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## The Impact of Compensation in Translating Classical Arabic Poetry into English: An Analytical Study

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<b>Keywords:</b> Problematic Translating Arabic poetry	<b>Abstract</b> Translating classical Arabic poetry into English is inevitably problematic. This is due to the uniqueness and exclusiveness of the word and form of the Arabic poetry on the one hand, and to the great gap between the two languages on the other hand. Some translators adopt compensation as a strategy to overcome many difficulties of meaning loss in translating such type of texts. The current analytical study attempts to show the impact of using compensation in translating <i>Muallaqat</i> Emro' Al- Qais into English by adopting Hervey & Higgins' (1992) model. The study ends with some concluding remarks, the most important one among them is that compensation is not necessarily an effective strategy. On the contrary, it could lead to deepening the unfamiliarity and loss of the semantic precision of the ST in the TT.
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### أثر التعويض في ترجمة الشعر العربي الكلاسيكي الى الإنكليزية: دراسة تحليلية

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#### المستخلص

مما لاشك فيه ان ترجمة الشعر العربي القديم تنطوي على الكثير من المعضلات التي تعزى الى خصوصية المفردة والشكل العام للقصيدة العربية من ناحية والى الهوية الشاسعة بين اللغتين من ناحية اخرى. وبلغ المترجمون الى اتباع استراتيجية التعويض في ترجمة هكذا نوع من النصوص لتجنب

خسارة المعنى في اللغة الثانية. تهدف هذه الدراسة التحليلية الى توضيح أثر استخدام هذه الاستراتيجية في ترجمة معلقة امرؤ القيس الى اللغة الانكليزية وذلك بتبني منهج هرفي و هيجن (1992) بهذا الخصوص. اختتمت الدراسة ببعض الاستنتاجات من اهمها ان استراتيجية التعويض قد لا تكون بالضرورة ناجحة بل انها على العكس من ذلك قد تؤدي الى تعميق غرابة وخسارة الدقة الدلالية للنص الأصلي في النص الهدف.

### **1.1 Introduction:**

Translating poetry has been a debatable issue and a huge previous literature has been devoted on this perspective. One may recall Robert Frost (2005: 32) who states that "Poetry is what gets lost in translation." While Susan Bassnett (2002:106) emphasizes the complexities of translating poetry especially when there is a gulf between the source language (SL) and the target language (TL) cultures. She also adds that poetry translation involves gain in meaning.

With reference to classical Arabic poetry, it is considered as the record of Arabs (الشعر ديوان العرب) since it records their habits, customs, ideologies, morals, victories in wars, and many other aspects of their life. Savory (1968:86) views poetry as " the art of employing words in such a manner as to produce an illusion on the senses, the art of doing by words what the painter does by colors".

Translating this rich record into other languages is inevitably problematic due to the words uniqueness and exclusiveness and the cultural context in which these words are employed. This necessitates certain procedures to be followed for the sake of readership.

The current paper attempts to clarify the impact of compensation in translating the classical Arabic poetry.

### **2: The Concept of Compensation:**

The term compensation was used notably among many technical terms in translation studies. Nida and Taber (1969: 106) suggest that '*What one must give up to communicate effectively can, however, **be compensated for**, at least in part, by the introduction of fitting idioms*'.

According to Wilss (1982), compensation refers to the techniques adopted by the translators to deal with the structural differences on the intra- and extra-linguistic level due to many sociocultural factors in both languages (Wilss, 1982: 39-50).

Hervey and Higgins (1992) and Harvey 's (1995) notion of compensation are among the notable in the literature. It is the technique of " making up for the translation loss of important ST features." The concept of loss burdens the translator with a considerable responsibility because the reader of a TT will not know whether translation loss has occurred at any portion of the text. Compensation is a frequent strategy which means accepting the loss of one element and replacing it by adding another element elsewhere by approximating their effects in the TT through means other than those used in the ST" (Hervey and Higgins 1992: 24-35,248).

Compensation is said to be related to the translator's decision and choice since it is used to decrease an unsuitable interpretation misfortune by presenting a less inadmissible one (Hervey and Higgins, 2002:40-49, Dickins et al., 2002: 40)

As for Harvey (1995), compensation is the adjustment technique for the loss of an effect in the ST by presenting an approximate effect in the TT by using certain means in the target language. Using compensation, then, retains the source-text orientation by the translator's attempt to avoid any translation loss on the one hand, and at the same time, gives emphasis on the target-reader oriented equivalence on the other hand (Harvey, 1995:40-60)

Furthermore, Newmark (1991: 144) suggests that 'puns, alliteration, rhyme, slang, metaphor, pregnant words - all these can be compensated, if the game is worth the candle sometimes it isn't'.

When something cannot be translated from a source to target language, and the meaning that is lost in the immediate translation is expressed somewhere else in the TT, then one can say that compensation is employed (Fawcett 1997:31-33). 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 (Hatim and Munday 2004, 31).

## **2.1 Categories of Compensation:**

According to Hervey and Higgins (1992), four types of compensation can be distinguished:

**2.1.1-Compensation in Kind:** It is a case where different linguistic devices are used in the TT for the sake of producing a similar effect of the ST.

Hervey & Higgins (1992:35,2002:40) refer to this type as the making up for certain type of textual effect in the ST by another one in the TT.

In an attempt to reduce translation loss, the translator would follow a technique for that deficiency through some other means; for example, the lack of the Arabic dual pronoun form of address **أنتما** can be compensated in English with the use of 'both' to indicate duality, i.e. *you both*.

**2.1.2-Compensation in Place:** It is a case where the effect in the TT is found at a different location from that in the ST. Hervey & Higgins (1992:36) define compensation in place as the making up for the loss of certain effect found in particular place in the ST by re-creating an equivalent effect at some other place in the TT. For example a translator may compensate an untranslatable idiom in the ST by using an idiom on another word at a different place in the TT.

**2.1.3- Compensation by Merging:** The technique of compensation by merging, as defined by Hervey & Higgins (1992:38), is to condense a long stretch of ST into another short one in the TT. For example, a complex phrase could be condensed into a single word or a simple phrase. Sometimes a translator may have no way but to compensate by merging to re-create a balance of the literal meaning of certain portion in ST in the TT.

**2.1.4- Compensation by Splitting:** This type of compensation is opposite to the previous one where the meaning of a ST word is expanded into a longer stretch of the TT. **Compensation by splitting** is adopted when there is no similar TL word covering the same meaning of a given ST word (Hervey and Higgins 1992: 39). Cultural specific terms are common in this case. For example the word الطواف carries a peculiar religious cultural sense and has no specific equivalence in English but to be compensated as "to go round al-Kaaba'.

Hervey and Higgins (1992:40) admit that these four types of compensation can, of course, take many different forms; and sometimes a single case of compensation belongs to more than one category.

Hervey, Loughridge and Higgins (2006) divide compensation into two levels: The **semantic compensation** which is used as a means to compensate for sense losses in culture-bound texts. The other type is the **stylistic compensation** which is employed to compensate for stylistic losses. Translating idioms is a good example, when it is not possible to

translate an idiom in the ST to a TT, the translator has no option to maintain the stylistic effect of that idiom so he should compensate by omitting the SL idiom and putting an idiom in another place in the TT.

The aim of this type of compensation, according to Hervey and Higgins (1992: 34-40), is to balance the semantic losses in the content or the stylistic effect that translation involves. Compensation gives a stylistic effect in another place in the TL text because it cannot be re-created in the same place as in the SL. The translator for example will have to express degrees of formality in different ways, maybe compensating by using other TL words of the formal and informal registers, in order to preserve the same level of formality (Guerra, 2012:9)

## ***2.2: Location of Compensation***

Different opinions are delivered by many scholars about the location of compensation with reference to the corresponding loss of meaning.

Among these views is Newmark's (1988) where compensation is located near the point of loss: "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" (1988: 90).

As for Baker (1992: 86), compensation means that the translator may omit or play down certain linguistic feature located in certain point in the ST and reproduce it elsewhere in the TT.

Gutt (1991:44) gives another concept of compensation and emphasizes that it is not a matter of creating a correspondence between elements in the ST by larger stretches of a text in the TT. While correspondences of a specific theme can never be the same and may alter the balance within the text.

Based on the location of compensation with reference to the location of loss Hervey and Higgins (1992, 24) and Hervey et al (1995, 82-4) offer the following categorization of compensation:

**A- Parallel relationship:** compensation of this type occurs at the exact place in the TT as the effect that has been lost in the ST.

**B- Contiguous relationship:** Compensation in this case occurs in the TT in a near distance from the lost effect of the ST.

**C- Displaced compensation:** In this type, compensation occurs in the TT in a long distance from the ST loss.

**D- Generalized compensation:** This is a case where the TT includes instances of naturalized stylistic features for the sake of the target reader in order to achieve a comparable effect and thus avoid instances of ST loss.

### 2.3: Compensation in Poetry Translation:

If we consider translating literary works as the most difficult in translation studies, translating poetry remains the most challenging, difficult, and demanding of all other types of literature. Robert Frost (2005:32) states that “Poetry is what gets lost in translation.” This implies that poetry and any literary form perishes and loses its meaning when translated.

On the same perspective, Connolly (1998:174) admits 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. 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.

In fact, in translating poetry, the translator confronts a considerable syntactic and semantic deviation. This unexpected language is what distinguishes a poetic text from a prose text. The unfamiliar use of words and structures poses a special attention from the reader due to its very unpredictability. The goal in the translation of poetry is to re-produce not only the meaning of the ST; rather, how these words are fabricated in language to reveal the intended meaning in the TT (Campell, 1992:35-42).

The process of translating a poem, according to Connolly (1998), is a re-writing of the poem and, this poem contains information, it conveys the poet’s ideas or sentiments and, as such, consists of some statement or message referring to the real world. It functions on a *semantic level*. However, this poem not only gives information, but also gives a pleasure through the *manner* in which it informs. It is characterized by meter,

rhyme, rhythm and certain formal devices and , therefore, it functions on a *stylistic level*. Thirdly, any poem will have an emotional effect a communicative impact on the reader. It is, then, functions on a *pragmatic level*. Finally, there is the '*poetic*' or *normative level*, which means that the translator of poetry has also to produce a piece of poem that corresponds to the reader's expectation of a poem in the TL culture. The 'poetic' or normative level means that the translated poem has to correspond to the common poetic norms in the target culture (Connolly,1998:170-6).

Baker (2001: 171) also claims that "poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked."

Another important element in poetry translation is the aesthetic value. In other words, the translator should convey the aesthetic and expressive values of the poem and approach the target readers to the beauty of word choices and figurative language of that poem (Newmark (1982,38-53).

Jones (1989) considers the translation of poetry as an art of compromise which involves difficulty to find solutions. He suggests a model that processes related to translating poetry by proposing three main stages: Understanding, Interpretation and Creation. Also, he proposes five main strategies of equivalence, which reads as the following:

- 1- Transference — TT item = ST item.
- 2- Convergence/Divergence — TT item covers larger/smaller semantic space than ST item, but valency remains constant.
- 3- Improvisation — TT feature is different from ST feature but has similar poetic role.
- 4- Abandonment of a low-weight for a high-weight feature.
- 5- Estrangement — equivalent retains an "untranslated" ST feature.

The Creation stage is simply a matter of fashioning the TT that goes in agreement with target-culture terms. This stage is related to the translator's decision of many choices he has during the Interpretation phase (Jones, 1989:183-199).

For Raffel (1988:13), translation of poetry is classified into four broad types based on different target audiences which are formal translation, interpretive translation, expansive translation, and imitative translation. He also explains the complexities in translating poetry, but it does not mean

that poetry is untranslatable. Raffel (1988) adds that the exact re-creation of a work is something impossible in poetry translation. Yet, there must be an acceptable degree of an approximation in order to reflect the original work in the ST.

### **3: Texts Analysis:**

#### **3.1.1: Text No.1:**

أَصَاحٌ تَرَى بَرْقًا أُرِيكَ وَمِيضَهُ  
كَلْمَعِ الْيَدَيْنِ فِي حَبِيٍّ مُكَلَّلِ

#### **The English Renderings:**

##### **1- Sir William Jones**

*O friend, seest thou the lightning, whose flashes resemble the quick glance of two hands amid clouds raised above clouds?*

##### **2- Sir Charles Lyall**

*O friend - see the lightning there! It flickered, and now is gone, as though flashed a pair of hands in the pillar of crowned cloud.*

##### **3- F. E. Johnson**

*O, my companion, do you see yonder lightning, the glittering Of which I am showing you, like the flashing of two hands In the thick collecting crowned clouds,"*

##### **4- Wilfrid Scawen Blunt and Lady Anne Blunt**

*Friend, thou seest the lightning. Mark where it wavereth, gleameth like fingers twisted, clasped in the cloud-rivers.*

##### **5- AJ (Arthur John) Arberry**

*Friend, do you see yonder lightning? Look, there goes its glitter flashing like two hands now in the heaped-up, crowned stormcloud.*

##### **6- Alan Jones**

*My friend, can you see the lightning? Let me point out to you its flashes in the distance gleaming like the flash of hands [as it moves swiftly] in a mass of cloud piled up like a crown.*

#### **3.1.2: Interpretation:**

*Sahi*(صاح): It is a diminutive *Sahib* which means literally my friend.

*Barqan*: Lightning

*Wamid*: Flash

*Lam'e*: Blaze



*Habiyy*: Collection of clouds, or the gathered and accumulated clouds.

*Mukallali*: Crowned

This part of qasida is related to the image of rain where the poet is talking to his friend saying: my friend do you see that thundering flashes in that gathered clouds which become as a crown. The flashes are so swift like the swift movement of the hands.

### **3.1.3:Discussion:**

In order to convey the same meaning of the ST, the translators opt for some forms of compensation. To begin with, "*Sah*" is an archaic SL lexical item and connotes a deep familiarity and close relationship between the poet and the addressee. It is translated into English by using vernacular expressions such as "*friend, my friend, or my companion*". Our argument is that none of the six translations reads as the original one. However, the translators use these expressions as a ***parallel compensation*** for the Arabic noun phrase "*Sah*". Lyall and Blunt & Blunt balance such loss of meaning regarding the sense of the SL archaism by employing another sort of compensation which is the ***stylistic compensation*** throughout the use of "*sees thou*" and "*thou sees*" respectively for achieving the rhetorical effect in the TL. With reference to the location of compensation, all are examples of ***parallel compensation***.

Compensation, for Wilss, is a term used for techniques for dealing with 'structural divergences on the intra- and extra-linguistic level' (1982: 39). With reference to the structural divergences between the SL & TL, the SL noun phrase "*alyadain*" which denotes duality in Arabic, is compensated in the TL by adding a premodifier "*pair, two*" to the English noun phrase "hands" to indicate duality. This is a case of ***compensation in kind***.

Wills (1982:40) also states cases where paraphrasing or explanatory translation is the single way out the translator has in order to compensate the loss in meaning. We find instances of ***compensation by splitting*** where there is no single TL word to cover the same range of meaning as a given SL item.

One of the instances is found in translating the SL noun phrase "*wamidahu*" (literally means its flash) into an English clause "*its flashes in the distance gleaming*" by Alan Jones who opts for such an explanatory translation (as a compensation procedure) in order to avoid any semantic loss of the SL meaning. There is an implicit image in the rewarding of "*lam' elyadaini*" where the swift movement of the hands is an implied image. It is translated as "*the flash of hands as it moves swiftly*" by Alan

Jones where the image is made explicit in both translations. This is a case of *stylistic compensation* employed by the translators to avoid any loss of the message content in the ST. At the same time, these are instances of *compensation in kind*.

The SL noun phrase " *habiyy mukallali*", where " *mukallali* " is a post modifier of " *habiyy* ", is translated differently either by splitting or by kind such as: " *amid clouds raised above clouds*", " *the pillar of crowned clouds*", " *the thick collecting crowned clouds*", " *clasped in the cloud river*", and " *a mass of cloud piled up like crown*". The translators opt for splitting the SL noun phrase into an English clause which is longer than the original. These are cases of compensation *by splitting & kind* at the same time.

### **3.2.1:Text No.2:**

يضيء سنأه أو مصابيح راهبِ      أمال السليط بالذبال المُقتل

#### **The English Renderings:**

##### **1- Sir William Jones**

*The fire of it gleams like the lamps of a hermit, when the oil, poured on them, shakes the cord by which they are suspended.*

##### **2- Sir Charles Lyall**

*Nay, was it its blaze, or the lamps of a hermit that dwells alone, and pours o'er the twisted wicks the oil from his slender cruse?*

##### **3- F. E. Johnson**

*Shines the glory of it, or, like the lamps of a monk, who has  
Dipped in the oil the well twisted wicks.*

##### **4- Wilfrid Scawen Blunt and Lady Anne Blunt**

*Like a lamp new-lighted, so is the flash of it,  
trimmed by a hermit nightly pouring oil-séame.*

##### **5- AJ (Arthur John) Arberry**

*Brilliantly it shines-so flames the lamp of an anchorite  
as he slops the oil over the twisted wick.*

##### **6- Alan Jones**

*Its light giving illumination, or like the lamps of a hermit who has been  
generous with oil on the twisted wicks.*

### **3.2.2: Interpretation:**

*Sana*: The light

*Masabeeh*: lamps

*Amala*: poured the oil in

*Saleed*: The oil used for lightening the lamp.

*Dhubbal*: the plural of dhubbala which means the wick.

*Mufattal*: twisted

The poet continues describing the light of thundering as it looks like the light of the lamps in which the hermit poured generously the oil to make the twisted wick fully immersed by oil to have a good light.

### **3.2.3: Discussion:**

To start with, we find some procedures of compensation being adopted by the translators on different levels. The SL verbal clause " *amala*" is translated by Blunt & Blunt as a TL adverbial phrase " *nightly pouring oil-seame*". This is a case of ***compensation in kind***. It is also worthy to note that the TL adverb " *nightly*" is absent in the SL verbally but it is understood logically. A similar case is found in the employment of the TL adjective " *newly-lighted*" to give an explicit image of the light after pouring oil in the lamp which is an implicit image in the ST.

Sir William Jones employs the addition of the TL verb " *shakes*" as a procedure to enrich the TT with the implicit SL image of pouring the oil on the cords. Another case is found in the prepositional clause " *by which they are suspended*" which is an explanatory translation that is employed here in order to avoid the loss of meaning of the SL adjective " *mufattal*". With reference to location, it stands as a ***parallel compensation*** and at the same time as a ***compensation in kind***.

As for Sir Charles Lyall, we find another case of ***compensation in kind*** where the translator opts for giving an explicit image of pouring the oil from a cruse on the twisted wicks-an image that is quite implicit in the ST. This deviation is done to maintain the SL sense in the TL.

### **3.3.1: Text No.3:**

كَأَنَّ مَكَائِي الْجَوَاءِ غُدِيَّةً      صُبِحْنَ سُلَافاً مِنْ رَحِيقِ مُفَلِّلٍ

#### **The English Renderings:**

##### **1- Sir William Jones**

*The small birds of the valley warble at day-break, as if they had taken their early draught of generous wine mixed with spice.*

**2- Sir Charles Lyall**

*At earliest dawn on the morrow the birds were chirping blithe,  
as though they had drunken draughts of riot in fiery wine;*

**3- F. E. Johnson**

*As if in the morning the small birds of the valley Jawaah had  
Taken a morning draught of old, spiced wine.*

**4- Wilfrid Scawen Blunt and Lady Anne Blunt**

*Seemed it then the song-birds, wine-drunk at sun-rising,  
loud through the valley shouted, maddened with spiceries,*

**5- AJ (Arthur John) Arberry**

*In the morning the songbirds all along the broad valley  
quaffed the choicest of sweet wines rich with spices;*

**6- Alan Jones**

*In the morning the finches of the valleys had been given drink of the finest  
wine - wine fiery as pepper - [so noisy were they],*

**3.3.2: Interpretation:**

*Makaki:* The plural of mukka' which means a kind of small singing bird.

*Aljiw' :* Valley.

*Ghudiwatan:* a period of time before the sun rising.

*Sulafan:* The best type of wine.

*Raheeq:* the best and first essence of wine.

*Mufalfal:* Spiced.

The poet here is describing a sort of birds "*makkaki*" which are well-known of its so much loudly singing in the early morning as if they are being drunk of a best type of spicy wine which gives these birds a great amount of activity.

**3.3.3: Discussion:**

With reference to the above mentioned six translations of this verse, we notice many procedures of **compensation in kind and place** in TT. For Sir William Jones, the SL noun phrase "*makkaki*" has been translated as "*the small birds ... warble*" which is clause. A componential analysis for the SL item would result in the following semantic features:

*Makkaki*

/            /            |            \

Type of birds    very active    Small    (sing) or well-known for singing

Such a procedure is adopted by the translator to convey the semantic content of a SL phrase by a TL clause which is related to a different grammatical word class or different syntactic function. For this reason, there are divergent translations of this noun phrase. Sir Charles Lyall translates it into a clause "*the birds were chirping blithe*" (**compensation in kind** and **displaced compensation** at the same time). While Johnson translates it into "*the small birds*" where part of its meaning is being very small birds. On the other hand, Jones translates the SL noun phrase "*makkaki*" into "*finches*" followed by the addition of the clause "*so noisy were they*" as an explanatory translation to maintain the semantic content of the SL image in the TL. This is a **compensation by splitting** and **displaced compensation** at the same time.

The other example of **compensation in kind** is recorded in Sir William Jones translation of the SL adjective "*mufalfali*" into a TL subordinate clause "*mixed with spice*". This is also called a **stylistic compensation** at the same time since the translator has another option in the TL which is "*spicy*" to stand for the SL item. As for Sir Charles Lyall, Johnson, and Jones, the SL adjective "*mufalfali*" is translated into a TL noun phrases: "*fiery wine*", "*old, spiced wine*", "*wine fiery as pepper*", respectively. All of them are merely cases of **compensation in kind** and **parallel compensation** at the same time. One last case of **displaced compensation** is recorded in translating "كأن" in some other location in *the translation of* Sir William Jones "*as if*" and Sir Charles Lyall "*as though*". "كأن" is considered as an article of assimilation in Arabic, however; Blunt and Blunt translate it into a clause "*Seemed it then*" as another case of **compensation of kind**.

#### **3.4.1:Text No.4:**

كَانَ السَّبَاعُ فِيهِ غَرْقَى عَشِيَّةً      بِأَرْجَائِهِ الْفُصْوَى أَنَابِيشُ غُنْصُلِ

#### **The English Renderings:**

##### **1- Sir William Jones**

*The beasts of the wood, drowned in the floods of night, float, like the roots of wild onions, at the distant edge of the lake*

**2- Sir Charles Lyall**

*And at even the drowned beasts lay where the torrent had borne them, dead,*

*high up on the valley sides, like earth-stained roots of squills.*

**3- F. E. Johnson**

*And at even the drowned beasts in it drowned in the*

*Furthest parts of it, (i.e., the vally Jawa) where the root-bulbs*

*Of the wild onion.*

**4- Wilfrid Scawen Blunt and Lady Anne Blunt**

*While the wild beast corpses, grouped like great bulbs up-torn, cumbered the hollow places, drowned in the night-trouble.*

**5- AJ (Arthur John) Arberry**

*The wild beasts at evening drowned in the furthest reaches of the wide watercourse lay like drawn bulbs of wild onion.*

**6- Alan Jones**

*In the evening the beasts of prey were [lying] there drowned in its furthest reaches like bulbous plants uprooted [and twisted into unreal shape].*

**3.4.2: Interpretation:**

*Assiba'*: Beasts

*Gharqa*: drowned

*'shiyatan*: a period of time after the sun setting

*Anabeeshu*: roots

*'nsuli*: wild onion

**3.4.3: Discussion:**

The poet describes the beasts as being drowned because of the heavy rain torrents in this valley. The poet makes a similarity between these beasts and the up-rooted wild onion (as being fully immersed in mud and water because of the torrents).

To start with, we find some procedures of compensation in translating the SL adjective " *gharqa*" into a TL verbs as in " *drowned... float*' by most translators. These all are examples of *compensation in kind*.

The TL prepositional phrase "بأرجائه القصى" is translated, by most translators, into "*at the distant edge of the lake*", "*the valley Jawa*", "*on the valley sides*", and "*the wide watercourse*" where the reference of the valley is implicit in the ST and becomes explicit in the TT. All these examples of *compensation in kind* are being opt for in order to bridge the sense of the ST and the TL audience.

We also find some additions in the content of the TT which are not found in ST. Among them, Sir William Jones adds the prepositional phrase "*in the floods*". Sir Charles Lyall adds the adverbial clause "*where the torrent had borne them, dead*". Jones adds the clause "*twisted into unreal shape*". This complexity is related to the fact that what is culturally accepted for one group of people may be regarded as completely odd or even mysterious for another one. We may recall Sapir (1949) who states that "all human groups are cultured, though in vastly different manners and grades of complexity" (Sapir, 1949: 80). These culturally emotive terms of the message drop some or all of their connotative meaning when translated into English processed by translators. The meaning of all these additions are captured logically, not verbally, in the ST and considered as an explanatory translation. All these aforementioned examples are cases of *compensation in kind*.

#### **4: Concluding Remarks:**

1-It seems that in translating classical Arabic poetry, the translator's first priority is to maintain semantic equivalence. However; the connotations and associations of the original poem are being totally ignored in most of the six translations.

2-On the level of "aesthetic effect", some translations do not represent a literary work and they do not function as such for the target language reader. Rather, the translators produce poems which do indeed stand on its own as a poem in the target language.

3-On the basis of the location of compensation, it is found that parallel compensation was the most common type adopted by the translators due to their attempts to avoid the loss of meaning.

4-Compensation in kind is a case where different linguistic devices are employed in the TT in order to re-create an effect in the ST. It is found that this type of compensation is heavily used in translating this poetry. Our argument is that it is related to the linguistic and cultural divergence of the two languages.

5-Many instances of reiterations are scored. A given word in the ST is being repeated in the TT such as "*the valley Jawa*". Also we scored many

instances of concept repetition such as "lightening, glittering, flashes, gleams".

6-Many instances of archaic-literary terms are translated by using vernacular expressions. The word "عنصل" in the ST is being compensated in translation by using " roots of wild onion" in the TT.

7-Compensation is represented in different forms which the translator uses in order to bridge the gap between the S & TL. These forms are represented by: adaptation (such as paraphrasing, addition, and omission), substitution, explication, displacement and rearrangement. In all these forms, the translator adjusts the content of the ST to conform to the target community culture and norms. The translator, then, rewrites the SL text according to what fits in the TL text.

8-Though compensation was employed in many portions of the poem, many semantic, pragmatic and even grammatical losses were outlined. This lead to increase the unfamiliarity and loss of the semantic precision of the ST in the TT.

9-It is unnegotiable that a perfect translation is impossible and that the nature of poetry is overwhelmingly a subjective one.

10- Finally, in translating poetry in general, a translator is generally obliged to sacrifice certain elements of the ST in order to be able to preserve other elements.

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