

**Deanship of Graduate Studies
Al-Quds University**



**Dynamism in Translating Khalil Gibran's
'The Prophet'**

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MA Thesis

Jerusalem- Palestine

1438 / 2017

Dynamism in translating Khalil Gibran's 'The Prophet'

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**A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Translation and Interpreting at
Al-Quds University**

1438/ 2017

Deanship of Graduate Studies
Al-Quds University



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MA Translation and interpreting Program
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Thesis Approval

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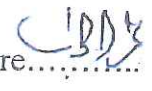

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Master thesis Submitted and Accepted date : 17/5/2017

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Jerusalem – Palestine

2017 - 1438

Dedication

For the times I felt lost,
For the past moments of losing hope,
For the ones who stand still supporting,
For the unknown future,
For patience, strength, and love,

I dedicate this work...

Bushra Suhail Mohammad Qreish

Date: 17/5/2017

Declaration

I certify that this thesis submitted for the degree of Master, is the result of my own research, except where otherwise acknowledged, and that this study (or any part of the same) has not been submitted for a higher degree or any other university or institution.

Signed:

A handwritten signature in blue ink, appearing to read 'Bushra', written in a cursive style.

Bushra Suhail Mohammad Qreish

Date: 17/5/2017

Acknowledgements

I would like to express my gratitude to my supervisor, Dr. Mohammad Thawabteh, who provided me with valuable suggestions and encouragement, and guided me to coordinate my project with his worthy instructions. I would also like to express my appreciation to Dr. Omar. Najjar, Dr. Ahmad Ayyad, and Dr. Samir Rammal, the external examiner whose modifications have been very helpful.

I would like to thank Dr. Khader Rajabi whose final touches in revising the thesis were fascinating.

Thanks to my lovely family and friends for their continuing support, motivation, and endless love.

Abstract

This research studies the problems that may occur when translating literary works through contrasting two translations of Khalil Gibran's 'The Prophet'(1923). The contrast between these two translations impinges on translation dynamism: Foreignizing, domestication, intertextuality, literal translation, addition, omission, reordering, and figures of speech. The first translation is Tharwat Okasha's (1980) and the other is the Archimandrite Anthony Bashir's cited in Jabr's book (1994). The researcher analytically reads the three books and classifies the problems in both translations. The study consists of five chapters: The first chapter provides an introduction that illustrates the lives of the three writers and their backgrounds, then moves to explain the major translation classifications mentioned in the research. The second chapter summarizes a few literature reviews that studied the issue of literary translation and its problems. The third chapter describes the methodology of the research demonstrating the problem of the research, data analysis and collection procedures, and the significance of the study. The fourth chapter provides the data analysis through elaborated examples from the source text, and both of the target. In the fifth chapter, the researcher summarizes the conclusion and recommendations of the study. The findings illustrate the various problems that could occur in translating literary works, and it proves that both cultural and religious backgrounds of the translators have influenced their translations, therefore, keeping the same stylistic features and thoughts of the writer in the translated texts is rather difficult.

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List of Abbreviations

SL Source Language

TL Target Language

ST Source Text

TT Target Text

TTs Target Texts

Chapter I

Introduction

1. Overview

Literary translation, especially between English and Arabic languages, has been a controversial issue. For a literary translator, rendering the same meaning with the same effect and style in another language is considered as a complicated process. Translating literature does not only mean finding an equivalent for specific words in another language, but it also requires researches and knowledge of different aspects beyond literal meaning. Newmark argues that “the more important the language of a text, the more closely it should be translated” Newmark (1991, p.1). However, his research provides evidence which proves that the more a text is important, the less it is able to be translated adequately. Books discussing religion and novels with religious connotations are better to be explained in the Target Text (TT) rather than translated in order to preserve their sanctity. For example, the researcher believes that holy books should be carefully translated since translation does not fully deliver the implications of the Source Text (ST). The researcher might suggest that sacred books are better to be illustrated in the ST with explanatory notes of the ST for target audience.

The sample of translated sacred books chosen by the researcher is the novel of ‘The Prophet’ by Gibran Khalil Gibran (1923). Gibran’s works were globally translated into several languages and got popularized all over the world. Despite being popular due to various translations, only professional translators who are familiar with both languages and cultures would recognize the deep differences between the ST and the TT. Gibran was bilingual, so he wrote his works in two languages, i.e. Arabic and English. However, the

researcher clarifies that there is no existence for such a 'bilingual' person since one is more indulged in a language more than the other. For a bilingual person, one language could be more dominant and have supremacy over the other one. Saeed and Fareh (2006, p.2) provided an example of the impossibility to render some connectives when translating from English into Arabic,

The fact that connectives do not have exact equivalents cross linguistically may contribute to this problem. This means that there is usually no one-to-one correspondence between connectives in different languages. This may be especially true if these languages are genetically unrelated, as is the case with Arabic and English.

Therefore, the researcher argues that having an adequate translation for a literary work is a controversial issue; there are several choices for one text controlled by different factors such as the Skopos (i.e. audience of the translation). Furthermore, Edward Sapir's hypothesis (1929, p.209) clarifies that people are strongly affected by their language, "[n]o two languages are ever sufficiently similar to be considered as representing the same social reality." The distinct cross-cultural differences between Arabic and English cultures would absolutely appear in translation especially if the translators have different cultural or religious backgrounds. Hung (2005, p. 48) comments about this issue saying that "for translators to work effectively, an understanding of the host culture norms was at least as important as bilingual ability." Thus, translating literary works requires more attention than translating any other book, especially in the case of translating sacred books.

The present research contrasts two Arabic translations for Gibran's 'The Prophet' bearing in mind various crucial dimensions insofar as literary translation is concerned, such as domestication, foreignizing, literal translation, addition, omission, etc. In order to combine these strategies under one general title, the researcher used the term 'Dynamism' to show the diversity of the problems translators of different backgrounds and cultures would face. However, the term 'dynamism' was derived from the dynamic equivalence which was introduced by Nida (1946, p.159). Dynamic equivalence, is a translation method used to translate functionally, concentrating on achieving the meaning of the ST in the TT rather than mere translating formally. Nida (1946, p.159) points out that in dynamic equivalence, "[t]he message has to be tailored to the receptor's linguistic needs and cultural expectation and [it] aims at complete naturalness of expression."

Other scholars also introduce different methods of translation that are discussed in this thesis. Newmark (1988,p. 26) speaks of communicative translation as,

In all 'communicative translation', whether you are translating an informative text, a notice or an advert, 'naturalness' is essential. That is why you cannot translate properly if the TL is not your language of habitual usage. That is why you so often have to detach yourself mentally from the SL text; why, if there is time, you should come back to your version after an interval.

According to Newmark , translation is related to what he introduced as 'naturalness'. Translators should be indulged in both languages in order to translate naturally. Newmark's point of view reflects the necessity of domestication in the TT in order to have a natural TT as if it was originally written in the TL. This thesis emphasizes the significance of the translator's deep knowledge in the religion, culture, and structure of the TL.

1.1. Authors

In this section, the researcher discusses the lives of the authors, along with their religious, educational, and cultural backgrounds that affect their writings. The first is Gibran (1923), the writer of the ST, 'The Prophet', in English. The second is Okasha (1980), the translator of the first TT into Arabic 'النبي', and the third is Bashir (1994), the translator of the second TT into Arabic 'النبي'.

1.1.1 Gibran Khalil Gibran

Gibran Khalil Gibran was born in Lebanon, Bsharri on January 6, 1883. He was very creative since he was an artist, poet, and a writer. He immigrated to the USA with his family, then he studied art and started writing in both languages English and Arabic. He comes from a very extreme Christian family, they were Maronite Catholic and his maternal grandfather was a priest. Priests had the most effect on his life since he did not receive any formal school education but priests used to visit him regularly and they taught him about religion, bible, and Arabic language. After his family have moved to Boston, he registered in a school there. Unfortunately, the school was mistaken by registering his name; he was named as 'Khalil Gibran' since then. As cited in Khalil Gibran's Biography in TheFamousPeople website; "It was in Boston that twelve-year-old Khalil Gibran started going to school for the first time

and was enrolled at Quincy School on September 30, 1895. Till then known as Gibran Khalil Gibran, his name was shortened at the time of registration to Khalil Gibran.”¹

Despite being born in a Maronite Christian family, Gibran was influenced by many other religions such as the Islam. The hospitality and the welcoming of his family for people of different religions have strengthened his belief in the fundamental unity of religions. Moreover, he was a member of the New York Pen League, known as the “immigrant poets” (Shu’ara’ Al-Mahjar) that was established in 1920, along with important Lebanese-American authors such as Ameen Rihani, Elia Abu Madi, and Mikhail Naimy. They believed that the religions refer to the same destination so they should be united. Perhaps this is the reason Gibran’s real belief was not clear. Gibran’s belonging to this New York Pen League affected his writings in the way they were well-known for writing about life mediation, secrets of existence, understanding the humans psychology, the affection for their home in the Arab World, and using symbols to express their own ideas. Gibran died in New York on April 10, 1931 after suffering from cirrhosis of the liver and tuberculosis, “On April 10, 1931, at the age of forty-eight, Gibran died from cirrhosis of the liver and tuberculosis in New York. On his death, ‘The New York Sun’ declared that ‘A Prophet Is Dead’ and the people of the city held a two-day vigil.” *ibid.*²

Gibran wrote many well-known books and literary works in both languages, English and Arabic including: ‘Broken wings (1912)’, ‘A Tear and A Smile (1914)’, ‘Rebellious Spirits (1908)’, ‘The Madman (1918)’, ‘Sand and Foam (1926)’, and ‘The Prophet (1923)’, his bestselling book. ‘The Prophet’ was first published in (1923). It consists of twenty-six poetic essays divided under different titles that discuss some philosophical issues related to life and human behavior such as love, marriage, children, giving, eating and drinking, work, joy and sorrow, houses, clothes, buying and selling, etc. It was translated into more than 40 languages including Arabic.

1.1.2 Tharwat Okasha

Tharwat Okasha was born in 1921. He was a well-known as an Egyptian writer, and he worked as a translator in the Ministry of Culture during the Nasserite era. In addition, he was

¹ Available at <http://www.thefamouspeople.com/profiles/khalil-gibran-4.php>(accessed on 15/04/2017)

² Available at <http://www.thefamouspeople.com/profiles/khalil-gibran-4.php>(accessed on 15/04/2017)

the founder of Egypt's Cultural Institutions, which made his position become so high in the Egyptian government. He graduated from the military college in 1939, then received his Diploma in press from the Faculty of Arts of Cairo University in 1951. After that, he received his PhD in Literature from Sorbonne/ Paris in 1960, and worked as visiting scholar at the College De France. He also had a position in politics where he was an army officer involved in the 23rd July Revolution of 1952. Okasha received a good education due to being a child of an aristocratic family. Apart from reading books of other language and being well-educated, he learned music very early on in his home. This background affected his positions and participation in various fields. Among the army officers, he was the most cultured and educated one. As a result of this, President Nasser appointed him as the Minister of Culture in the late 1950s. He was awarded several prizes such as The French Award of Arts and Literature. Also, he was awarded the silver medal for saving Abu Simbel Temple. Moreover, he published more than 70 books, and translated numerous books including the works of Gibran such as "The Prophet". He passed away in February, 27th 2012.

This thesis illustrates how Okasha was influenced by his religious, cultural, and educational background. This is apparent in his way of translating the ST of Gibran's from English into Arabic. One of the examples that show his interference from his Islamic background when he translated: "and prayed in the silences of his soul", Gibran (1923, p.2) into "يردد الصلوات في" "محراب السكون من روحه", Okasha (1980, p.51). It is clear that Okasha's Islamic background has an impact on his translations. For example, Okasha adds the word "محراب" i.e., niche, which has an Islamic connotation, to the TT though it neither exists nor has any reference in the TT. It is also worth mentioning that in the beginning of the ST's book, Gibran mentioned the word "Al-Mustafa" to describe the prophet of the novel. On the other hand, Okasha translated "Al-Mustafa" into "المصطفى", which is obviously an equivalence. However, each time Gibran referred to this prophet as "he", Okasha referred to him as "المصطفى". The researcher thinks Okasha adds Islam-specific vocabulary because "Al-Mustafa" is one of the well-known names of Prophet Mohammad and the name is associated with Gibran's title of the whole book 'The Prophet'.

1.1.3 The Archimandrite Anthony Bashir

Anthony Bashir was born on March 15, 1898, in Duma, Lebanon. Since his childhood, he was exposed to Christianity intensively as well as the Arabic language and literature. From an educational perspective, he received his primary education at the Orthodox Theological Seminary in Tripoli, Lebanon, then continued his education at the Law School of Baabda, Lebanon, then at the American University of Beirut where he later taught Arabic literature. His clinging to Christianity has led him to be ordained a deacon on April 16, 1916, consequently, he actively worked for the Church in Lebanon. Later in 1923, he was elevated to the rank of archimandrite. He passed away in 1966.

His religious interference from Islam was obvious in many of his writings and translations. He translated numerous works including a collection of Gibran's as he translated his book of 'The Prophet'. This thesis proves how the translators of the case study are inevitably influenced by their background knowledge, culture, and religion through providing examples of their translations. In the case of Bashir's, his deep knowledge of Christianity and the Bible was clear in his translation from English into Arabic. For example, Bashir translated the ST of "let your board stand an altar on which the pure and the innocent of forest and plain are sacrificed" Gibran (1923, p.13), into "ولتكن مائدتك مذبحا تقرب عليه التقادام النقية" Bashir (1994, p.95). It is one of the Christian well-known traditions to offer sacrifices and oblations on the sacred altar. Bashir rendered the same religious connotation of the ST in the TT with Bible-related vocabulary, such as "مائدة", "مذبح", and "تقادام".

1.2 Translation Strategies

Two of the major strategies of the translations were foreignizing and domestication. Foreignizing and domestication are two different strategies that are a matter of translators' choice as well as the genre of the text. Though, if the translator decides that it would be better to translate a specific text literally, he/she will employ foreignizing.

Since foreignizing and dynamism are two unlike translation strategies, the researcher have discussed some examples related to foreignizing for more elaboration. In some examples, foreignizing is needed to render the meaning in the ST. On one hand, if the translator prefers to use an equivalent for the ST in the TT that stands for the same idea and is suitable for the skopos, he/she will employ domestication in their translated text. Venuti

(1995) was the one to coin the terms visibility, domestication, and foreignizing in translation. He discussed the visibility of the translator through applying the method of domestication when translating. domestication refers to “the translator’s invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating” (1995, p.18). Venuti, yet, distinguishes between these two strategies by considering domestication in translation as “the SL oriented method; it enhances the SL values to make the text more readable for TL audience.” Venuti, (1995, p.18).

On the other hand, when the translator uses the foreignizing method in translation, he/she “keeps the SL values and exposes the audience to them” Venuti (1995, p.18). He also discusses the “visibility” and the “invisibility” of the translator; he argues that the translators -who use the domestication strategy in translation become visible since they translate on the basis of their background, culture, and ideology. As Venuti (1995, p.17) argues, “An illusionism produced by fluent translating, the translator’s invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating.”

In contrast, translating using the foreignizing method conceals the role of the translator due to ethical restrictions. Venuti (1995, p.20) states that “[f]oreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations”.

The visibility of both translators is clear in TTs since both of them are affected by their religion, education, and cultural background. As Gibran, the writer of the ST, was originally from a Maronite Catholic family, he used various expressions that show his interference. Therefore, as Okasha has an Islamic background and Bashir has a Christian Orthodox background, their interference was obvious. Under the title of domestication and foreignizing, this study demonstrates how the use of intertextuality in translating literary works is clearly prominent.

Under the title of ‘dynamism’, the researcher discusses also the mistranslations related to intertextuality. The term of intertextuality was first introduced by French semiotician Julia Kristeva in the late sixties. It explains how texts, especially of a literary, are

interrelated. The presence of intertextuality in a text strengthens it and signifies the author's cultural and educational knowledge. If authors quote from a religious book, for instance, it will show how he/she is entrenched in that religion in addition to his/her deep knowledge of it. Farahzad (2008) distinguished between two types of intertextuality;

Two types of intertextuality can be distinguished. One is overt, in which the intertext bears direct quotations and citations from other intertexts. The other is covert, in which the intertext relates to and depends on other intertexts not only in terms of genre and discourse, but also, and basically, in terms of concepts Farahzad (2008, p.127).

Though, both overt and covert intertextuality reflect the authors' backgrounds of a specific subject. This study is based on a literary work in which the writer of the ST 'Gibran' was influenced by his prior knowledge in Christianity and Islam since he believed that all religions should be treated the same as all of them reach to the same purpose. Gibran wrote various literary works that are based on his religious influence, such as: Eye of the Prophet (1995), The Earth Gods (1931), and Jesus, The Son of Man (1928), etc.

In 'The Prophet', the researcher believes that due to Gibran's intertextuality in the ST, both of the translators were also influenced each by his own religion background. On the other hand, some of the intertextuality examples were only from the translator's side not from Gibran's. However, these religious-bound additions are believed to be involved to achieve domestication rather through intertextuality.

It is inevitable that when translating from such distinct languages like English and Arabic, foreignizing will be obviously noticed. For this reason, probably, the translators applied the style of intertextuality. To clarify more about intertextuality, the researcher provides an example that is discussed in details later in the discussion and data analysis chapter. Gibran employed the phrase "how shall I?" to wonder if he could take everyone with him. Furthermore, this phrase is used more or less in Matthew and Samuel holy books. Therefore, Okasha translated it into "ما السبيل" which is also considered intertextuality because the same phrase is used in the Bible, and Bashir's translation reflects intertextuality when he translated the same phrase into "أنى يكون لي ذلك", using the same interrogative style that of the Qur'an's. Aside from that, The Qur'anic verse of "أنى يكون لي ذلك" is actually translated into English to "how shall I?" This connection between these phrases supports both of the translated TTs as they were originally written in Arabic.

Other translation strategies discussed in this study are literal and dynamic equivalence. However, they may well lead to the same route of domestication and foreignizing. Some of the translations in this study were literal, though, it illustrates foreignizing and stays in the structure of the SL. In contrast, other translations were dynamic. As a result, they reflect domestication so the TT would seem as it is originally written in Arabic not translated from English.

Peter Fawcett (1997) discusses the two translation strategies of literal translation and dynamic equivalence. For the strategy of literal translation, Vinay and Darbelnet (1958) were the first to discuss the strategy of literal translation. Fawcett describes this strategy as “[t]his is called ‘oblique’ translation, and more specifically transposition, and is used alongside the remaining translation techniques” Fawcett (1997, p.36). Vinay and Darbelnet’s (1958, p.49) cited in Fawcett (1997, p.36) describe a literal translation as it:

- (1) gives another meaning;
- (2) has no meaning;
- (3) is structurally impossible;
- (4) corresponds to nothing in the [TL] metalinguistics;
- (5) does have a [TL] correspondence but not at the same language level.

Considering the strategy of dynamic equivalence, Nida (1964) distinguishes between formal and dynamic equivalence and he prefers dynamic equivalence to literal translation since it focuses on transporting the message itself rather than the meaning and exchanges the culture of both languages. Although this kind of translation is considered to be effective, it requires the knowledge of both SL and TL cultures. The most well-known example of dynamic equivalence is that of Nida’s when he translated the words of the Bible “Lamb of God” into “Seal of God” for the Eskimo People. He recognizes the importance of the ‘seal’ for the Eskimo so that they will understand the function of ‘lamb’ in the ST.

Seemingly, all translations involve changes that are related to vocabulary. Lexical choice tends to happen when translating between different languages, especially these of different structures such as Arabic and English in the case of this study. Due to literal translations, collocations differ for they are related to what suits a specific language. What is

considered to be an authentic collocation in one language may reflect to be completely artificial in another language. This might though lead to foreignizing since it will not be fluent as it sounds in the ST.

Some translators misuse the near-synonyms in a foreign language where one of the synonyms could completely match a specific word and form an acceptable collocation in a language but not acceptable when it is translated into another language. For example, 'heavy rain' is considered a collocation in English. Meanwhile, in Arabic we use 'مطر غزير' not 'مطر ثقيل' as an equivalent collocation that functions the same of that in English but we cannot translate it literally because it would render the meaning of heavy in weight. Arabic is a rich-synonym language and it contains numerous words that belong to the nearly the same identical meaning. Though some linguists argue that identical synonyms do not exist, they derive from the same idea. Shehab (2009, p. 887) concluded in his study that "unlike Arabic, English does not tolerate the proliferation of synonyms. They should also be aware of the fact that word strings involving synonymous collocates are injected into the text to stress the meaning and make it more comprehensive."

If collocations of the SL were rendered into other TL collocations, the final result will represent domestication. However, if collocations were translated literally, the chances are to have a clearly foreignized text. Despite carrying the same literal meaning that the original writer had intended, it might cause disastrous misunderstandings or perhaps real linguistic errors in the TL.

The last translation strategy discussed in the analysis of 'The Prophet' is figures of Speech. Figures of speech are specific expressions which represent rhetorical meanings beyond their literal meaning. The purpose of figures of speech is helping readers understand the concept of the sentence and emphasizing the implied idea of the phrase. Figures of speech include alliteration, assonance, euphemism, irony, metaphor, personification, simile, etc. Three figures of speech are demonstrated in this thesis with examples of the ST and both TTs; metaphor, simile, and personification.

First, metaphors compare two objects by to emphasize their mutual points without mentioning a comparative device. Lakoff (1992, p.1) defines metaphors as, "a novel or poetic linguistic expression where one or more words for a concept are used outside of its normal conventional meaning to express a similar concept." For example, the metaphor 'He has a

heart of stone' means that the man is very firm and mean like a stone which is not an animate object in the first place. Gibran expresses his philosophical ideas through several metaphors of various indications in the ST, 'The Prophet'. Randomly-chosen examples of metaphors in 'The Prophet' are considered below:

- 1) "your thoughts and my words are waves from a sealed memory"(p.56)
- 2) "pleasure is a freedom song" (p.44)
- 3) "your body is the harp of your soul" (p.45)
- 4) "and he is your board and your fireside" (p.36)

Other examples of metaphors in the ST with their translations are elaborated in the discussion and data analysis chapter. Second, similes describe the common qualities between two objects using connecting resemblance devices such as 'like' and 'as'. Harris (2013, p.30) clarifies similes and their usage,

Simile is a comparison between two different things that resemble each other in at least one way. In formal prose the simile is a device both of art and explanation, comparing an unfamiliar thing to some familiar thing (an object, event, process, etc.) known to the reader. When you compare a noun to a noun, the simile is usually introduced by like. When a verb or phrase is compared to a verb or phrase, as is used.

Similes in Gibran's 'The Prophet' were rather frequent. Examples are provided below for different similes mentioned in the ST:

- 1) "Her voice yields to our silences like a faint light" (p.47)
- 2) "be in your pleasures like the flowers and the bees" (p.46)
- 3) "And if you sing though as angels" (p.17)
- 4) "These things move within you as lights and shadow in pairs that cling" (p.30)
- 5) "shall my desired flow like a fountain that I may fill their cups?" (p.4)

More examples of similes in the ST and their translations in the TT are discussed in the analysis and data discussion chapter. The third figure of speech discussed in the thesis is personification. Personification is a figure of speech in which human characteristics are used to describe nonhuman things. Personification is described in Merriam Webster's online

dictionary³(2015) as:“a person who has a lot of a particular quality and who is the perfect example of someone who has that quality an imaginary person that represents a thing or idea the practice of representing a thing or idea as a person in art, literature, etc.”

The third definition of personification is represented in Gibran’s works where several examples were provided to indicate personification. The following examples are chosen from the ST, ‘The Prophet’ for further justification;

- 1) “I have found the truth” (p.34)
- 2) “my longing shall gather dust and foam”(p.60)
- 3) “your passion may live through its own daily resurrection” (p.31)
- 4) “ he will find the roots of the good and the bad” (p.25)
- 5) “your house shall not hold your secrets.” (p.20)

Personification is considered as a rhetorical device which is used in literary works to bring deeper meaning and understanding of the words to readers and to produce a more intimate relationship between the reader and the text. Perhaps Gibran used this style to move the readers’ feelings since the prophet in the novel tells his people that he does not want to leave them but he is obliged to. The use of personification especially in literary works creates tense, intimation, and emotionality. For this reason, it is often rendered in the TL with personification, too. Translators in this thesis, Okasha and Bashir, were almost successful in translating personification in the ST ‘English’ into another personification in the TT ‘Arabic’. Further detailed examples of personification are provided in the discussion and data analysis chapter.

The researcher concludes that various significant factors control the resulted text, such as; the nature of the ST, the Skopos, the strategy used in the TT, the translation strategy used in the TT, and the background culture and religion of both the writer and translator.

³Available at <http://www.merriam-webster.com/dictionary/personification>(accessed on 3/5/2017)

Chapter II

Literature Review

This chapter introduces six related literature reviews discussing the topic of literary translation and its difficulties. The researcher chose these studies to highlight the problems translators could probably encounter when they translate literary works.

Marbout (2010) discusses the aesthetic effect in Arabic-English literary translation, using a sample from Gibran's works. She uses three of his works: 'two infants', 'laughter and tears', and 'yesterday and today' and their English translations as a case study. She employs the comparative method to analyze and compares between the texts on the basis of lexical choice, sentence structure, metaphors and similes. As Marbout (2010, p.11) says, "This dissertation is a comparative descriptive study of the chosen literary Arabic texts and their English counterparts. It examines the texts and their English equivalents in terms of the aforementioned aspects of the [a]esthetic effect on the target readers." Though, the main purpose of her thesis is to investigate whether the esthetic effect of the literary Arabic Text (ST) is maintained when translated into English Text (TT), in addition to discussing the procedures used when translating literary Arabic texts into English.

Marbout also discusses (2010, p.93) literary translation and figurative language; she explains the importance of defining literary language as, "the necessity to describe literary language before accounting for literary translation is derived from the fact that language is the means by which any piece of literary writing can reach its core effects." The study also

discusses figurative language together with its two foremost components: metaphors and similes. Literary translation is dealt with from an aesthetic angle. In the chapter of analysis and discussion, she forms tables which present the analysis of the three Arabic texts and their English equivalents including the similarities and differences found when comparing the Arabic texts with their English versions in terms of lexical choice.

Her study proves that the esthetic effect in the ST is successfully rendered in the TT for the target readers to be amused in the same way of the native readers. Moreover, the structure of the ST sentences is arranged in the translated text in the same way of the writer's sentence structure, and the metaphors and similes written for the ST readers are as forceful as sufficient for the target readers. The researcher believes that Marbout's study is deeply related to hers as it introduces different literary works of Gibran's 'The Prophet'. The results and conclusions are distinct as Marbout was able to render the same meaning of the ST in the TT without any loss in the esthetic effect of the ST.

This thesis provides examples on how translators used both literal and dynamic equivalence strategies in addition to domestication and foreignizing strategies to render the genuine meaning as possible. The researcher found out that translators add some words that are not originally mentioned in the ST. Okasha, for example, is interfered by his Islamic background, so he adds the word 'محراب', i.e. Islamic niche' to achieve domestication and to provide an Islamic indication. However, it is connected to Islam somehow due to mentioning 'Al-Mustafa', one of the Prophet Mohammad's names, at the beginning of the narration.

Furthermore, the translators omitted some phrases that may probably seem significant. The example provided in this study discusses the omitting of a word from the ST by Bashir that resulted into a gap in the TT. The last sub-strategy was that of reordering. As the order of English structure is different from Arabic structure, possibilities of reordering may occur in translating between these languages. Reordering in the TL clearly indicates foreignizing since having an Arabic statement ordered in English structure does not flow fluently. Reordering in literary works is likely to occur when translators focus on the meaning and its deep implications on the reader rather than focusing on grammatical issues. Consequently, this might develop into having a real problem in the Arabic statement. Furthermore, when the researcher discusses the expressions related to figures of speech, the same results of Marbout's were observed. Both translators, Okasha and Bashir, were able to

render the similes, metaphors, and personifications of the ST. Despite applying different styles, the idea of the figure of speech was successfully achieved in the TTs.

Ahmadian and Yazdani (2013), asked a group of 25 homogeneous students of English literature at Arak University, Iran to participate in their study. They were given two short stories: “Hawthorne’s Young Goodman Brown” and “Forster’s The Road from Colonus,” as a pre-test to read and answer the questions; then they had six sessions of treatments related to intertextuality. The same stories were given to them as a post-test. Their tests were tested by two raters from 0-50. The researchers then compared between them and found that they became aware of intertextuality. Kristeva (1980), cited in Ahmadian and Yazdani (2013); demonstrates that

intertextuality is divided into two types; intertextuality of the text or the author. The former is source-oriented since it focuses on the text itself and its analysis. The latter depends on the text’s skopos, their background knowledge, reading experiences and culture.

Ahmadian and Yazdani (2013), mention that both of the types are important in literary reading because readers have to understand a text with all its components in order to interpret it. Despite that both of them are significant, influential, and critical in reading literary texts, the authors have used the first type of intertextuality as a basis for their study.

The results of their study show that when readers receive instructions on the ST components, particularly that of intertextuality, they become more experienced and they gain more understanding of the text. Their findings also signify the importance of instruction of intertextuality in teaching literature to lead to the conclusion that such instructions can help increase the readers’ awareness of the text’s nature. They suggest to have teaching practice courses in classroom activities for the teachers to be fully competent of such texts. Shedding some light on results related to intertextuality, one can notice the relevance between their study and this thesis.

This thesis is related to Ahmadian and Yazdani’s because it proves that intertextuality strengthens the intended meaning and supports the idea of the writer despite its type. As Ahmadian and Yazdani (2013, p.156) mentioned, “the reader’s awareness of intertextuality and its underlying elements and components in a literary text may help him/her to produce a more reliable and acceptable meaning and interpretation of that text.” In addition, this thesis agrees with Ahmadian and Yazdani’s results as translators should be indulged in the culture

of the languages, and their linguistic knowledge is not enough to translate a literary text. In order to gain the intended and implied information of intertextuality, each translator has to be well-educated and well-informed in the genre he/she is translating from and into.

El-Khatibi (2015) discusses the challenges that three translators of Gibran's 'The Prophet' encountered. The discussion is based on language, structure, and esthetic values represented in the TL. El Khatibi chose one French translation for 'The Prophet' by Levy (1993), and two Arabic translations by Bashir (1987) and by Boulous (2010) as the research data. The results of the discussion demonstrated that two translators have used the literal translation, and the third used several strategies such as literal and expansion. Various examples are provided and discussed in the study. For instance, El Khatibi mentioned an example from the TT of 'The Prophet'; "who was a dawn onto his own day" Gibran (1923, p.1). Then compared it with the Levy's French translation; "cette aube qui commençait à poindre à la rencontre de son propre jour, avait attend" Levy (1993, p.15), who renders the same literal meaning of the TT. Bashir translated the same phrase literally as "الذي كان فجرًا"، Bashir (1987, p.15). Finally, Boulous's Arabic translation was provided as "الذي كان هديًا"، Boulous (2010, p.16). Obviously, the last translation presents more domestication than Levy's and Bashir's.

El-Khatibi concluded that the translations have succeeded in preserving the esthetic values as well as images and metaphors. The study mentioned that since there have been more than seven Arabic translations and the French ones for 'The Prophet', the results of the study cannot be generalized on all Gibran's translations of 'The Prophet'.

El-Khatibi's study is similar to this thesis in the way of analyzing different translations of Gibran's 'The Prophet'. The only difference between the two researches is that El Khatibi involved French in addition to English and Arabic. However, the researcher in the thesis believes that there is no perfect translation for literary texts. Though, it is clear from the examples provided in this thesis that literal translation may result into having a TT that sounds as it is originally written in the TL. Anyway, the researcher agrees with El-Khatibi when it comes to not generalizing the results.

Agustina (2014), analyzed a poem for Gibran's, 'in love', biographically. Agustina emphasizes the crucial impact of the author's biography on his/her writings. Agustina's point of view is that "Biography can be judged in relation to the light it throws on the actual

production of poetry.” Agustina (2014, p.2). As Gibran’s life and personality was extraordinary, Agustina decided to do more research and investigations about it in order to analyze Gibran’s works on the basis of the psychological facts. The question of the study asked how Gibran’s personalities and life experience reflected on his poem ‘in love’. Similar to this thesis, the research method was through classifying and analyzing the data source based on the theory of literature and biography. Agustina also mentioned the ST of this thesis as a reference for his research since the poem ‘On love’ is one of the poems in ‘The Prophet’, considering that “The Prophet is a signal that it is full spirit from Kahlil Gibran. A soul has sensitivity, enthusiasm and curiosity. The Prophet is known as human experiences in whole from annoyance until great happiness.” Agustina (2014, p.3) Agustina concluded that the poem reflected how Gibran could survive in his life thanks to the existence of love in his life. Also, that Gibran’s writings in general demonstrate how he conceptualized the idea of love to be pure because it flows from our hearts. This thesis proved Agustina’s analyses true. It was also obvious in this thesis that even translators were influenced by their upbringing culture and thoughts. Though Gibran’s works were translated worldwide, translators should be aware of Gibran’s biography and religious thoughts.

Hasanah (2012) analyzed the figurative language in Gibran’s ‘The Madman’. The descriptive method was followed in collecting the data. Hasanah understood 11 poems of Gibran’s, sorted out the figurative language found, and analyzed it. Gibran’s poem analyzed in the study were in the book of the madman as follows, Become a Madman, God, My friend, The Fox, The Two Hermits, The Wise King, The Three Ants, The Grave Digger, The Good God and The Evil God, The Eye, Night and The Madman, Said a Blade of Grass. The classifications of the figures of speech found included examples of personifications, metonymy, metaphors, hyperbolas, pleonasm, repetition, and symbolism. The problem of the study was to identify the figurative language used in Gibran’s poems and to clarify their contextual meaning.

Hasanah discussed the elements of poetry then carried on to identify each figure of speech found in the analysis. For example, hyperbole which is used to reflect exaggeration or overstatement, simile which is comparing through a connecting word, metaphor that is used for a direct comparison, personification which describes inanimate objects with animate qualities, repetition which indicates repeating words in the same sentence, symbolism which

expresses an expression standing for an idea, irony which marks the opposite of the word's literal meaning, litotes which reflects underestimating, pleonasm which is used to clarify a well-known idea, metonymy where a word could mark another related one, and euphemism which substitutes a taboo word for another polite one. The examples identified on each figure of speech were discussed and clarified. Hasanah suggested that readers and students of literature should understand the figurative speech well before understanding the overall text because figures of speech would help students comprehend the main idea of the text.

This thesis is similar to Hasanah's thesis in emphasizing the significance of understanding figurative language of the text. This thesis has been a complementary work for Hasanah's analysis since he only discussed the figures of speech used in Gibran's works, therefore, the researcher of this thesis not only analyzes but also compares the figures of speech used in Gibran's works with two Arabic translations. Comprehending figurative language in this case became greater since it would influence the way the ST is translated.

Priyatna (2012) explored the moral values in Gibran's novel 'Broken Wings'. The researcher applied Schwarz' theory of universal moral values to the thesis. Schwarz' theory stresses the importance of values in social and personal change. A classification of values by Schwarz' was also presented. For example, power is considered as the most prominent value in Gibran's 'Broken wings'. The researcher justified the reason to reflect the individual's needs of dominance and control. Moreover, achievement was discussed to indicate success and relate it to power and wealth. As a result, the moral values found in the study were; power, benevolence, self-direction, conformity, tradition, security, hedonism, universalism, stimulation, and achievement. Priyatna followed the descriptive learning process in the thesis, the data source of the novel itself, the dialogue, utterance, and scene. Fifty one examples were provided for moral values in the novel. The suggestions of the study recommended readers and students of literature who are interested in Gibran's 'Broken Wings' to pay more attention to the moral values implied in the novel since these moral values exist in everyone's real life. Nevertheless, since this novel have been taught in literature classes, the second suggestion was that researchers may provide further explanations for other aspects of the novel.

The mutual points of the discussion between this thesis and Priyatna's are that both discussed life aspects mentioned by Gibran. 'The prophet' came to the city of Orphalese to advise his people and provide wise answers to their consultations.

Chapter III

Methodology

3.1 Data of the Study

The data of the study consists of three books; the first book is the ST, 'The Prophet', written in English by Khalil Gibran in 1923. The book expresses life concerns through pieces of advice represented by a religious man named 'Al-Mustafa' or 'The Prophet'. This man is loved and respected by his people who listen to his speech closely and discuss him trying to convince him not to leave. However, he needs to return to his land and the ship comes to take him there. The book discusses twenty-eight concepts; love, marriage, children, giving, eating and drinking, work, joy and sorrow, housing, clothes, buying and selling, crime and punishment, laws, freedom, reason and passion, pain, self-knowledge, teaching, friendship, talking, time, good and evil, prayer, pleasure, beauty, religion, and death. It also implies the concepts of philosophy, religion, spirituality, and inspiration.

The second book is the first TT, 'النبي' ('The Prophet'), written in Arabic by the Egyptian Muslim well-known writer Tharwat Okasha in 1980 as a translation to Gibran's 'The Prophet'. The third book is the second TT; The translation of Gibran's 'The Prophet' by the Lebanese Orthodox Archimandrite Anthony Bashir. It is one of the translated poetic essays in Jaber's book, 1994, 'المجموعة الكاملة لمؤلفات جبران خليل جبران' i.e., 'The Collection of Gibran's Works'. Jaber introduced plenty of translated literary works originally written by Gibran including the translation of 'The Prophet' by the Archimandrite Anthony Bashir.

3.2. Statement of the problem

The research investigates the problems that occur when translating literary works from English into Arabic. The ST used in the research is not only a literary one, but is also considered as a sacred text for containing religious connotations. To clarify the problem, take Example (1) below :

Example (1):

ST	Al-Mustafa Al-Mustafa, the chosen and the beloved, who was a dawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth (Gibran,1923, p 2)
TT	المصطفى المختار الحبيب، كان فجرا لزمانه، ظل اثنتي عشرة سنة بمدينة اورفليس يترقب سفينته، : و كانت الى عودة، لترجع به الى الجزيرة التي شهدت مولده (Okasha,1980, p. 51)
TT	وظل المصطفى، المختار الحبيب، الذي كان فجرا لذاته، يترقب عودة سفينته في مدينة اورفليس: اثنتي عشرة سنة ليركبها عائدا الى الجزيرة التي ولد فيها (Bashir, 1994, p. 77)

Example (1) summarizes the differences between the ST and both of the TTs. various linguistic features are discussed in this thesis including the syntactic, semantic, structural, and esthetic. To elaborate more, the example demonstrates a clear glimpse of the problems which encountered the translators. Since English and Arabic languages have different structures, Gibran followed the pattern of the English sentence beginning with the subject, Al-Mustafa, and continuing with the verb 'had waited'. Okasha transferred the sequence of the English sentence in his translation, also starting with 'المصطفى', and next with the verb 'كان فجرا لزمانه'. On the contrary, Bashir's translation was followed the Arabic sentence through starting with the verb 'وظل', i.e., 'he kept', then the subject 'المصطفى'. The purpose of the subject-verb shift is to achieve domestication and hold the reader's attention to the translated text as if it is originally written in the TL.

Moreover, since various life aspects were discussed in the ST, Gibran sorted the aspects under titles. The titles were also translated by both translators. The researcher noticed

that the translators were also affected by their own religious background even in translating the titles. Example (2) below is provided for further clarification:

Example (2):

ST	Love (Gibran,1923, p. 7)
TT	الحب (Okasha,1980, p. 54)
TT	المحبة (Bashir,1994, p. 83)

When Gibran discusses the matters related to love, the title of the discussion is “Love” The same pattern applies for other topics such as “Marriage”“Children”“Giving” Gibran (1923, p. 11), and so on. The titles were almost rendered literally in the TTs. For Okasha’s translation for instance, “Marriage”, “Children”, and “Giving” were translated into “الأطفال”; “الزواج” and “العطاء”(Okasha1980, p.58) respectively. In the same way, Bashir’s translation was “الزواج”, “الأبناء” Bashir , and “العطاء”(Bashir 1994, p.91).

However, “Love”, as in the example above, was rendered differently between the translators. Okasha translated “love” as “الحب”, whereas Bashir’s translation was “المحبة”. Both words are considered as a suitable equivalence for “love”, but they do not have the same religious indications. “الحب” is mentioned nine times in the Qur’an, while “المحبة” was mentioned once. Al-Gharab (1983, p.15) discussed that “المحبة” or “الحب الالهي” is used to express the love from God as illustrated below,

“المحبة الالهية: اعلم وفقك الله ان الحب الالهي هو ان يحبنا الله نعالى لنا و لنفسه”

(divine love: Bear in mind, may God reward you, that divine love is the love of God for man and for Himself; author’s translation).

The following verse proves that “المحبة” was used in the Qur’an to indicate the majesty and oneness of God.

“ان اَقْدِفِيهِ فِي النَّابُوتِ فَاقْدِفِيهِ فِي الْيَمِّ فَلْيُلْقِهِ الْيَمُّ بِالسَّاجِلِ يَأْخُذْهُ عَدُوٌّ لِّي وَعَدُوٌّ لَّهُ وَاللَّيْتُ عَلَيْكَ مَحَبَّةٌ مِّنِّي وَلِثُصْنَعِ عَلِيٍّ عَيْنِي”.(سورة طه، 20، 39)

“Cast him into the chest and cast it into the river, and the river will throw it onto the bank; there will take him an enemy to Me and an enemy to him.’ And I bestowed upon you love from Me that you would be brought up under My eye.”Ali (1954,20, 39)

An eye catching example of a metaphor in the previous Qur’an verse, is

“والقيت عليك محبة” which was translated into “and I bestowed upon you love from me”.

Al-Tabari’s explication for the metaphor “والقيت عليك محبة” reflects that God had granted Prophet Moses love so that people will love him and The Pharaoh’s wife will have mercy on him;

“ان الله القى محبته على موسى كما قال جل ثناؤه(والقيت عليك محبة مني) فحببه الى اسية امراء فرعون، حتى تبنته و غذته و ربه و الى فرعون حتى كف عنه عاديته و شره”(Al-Tabari, p.314)

On the other hand, the religious metaphor “والقيت عليه محبة” was rendered into a formal phrase “I bestowed upon you love from me” presenting the giving of love from God to Moses regardless to any religious connotations.

As for “الحب” and “المحبة”, the researcher concludes that when “love” is translated into “المحبة”, it reflects the love from God to distinguish His love from the love of the ordinary people. Yet, “الحب” was mentioned nine times in the Qur’an. The example below expresses how “الحب” is used to demonstrate the love related to the feeling from people to God or to other people. The following example clarifies how “الحب” remarks the love from people to others:

“زُيِّنَ لِلنَّاسِ حُبُّ الشَّهَوَاتِ مِنَ النِّسَاءِ وَالْبَنِينَ وَالْقَنَاطِيرِ الْمُقَنْطَرَةِ مِنَ الذَّهَبِ وَالْفِصَّةِ وَالْخَيْلِ الْمُسَوَّمَةِ وَالْأَنْعَامِ وَالْحَرْثِ ذَلِكَ مَتَاعُ الْحَيَاةِ الدُّنْيَا وَاللَّهُ عِنْدَهُ حُسْنُ الْمَاَبِ”.(سورة آل عمران،3، 14)

“Beautified for people is the love of that which they desire - of women and sons, heaped-up sums of gold and silver, fine branded horses, and cattle and tilled land. That is the enjoyment of worldly life, but Allah has with Him the best return.”(Ali,1954, Sura 3,14)

The other example illustrates that “الحب” expresses the feeling from people to God.

“وَمِنَ النَّاسِ مَن يَتَّخِذُ مِن دُونِ اللَّهِ أَنْدَادًا يُجْبُونُهُمْ كَحُبِّ اللَّهِ وَالَّذِينَ آمَنُوا أَشَدُّ حُبًّا لِلَّهِ” (سورة البقرة، 2، 165)

“And [yet], among the people are those who take other than Allah as equals [to Him]. They love them as they [should] love Allah. But those who believe are stronger in love for Allah”(Ali, 1954,Sura 2,165)

According to the Qur’an, It is obvious from the examples above that the word “المحبة” reflects the love that is sacred from God to His people, but the word “الحب” explains the love from people towards God or other people. Okasha translated “love” as “الحب” in the same way of the Qur’an, and this is an evidence for Okasha’s interference from his religious background.

In contrast, “المحبة” was mentioned 70 times in the bible, and “الحب” was mentioned five times. Both words were mentioned to express love in general, between people, and from God. Therefore, the word “المحبة” indicates love from a Christian point of view. Probably the reason why Bashir translated “المحبة” for “love” is being affected by his religious background.

3.3. Procedures of the study

The researcher applied the comparative literature method in this study, as De Zepetnek (1998, p.13) defines comparative literature as; “the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature.”.Therefore, the researcher compared between three books; ‘The Prophet’, originally written in English by Khalil Gibran as the ST and two Arabic translations as the TTs. The comparison was based on different linguistic categories (syntax, semantics, morphology, etc.) employed in the three of the texts. The ST as well as the TTs were read and compared. The phrases which were considered to be mistranslated were analyzed, categorized into major and minor strategies, then discussed in detail. All the examples discussed for the sake of the study appear in the appendix below. However, ‘Dynamism in translation’ was chosen as the most appropriate title that underlies the translation problems discussed by the researcher. To conclude, the researcher suggested some recommendations for translating in general and translating literary works in specific.

3.4. Significance of the Study

Several studies have been submitted to emphasize the significance of literary works. The researcher believes this study is of importance since it discusses a controversial dimension of

translating literary works. This novel of Gibran's was chosen specifically because it argues life aspects in a philosophic way. Moreover, it has been an inspiration to generations for songs and speeches.

On the other hand, the book of 'The Prophet' is full of implicit and explicit biblical indications, symbolism, rhetorical devices and intertextuality. This research proves that some literary works are almost impossible to be translated. The reason for this is that every translator is inevitably affected by his/her background, culture, and previous knowledge. The researcher also believes that this research is significant as nobody to my best knowledge had analyzed the work of Gibran on the basis of the modern translation procedures such as foreignizing and domestication.

Chapter IV

Discussion and Data Analysis

The discussion and analysis of this research are established to explain the differences between the two translations of the ST of Gibran's (1923)'The Prophet'. The researcher compares between the different linguistic categories (syntax, semantics, morphology, etc.) used in the ST and the translation strategies (foreignizing, domestication, etc.) used in the TTs. The comparison includes two TTs; the translator of the first TT is Tharwat Okasha (1980), and the translator of the second TT is The Archimandrite Anthony Bashir(1994).It is also worth mentioning that Gibran followed the German philosopher Friedrich Nietzsche's (1883) footsteps when writing 'The Prophet'. As Gibran narrated a story of a prophet called "Al-Mustafa", Nietzsche narrated the story of the Persian Prophet "Zarathustra". Both of whom spoke to their people giving them some philosophical pieces of advice that are related to their lives having several common activities between the prophets. For example, both of the writers began their books describing how their prophets are connected to the nature, they walk and climb hills and mountains; they also meditate with nature till they reach to their people. However, the first persons who met the Prophet in Gibran's book (1923, p.4) are the elders of the city. Meanwhile, the first person who met Zarathustra in Nietzsche's book (1883, p.12) is an old man. This is perhaps to prove that the greatest wisdom and the most valuable advice come from the mouths of the old men.

Nevertheless, the discussion makes the strategies used under the following categories; Foreignizing and domestication, intertextuality, formal and dynamic equivalence, reordering, lexical choice, and figures of speech.

4.1. Foreignizing and Domestication

The terms of Foreignizing and domestication were popularized in 1995 by Venuti though he was not the researcher who coined these terms. Foreignizing in translation means keeping the SL values and making them prominent in the TL. The translation strategy of foreignizing introduces the TT through the ST's structure and semantics. In order to achieve a semi-perfect translation, a translator should be familiar with not only both languages themselves but also their overall culture. Foreignizing does not reflect the ST's culture nor the TT's. As Venuti (2000, p.12) explains “[f]oreignizing translation, wherein the reader of the translated text is brought as close as possible to the foreign one through close renderings that transform the translating language.” Munday (2001, p.145) describes foreignizing as a “method [that] can restrain the violently domesticating cultural values of the English-language world”.

The other analyzed translation strategy is domestication. Unlike Foreignizing, domestication is the method in which the translator renders the message of the ST into an equivalent message in the TT. Venuti (1995, p.203) discusses how domestication is related to translation, “Translation, then, always involves a process of domestication, an exchange of source-language intelligibilities for target-language ones. But domestication need not mean assimilation, i.e., a conservative reduction of the foreign text to dominant domestic values. It can also mean resistance.” The researcher based her discussion on analyzing the texts under the strategies of foreignizing (e.g., formal translation) and domestication (e.g., intertextuality and dynamic equivalence).

4.1.1. Intertextuality

Intertextuality is quoting from a well-known text, whether literary, cultural, religious, etc. The writer employs intertextuality to enrich a text and make it more valuable. From Kristiva's point of view, (1980), as cited in Alawi (2010, p.2440), “there is no original text; it is possible to de-originate texts to a zero level by which nothing remains unsaid before. Readers vary in their abilities to de-originate texts; their experience in the culture of the

language and their knowledge of the world are responsible for deciphering relationships among texts.”The researcher classified some examples that tend to be obviously quoted from other texts, especially those of a biblical reference, under intertextuality. Most of the examples of intertextuality in this research are of biblical resources; The Qur’an and The Bible. As the text itself reflects religious implications, both of the translators were affected by their religious background when they translated the religious phrases. Some of the examples below illustrate intertextuality of both the ST and TTs.

Example (3):

ST	On the <u>seventh day</u> of Ielool, the month of reaping (Gibran,1923, p. 2)
TT	في <u>السابع</u> من أيلول، شهر الحصاد (Okasha,1980, p. 51)
TT	في <u>اليوم السابع</u> من أيلول شهر الحصاد (Bashir, 1994, p. 77)

In Example (3) above, number seven indicates religious connotations. It was mentioned positively in the Qur’an as the number of days of creation, the heavens. However, it had negative connotations when expressed the number of years particularly those of drought and torment. The verse below shows how number seven is used positively to talk about the number of heavens. The translation of the Arabic verse is provided below by Ali (1954):

“فَقَضَاهُنَّ سَبْعَ سَمَاوَاتٍ فِي يَوْمَيْنِ وَأَوْحَىٰ فِي كُلِّ سَمَاءٍ أَمْرَهَا وَزَيَّنَّا السَّمَاءَ الدُّنْيَا بِمَصَابِيحَ وَحِفْظًا ذَلِكَ تَقْدِيرُ الْعَزِيزِ الْعَلِيمِ” (سورة فصلت، 41، 12)

“And He completed them as seven heavens within two days and inspired in each heaven its command. And We adorned the nearest heaven with lamps and as protection. That is the determination of the Exalted in Might, the Knowing” (Ali,1954,Sura41, 12)

The example above illustrates how number seven is of a biblical indication as it was mentioned in the Qur’an to express the number of the heavens Muslims believe they exist. To elaborate more on the issue, consider the second verse which illustrates how number seven is

used negatively to indicate seven years of hard work followed by seven years of drought. Afterwards, the translation of the Arabic verse into English by Ali (1954):

“قَالَ تَزْرَعُونَ سَبْعَ سِنِينَ دَابًّا فَمَا حَصَدْتُمْ فَذَرُوهُ فِي سُنْبُلِهِ إِلَّا قَلِيلًا مِّمَّا تَأْكُلُونَ (47) ثُمَّ يَأْتِي مِنْ بَعْدِ ذَلِكَ سَبْعٌ شِدَادٌ يَأْكُلْنَ مَا قَدَّمْتُمْ لَهُنَّ إِلَّا قَلِيلًا مِّمَّا تَحْصِنُونَ (سورة يوسف، 12، 47-48)”

Then will come after that seven difficult [years] which will consume what you saved for them, except a little from which you will store.”(Ali,1954, Sura 12,47-48).

The previous example demonstrates the other side of the use of number seven in the Qur'an. This number is used in this example to represent the years of drought and suffering. Either the number seven is used in a positive context or in a negative one in the Qur'an, it reflects a holy connotation for Muslims.

Furthermore, similar to Islam, the Christian point of view is that the universe was created in seven days and God had a rest in the seventh day according to the Genesis and the Exodus creation narrative. The example below provides an example of a verse in Arabic from the Genesis that clarifies the use of the number seven and how it is collocated with the number of days. The verse in English from the Genesis is also considered.

“وَفَرَغَ اللَّهُ فِي الْيَوْمِ السَّابِعِ مِنْ عَمَلِهِ الَّذِي عَمِلَ. فَاسْتَرَاخَ فِي الْيَوْمِ السَّابِعِ مِنْ جَمِيعِ عَمَلِهِ الَّذِي عَمِلَ (سفر التكوين، 2)”
“And he rested on the seventh day from all His work which He had made.” (Genesis,2)

The researcher believes that this example proves the intertextuality employed by Bashir in his translation that is caused by his Christian background. Bashir mentioned the word ‘day’ as collocated with seventh. Previously, though, this collocation was mentioned in the Genesis confirming the biblical connotation of the ‘seventh day’ phrase. Moreover, the following example from the Exodus is provided for more clarification.

“سَبْعَةَ أَيَّامٍ تَأْكُلُ فَطِيرًا، وَفِي الْيَوْمِ السَّابِعِ عِيدٌ لِلرَّبِّ.” (سفر الخروج، 6)
“Seven days shalt thou eat unleavened bread, and the seventh day shall be the feast of the LORD”(Exodus,13,6).

The Example above demonstrates how the phrase ‘the seventh day’ is used to express the day of fulfilment and celebration.

Furthermore, Gibran not only mentioned the seventh day, which is proved to be biblical, but also he associated it with reaping. Likewise, in the Book of Exodus, reaping is gained in the seventh day after six days of hard work. The next example is a verse in both languages from the Exodus that indicates the relation between the seventh day and the harvest.

“سِنَّةَ أَيَّامٍ تَعْمَلُ، وَأَمَّا الْيَوْمَ السَّابِعُ فَتَسْتَرِيحُ فِيهِ. فِي الْفَلَاحَةِ وَفِي الْحَصَادِ تَسْتَرِيحُ.”
(سفر الخروج، 21)

“Six days shalt thou work, and in the seventh day thou shalt rest; both in evening time, and in the harvest thou shalt rest.”(Exodus,21)

Gibran used the same phrase to describe reaping a harvest in the seventh day of the month of Ielool, (i.e., September), as Bushrui (2012, p.8) writes; “the month of mellowness, the beginning of autumn, which symbolizes maturity, ripeness, culmination, the end of one cycle and the beginning of another.” It is also worth discussing that Gibran did not write the English name of the month. Instead, he borrowed the word from Arabic using transliteration. The transliteration reflected foreignizing since “Ielool” was not rendered in English. The researcher concluded that transliteration in this novel goes in harmony with foreignizing.

As for translating the ST of “seven days”, Okasha followed the pattern of the Qur’an “سبع، سبعة”. On the other hand, Bashir followed the pattern of the Bible “اليوم السابع”. The researcher concludes that intertextuality in example 32) is apparent in the ST and in the TTs as well due to the religious backgrounds of the translators.

Example (4):

ST	Fain would I take with me all that is here. But <u>how shall I?</u> (Gibran,1923, p. 2)
TT	ليتني استطيع أن احمل معي كل شيء هنا، ولكن ما السبيل؟ (Okasha,1980, p. 52)
TT	وأني أود لو يتاح لي أن يصحبني جميع الذين ههنا، ولكن أنى يكون لي ذلك؟ (Bashir,1994, p. 78)

Example (4) shows intertextuality in the ST and the TTs as the three of the authors have quoted from holy books as illustrated below. Starting with the intertextuality of the ST, the interrogative phrases ‘how shall I’, ‘what shall I’, and ‘how long shall I’ were used several times in the Bible. Examples below show Gibran’s interference from his religious background.

The example below clarifies of the use of the interrogative phrase “how shall I” in the Bible, with the Arabic edition of the same verse as Gibran used a similar interrogative phrase in the ST.

“Wherefore David said unto the Gibeonites, What shall I do for you? And wherewith shall I make the atonement that ye may bless the inheritance of the LORD?” (Samuel, 21,3)

قَالَ دَاوُدُ لِلْجِبْعُونِيِّينَ: “مَاذَا أَفْعَلُ لَكُمْ؟ وَبِمَاذَا أَكْفِّرُ فِتْيَانَكُمْ نَصِيبَ الرَّبِّ؟ (صموئيل، 3، 21)

The mutual purpose between the use of “What shall I” and “how shall I” is appealing. In both texts, prophets appeal their people for advice and assistance. However, the next example is from the Bible. It illustrates how the use of the interrogative phrase “how shall I” is related to religious purposes, Christian purposes in particular. Then, its Arabic verse is provided to show the translation used for the interrogative phrases:

“Then Jesus answered and said, O faithless and perverse generation, how long shall I be with you? How long shall I suffer you? Bring him hither to me” (Matthew, 17,17)

“فَأَجَابَ يَسُوعُ وَقَالَ: ”أَيُّهَا الْجِيلُ الْغَيْرُ الْمُؤْمِنِ، الْمَلْتَوِي، إِلَى مَتَى أَكُونُ مَعَكُمْ؟ إِلَى مَتَى أَحْتَمِلُكُمْ؟ قَدِّمُوهُ إِلَيْهِ هُنَا!“ (متى، 17، 17)

On the other hand, interestingly enough, the Arabic edition of this verse uses the word “ههنا”, i.e. ‘here’, which was also used by Bashir in the example above. Speaking of Bashir’s translation, a ST intertextuality was noticed as well. Bashir used the phrase “أنى يكون لي” when he translated the phrase “how shall I” from the ST. This phrase represents TT intertextuality from the Qur’an as the following example indicates:

“قالت أنى يكون لي غلام ولم يمسنني بشر ولم أك بغيا” (سورة مريم، 19، 20)

“She said: “How shall I have a son, seeing that no man has touched me, and I am not unchaste?”(Ali, 1954, Sura 19, 20)

According to the example above, It is noticeable that Bashir’s translation for the phrase ‘How shall I’ into ‘أنى يكون لي’ is thought to be typical. Moreover, Gibran’s use of the phrase ‘how shall I’ also represents intertextuality, and previously,, Yusuf Ali (1954) has translated this phrase into “how shall I”.

For further justification, consider the example below. A verse from Surat Al-Dukhan which includes the same ST phrase ‘how shall I’ with the same TT equivalence.

“أنى لهم الذكرى وقد جاءهم رسول مبين” (سورة الدخان، 44، 13)

“How shall the message be (effectual) for them, seeing that a Messenger explaining things clearly has (already) come to them”. (Ali, 1954,Sura 44,13)

4.1.2. Formal and Dynamic Equivalence

Formal and dynamic translations were elaborated by Nida (1964, p.159) as a replacement of the old terms of ‘literal’ and ‘free’ translation. Nida (1964, p.159) cited in Munday (2001, p.42) explains how Nida distinguishes between the two translations:

“Formal equivalence: Formal equivalence focuses attention on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the SL.”As noticed from the definition, formal equivalence (formal translation)is ST-oriented. It is a form of word-for-word translation where the translator focuses on the syntax, semantics, and morphology of the ST. However, dynamic equivalence is oriented towards the TT’s background, culture, semantics, morphology, and audience, etc. Nida (1964) cited in Munday (2001, p.42) defines dynamic equivalence as follows:

Dynamic equivalence: Dynamic, or functional, equivalence is based on what Nida calls ‘the principle of equivalent effect’, where ‘the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message’

Therefore, dynamic equivalence motivates the translator to create a harmony between the backgrounds of both texts in order to achieve domestication by having a final translated text that seems as if it was originally written in the TT.

In this research, the researcher classified the mistranslations related to formal and dynamic equivalence into three sub-strategies; addition, omission, and reordering. The researcher observed that the translators have added more words to the TT that are not mentioned in the ST, or omitted another words that originally exist in the ST, or made some changes in the order of the original text.

4.1.3. Addition

The examples below review how the translators tended to add some words or phrases that would imply different connotations than the ones meant in the ST. Four examples are provided in this research for addition. The first example below (Example 5) explains an addition that led to a semantic misunderstanding. The second example below (Example 6) illustrates an addition of a word that implies an Islamic connotation. This addition represents the Islamic influence of the translator’s religious background on his translation. In the third example below (Example 7), one of the translators has added a connector that shifted the meaning of the sentence from addition to contraction and choice.

Example (5):

ST	he climbed <u>the hill</u> without the city walls (Gibran, 1923, p. 2)
TT	ارتقى المصطفى التل فيما وراء أسوار المدينة (Okasha, 1980, p. 51)
TT	صعد الى قمة احدى التلال القائمة وراء جدران المدينة (Bashir, 1994, p. 77)

Gibran used the definite article ‘the’ before the word ‘hill’. Oxford learners dictionary defines ‘The’ as a definite article that is;

“used to refer to somebody/something that has already been mentioned or is easily understood/ -used when explaining which person or thing you mean”⁴

⁴ Available at http://www.oxfordlearnersdictionaries.com/definition/english/the_1?q=the (accessed on 31/10/2016)

The definitions above indicate that the use of ‘the’ for something/ someone that is known before for the writer, and to talk about a specific someone/ something. According to the definitions of ‘the’, Gibran described the prophet who climbed a specific hill which stands beyond the walls of the city. Okasha used the same style of Gibran’s. To make it more specified, he used the definite Arabic article “ال” as an equivalence for the English definite article ‘the’. However, Bashir added other words to make the sentence sound more Arabic. Despite achieving domestication, Bashir did not render the same definite article effect of the ST. If Bahir’s translation;

“صعد الى قمة احدى التلال” is back translated, the resulted translation will be “he climbed to the top of a hill.” This sentence means that there are several hills and he climbed one of them randomly, as ‘a’ is an indefinite article.

Example (6):

ST	and prayed in the silences of his soul (Gibran,1923, p .2)
TT	يردد الصلوات في محراب السكون من روحه (Okasha, 1980, p. 51)
TT	ثم صلى في سكون نفسه (Bashir, 1994, p. 77)

Readers of the ST in Example (6), regardless of their religion, will observe that this text is biblical but it does not indicate a specific religion. In the first TT, Okasha has added the word “محراب” perhaps to achieve domestication. However, according to Hans Wehr (1960,195),”محراب” miḥrāb pl. محارب maḥārib²: A recess in a mosque indicating the direction of prayer, prayer niche, miḥrāb.”The definition above illustrates that the word “محراب” has Islamic connotations because it is a symbol of prayers in Islam. It is obvious that Okasha’s Islamic background and culture affected his translation.

The first word written in ‘The Prophet’ by Gibran (1923) was Al-Mustafa, which is the name of the prophet in Gibran’s novel, and a well-known name for the prophet Mohammad for Muslims. Gibran did not repeat the name of “Al-Mustafa” in the whole novel. Instead, Gibran replaced the name of the prophet with the subject pronoun ‘he’ when describing the prophet’s actions. For example, phrases like: “These things he said in words”,(Gibran,1923, p.4),“he raised his head”,(Gibran,1923, p.7), “and he

said”,(Gibran,1923, p.10),etc., are frequently mentioned in the ST However, when Okasha translated the verbs related to the prophet’s actions, he mentioned “المصطفى” and did not use any subject pronoun that refers to the prophet. Therefore, the previously mentioned phrases were translated by Okasha as“

“هذه أمور عبر عنها المصطفى بالكلمة” (Okasha,1980, p.”53),

“رفع المصطفى رأسه”,(Okasha,1980, p.54),“فقال المصطفى”, (Okasha,1980, p.57) etc.

On the other hand, Bashir’s Christian background was also clear as this research clarifies, but not as much as Okasha. For the example of “المصطفى”, Bashir applied the same pattern of Gibran’s. Bashir translated the previously mentioned examples as: “قال هذا معبرا عنه “ (Bashir,1994, p.81), “رفع رأسه”, (Bashir,1994, p.84), “فقال”, (Bashir,1994, p.89)

To conclude, the repetition of “المصطفى” and the addition of “المحراب” in the first TT in Example (6) clarifies how translators are unintentionally affected by their prior knowledge, religion, and culture.

Example (7):

ST: he turned again towards the sea (Gibran,1923, p. 3)

TT: استدار يستقبل البحر ثانية (Okasha,1980, p. 52)

TT: التفت ثانية الى البحر (Bashir,1994, p.78)

In Example (7), both of the translations were functionally equivalent to the ST. However, Okasha added the word “يستقبل”,i.e.to welcome, to reflect more domestication in the text. The addition of the present verb”يستقبل” does not have any implications rather than domestication. Domestication makes the sentence sound originally Arabic rather than translated into Arabic from another language.

Depending on Schleiermacher’s “alienating” and “naturalising” methods of translation and following his steps Venuti’s (1995) foreigni[z]ation and domestication, Tanjour (2011, p.20) defines domestication as: “Domestication means reducing the foreignness of the source culture and making it closer to the target reader in the target culture, thus making the ST recognizable and even familiar.”Tanjour said that [t]he definition of domestication above clarifies that the addition of the verb“يستقبل” in Example (7) made the TT become target-oriented and more fluent in Arabic.

Example (8):

ST	and you vast sea, sleeping mother (Gibran,1923, p. 3)
TT	وأنت أيها البحر العظيم، <u>بل</u> الأم الهاجعة (Okasha,1980, p. 53)
TT	أما أنت أيها البحر العظيم، أيها الأم الهاجعة (Bashir,1994, p. 80)

In the ST of Example (8), Gibran called the sea with both names; vast sea and sleeping mother as a metaphor to increase intimacy. The metaphor itself is discussed later under the title of figures of speech. As though Bashir used the same style of appeal to call the sea with both names, Okasha added the preposition “بل” between the two names of the sea. That shifted the meaning on the sentences from calling the sea with both two names into choosing one of the provided names.

Okasha added the word “بل” i.e. “but rather” to connect between the sentences, but this use changed the meaning. According to ‘الغني’ dictionary, the word “بل” is used to abort the previous sentence and replace it with the coming sentence. The Qur’an verse illustrates the meaning of “بل”:

“ولا تقولوا لمن يقتل في سبيل الله أموات بل أحياء ولكن لا تشعرون” (سورة البقرة، 2، 154)

“And say not of those who are slain in the way of Allah. “They are dead.” Nay, they are living, though ye perceive (it) not.” (Ali, 1954, Surat 2, 154)

As noticed in the Qur’an verse above, “بل” was translated by Ali (1954) into “nay”. Nay in old English is used to give a stronger idea than the previous one. In the Arabic Qur’an verse, “بل” was used to abort the belief that people who are killed are dead, and provides a stronger idea that they are still alive but human do not realize that. In the same way, “بل” was added by Okasha to the TT to abort the appeal of the vast sea and replaced it with a stronger appeal as a sleeping mother. Thus Okasha shifted the meaning from addition into contrast.

4.1.4. Omission

One example is mentioned in this research for omission. The researcher believes the translator omitted a word or a phrase that is worth mentioning in the TT.

Example (9):

ST	and his joy flew <u>far</u> over the sea (Gibran,1923, p .2)
TT	وطارت فرحته <u>بعيدا</u> حتى رقت البحر (Okasha,1980, p. 51)
TT	وطارت روحه فوق البحر فرحا (Bashir,1994, p. 77)

As noticed from Example (9), Bashir omitted the word “far”, which was translated by Okasha as “بعيدا”. Its presence is significant since it illustrates how far did his soul flow over the sea. The omission of “far” in Bashir’s translation shows that his soul has flown over the sea, without explaining the distance.

4.1.5. Reordering

Two examples are discussed in this research for reordering. When translating, it is inevitable to move elements to different directions in the sentence, especially in translating between distinct languages that have a completely different structure such as English and Arabic. The following examples discuss how the translators reordered some phrases that changed the structure of the TT’s sentence distinctively. This transfer could also change the part of speech of some words as the following example clarifies..

Example (10):

ST	and <u>his joy</u> flew far over the sea (Gibran,1923, p. 2)
TT	وطارت <u>فرحته</u> بعيدا حتى رقت البحر (Okasha,1980, p. 51)
TT	وطارت روحه فوق البحر <u>فرحا</u> (Bashir,1994, p. 77)

In the ST of Example (10) above, Gibran expresses that Al-Mustafa’s joy and happiness spread far away over the sea to reflect how he was really happy and satisfied. Okasha used “joy” appropriately in the same place of Gibran’s. Unlike both, Gibran and Okasha, Bashir has reordered the place of “joy” to the end and converted its part of speech from a noun into

an adverb, then he added “his soul” in the original place of “his joy”. These changes would have a drastic effect on the TT, since Bashir’s translation would be back translated as “and his soul flew over the sea joyfully.”

Example (11):

ST	For his ship that <u>was to return</u> to bear him back to the Isle of his birth (Gibran,1923, p. 2)
TT	يترقب سفينته وكانت الى عودة لترجع به الى الجزيرة التي شهدت مولده (Okasha,1980, p. 51)
TT	يترقب عودة سفينته ليركبها عائدا الى الجزيرة التي ولد فيها (Bashir,1994, p. 77)

In Example (11), Okasha translated the sentence literally. He transferred the same SL structure into Arabic. This translation is considered as foreignizing since any Arabic reader would notice that this sentence is not originally written in Arabic. In contrast, Bashir employs domestication in his translation. He changed the structure of the sentence to sound more Arabic by converting the prepositional phrase “to return” into an adverbial phrase “عائدا”, i.e. ‘returning’ which is more familiar in Arabic.

4.2. Lexical Choice

Mistranslations classified under lexical choice present differences in translations related to semantic confusion. The researcher believes that translators of literary works should be indulged in both; languages and culture in order to render the same meaning of the SL in TL. Since Arabic is rich in synonyms and semi-synonyms, differences between some words could not be always distinguished. Some Arab authors wrote whole books to distinguish between Arabic near synonyms. Zaid Abdullah Azzaid (2009), for example, wrote a whole dictionary analyzing the different names of ‘السيف’, i.e. ‘the sword’. It is believed that the only name for the sword in Arabic is ‘السيف’ and the other synonyms are descriptions for the sword, rather than names. Translators ought to be aware of Arabic nuances especially in order to avoid mistranslations and translate more accurately.

Example (12):

ST	he climbed the hill without the city <u>walls</u> (Gibran,1923, p. 2)
TT	ارتقى المصطفى التل فيما وراء أسوار المدينة (Okasha, 1980, p. 51)
TT	صعد الى قمة احدى التلال القائمة وراء جدران المدينة (Bashir, 1994, p. 77)

Since Arabic is rich with synonyms and near synonyms, people face difficulties distinguishing between them. In Example (12) above, Gibran used the word “walls” to collocate with “city”. In the TT, Okasha used the word “أسوار” as an equivalence for “walls”, which is proven in this research to be the accurate word that provides the appropriate meaning and collocates with “city”. The word “أسوار” is used for a high firewall that cannot be jumped over. Nevertheless, Bashir confused the word “أسوار” with “جدران”. The word “جدران” reflects the wall which is part of a building such as a house or constructs a fence. According to Oxford Learners Dictionary, Walls are the “long vertical solid structure, made of stone, brick or concrete, that surrounds, divides or protects an area of land.”⁵ Depending on the definition of “walls” and the interpretation above, the word “أسوار” is better to be used as an equivalence for “walls” that using “جدران”.

Example (13):

ST	The sea that calls all the <u>things</u> unto her calls me, and I must embark (Gibran,1923, p .2)
TT	فالبجر الذي يهتف بكل الكائنات اليه يهتف بي ان اقبلو لا مفر لي من نشر الشرائع (Okasha,1980, p. 52)
TT	فان البحر الذي يدعو كل الاشياء اليه يستدعيني فيجب علي ان اركب سفينتي (Bashir,1994, p. 78)

Example (13) demonstrates a mistranslation due to literal translation. Okasha translated the word “things” literally into “الاشياء”, i.e. things, which is considered to be generalization. On the other hand, Bashir translated it functionally into “الكائنات”, i.e. creatures. Bashir’s translation is more precise since it reflects domestication. Bashir functionally concluded that what is meant by things is ‘creatures’ since the text mentions the sea and the creature living

⁵Available at http://www.oxfordlearnersdictionaries.com/definition/english/wall_1, (accessed on11/11/2016)

in. This specification and domestication has strengthened the Arabic structure of Bashir’s translation despite the generalization in the ST. That is the reason of considering Bashir’s translation more accurate.

Example (14):

ST	upon her prow <u>the mariners</u> , the men of his land (Gibran, 1923, p. 2)
TT	و في مقدمتها <u>فلاحون</u> من وطنه (Okasha, 1980, p. 52)
TT	وأبناء بلده <u>بروحون</u> و يجيئون على مقدمتها (Bashir, 1994, p. 78)

Example (14) above clarifies that while the Prophet was leaving, he turned back towards the sea and saw his ship coming. Simultaneously, the mariners of his homeland were standing upon the prow of the ship. Okasha has translated “the mariners” into “فلاحون”, i.e. peasants. Bashir has translated it into “أبناء”, i.e. “sons”. Both of whom have failed to render the literal meaning that Gibran meant to achieve. The researcher suggests that “the mariners” is best translated as: “وفي مقدمتها ملاحون من وطنه”. Translating “mariners” into “ملاحون” describes their occupation exactly as Gibran described it in the ST. These people are neither “peasants” nor “sons”.

4.3 Figures of Speech

Figures of speech are expressions that imply another meaning than their literal meaning.

Figures of speech include alliteration, , assonance, euphemism, , irony, metaphor, personification, simile among others. The researcher provides three examples of figures of speech in the thesis; metaphor, simile, and personification.

4.3.1 Metaphor

A metaphor is a word or a phrase that is replaced with another one representing the implied idea of the text. Metaphors are usually used in literary texts to enrich the meaning and enrich the imagination of the reader. Gibran wrote several metaphors to express intimacy and enhance emotions. Translation problems occur when translators become unable to find

suitable equivalence of the ST metaphor in the TT. In that case, the ST metaphor will lose its figurative meaning. Example (15) below illustrates a clear example of the use of metaphors;

Example (15):

ST	and you vast sea, sleeping mother (Gibran,1923, p. 3)
TT	وأنت أيها البحر العظيم، بلِ الأم الهاجعة (Okasha, 1980, p. 53)
TT	أما أنت أيها البحر العظيم، أيها الأم الهاجعة (Bashir, 1994, p. 80)

Gibran described the vast sea as a sleeping mother. The purpose of this metaphor is to indicate the relationship between the prophet of the novel and his people. The sea is the border which will separate the prophet from his beloved people, but it is as tender as a calm mother. Both translators were successful to render the metaphor in Arabic though using different connectors as “بلِ”, i.e., “but”, and “أيها”, a formal vocative expression.

4.3.2 Simile

A simile is a figure of speech which describes two different things with similar actions or descriptions. Similes are expressed by using words that reflect similarities, such as ‘like’ and ‘as’. When translating similes, translators encounter two options for translating; either translating the simile literally regardless to any differences between languages, or translating the simile functionally by finding a related simile in the TT.

An example of a simile is provided for further justification on the issue:

Example (16):

ST	<u>like</u> sheaves of corn he gathers you unto himself (Gibran,1923, p. 7)
TT	المحبة تضمكم الى قلبها كأغمار الحنطة (Okasha, 1980, p. 58)
TT	ويضمكم الى احضانه كما يضم حزمة قمح (Bashir, 1994, p. 80)

Gibran spoke of love as a person who should be respected, followed, believed, and yielded to. In return, love is kind, cherishes people, and takes care of them. Describing inanimate objects with animate characters is considered personification [elaborated below]. Gibran considered “love” as a male person throughout the entire novel.

In addition to personification, Gibran described the tenderness and strength of “love” as a unicorn which holds its sheaves together as a powerful unit. This simile indicates the power of love on people’s behavior towards each other.

In return, Okasha was successful to render the ST simile into another TT simile as “اغمار الحنطة” is a collocation of Arabic for sheaves of corn. Okasha also rendered the personification of the ST in the TT but as a female since “المحبة” is a feminine word in Arabic. A reader of Okasha’s translation would imagine a mother who holds her children tightly to her heart. Bashir’s translation, though, was literal despite preserving personification in the TT. Although each of the translators applies different translation strategies, they both used simile expressions; “ك”, and “كما”, i.e., ‘as’. The researcher concludes that translators were able to translate similes and keep their purpose obvious for readers.

Example (17):

ST	<u>you</u> are the bows from which your children as living arrows are sent forth (Gibran,1923, p. 10)
TT	انتم الاقواس منها ينطلق ابناؤكم سهاماً حية (Okasha, 1980, p. 58)
TT	انتم الاقواس و اولادكم سهام حية (Bashir, 1994, p. 80)

The discussion of Example (17) is divided into two main points. First, Gibran’s use of the metaphor “you are the bows” which describes the parents as bows to indicate strength and power. The metaphor was translated literally rendering the same image of the ST into “انتم الاقواس”. The translations achieved the same ST purpose of the metaphor.

Second, Gibran continued the analogy with a simile; “your children as living arrows”. The simile expression “as” was mentioned to clarify the similarity between children and living arrows. The analogy here was provided to indicate the will and determination of children as a result to their parents’ upbringing and motivation like the way bows push arrows forth. The researcher observed that both of the translators have recognized the connotations of the metaphor and the simile, but their translations were distinct. Okasha translated the ST phrase “living arrows are sent forth” into “ينطلق ابناؤكم سهاماً حية”. By adding the present verb “ينطلق”, i.e., goes ahead, Okasha expresses domestication because the sequence of the Arabic starts from the verb, subject, and then the object. Okasha illustrates

how sons are sent forth by their parents as a boost to motivate them to be strong and alive. Nevertheless, Bashir applies the nominative structure of the Arabic sentence. The nominative structure consists of a subject (agent) and a predicate without having a verb. Bashir’s translation (اولادكم سهام حية) is back translated as ‘your sons are living arrows’. The nominative structure described the resemblance between the sons and living arrows, yet it neglects the significant point which indicates the strength and motivation provided by their parents.

4.3.3. Personification

Personification is a rhetoric style in which writers treat inanimate objects as humans. Writers may use this style to make inanimate objects become more intimate to the reader and increase emotions and sympathy in the text. The first example below (Example 18), expresses the depth of the prophet’s feelings because he is obliged to leave his land by describing his garment as his own skin. The second example under personification (Example 19), refers to the sea using the pronoun ‘her’ instead of ‘its’ to show a deep relationship between the prophet and the sea. The last example of personification (Example 20) explains the strong connection between the prophet and his people to the point of being bound and freezing. Finally, in Example (21), differences in translations occurred due to different gender-specific words between languages.

Example (18):

ST	It’s not a garment I cast off this day, but <u>a skin</u> that I tear with my own hands (Gibran,1923, p. 2)
TT	ليس ما أنزعه اليوم ثوبا، بل <u>جلدي</u> أمزقه بيدي هاتين (Okasha, 1980, p. 51)
TT	فليس ما افارقه بالثوب الذي انزعه عني اليوم ثم ارتديه غدا، بل هو <u>بشرة</u> أمزقها بيدي (Bashir,1994, p. 78)

Example (18) above demonstrates how Gibran is suffering because he is going to withdraw from the children of his longing. Gibran says that the people of his land do not resemble a garment that is worn on the surface, but they are like a skin to him as a vital part of his own body that he is obliged to be separated from. “A skin” is used in Gibran’s sentence with an indefinite article, however, it is semantically intimate. Okasha has personified the word “skin” adding the Arabic morpheme “ي” that equals “my” in English; “جلدي” is back

translated as “my skin”. For Bashir, although his translation is clearly showing foreignizing, he rendered the indefinite use of “a skin”. He only had a lexical choice problem in translating “a skin” into “بشرة”. The word “بشرة” means the outer surface of the skin, and this means that the garment “the children” is not so intimate to him. The researcher suggests a compromised translation for “a skin” to be “جلد”. It is worth mentioning that Gibran then continues describing the garment as “but a heart made sweet”, Okasha as well as Bashir translated it into “بل هو قلبٌ..” keeping the indefinite meaning used by Gibran.

Example (19) :

ST	The sea that calls all the things unto <u>her</u> calls me (Gibran,1923, p .2)It’s not a garment I cast off this day, but <u>a skin</u> that I tear with my own hands (Gibran,1923, p. 2)
TT	فان البحر الذي يدعو كل الاشياء اليه يستدعيني (Okasha, 1980, p. 51)
TT	فالبحر الذي يهتف بكل الكائنات اليه يهتف بي ان اقبل (Bashir,1994, p. 78)

In Example (19), Gibran used “her” to refer to the sea. On one hand, the pronouns “he”, “she”, “his” and “her”. etc, are used in English to refer to inanimate objects that refer to people. Since the sailors in the past have named their ships and referred to them using ‘he’ and ‘she’ in order to show close familiarity, Gibran referred to the sea using “she” not “it”. On the other hand, “her” expresses a feminine pronoun, but the translations used the masculine. Both of the translators translated “her” into “اليه”,i.e. “unto it”. Neither the intimacy of the sea nor the gender were achieved in the same level of the ST.

Example (20):

ST	For to stay, though the hours burn in the night, is to freeze and crystallize and <u>be bound in a mould</u> (Gibran,1923, p. 2)
TT	فان بقيت جمدت و تبلورت و احتواني قالب، برغم ليل لهاب يحرق الساعات (Okasha, 1980, p. 52)
TT	ولو أقيمت الليلة ههنا، فاني، مع ان ساعات الليل ملتهبة، أجمد و اتبلور واتقيد بقيود الارض الثقيلة (Bashir,1994, p. 78)

As Example (20) demonstrates, Gibran described himself from three dimensions: the form using ‘freeze’, the shape using ‘crystallize’ and the state using ‘bound in a mould’. For

the state and the shape dimensions, both of the translators rendered the same meaning. But when considering the translation of the state, both translators did not achieve the same functional meaning that Gibran meant. There is a connection between freezing, being bound, and the mould in Gibran’s point of view. The prophet’s freezing will be in the shape of a crystallized mould that he has to be bound to.

To render the meaning of “bound in a mould”, Okasha used the phrase “احتواني قالب”. The word ‘احتوى’, as in Almarwidi Dictionary (1995), is translated as: “to contain, include, comprise, comprehend, embrace, encompass, enclose, embody, hold, take in, cover, involve, imply”.⁴⁸ Neither of these vocabularies imply obligation or force. Therefore, Okasha missed one of the dimensions that Gibran in the ST have implied. However, Bashir used the phrase “انتقيد بقيود الأرض المتقلبة”, i.e. ‘to be bound by the earth’s heavy loads’ to achieve more domestication. Nevertheless, his translation indicates the suffering of the prophet because of the boundaries, but it did not show the shape how he was bound into ‘crystalizing’. The researcher suggests a parallel translation of two translations, which is ‘وقيدني قالب’. This phrase could be back translated as ‘to be bound in a mould’.

Example (21):

ST	When <u>he</u> speaks to you believe in <u>him</u> (Gibran, 1923, p. 7)
TT	واذا حدثكم فصدقوه (Okasha, 1980, p. 85)
TT	اذا خاطبتكم المحبة فصدقوها (Bashir, 1994, p. 54)

As shown in Example (21), “he” and “him” refer to “love” that is discussed philosophically in the ST as one of the life aspects. “Love” is an abstract noun which is considered as an inanimate object. The style of personification was applied in the source text to refer to “love” as an animate object that people should speak to and believe in to describe the intimacy of “love” between people. Though, “he” and “him” pronouns are gender-specified regarding males. Okasha was able to render the intimacy as well as the gender due to mentioning the matter of speaking, believing, and masculinity. Furthermore, the researcher believes Okasha should have mentioned “love” in order to have a more fluent TT. Nevertheless, Bashir

considered love as feminine by translating “love” for a feminine synonym in Arabic, “المحبة”. Thus, personification was rendered but not gender.

Chapter V

Conclusions and Recommendations

This research stresses the difficulty of finding an equivalence when translating literary works from and to different languages such as English and Arabic. These two languages have contrastive structure, semantics, and morphology. Therefore, translators from English into Arabic or vice versa are likely to have limited options for a precise equivalence, particularly when dealing with near-synonymous vocabularies. In order to seek for an adequate translation, translators tend to find a literary equivalence. Due to the fact that the ST in this research reflects biblical connotations, both of the translators tried to find a suitable translation according to their own background knowledge, religion, and culture unintentionally.

Despite coming from a Maronite Catholic family, Gibran believed in pantheism. This could be the reason why his thoughts are distinct among other writers. He wrote different philosophical books that indicate Christianity, but he was affected somehow by Islam. He admitted that he likes Islam, the Prophet Mohammad, and the style of the Qur'an. 'The Prophet' novel by Gibran (1923) was chosen for this research for its content of religious connotations. In addition, two translations of two different religion translators were chosen to demonstrate their influence of their religion, culture, language, education, and background, etc. In 'The Prophet', Gibran used some sacred but neutral phrases that do not indicate a specific religion such as "prayer" and "praise". Nevertheless, the Muslim writer and translator Okasha (1980) used Islamic-connotative words.

On the other hand, Bashir, the Christian in Jabr's book (1994) used Christian-biblical words in translating as well. The results of the analysis have illustrated some debatable translations that took place as a result of the various cultural and religious backgrounds of the

translators. Furthermore, Gibran employed some rhetorical devices that were hard to translate. Some of which were rendered in the TT but others did not have an equivalence in the TT. Eventually, the phrases that are difficult to be rendered in the TT, resulted into questionable translations.

It is concluded from the examples provided in this research that translating literary works need an extremely complicated and exhausting effort. Depending on the results of the analysis, the researcher recommends the following:

1) Specialized and published translations require a complementary work of two specialists; The first is a translator that is indulged in both of the Source and TLs and cultures, English and Arabic in this case. This person is needed for adequate translation that is flawless as possible in terms of linguistic aspects. An expert translator could also be creative and productive in order to find an appropriate equivalence, whether functionally or literally, for the ST.

The second specialist is a bilingual specialized and highly-qualified person who can analyze the ST and the TT in order to explain what is beyond the literal meaning of each word. The latter's specialization depends on the genre of the ST. For example, if the text is medical, it is preferable that the translator would need the assistance of a doctor for instance. The need for the cooperative work of these two experts would result into an almost perfect translation. Only a translator is not enough to be familiar with the genre of the ST and the specialized person is not enough for translating a text into a different language.

2) When it comes to complicated literary works or biblical texts, the researcher does not prefer translating them. The researcher believes that translating a text will make it lose its valuable items as rhetorical devices. When it comes to translating the Qur'an for example, the researcher suggests using explanatory notes for people who do not understand Qur'an. In order for people to understand what they are reading, a brief explanation for the ST is preferred to be provided. This recommendation resulted from analyzing this research and not finding a suitable translation for the controversial translations, especially in texts that involve implicit connotations which are almost impossible to render in the TL.

3) Raise translation awareness in academic associations such as; schools, colleges, universities, etc. The researcher believes that academic associations are the best route to train students how to translate properly and not be interfered by their background language. There also should be specific courses to teach students how to deal with sacred texts.

4) In high education programs such as MA and PHD, more courses of the culture and religion of both SL and TL's specialized should be offered. Only learning how to translate between two languages is not enough, students should also be aware of the phrases that are culture- specific in both languages such as idioms, proverbs, and those words of religious intertextuality.

5) Offer more translation workshops to elaborate more on the concepts of domestication and foreignizing, intertextuality, and figures of speech in order to increase students' awareness of these strategies through providing examples of both languages and having more translation training on these translation strategies in particular.

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Appendix 1

1	ST	Al-Mustafa, the chosen and the beloved, who was a dawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth (Gibran,1923, p 2)
	TT	المصطفى المختار الحبيب، كان فجرا لزمانه، ظل اثنتي عشرة سنة بمدينة اورفليس يترقب سفينته، و كانت الى عودة، لترجع به الى الجزيرة التي شهدت مولده (Okasha,1980, p. 51)
	TT	وظل المصطفى، المختار الحبيب، الذي كان فجرا لذاته، يترقب عودة سفينته في مدينة اورفليس: اثنتي عشرة سنة ليركبها عائدا الى الجزيرة التي ولد فيها (Bashir, 1994, p. 77)
2	ST	Love (Gibran,1923, p. 7)
	TT	الحب (Okasha,1980, p. 54)
	TT	المحبة (Bashir,1994, p. 83)
3	ST	On the seventh day of Ielool, the month of reaping (Gibran,1923, p. 2)
	TT	في السابع من أيلول، شهر الحصاد (Okasha,1980, p. 51)
	TT	في اليوم السابع من أيلول شهر الحصاد (Bashir, 1994, p. 77)
4	ST	Fain would I take with me all that is here. But how shall I? (Gibran,1923, p. 2)
	TT	ليتني استطيع أن احمل معي كل شيء هنا، ولكن ما السبيل؟ (Okasha,1980, p. 52)
	TT	وأنتي أود لو يتاح لي أن يصحبني جميع الذين ههنا،ولكن أنى يكون لي ذلك؟ (Bashir,1994, p. 78)

5	ST	he climbed the hill without the city walls (Gibran,1923, p. 2)
	TT	ارتقى المصطفى التل فيما وراء أسوار المدينة (Okasha, 1980, p. 51)
	TT	صعد الى قمة احدى التلال القائمة وراء جدران المدينة (Bashir, 1994, p. 77)
6	ST	and prayed in the silences of his soul (Gibran,1923, p. 2)
	TT	يردد الصلوات في محراب السكون من روحه (Okasha, 1980, p. 51)
	TT	ثم صلى في سكون نفسه (Bashir, 1994, p. 77)
7	ST	and you vast sea, sleeping mother (Gibran,1923, p. 3)
	TT	وأنت أيها البحر العظيم، بل الأم الهاجعة (Okasha,1980, p. 53)
	TT	أما أنت أيها البحر العظيم، أيها الأم الهاجعة (Bashir,1994, p. 80)
8	ST	and his joy flew far over the sea (Gibran,1923, p. 2)
	TT	وطارت فرحته بعيدا حتى رفت البحر (Okasha,1980, p. 51)
	TT	و طارت روحه فوق البحر فرحا (Bashir,1994, p. 77)
9	ST	and his joy flew far over the sea (Gibran,1923, p. 2)
	TT	وطارت فرحته بعيدا حتى رفت البحر (Okasha,1980, p. 51)
	TT	و طارت روحه فوق البحر فرحا (Bashir,1994, p. 77)

10	ST	For his ship that was to return to bear him back to the Isle of his birth (Gibran,1923, p. 2)
	TT	يترقب سفينته و كانت الى عودة لترجع به الى الجزيرة التي شهدت مولده (Okasha,1980, p. 51)
	TT	يترقب عودة سفينته ليتركها عائدا الى الجزيرة التي ولد فيها (Bashir,1994, p. 77)
11	ST	he climbed the hill without the city walls (Gibran,1923, p. 2)
	TT	ارتقى المصطفى التل فيما وراء أسوار المدينة (Okasha, 1980, p. 51)
	TT	صعد الى قمة احدى التلال القائمة وراء جدران المدينة (Bashir, 1994, p. 77)
12	ST	The sea that calls all the things unto her calls me, and I must embark (Gibran,1923, p. 2)
	TT	فالبحر الذي يهتف بكل الكائنات اليه يهتف بي ان اقبلو لا مفر لي من نشر الشرائع (Okasha,1980, p. 52)
	TT	فان البحر الذي يدعو كل الاشياء اليه يستدعيني فيجب علي ان اركب سفيني (Bashir,1994, p. 78)
13	ST	upon her prow the mariners, the men of his land (Gibran,1923, p. 2)
	TT	و في مقدمتها فلاحون من وطنه (Okasha, 1980, p. 52)
	TT	وأبناء بلده يروحون و يجيئون على مقدمتها (Bashir, 1994, p. 78)
14	ST	and you vast sea, sleeping mother (Gibran,1923, p. 3)
	TT	وأنت أيها البحر العظيم، بل الأم الهاجعة (Okasha, 1980, p. 53)
	TT	أما أنت أيها البحر العظيم، أيها الأم الهاجعة (Bashir, 1994, p. 80)

15	ST	like sheaves of corn he gathers you unto himself (Gibran,1923, p. 7)
	TT	المحبة تضمكم الى قلبها كأغمار الحنطة (Okasha, 1980, p. 58)
	TT	ويضمكم الى احضانه كما يضم حزمة قمح (Bashir, 1994, p. 80)
16	ST	you are the bows from which your children as living arrows are sent forth (Gibran,1923, p. 10)
	TT	انتم الاقواس منها ينطلق ابناؤكم سهاماً حية (Okasha, 1980, p. 58)
	TT	انتم الاقواس و اولادكم سهام حية (Bashir, 1994, p. 80)
17	ST	It's not a garment I cast off this day, but a skin that I tear with my own hands (Gibran,1923, p. 2)
	TT	ليس ما أنزعه اليوم ثوباً، بل جلدي أمزقه بيدي هاتين (Okasha, 1980, p. 51)
	TT	فليس ما افارقه بالثوب الذي انزعه عني اليوم ثم ارتديه غداً، بل هو بشرة أمزقها بيدي (Bashir,1994, p. 78)
18	ST	The sea that calls all the things unto her calls me(Gibran,1923, p. 2)
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19	ST	For to stay, though the hours burn in the night, is to freeze and crystallize and be bound in a mould (Gibran,1923, p. 2)
	TT	فان بقيت جمدت و تبلورت و احتواني قالب، برغم ليل لهاب يحرق الساعات (Okasha, 1980, p. 52)
	TT	ولو أقيمت الليلة ههنا، فاني، مع ان ساعات الليل ملتهبة، أجمد و اتبلور واتقيد بقيود الارض الثقيلة (Bashir,1994, p. 78)

20	ST	When he speaks to you believe in him (Gibran,1923, p. 7)
	TT	وإذا حدثكم فصدقوه (Okasha,1980, p. 85)
	TT	إذا خاطبتكم المحبة فصدقوها (Bashir,1994, p. 54)

التكافؤ الديناميكي في ترجمة رواية 'النبي' لجبران خليل جبران

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إشراف: د. محمد ثوابتة

الملخص

هدفت الدراسة إلى استنباط المشاكل التي يواجهها المترجمون عند ترجمة النصوص الأدبية بشكل عام و النصوص التي تحتوي على إحياءات دينية بشكل خاص، إذ قارنت الباحثة و حللت ترجمتين لرواية جبران خليل جبران 'النبي' (1923)، حيث أن إحدى الترجمات كانت لثروت عكاشة (1980)، أما الترجمة الأخرى فكانت للارشمندريت انطوني بشير الموجودة في كتاب جابر (1994). اعتمدت الدراسة على تحليل النص الأصلي و الترجمتين من عدة جوانب: إستراتيجيتنا التغريب و التوطين في الترجمة، التناسل الأدبي، الترجمة الحرفية، الإضافة و الحذف، إعادة الترتيب، و المجاز اللغوي. وجدت الباحثة عدة أمثلة منتقاة بشكل عشوائي لأهم المشاكل في الترجمة و تمت مناقشتها كل واحدة على حدة. أثبتت هذه الدراسة أن المحافظة على نفس نمط و إحياءات و تضمينات النص الأصلي في النصوص المترجمة هو أمر صعب نوعا ما بسبب اختلاف اللغات و صعوبة إيجاد كلمات في اللغة المترجم إليها تقابل الكلمات بالنص الأصلي ضمنا. كما و أثبتت الدراسة أن المترجمين يتأثرون بدينهم الذي تربوا عليه و تعليمهم و معرفتهم السابقة و ثقافتهم الخاصة لا شعوريا عند الترجمة، فلا بد أن تجد كلمات اقتبسها ثروت عكاشة من القرآن الكريم مثلما اقتبس انطوني بشير من الكتاب المقدس (الإنجيل) في كلا ترجمتهما. عرضت الباحثة في الفصل الأول من الدراسة مقدمة البحث و التي شرحت التصنيفات التي اعتمدها الباحثة لمقارنة الترجمات بالتفصيل. أما الفصل الثاني من الدراسة فقد لخص بعضا من الدراسات الأدبية السابقة التي سلطت الضوء على عمل جبران خليل جبران و مقارنة الترجمات. تناول الفصل الثالث توضيح منهجية البحث، حيث تضمنت وصفا وافية لمشكلة البحث ، بالإضافة إلى خطوات التحليل و جمع البيانات و أهمية الدراسة. أما الفصل الرابع، فقد ناقش تحليلا تفصيليا لعدة أمثلة من مقارنات للنص الأصلي و الترجمتين، في النهاية، لخص الفصل الخامس المشاكل المتعددة التي يمكن للمترجمين أن يواجهوها عند ترجمة الأعمال الأدبية و كيف لمعرفة الدينية و الثقافية السابقة اثر على ترجماتهم. تنصح الباحثة بتكثيف تدريب طلاب المدارس و الجامعات خاصة طلاب تخصص اللغة الانجليزية، و زيادة الوعي لترجمة هذا النوع من النصوص و الانتباه للمعاني المبطنة ما وراء النص الأصلي.