignoring it in translation. In terms of irregular patterns, Ferber (2019) argues that

These dislocations were given a generic name by the Greeks, ὑπέρβατον (hyperbaton), meaning “overstepping,” and there were several other terms for particular kinds of oversteppings. When we read English poetry, it is not always clear, however, if what sounds to our 21st-century ears like a transposition or postponement is a poet’s artificial hyperbaton or a feature of the spoken language of the poet’s time. (p. 104).



Deviation is one of the most prominent linguistic features that distinguishes literary texts from other text types. In this sense, Shamisa (2004) believes that “there is almost no literary work that does not involve a sort of deviation from ordinary language and assumes that the subject of linguistic deviation should not be neglected because, in some cases, all of the importance and influence of a literary work depends on it” (p. 158). What distinguishes poetry from other literary genres, besides the rhyming patterning, is the irregular use of language (*linguistic deviation*) (Leech, 1969). Thus, linguistic deviation is considered a means of poetic creation. Leech (1969) points out eight types of linguistic deviation as follows:

- Lexical deviation is the invention of new words that is called *Neologism*.
- Grammatical deviation is violating rules of the syntactic structures to create artistic effect in the text.
- Phonological deviation or *irregularities of pronunciation* is, for example, the omission of the initial unstressed vowel in amid to become 'mid.
- Graphological deviation is disregarding the rules of writing.
- Semantic deviation, for instance, "the child is the father of the man", is a line of William Wordsworth's famous 1802 poem. It is a kind of illogical use of meaning in poetry. Leech (1969) claims that “poets and critics alike have tended to consider it the only thing that really matters in poetry” (p. 49). The translator sometimes uses nonsense words to achieve the balance of the meter in a line.
- Dialectical deviation or *Dialectism*
- Register deviation is utilising different registers within the same text. Poetic texts have much in common with religious texts. This can be obviously noticed in the higher registers (styles) of their language. This is obviously observed in the Shakespearean sonnets in both versions, the English and the Arabic, which are translated by Enani (2016).
- Historical deviation or *Archaism* exemplifies “the survival of the past into the language of the present time” (p. 52).

To sum up, the loss can be seen in the difficulty of matching the beauty of one or more aspects of the original on various levels, as discussed above; or at least finding suitable correspondences that preserve the flavour of the original, which made up by texturing these aesthetic, stylistic, and cultural features together within a given piece of poetry.

### 6. 1 Compensation in Translation

What happens if all languages have the same patterns, grammar, norms, and structures? What happens if all poets are constrained to use the same language? What if there is no peculiar style which distinguishes the poets from one another? What if all poems have the same fashion and scheme? There would not be Shakespeare's sonnets, the epic poem in blank verse *Paradise Lost* by John Milton, *The Canterbury Tales* of Geoffrey Chaucer, poems of Emily Dickinson, *The Divine Comedy* by Dante Alighieri ... etc., in the West. In the Arab world, there are prestigious poets from each era, including Imrou'l Qays and Antarah ibn Shaddad in the pre-Islamic period, Elkhansaa in early Islam, Abueltayb Elmotanby and Abuelalla Elme'ary in the Abbasid, and Nizar Kabbany, Amal Donkol, Tammim El-Barghothy, Ahmed Shawky in the modern era. This variance results in dissimilar forms of poetry which are already involved in divergent languages and cultures. From a translational perspective, there are inevitable changes passed through the text under translation alongside getting stuck with the norms and cultures of both languages, the source and the target, which govern the translator's choices. The rendering process of a given piece of poetry from one language into another causes loss on the linguistic-stylistic and cultural levels; a loss that must be compensated to produce a TT convey as similar as possible the formal features and the soul of the original in respect to the gist of the SL and fits the target language/culture all along.

Losses are inevitable consequences of any act of translating a text from one language/culture into another. The concept of loss is appointed by Nozizwe and Ncube (2014) as “the disappearance of certain features in the (TL) text which are present in the (SL) text” (p. 676). As a result, there is a pressing need to treat the loss that happens because of the discrepancies that exist between any two languages, which stand as a stumbling block in the translator’s path during the translation process. From a constructive point of view, Benjamin (1968) argues that there is “nothing "lost" in translation, but, on the contrary, there is something "gained" by birth of a text which will not be mere a replica of the original but will have the ability to achieve a sort of equivalence to the SL” (p. 76). On the other hand, it seems sophisticated to preserve both the form and content of the SL in the TL. One side of them is spontaneously lost. In this concern, Venuti (2004) claims that "only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content" (p. 154).

The divergent linguistic system among languages leads to unavoidable losses in translation. As stated by Sapir (2000), “every language is in itself a collective art of expression in which one can find a deeply hidden set of aesthetic factors: phonetic, rhythmic, symbolic and morphological that it does not completely share with any other language” (p. 285). Furthermore, there are two types of loss found in all language levels categorised by Al-Safi (2011) as follows: “inevitable loss occurs due to the divergent systems of the two languages. Evidable loss happens as a result of the translator's failure to reproduce an appropriate equivalence of an SL item in the TL” (pp. 83-84).

As for translating poetry, “there will always be aspects (if not significant ones) that will be missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics” (Attwater, 2005, p. 124). Thus, loss, which inevitably happens during translation, needs to be gained in accordance with the norms of the target language. Solutions persist in filling the deficit caused during the rendering process by resorting to a number of suitable translational techniques. McGuire (1980) assures that “what is often seen as lost from the SL context may be replaced in the TL context” (p.30). These translational techniques can be introduced within the frame of compensation as the gained features seek to be fulfilled in the target language/culture text as a recover to the losses of the source text features. Loss is the opponent of compensation. Harvey (1995) confirms that “the entire translation process could be accounted for by the twin mechanisms of loss and compensation” (p. 71). Therefore, loss cannot be avoided, specifically during the transmission process of a rigid literary genre like poetry. It is normal that some aspects of a given poem will be sacrificed or will be kept at the expense of others. Here, the translator tries to compromise between the norms of the SL in a way that respects those of the target.

“Often loss or addition is made to achieve the accommodation in translation and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version” (Ardakani et al., 2018, p. 28).

It seems that the transference of literary texts, especially poetry, poses a real challenge in every single detail entailed in it. No correspondence on various levels of the poetic language can be totally achieved; only partial transference is possible, which leads to certain losses on linguistic and cultural levels.

Based on the above discussion, the act of translation is surrounded by one of 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 to mediate between the two orientations is rigorous. Thus, the 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 which is 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, thus, when attempting to transfer it from one 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) report 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). With compensation, translators try to redeem or recreate the effect of a lost feature.

Several theorists discuss the cases in which translators resort to compensation. Nida (1992) 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 is 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.

The poem is a specially constructed text formed in a strict way; hence, the complete rendition meant to be performed is never identical. Lefevere (2006) reports that

Most translators compensate in one way or another: they add features that do not match features in the original on a one-to-one basis but that can be said to be in the spirit of the original. This compensation occurs because translators feel they have not been able to produce the right analog at the right place and therefore add analogs where they are not necessarily warranted to right the balance. (p. 105)

## 6.2 Hervey and Higgins' Compensation Model (1992)

This section draws attention to the model of compensation on which the study mainly depends. Many theorists tackle compensation as a solution-oriented approach to the loss that occurs while transferring a text from one language into another. Baker (2001) defines compensation as "a technique which involves making up for the loss of source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text" (p. 37). The translator's main concern, from Baker's viewpoint, is to transmit the effect of the ST into the TT in a way that suits the TL norms.

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” (p. 144). To further reinforce his point of view, Newmark (1991) mentions that “puns, alliterations, rhyme, slang, metaphor, and pregnant words can be compensated in translation” (p. 143). Using compensation as a translation strategy beautifies the distortion that might happen because of the losses in translation.

Each language has its own peculiarities. When it comes to transferring a literary text from one language into another, these peculiarities pose translational challenges on various levels. Because of the divergence between any pair of languages, a loss will surely happen during the transferring process. In this stance, Harvey (1995) argues that “if loss is an inevitable consequence of any attempt to transfer sense from one language to another, and compensation is a response to that loss, then the entire translation process could be accounted for by the twin mechanisms of loss and compensation” (p. 71). Consequently, no total equivalence can be achieved between the source language text and the target one. Regarding the Shakespearian sonnets, Tinah (2012) states that “Shakespeare's sonnets follow strict conventions and have special poetic aspects that make them difficult to translate without making sacrifices in form and meaning” (p. 3).

Compensation is one of the techniques the translator resorts to it for filling the incurred gap while there is no equivalence or some linguistic or cultural obstacles to transferring some aspects of the source text to the target. It can be said that compensation is used for handling the loss happened during the translation act of a given text. Likewise, Baker (1992) deals with compensation as a technique used for tackling “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. 78).

The overall aim of translation is to preserve the meaning of the ST in the TT. As for a special text type like poetry, the matter is not only limited to the presence of meaning, but it also broadens to taking care of the structure and the sound patterns which distinguish poetry from other types of texts, such as rhythm, rhyme, voice, imagery and other language usage. Dickins et al. (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, considering 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 overcome losses at both linguistic and cultural levels through the translation process.

### 6.3 Harvey's Framework of Compensation (1995)

Harvey's descriptive framework for compensation is released from the loosely attitude and the poorly treatment of the concept throughout the literature on translation studies. Harvey (1995) sets out an overview of the various treatments of the concept of compensation along three aspects: “typological, Linguistic correspondence, and topographical” (p. 65). Moreover, Harvey presents compensation as a target-oriented strategy by which the translators can reform the parts of the STL that may be lost during translation or cannot be directly transmitted to the TTL. Compensation is defined by Harvey (1995) as “a technique for 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 the target text” (p. 66). Harvey tends to use compensation as a workable technique in handling the humour involved in the French cartoon series ‘*Les Lauriers de Cesar*’, which was translated into English as ‘*Asterix and the Laurel Wreath*’ in 1974. Much of the humour entailed in the original series is

replaced with target linguistic jokes of many kinds, including idioms and puns. Harvey addresses compensation as an effective technique in transferring meanings and stylistic effects across the linguistic boundaries caused by the divergence systems between languages. With regard to the location of compensation in relation to loss, Harvey (1995) mentions ‘parallel’ compensation and ‘displaced’ compensation. In the former, “the target text manifests simultaneous loss”. In the latter, compensating the loss sets “over much greater distances than simply contiguous sentences” (p. 72).

#### 6.4 Analytical Procedures

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). Thus, Hervey and Higgins’ (1995) four categories of compensation besides other sub-categories are the analytical tools on which the study mainly depends. Hervey and Higgins’ (1992) model of compensation proposes a more systematic framework with three axes: typological, linguistic correspondence, and topographical. Further, Hervey (1995) 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 transmission 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 et al. (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 categorise the kind of loss and then decide which type of compensation anodynes that loss. Four categories of compensation outlined by Hervey and Higgins (1995) as follows

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 et al. (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. 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 (1995), “are presented as complementary procedures” (p. 76).

Furthermore, there are subcategories of compensation in relation to the location of loss in the ST and, consequently the place of compensation in the TLT as follows:

- **Parallel relationship:** This case of compensation occurs at the exact location in the TLT as the effect that has been lost in the SLT.
- **Contiguous relationship:** In this case, compensation occurs within a short distance from the lost effect of the SLT.
- **Displaced compensation:** This case occurs at a long distance in the TLT from the loss of the SLT.

## 7.1 Data Analysis

### 7.1.1 Analysis of Shakespeare's Sixth Sonnet

#### Analysis

When comparing the Shakespearian sonnet with its Arabic counterpart, an obvious loss was observed in the layout of the T sonnet. Unlike the S sonnet which is composed of fourteen lines, the T one is composed of seventeenth lines. This sonnet has a certain variation in some lines, as in the opening of the sonnet 'Then let', which is of a spondaic foot, consisting of two stressed syllables (double stress), and that is same in the first line of the final couplet which begins with a spondee 'Be not'. Also, there are two trochees in the last line of the third quatrain noticed in the first foot, 'Leave', and in the fourth, 'poster/ty', which consists of a stressed syllable followed by an unstressed one. Although this sonnet is arranged in a full rhyme following the familiar rhyme scheme: ABAB CDCD EFEF GG, there is just a slight deficit heard in the second and the fourth lines of the second stanza in the words loan and one. As shown below:

*That use is not forbidden usury*

*Which happies those that pay the willing loan;*

*That's for thyself to breed another thee,*

*Or ten times happier, be it ten for one.*

#### Lines 1-4

*Then let not winter's ragged hand deface*

*In thee thy summer, ere thou be distilled.*

*Make sweet some vial; treasure thou some place*

*With beauty's treasure, ere it be self-killed.*

وإِذْ لَا تَسْمَحُ لِشِتَاءِ يُقْبِلُ بِأَيْدِي التَّدْمِيرِ  
أَنْ يَفْهَرَ صَنِيفَكَ فِيكَ الْآنَ وَمِنْ قَبْلِ التَّقْطِيرِ  
أَحْتَرُ قَارُورَةَ عَطْرِ ذَاتِ قُنُونِ  
قَرَّبْتُهَا مِنْكَ وَعَلَى مَكَانَتِهَا وَاجْعَلْ فِيهَا كَثْرَ الْحُسْنِ الْمَكْنُونِ  
ذَلِكَ وَإِلَّا انْتَحَرَ الْحُسْنُ الْمَرْهُونُ

(Translated by Enani, 2016, p. 100)

As noticed in the target sonnet, the first two lines of the sonnet are a personification of winter as a person comes with destructive hands. The images of winter and summer do not gain acceptance for the poet. Both have a bad effect on the addressee. And this meaning has been exactly conveyed in the target. When having a close look at the structure of the first Arabic line, it could be noticed that there was a shift in the clause 'winter's ragged hand', which was translated into لَشِتَاءِ بِأَيْدِي التَّدْمِيرِ. In terms of grammar, the previously mentioned possessive clause was transferred into a prepositional clause. The word hand, which is singular in the ST, was transferred into a plural form. Also, there was an additional conjunction و which is not found in the ST. It had a crucial function that denoted the natural follow-on from the preceded sonnet. These

structural divergences were dealt with by utilising ‘compensation in kind’. The verbs يُقْبَل and يَقْهَر were not detected in the ST as a case of ‘compensation by splitting’, which entailed an increase of the building to achieve the effect. Besides, these two lines showed the fourth type of compensation, namely ‘compensation in place’.

*Make sweet some vial; treasure thou some place*

*With beauty’s treasure, ere it be self-killed.*

اخْتَرِ قَارورَةَ عِطْرِ دَاتِ فُتُونِ  
قَرِبَهَا مِنْكَ وَعَلِ مَكَانَتِهَا وَاجْعَلِ فِيهَا كَنْزَ الْحَسَنِ الْمَكُونِ  
ذَلِكَ وَإِلَّا انْتَحَرَ الْحُسْنَ الْمَرْهُونِ

(Translated by Enani, 2016, p. 100)

By looking at the above-mentioned lines and their translation, it was observed that the TT was longer than the ST. Thus, this was an obvious example of **compensation by splitting** to avoid loss of meaning. Furthermore, it entailed compensation on both the semantic and cultural levels, seen in the translation of ‘Make sweet vial’ into ‘اختر قارورة عطر ذات فتون’. The lexical item قارورة perfectly matched the TTC. Arabs tended to use the word قارورة as a metonymy for a woman as being sensitive and fragile. The noun phrase ‘الحسن المرهون’ was not found in the ST. However, it was not put arbitrarily. It was used for synchronising the rhythmic pattern of the line with others.

As for the first line of the second stanza, however, the word ‘use’ was lost in the target, but this did not affect the TTL semantically. On the contrary, an addition seen in ‘كل فواد و بموجب قانون’ did not exist in the ST. This was an example of ‘compensation by splitting’ in which an explanation was done by means of stretching out the ST items in the TL to avoid vagueness and give more clarification of meaning. Another example of ‘compensation by splitting’ was seen in expanding the fourth line of the ST to two lines in translation, as follows:

*Or ten times happier, be it ten for one.*

ويزيد السعد هنا عدة مرات  
أو عشرًا إن جئت بعشر ذوات

Additionally, the expression ‘ten times’ was not translated into عشر مرات, but into عدة مرات. At the same time, the translator made a ‘generalised compensation’ to avoid redundancy by getting the denotational meaning of the word ‘ten’, which was repeated five times in the ST.

### Lines 9-12

*Ten times thyself were happier than thou art,*

*If ten of thine ten times refigured thee.*

*Then what could death do if thou shouldst depart,*

*Leaving thee living in posterity?*

مَرَاتٍ عَشْرًا سَوَفَ يَزِيدُ هُنَاؤُكَ إِنْ أَنْجَبْتَ غَدًا  
عَشْرًا مِنْ صُورِكَ أَيُّ أَنْ تَنْصَاعَتْ عَدَدًا  
أَوْ تَنْصَاعَتْ فِي صُورِكَ سَعْدًا!  
مَاذَا فِي طَوْقِ الْمَوْتِ إِذْنُ أَنْ يَفْعَلَ بَعْدَ وَقَاتِكَ  
مَا دَامَ وُجُودُ الْأَبْنَاءِ سَيَعْنِي اسْتِمْرَارَ حَيَاتِكَ ؟

(Translated by Enani, 2016, p. 100).

By looking closely at the third stanza, it could be noticed that the first two lines of the source were reformulated into three lines of correspondence. This was the same case of compensation as that of the second stanza. The sentence إن

أو تتضاعف في صورتك عددًا was not an equivalent to something included in the ST. It was an addition to the TT, and عددًا was not found in the source. These were obvious examples of ‘compensation by splitting’ to hit the closest meaning of the original. Moreover, there was a loss in substituting the original past tense with the future in the target; besides, the comparative adjective ‘happier’ meant أسعد that was reformulated into ‘سوف يزيد هناؤك’. Two integrated orientations of compensation were noticed here. With reference to the location of loss, parallel compensation was implemented in the previously mentioned examples in which the translator kept the effect of the ST at the same place in the target one.

### The couplet

*Be not self-willed, for thou art much too fair*

*To be death’s conquest and make worms thine heir.*

أَفْلَعُ عَنْ كُلِّ عِنَادٍ فَجَمَالَكَ دُو حَبْلِ مَمْدُودُ  
أَعْظَمُ مِنْ أَنْ يَهْزِمَهُ الْمَوْتُ وَيُعْصِي نَهْيًا لِلدُّوْدُ  
(Translated by Enani, 2016, p. 100).

In the translation of the final couplet, it was observed that the translator stuck to the form of the original by transferring the last two lines of the source into two correspondences in the target. The second line began with the comparative adjective ‘أعظم’, which was not found in the source line.

Repetition was the dominant figurative feature of this sonnet, where the word ‘treasure’ was repeated two times, ‘happy’ and its derivations in ‘happies, happier’ were repeated three times. The word ‘ten’ was repeated five times. There were seven types of repetition. ‘Antanaclasis’ was repeated with different interpretations. According to Enani (2016), “repetition is frequently used in the sonnets. Some words are repeated several times within one sonnet. Their meanings are varied. We do not feel that repetition as a pleonasm, but as a unifying music which influences the audience” (p. 16).

‘Compensation by splitting’ was frequently followed in rendering the sonnet at hand for the purpose of clarifying meaning and avoiding vague interpreting of the ST. All in all, this sonnet was a good example of stylistic compensation by which the translator could have kept the message content of the ST to avoid loss and disruption of meanings in the reader’s mind.

### 7.1.2 Cultural Compensation

#### Source Text

*Buy terms divine in selling hours of dross*

#### Target Text

بيعي خُثَالَةَ السَّاعَاتِ فِي سَبِيلِ الْبَاقِيَاتِ الصَّالِحَاتِ عِنْدَ رَبِّكَ

Translated by (Enani, 2016, p. 251).

#### Analysis

This is a clear example of religious intertextuality in which the translator opted 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)

This is an obvious instance of communicative translation. The translator attempted to adapt the sense of the source content using a verse from the Holy Qur’an with the semantic manifestation of the SL reference in an attempt to bring the text closer to the TLC readers. He succeeded in achieving the semantic equivalence by approaching the source religious reference to the TLC by quoting from the Holy Qur’an, but this might risk the loss of the Christian-oriented sense of the SLT. However, the translator’s religious background inspired him to reshape the ST in an indigenous TC setting.



### 7.2.1 Analysis of Jahin's Quatrains

#### Source Text

عجبي عليك.. عجبي عليك يا زمن  
يا بو البدع يا مبكي عيني دمًا  
إزاي أنا أختار لروحي طريق  
وأنا اللي داخل الحياة مرغمًا  
عجبي!!

#### Target Text

**I wonder at you, I wonder at you time,  
Magician who often put a sob into my voice.  
How can I find a path of my own choice  
When coming into life was not my choice?**

(Translated by Salem, 2009, p. 18).

Repetition was the rhetorical device used in the first line of the original quatrain "I wonder at you, I wonder at you time". No loss was detected in the translation of the first line because the translator kept the same rhetorical device employed in the ST. The loss was in the second line in which the vocative article was not transferred to the TT. A semantic deviation was noticed in the translation of the whole line. This deviation was noticed in translating "البدع" and "عيني", respectively, into "magician" and "my voice", which were not their exact correspondences in the TLT. According to Collins Dictionary (2024), a "magician" "is a person who entertains people by doing magic tricks". Linguistically, the meaning of "البدع" is the plural form of "بدعة" meaning 'heresy'. Terminologically, it means 'irreligious innovation'. So, this word had a religious dimension in the SLC. Although there was a loss at the semantic and cultural levels, the translator tried to approximate the image of the ST into the TL by mentioning the word "sob" of crying, denoting the same behavioural process as that of the ST. 'Compensation in kind' was used in order to mitigate the deficiency that occurred in transferring the image of the ST in the tone. One of the pros of the translation of this line was bridging the loss at the same place in the TT, following the 'parallel relationship' of compensation. As for the third line, the interrogative form of the ST "إزاي أنا" "أختار" faithfully appeared in the TT as "How can I find"; but the loss could be noticed in the translation of the verb "أختار" which was transferred to the TT as "Find" not "choose". The compensation was seen in translating the lexical item "روحي" into "my own choice" which was not the exact English equivalent. Thus, 'compensation by splitting was utilised in which the translator tended to unfold the range of words in the TLT. Once more, 'compensation by splitting' was the procedure used in translating the adjective "مرغمًا" located in the fourth line of the quatrain into "was not my choice". Additionally, a rank shift was noticed. The adjective "مرغمًا" was 'up ranked' in translation from one word to the clause "was not my choice" in the TLT. However, the clause "was not my choice" did not semantically match the source "مرغمًا". The loss occurred on the semantic level, and the repetition of the word "choice" in the TT could be justified at the expense of preserving the rhyme scheme in the TLT. Although 'repetition' was used in the TLT, as mentioned formerly, 'paradox' was the used rhetorical device in the ST as seen in "أختار" and "مرغمًا" that were self-contradictory statements. At the phonological level within the whole quatrain, the loss was shown in the consonance noticed in the ST as in the following: عجبي، عليك، البدع، عيني. The consonance was replaced by another poetic sound device (assonance) as in the following: 'you, who, and into' and 'often, sob, not'. 'Compensation in kind', by which the rhetorical device of the ST (Consonance) was replaced by a different one in the TT (assonance), was used here to handle the loss experienced on the phonological level.

The external rhyme was lost in the TT. The rhyme scheme of the original quatrain was AABA, and the target was ABBB.

### 7.2.2 Cultural Compensation

#### Example 1

##### Source Text

ح نزل هنا.. وانشا لله يهبرني فخ

##### Target Text

I'll land right here, even if a trap I sprig! (Salem, 2009, p. 107).

##### Analysis

There was such an avertable loss at the semantic level in the above-mentioned example in which the translator omitted the Egyptian common expression *انشا لله* in the TT to be translated into *even if* it means *حتى لو* in Arabic, not *انشا لله*.

#### Example 2

##### Source Text

ما تعرفوش سابق عليكوا النبي  
تلونوا الأيام بلون النعيم؟

##### Target Text

Can you not, for heaven's sake, pray?

Paint the days the colour of bliss divine. (Salem, 2009, p. 139).

##### Analysis

Once more, the Egyptian colloquialism was lost in the TLT by translating the expression *سابق عليكوا النبي* into *for heaven's sake*. Supposedly, the translator tended to preserve the length of the source expression. So, the form was preserved at the expense of the meaning. The expression *for heaven's sake* could be translated into *سابق عليكوا النبي* not *لوجه الله*.

### 7.3 Results

The reasons for losses explored throughout the study were viewed in the difference between English and Arabic, and vice versa, which could be firstly traced back to the different families of the two languages. English is from Anglo-Saxon, and Arabic is from Semitic. Each language has its own phonological, morphological, and syntactic system, which makes it problematic in the case of transferring a fancy text like poetry from one language to another. By comparison, the translation of any text type other than poetry is an aid to understanding the meaning of a text in a given language delivered into another language. Yet, translating poetry is an act of creativity, not just an attempt to transfer a text from one language into another. There was also a kind of loss on the side of culture in the lack of correspondence between the original and the target. Non-culture equivalences were seen in a number of culture-bound expressions taken out of the sonnets and the quatrains.

The loss also occurred due to changes in time, place, language, and cultural traditions. It can be categorised into inevitable loss and avertable loss. The former occurred because of the divergent systems of English and Arabic regardless of to what extent professional the translator was. Here, no need to talk about Enani's competence in translation. There was not only divergence on the linguistic level but also on the cultural one. English culture is different from Arabic. Arabic culture differs from one Arabic-speaking country to another; this was seen through the analysis of the Rubayat written in Egyptian Arabic. On the other hand, the lack of linguistic correspondences of parts of the SL in the TL, in addition to the loss entailed in the cultural aspects, were related to traditions and customs, social life, and ecology. The latter kind was

attributed to the failure to catch the appropriate correspondence. Regarding culture-related expressions in Jahin's quatrain, however, the translator achieved the exact functional equivalence of some Egyptian vernaculars in the TLT; loss inevitably occurred at the syntactic level due to the mismatch of the structure between the SL and the tone. Thus, the Egyptian vernaculars entailed in the quatrains were entirely lost in translation. According to Badawi (1985), there are five levels of Arabic language in Egypt: Classical Arabic, modern standard Arabic, colloquial of the cultured/educated, colloquial of the enlightened, and colloquial of the illiterate. Consequently, the original level of Egyptian formality was lost in the TLT, which was transferred into Modern Standard English, not colloquial English. An enormous number of Egyptian vernaculars entailed in the quatrains lost their essence in the TLT. Hence, this was another type of loss concerning the level of transferring formality between the SL and the target one. Contrarily, the poetic register of the Shakespearean sonnets was kept to a great extent, unlike that of Jahin's quatrains which was lost in translation.

A number of features regarding prosody were lost in both the sonnets and the quatrains. As for the Shakespearean sonnets, the rhyme scheme was lost in the TL because of the difference between English and Arabic prosody observed in some features, like the number of beats per line (stresses).

As for Jahin's quatrains, the rhyme scheme was also lost in almost all the TL quatrains. In the same vein, Salem (2009) admits that "traditionally and actually, every single quatrain follows the A A B A rhyme scheme, where I was not able to do so, I slipped into another rhyme scheme in an attempt to retain the music of the words" (p. 14). Keeping one aspect at the expense of another caused an inevitable loss in translation.

On the other side, an avertable loss happened in excluding the word *عجبي* in which each quatrain ended in the TLT. In order to compensate for this type of loss, Salem (2009) asserts that "traditionally, each quatrain is followed by a word of exclamation which, rendered in English could be either cumbersome yet accurate: Lo and Behold! Or accurate it too slangy: fancy that! Or what do you know! Either of which would be difficult to accept for the reader. I have, rightly or wrongly, chosen to put one single Lo and Behold! At the very end" (p. 14). Moreover, another avertable loss was detected in punctuation marks in both the sonnets and the quatrains.

The translators might choose to employ compensation procedures unconsciously in translation because of their translation experience and comprehension ability. Compensation was not applied mechanically but flexibly. The introductory section of Enani's (2016) book *Shakespeare's Sonnets* gives information about the sonnets and tackles the problems of translating them into Arabic, how he dealt with their potentially taboo content, which does not fit the norms of Arabic society; and his explanation of each sonnet separately is regarded as a form of a compensatory method for enriching the TRs with relevant and detailed information about the sonnets.

Intertextuality as a linguistic phenomenon was observed in both ST and TT. It was also recognised 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 scrutinising the Arabic translation of the religious references entailed in the sonnets, it could be elicited that the translated items were influenced to a great extent by the translator's religious background. Also, he failed to free himself from being dedicated to Islam. It was obviously viewed in his adoption of expressions of deep religious associations and quoting from the Holy Qur'an.

As for compensating for the religious references, there was a case of vertical Quranic-based intertextuality as seen in rendering 'Buy terms divine in selling hours of dross' into *بيعي خُثالة الساعات في سبيل الباقيات الصالحات عند ربك*, which was directly quoted from the Holy Qur'an. This shows how borrowing from sacred texts reflects the translator's hold on to

his identity as an Arab Muslim. Enani always attempted to domesticate/adapt the cultural references indicated in the SLT in order to meet the TRs' expectations.

#### **7.4 Conclusion**

Compensation is a double-edged translation strategy which can be applied in an exchangeable way as a source-oriented and target-oriented method. In translating poetry, a translator is obliged to sacrifice certain aspects of the ST for the purpose of preserving others.

Loss has been inevitably occurring when rendering such a vigorous intense text like poetry from one language/culture into another. Compensation is utilised as a workable strategy to avoid this inevitable loss caused by the divergence between languages linguistically and culturally. Thus, compensation is a response to the losses caused by the process of transferring a given text from one language into another. It is purposely used to preserve the usage effect of the poetic devices. So, compensation can be defined as a set of options available to the translator as a considerable relief to the damage caused during the process of transference.

Poetry is one of the most distinctive entities among the literary genres. It is made up of a set of aesthetic qualities like its rhythmic language and its musicality combined with stylistic choice which affects the meaning greatly and varies from piece to piece. All of these elements work together to create an emotionally charged piece of language called a poem. When translation is in question, the poem is supposed to be reproduced in terms of the dimension of form with that of meaning. Therefore, it is essential to preserve the combination of elements as much as possible to create the same effect in the TLT which is recognised through transmitting the emotion and pleasure of the original. So, neither form nor meaning can be ignored when translating such unique and complex types of texts; if not, the form is more essential than meaning in the case of poetry.

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