An Analytical Study of Some Problems of

Literary Translation:

A Study of Two Arabic Translations of

K. Gibran's The Prophet.

By:

Safia Boushaba

A thesis submitted to

The University of Salford

Department of Modern Languages

For the Degree of

Ph.D

FEBRUARY 1988

DEDICATION

To my brother who made it all possible.

To my dearest mother for her forebearance and moral support.

To Samira and my closest friends.

.

.

TABLE OF CONTENTS

TRANSLITERATION

ب	b		ط	ṭ
ت	t		ظ	ẓ
ث	th		ع	c
ج	j		غ	gh
ح	ḥ		ف	f
خ	kh		ق	q
د	d		ك	k
ذ	dh		ل	l
ر	r		م	m
ز	z		ن	n
س	s		ه	h
ش	sh		و	w
ص	ṣ		ي	y
ض	ḍ		ء	'

a	◌َ	ā	◌َا	ay	أَي
i	◌ِ	ī	◌ِي	aw	أَو
u	◌ُ	ū	◌ُو		

Abbreviations:

SL = SOURCE LANGUAGE.

TL = TARGET LANGUAGE.

Acknowledgment

I would like to express my gratitude and indebtedness to my supervisor Dr. Hassan Mustapha for his encouragement, help and valuable critical comments.

I would also like to thank the Algerian Ministry of Higher Education for its financial support.

ABSTRACT

This thesis deals with the problems of literary translation namely: subjectivity in the interpretation of the original message, the question of stylistic faithfulness and flexibiilty as regards the form of the original text and the extreme notion of the impossibility of an adequate translation. It also approaches the problem of equivalence and that of translation units which are raised by the translation process itself and are therefore relevant to the problems of literary translation.

The beginning of the thesis entitled 'A Brief and General Review of Translation Theory' gives a brief account of the history of. translation theory. It also considers the ambiguity of the process of translation and presents a brief description of the different types of translation.

The first chapter, is devoted to the problem of equivalence. Equivalence is approached in terms of. the dichotomy stylistic vs. communicative equivalence. This bipartite division is investigated to see whether it can be applied in the translatioh process.

The second chapter is devoted to the problem of translation units. Special emphasis is put on the difficulty of defining translation units because of the subjective nature of the translation process. A possible solution to this problem is suggested.

The third chapter deals with the question of subjectivity in the interpretation of the meaning of a source language literary text. Special emphasis is put on the relationship between the meaning of the source language text and the author's concepts which condition it. Such relationship is investigated in order to see whether it can help the translator to avoid a speculative and subjective interpretation of the original message.

The fourth chapter discusses the question of faithfulness and flexibility as regards the form of a source language literary text. In this study, the translator's dynamic role in reading the original text is highlighted. The consequence of such dynamic role, as regards faithfulness and unfaithfulness to the form of the original version, is analysed.

The fifth chapter considers the extreme notion of the 'impossibility of an adequate translation'. The quality of a literary translation is assessed not in terms of its identity to the stylistic effect of the original text but in terms of its approximate correspondence to it. Such criterion is suggested as an appropriate means of assessing the adequacy of a literary translation and consequently the extreme notion of the 'impossibility of an adequate translation' is found to be irrelevant.

A comparison between the original English version of Gibran Kahlil Gibran's The Prophet and its two Arabic translations is given as an illustration to most of the views and suggestions made in this study.

NOTES:

Kahlil Gibran (خــليـل جـبــران) is spelled as is appears in the English version of The Prophet which we used: Kahlil Gibran, The Prophet , published by William Heinemann Ltd, 1980

Sarwat Okasha (ثـروت عكاشة) is spelled as it appears in the Arabic version of The Prophet which we used "Al-Nabi, translated by Sarwat Okasha (2 ed), Dar-Maarif Egypt, 1966

Antoni̵us Bashi̵r is our own English spelling of   أنطونيوس بشير   which appears in the second Arabic translation of The Prophet which we used in this thesis: "Al-Nabi, tarjamat antunyus bashir, Dar Al 'Arab Lil Bustani, 2nd ed. 1985.

Introduction

The problems of literary translation are still open to
conflicting debates and individual proposals. The disagreement
voiced by translation theorists as regards the problems that
are involved in the process of literary translation stems
from the confusion between a literary text and a literary
translation. In fact the two are different and need to be
clearly distinguished.

A literary text is the direct product of an author. Its
quality is assessed in terms of its relation to the literary
tradition of the literature and the language in question.
A literary text is not the product of such direct and unitary
relation. It is not the direct product of an author and its
quality is not assessed in terms of its relation to one
literary tradition and one linguistic system.
It is rather the result of a
complex series of relations and correspondences. It is a
relation, which the translator in his attempt to interpret
the source language (SL) message, should establish between
the meaning of the SL text and the extralinguistic factors
which condition it, i.e, the author's thought and concept of
life. It is a relation between the translator and the text
to be translated. Finally, it is a result of an approximate
correspondence between the stylistic effect of the original
text and that of the target language (TL) version.

Translation theorists in discussing the problems of literary translation do not, usually, relate great importance to this complex series of relations and correspondences. This led to pessimistic, tentative and extremist views as regards the problems of literary translation

The disregard of the importance of the relationship which the translator should establish between the meaning of the original text and the extralinguistic factors which condition it led to the pessimistic view that subjectivity cannot be avoided in the interpretation of the meaning of a SL literary text.

The failure to understand that the translator has a relationship with the text other than that of a passive reader resulted into hesitant views as regards whether a translation should be faithful or flexible vis-à-vis the form the original text.

Finally, the failure to understand that quality in literary translation cannot be assessed in terms of a sameness between the stylistic effect of the original text and that of the TL version but in terms of an approximate correspondence between them led to the extreme notion of the 'impossibility of an adequate translation'.

This thesis attempts to approach the fundamental issues of

literary translation namely: subjectivity in the interpretation of the SL message, the question of stylistic faithfulness and flexibility as regards the form of the SL text and the extreme notion of the 'impossibility of an adequate translation' on the basis of an analysis of the relations and correspondences that are involved in the rendition of a literary text from one language to another. It also discusses the *problem of equivalence and that of translation units* which are raised by the translation process itself and are therefore relevant to the problems of literary translation.

The beginning of the thesis entitled 'A Brief and General Review of Translation Theory' gives a brief account of the history of translation theory. It also considers the ambiguity of the process of translation itself. Finally, it gives a brief description of the different types of translation.

The first chapter will be devoted to the problem of equivalence. Taking into account the essence of the translation process which involves a confrontation of two different languages, I shall consider equivalence in terms of sameness and see how far this can be applied in translation. I shall also approach equivalence in terms of the dichotomy stylistic vs. communicative equivalence, or

what Nida refers as 'formal vs. dynamic' equivalence.
Since I believe that such bipartite division is
inappropriate and needs to be investigated in any work on
translation, an attempt will be made to show its irrelevancy
and hence to suggest a more adequate means of achieving
equivalence between the SL text and the TL version.

The second chapter will deal with the problem of translation
units. In discussing this problem, translation theorists
usually insist on the difficulty of defining the units of
translation because of the subjective nature of the
interpretative phase in the translation process. In this
part of our study, an attempt will be made to find out
whether there is a possibility for the translator to avoid a
subjective interpretation of the SL message and hence to
reach an adequate definition of the units of translation on
which he should operate in the translation process.

In the third chapter, I shall deal with the question of
subjectivity in the interpretation of the meaning of a SL
literary text. Since I believe that such a question holds a
pessimistic approach to literary translation, an attempt
will be made to see whether there is a way for the
translator to reach an objective interpretation of his
original version. In this study, special emphasis will be
put on the importance of the relationship which exists

between the meaning of the SL message and the author's thought which condition it. I shall, then, see whether such relationship can help the translator to avoid a subjective interpretation of his original version.

In the fourth chapter, I shall consider the question of faithfulness and flexibility as regards the form of a SL literary text. Translation theorists in considering this question do not seem to give definite and convincing answers as regards whether a translator should be faithful or flexible as regards the form of the SL version. In this part of our study, we shall refer to translation theorists' hesitant views as regards the question of faithfulness and flexibiilty in literary translation. Then, an attempt will be made to suggest an answer to this fundamental issue in literary translation. In doing so, special emphasis will be put on the translator's dynamic role in the translation process. Then, we shall see the consequence of such dynamic role as regards faithfulness and flexibility to the form of the SL text.

The fifth chapter will be devoted to the extreme notion of the 'impossibility of an adequate translation'. I feel that such notion holds a negative approach to literary translation and needs to be discussed. Here, I shall first assess the quality of literary translation not in terms of

its stylistic identity to the original text but in terms of its correspondence to it. Then, I shall consider whether the linguistic and stylistic disparities between the original text and the translation should really lead to the extreme notion of the 'impossibility of an adequate translation' or not.

My suggestions in chapters one and two ; and which are relevant to the translation process in general will be made without any specific reference to any type of translation. No examples will be then provided in these two first parts of the thesis.

The views which I will suggest in chapters three, four and five and which are relevant to literary translation will be illustrated on the basis of comparison between the original English version of The Prophet and its two Arabic translations. The Prophet was written by Gibran Kahlil Gibran (see appendix) and translated into Arabic first by Sarwat Okasha and then by Antonius Bashir.

As it is noticeable from our introductory statements, our thesis does not aim to suggest a theory of literary translation and does not deal with a specific problem of literary translation.

it rather redefines the problems of literary translation
(already cited in p.3) through a close analysis of the series
of relationships and correspondences that are involved in the
process of rendering a literary text from English into Arabic.
Each problem will be dealt with in isolation and redefined on
the basis of its correspondence or relationship with an element
which would exist inside or outside the boundaries of the SL
text.

A Brief and General Review of Translation Theory.

A. A Brief Account of the History of Translation Theory.

The practice of translation is a secular human activity which goes back to the Roman Empire. But the theory of translation is more difficult to situate in time, for the subject matter still remains a moot point. In Steiner's words (1975, 238), "The number of original, significant ideas in the subject remains very meagre."

Steiner (1975, 236) maintains that the theory of translation "can be divided into four periods, though the lines of division are in no sense absolute". The first period, he says, starts with both Cicero's and Horace's empirical view not to translate "verbum pro verbo" and ends with the publication of Fraser Tytler's Essay on The Principles of Translation in 1793. This period is characterized by the suggestion that theoretical views on translation stem directly from the practical work of translating.

Steiner's second period starts in 1793 and ends up in 1946 with the publication of Larbaud's Sous l'invocation de St Jerôme. This period is a phase of theory and hermeneutic research where translation is studied in terms of theories of languages and mind.

The third period begins in the 1940's with the publication of the first papers on machine translation and is characterized by the application of structural linguistics and information theory in the study of translation.

Steiner's fourth period which coexists with the third one, starts in the 1960's. This period in the history of translation witnesses a return to hermeneutics. The interest of translation theorists, then, shifted from mechanical translation to metaphysical enquiries. In short, a general survey of the history of translation would reveal as Steiner (1975, 238) puts it that "classical philology, comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics, and the study of grammar are combined in an attempt to clarify the act of translation and the process of 'life between languages'".

Susan Bassnett Mc-Guire, in Translation Studies (1980, 41), refutes such periodization which she qualifies as "highly idiosyncratic" bearing in mind the dynamic aspect of human culture which makes it virtually impossible to divide periods according to dates". Nevertheless, Both Steiner and Bassnett Mc-Guire seem to agree in pointing out that Alexander Fraser Tytler's Essay on the Principles of Translation (1793) is the first systematic study in English

of the translation process and that the eighteenth century is indeed a flourishing period in the formulation of theories.

B. Ambiguity in the process of translation.

In Towards a Science of Translation (1964, 61), Nida maintains that "definitions of proper translating are as numerous and various as the persons who have undertaken to discuss the subject".

Nida's claim reflects, to a certain extent, the disagreements voiced about the nature of translation. Indeed, despite the long history of translation and despite the numerous attempts made by many scholars to suggest a system of universally valid criteria for dealing with the translation process, translation is still a field characterized by a confrontation of various theories and a conflict of individual proposals.

For Newmark (1982, 7), translation is "a craft consisting in the attempt to replace a written message and/ or statement in one language by the same message and/ or statement in another language". For T.Savory (1957, 60), it is an art that "merits a careful study as does any another work of

fine arts".

In his article "Translation: the Augustan Mode", Knight
(1966, 196) expresses a similar concept of translation in
terms of a necessary requirement which a translator must
satisfy. The latter, "should himself be an artist - At
least enough of one to yearn for a living expression of the
work to which he has committed himself". Likewise, Mathews
(1966, 67), in his article "Third Thoughts on Translating
Poetry", considers translation as a creative art and
maintains that "one thing seems clear: to translate a poem
is to compose another poem".

Nida, while recognizing some artistic elements in
translation, speaks of a "science of translating", or more
specifically of a "descriptive science of translating". He
points out that in translation there are procedures and
principles that govern its functioning. Similarly, Vinay
and Darbelnet (1958) conceive translation as a "discipline
éxacte possédant ses techniques et ses problèmes
particuliers".

Nevertheless, however numerous the attempts to define the nature of the process of rendering a message from one language to another no agreement about the nature of translation has been made nor has a definition of a proper translating been reached yet. As Steiner (1975, 272) put it, "it may be that there is no such thing as 'translation' in the abstract. There is a body of praxis so large and differentiated as to resist inclusion in any unitary scheme". The problem seems to lie in the fact- that the process of translation is determined by several factors. Nida (1964, 156) lists three of them:

1. The nature of the message.
2. The purpose of the author and, by proxy, of the translator.
3. The type of audience.

believe that all these factors are in essence variable since there is no one message, no one purpose and no one type of audience, there is consequently no one definition of the nature of the translation process. Hence, the difficulty of setting up a definite number of rules that would orientate the translator in his task. We cannot thus speak of general rules of translating but of various types of translation.

C. Types of translation

In his article "On Linguistic Aspects of Translation", Roman Jakobson (1966, 232- 239) distinguishes three types of translation. The first type is <u>intralingual translation</u> or "<u>rewording</u>" which is the translation of a word-sign by means of other verbal signs within the same language. The second type is <u>interlingual translation</u> or "<u>translation proper</u>" which is an interpretation of verbal signs in one language by means of other signs in some other language. Finally, <u>intersemiotic translation</u> or what he calls "<u>transmutation</u>" which is an interpretation of verbal signs by means of non-verbal sign systems such as pictorial, gestual, mathematical or musical systems.

What Jakobson calls "translation proper" is the process of translating a word or a message from a SL to a TL. Following Catford (1965), a further division can be made within this type of translation. The resulting categories are defined in terms of the extent, levels and ranks of translation.

Considering the extent of the SL text to be transferred to another language, Catford distinguishes between two types of translation. He calls the first one "full translation" which is the transfer of the entire SL text in the TL. In this translation, every part of the SL text is replaced by TL text material.

In contrast, there is partial translation which consists of keeping some parts of the SL text in their original form. This procedure is common in literary translation where some lexical items are sometimes left untranslated to introduce "local colour" in the TL text.

Depending on which level the process of translation operates, a further distinction may be made. If all levels of language are involved, there results a total translation which Catford (1965, 22) defines as:

> " replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/ graphology by (non-equivalent) TL phonology/ graphology".

If, on the other hand, there is a rendering of only one selected level of language, the result is a restricted translation described as "replacement of SL textual material by equivalent TL textual material, at only one level"

(Catford, 1965, 22).

Consequently, new types of translation are added to the formal categories such as graphological, phonological translation carried out at the level of grammar or lexis (See Catford pp 22-23).

In phonological translation "SL phonology is replaced by equivalent TL phonology" (Catford, 1965, 56). The basis for translation equivalence in phonological translation is the relationship of SL and TL phonological units to "the same" phonic substance. Catford illustrates this process by the English "had" /hæd/ translated phonologically into Greek as /xent/. The phoneme of each substance is equivalent because of the relationship to the same phonic substance. The English / æ / and the Greek /e/ present the "same" phonic features, hence their equivalence.

In graphological translation "SL graphology is replaced by equivalent TL graphology" (Catford, 1965, 62). According to Catford, the lack of "general graphetics" makes the discussion of this process rather difficult. It may be described, though, as the search for an equivalence based on the relationship to the same graphic substance.

As for restricted translation at the grammatical levels, there is replacement of SL grammar by equivalent TL grammar

but with no replacement of lexis, whereas for restricted translation at the lexical level there is replacement of SL lexis by equivalent TL lexis with no replacement of grammar.

In addition to these categories, there are other types of translation defined in terms of rank. This notion " relates to the grammatical hierarchy at which equivalence is established" (Catford, 1965, 20 ff). Catford distinguishes two main types here: a rank-bound translation which involves the selection of TL equivalents at one rank or one grammatical unit whether it is the word, the group or the sentence. Then, an unbounded translation which is that where equivalences are selected from different ranks in the hierarchy of grammatical units.

These distinctions may be related to the different types of translation described by Nida. The first one he calls "literal transfer" and may be paralleled with Catford's rank-bound translation for it involves a "word-for-word or unit-for-unit 'transliteration' of the original text into corresponding lexical units in the reception language" (Nida, 1964, 184). As this type of translation generally results in an unintelligible message, certain modifications are made at the grammatical and lexical levels, a stage Nida calls "minimal transfer" and more commonly termed literal

translation. Catford's "unbounded" translation may be compared to what Nida defines as literary transfer or what is generally known as free translation. These are simply terminological differences for the type concerned is similar involving the search for equivalences at different ranks according to Catford, and optional and diverse changes according to Nida.

The distinction between literal and free translation which Nida and Catford define in their own terms has always been a controversial issue in the field of translation. In 46 B.C., when the theory of translation was still in its early stage, Cicero had already distinguished between translating the words and translating the sense and claimed that the translator should not translate "verbum pro verbo" (see: Steiner, 1975, 236).

According to Khulūṣi (1982, 12), the same dichotomy was made in time of Al Mamoun when there were two ways of translating Greek texts into Arabic:

1. Yūhanna ibn al Batrīq's method:

و هـو أن ينـظـر إلـى كـل كـلـمـة
مـفـردة مـن الكـلـمـات اليـونـانيـة و مـا تدلّ عـلـيـه
مـن المـعـنـى فـيـأتـي النـاقـل بلـفـظـة مـن الكـلـمـات

الــعربيــة ترادفـهـا فــي الــدّلالــة عــلـى ذلك الــمـعـنـى
فيشـبـتـهـا و يـنتـقـل إلـى الأخـرى كذلك حـتـى يـأتـــي
عـلـى جـمـلـة مـا يريـد تـعريـبــه . "

This method is a word for word translation of the Greek text
into Arabic.

2. Ḥunain ibn Isḥāq's method

"وهو أن يـأتـي الـجـمـلـة فـيـحمـل مـعـنـاهـا
في ذهنـه و يـعـبـر عـنـهـا مـن اللـغـة الأخـرى بجـملة
تـطابـقـها سـواء سـاوت الالْفـاظ أم خـالفتـها ."

This type of translation involves an analysis of the content
of the Greek text and its reformulation in accordance with
Arabic syntax and semantics.

Newmark's distinction between communicative and semantic
translation is a new approach to the form-content dichotomy
which has been looming over translation theory since its
early stage.

Communicative translation is that which "attempts to produce
on its readers an effect as close as possible to that
obtained on the readers of the original" (Newmark, 1982,
39), whereas semantic translation is that which "attempts to

render as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (ibid. 39). Communicative translation is a free translation. It emphasizes the force and the effect of the message. It has a style that is "smoother, clearer, more direct, more conventional conforming to a particular register of language" (Newmark, 1982, 39).

Semantic translation is a literal and faithful translation. It emphasizes the content of the message. In addition, "it tends to be more complex, more awkward, more detailed, more concentrated and pursues the thought-process rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original" (ibid.39).

The attention to the different types of translation and the existence of the form-content dichotomy in the translation process highlight the polyvalence and the complexity of translation. The general problem in translation is usually posed in terms of whether a translation should be a faithful rendering of the form of the original text or whether it should be a reproduction of its communicative aspect, i.e, whether it should provide formal equivalence or sense equivalence. The next chapter will be a discussion of this fundamental issue that is still open to debate in translation studies.

Chapter One

The Problem of Equivalence.

The word 'equivalence' is a major terminological ambiguity in the field of translation. Contrary to its precise meaning in mathematics and logic, this term becomes ambiguous, vague and subject to various interpretations when used in the field of language and translation. The problem lies, in fact, in the question whether we can define translation equivalence in terms of sameness. Speaking about equivalence, Van Der Broek (1978, 32-33) says:

> " It is [the] precise definition of equivalence in mathematics which forms the main obstacle of its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, reflectivity) does not apply -to the translation relationship".

He also rejects the possibility of considering translation equivalence in terms of linguistic synonymy. He maintains that synonymy, in the sense of "complete equivalence of communicative effect" being non-existant within the same language, becomes obviously an impossible thing to achieve between two languages.

Similarly, Jakobson (1966, 232- 239) considers that equivalence cannot be defined in terms of sameness and synonymy in translation theory. He sees that no translation can be a complete version of the original, for translation is no more than "a creative transposition". The translation of poetic art, for instance, according to him can only be a creative transposition from one poetic shape to another in the case of rewording (for a discussion of 'rewording', see p: 13). He sees it as an interlingual transposition in the case of translation from one language to another. Finally, he considers it as an intersemiotic transposition in the case of the transfer of signs from one system to another (eg. from verbal art into music).

In fact, anyone well acquainted with the complexity of languages can realize that Van Den Broeck's and Jakobson's views reflect an undeniable truth. Indeed, equivalence when used in languages cannot be defined in terms of sameness and synonymy. Languages are very complex systems determined by various factors some of which are related to the structures of these languages and others are extralinguistic such as the social and cultural contexts, the collective as well as the individual uses made of them. Since no two languages share similar structures and/ or have identical social and cultural associations, equivalence, in the sense of

sameness, is thus an impossible achievement in translation. As Gorjan (1970, 201) maintains, "translators can strive to come as close to the original as possible, but they never can or will achieve complete identity in their translations".

Indeed, no matter how strong the translator's desire to achieve a complete equivalence is, what he ends up with cannot be completely identical to the original. Therefore, equivalence in translation should not be defined in terms of sameness and identity, but should rather be viewed as being an approximate rendering of a text from a SL to a TL.

Having accepted the relativity of translation equivalence, we can go further in the discussion of this controversial issue in the translation process. To accept that translation equivalence is an approximate rendering of a text from a SL to a TL is not enough to solve the problem of equivalence in translation for we still have to find out the condition of such an "approximate rendering". In other words, when do we say that there is translation equivalence? Is it when a text is adequately transferred in the TL?, or when there is an adaptation of the SL text cultural context to the TL reader's perception?.

The conflict over what a translation should render is illustrated by the principles Savory (1957, 49) presents in contrasting pairs and from which I would like to quote the first pair:

1- A translation should render the words of the original.

2- A translation should render the ideas of the original.

These two principles are signficant in that they reflect the dilemma any translator is confronted with, and which is more explicitly formulated by Knox (1957, 4) "which should come first", he writes "the literary version or the literal; and is the translator free to expess the sense of the original in any style and idiom he chooses". Such issues have been largely discussed and despite the numerous and various definitions of proper translating, there seems to be a general agreement about the importance of adhering to both the manner and the meaning of the original.

In "Principles of Translation As Exemplified by Bible Translating", Nida (1966, 19) maintains that equivalence consists of "producing in the receptor language the closest natural equivalent to the message of the SL first in meaning and secondly in style". It is, thus, suggested in Nida's definition that translation equivalence is completed in two phases, one at the semantic level and then another at the

stylistic one which Meschonnic (1973, 315) calls the phase of "literalization" or "poétization". What Nida seems to imply, Meshonnic expresses as follows:

> "Le rapport poétique entre texte et traduction implique un travail idéologique concret contre la domination ésthétisante (l'elégance littéraire) qui se marque par une pratique subjective des suppressions (de répétitions par exemple) ajouts, déplacements, transformations en fonction d'une idée toute faite de la langue et de la littérature... première traduction 'mot à mot' par un qui sait la langue de départ mais qui ne parle pas texte puis rajout de la 'poésie' par un qui parle texte mais pas la langue. C'est la matérialisation du dualisme." (1).

Here lies the problem of translation and that of the translator who is faced by the fact that his task should be dually motivated. It should consist first, in capturing the meaning of the original; and second, in finding equivalent words, phrases and sentences to reproduce that meaning. These two requirements are, nevertheless, difficult to fulfill at the same time. Any text to be translated is an individual creation in a particular language. It is a sequence of words organized according to a particular linguistic structure, in accordance with certain literary norms and conveying a thought that is determined by historical, social and cultural contexts that are specific to a particular speech community.

Achieving equivalence of both form and content is consequently an ideal task; for, in the actual translation process, the translator inevitably encounters situations in which the one must be relinquished in order that the other may be preserved. Thus, if one agrees with Campbell's view "in addition to making sense, translations also convey the spirit and manner of the original" (see Nida, 1964, 19) and with Tytler's "three fundamentals" (see: Bassnet- Mc Guire, 1980, 63):

1. A translation should give a complete transcript of the ideas of the original.

2. The style and manner of writing should be of the same character as that of the original.

3. A translation should have all the ease of the original,

one implies that languages are similar forms for universal ideas!. This, however, is untenable; for as Weinreick (see Lefevre, 1975, 28)says "the semantic mapping of each language is different from those of all other languages". The theoretical principles of Campbell and Tytler, therefore, reflect a certain uneasiness about the whole translating process. A translation which conveys "the spirit and the manner of the original", which gives "a complete transcript of the ideas of the original" and which at the same time has "all the ease of the original composition" seems to be quite an acrobatic achievement very

unlikely to be reached. Tytler's and Campbell's views are significant only in so far as they serve as a description of what an ideal translation is. They do not serve as guidelines in the actual translation process, for owing to the suggestion that:

> "No two languages are identical either in meaning given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences" (Nida, 1964, 156),

reproducing both the manner and the meaning of the original is an impossible task. Therefore, the translator must distinguish between formal and functional equivalents and choose the one that should be preserved depending on the function assigned to his translation.

Indeed, if we survey theories on translation equivalence, we would conclude that the notion of equivalence has been defined by translation theorists according to the translator's position vis-à-vis his original text on the one hand and his target reader on the other, i.e, depending on whether he focuses his attention on the text itself or on the effect it is supposed to produce on the TL reader. This bipartite division is what translation theorists refer to as literal vs. free translation, and which Nida calls 'formal' and 'dynamic' equivalence.

Literal translation or Nida's formal equivalence characterizes a translation basically source oriented in that it aims at revealing as much of the original as possible in terms of both the content and form. Nida (ibid,1964, 159) defines formal equivalence as the one which "focuses attention on the message itself in both form and content", while Kelly (1979, 131), refers to it as the one which "depends on one-to-one matching of small segments, on the assumption that the center of gravity of text and translation lies in the significant for terminological or artistic reasons". Popovic (see Bassnett Mc Guire, 1980, 25) also approaches translation equivalence from the same aspect. He distinguishes two categories of equivalence which could correspond to formal equivalence:

"- Linguistic equivalence: where there is homogeneity on the linguistic level of both SL and TL texts, i.e, word for word translation.

- Paradigmatic equivalence: where there is equivalence of 'elements of a paradigmatic expressive axis'",

i.e, elements of grammar, which he sees as being a higher category than lexical equivalence.

Catford (1965, 32) also refers to this type of translation equivalence which he calls "formal correspondence" and distinguishes it from "textual equivalence" (ibid, 27). He maintains that:

"A formal correspondence is any TL category which
may be said to occupy, as nearly as possible, the
'same' place in the economy of the TL as the given
category occupies in the SL" (ibid, 32).

Therefore, this type of equivalence aims at maintaining the
syntactic and lexical structures of the original text and
results in a literal translation, i.e, a correspondence at
the structural level between the SL and the TL.

A translation, on the other hand, can be orientated towards
the receptor's response and, then, aims at rendering the
meaning of the SL message. Such translation would aim to
produce a TL text that seems coherent with the receptor's
culture by eliminating almost every element of "foreigness".
Consequently, there results adjustments in idioms, grammar
and lexicon. Both Nida and Kelly agree on naming this
second type of translation as "dynamic" equivalence. Nida
(1964, 159) explains that it is "based on the principle of
equivalent effect, i.e., that the relation between receiver
and message should aim at being the same as that between the
original receiver and the source message".

Kelly (1979, 132) maintains that what he calls "dynamic" equivalence "seeks for the word of the source text a unit equivalent in communicative function".

Communicative function is also the condition Catford (1965, 94) refers to for translation to occur. He points out that:

> "For translation to occur, then both source and target texts must be related to the functionally relevant features of the situation-substance",

and adds for precision,

> "and those which are functionally relevant is that they are relevant to the communicative function of the text in that situation".

As we notice, these views on translation equivalence, although relying on different terminologies, all reflect Nida's bipartite division of translation equivalence 'formal vs. dynamic equivalence'. I would rather say that dynamic and formal equivalences are not two conflicting poles in translation, but rather two interrelated phases of the translation process. I also think that, for equivalence to occur both are necessary. The TL reader ought to be presented with the stylistic features of the original. This, however, does not mean that the translator should give a word for word translation of the SL text to the extent as to distort the linguistic structure and the literary norms

of the TL. Absolute fidelity to the form of the SL message does not guarantee a successful translation. On the contrary, it may lead to awkwardness and ambiguity. Formal equivalence, therefore, should not be "undynamic", in so far as it should not consist in a word for word rendering of the form of the SL text, but rather in an attempt to find TL textual elements that have an equivalent stylistic function to that of the original.

While aiming for formal equivalence, the translator should not stick blindly to the original text, but should also be independent as long as his independence is pursued for the sake of the original text, i.e., in order to avoid an ambiguous and awkward rendering of the SL message.

Similarly, dynamic equivalence, to which the translator resorts whenever the cultural contexts of the SL and the TL are too divergent to allow a word for word translation to happen, should not consist only in an attempt to adapt the semantic substance of the original message to the target reader's perception. It should also consist in rendering that semantic substance with stylistic elements that are equivalent to those which have been used in the original text so that the stylistic appeal of the SL message would not be underemphasized.

The translation process, thus, involves a simultaneous relevancy of formal and dynamic equivalences.' Formal equivalence is "dynamic" in so far as it is not a simple word for word translation but also a transposition of the SL textual elements from their stylistic norm to an equivalent stylistic norm in the TL. On the other hand, dynamic equivalence is "formal" in so far as it aims to convey the communicative effect of the SL with TL structural elements that are equivalent to those which have been used in the SL.

Formal and dynamic equivalences are, thus, two interrelated phases of the same process. The translator should resort to both of them in his task. He cannot restrict himself to one of them only; for if he does, the result would be a translation which would lose both the stylistic appeal and the communicative effect of the original.

I would conclude this chapter by saying that the aim of the translator should not consist in looking for sameness which is impossible in translation as we have already mentioned. What is important in the translation process is that the equivalence found for a stylistic element or a concept performs approximately the same function in the target text as it does in the source text.

Translation is, in fact, a reproduction of the original text in the TL with an attempt to keep the closest meaning and effect. This act of reproduction is not performed directly and without its difficulties. The translator, while trying to achieve stylistic and communicative equivalences, faces another problem in the translation process which is that of selecting an appropriate unit of translation in the SL text on which he should operate to find equivalence in the TL text. The following chapter will be a discussion of this fundamental issue in the translation process.

NOTES

1. [the poetic relation between text and translation implies
   a concrete ideological work in contrast to the aesthetic
domination of the text (literary elegance) which is
   characterized by a subjective practice (of suppressions),
   additions, adjustments and transformations according to
   an already established concept of the language and the
   literature, ... first, a word for word translation by
   someone who knows the SL linguistic system but does not
   deal with the aesthetic aspect of the text, then an
   addition of poetic devices by someone who deals with the
   aesthetic aspect of the text rather than the linguistic
   one. This is the materialization of dualism].

Chapter two

The Problem of Translation Units.

In laying down general rules for the translator of prose
texts, Belloc writes:

> "The translator should not 'plod on' word by word or
> sentence by sentence, but should always 'block out'
> his work" (see Bassnett- Mc Guire, 1980, 116).

In this rule, Belloc raises a central issue in translation
namely that of selecting a unit of translation. It is a
problem in that it corresponds to no definite level in
language whether it is the word, the phrase or the sentence.
This, as de Saussure (1949) points out, is due to the reason
that:

> "La langue présente ce caractére étrange et frappant
> de ne pas offrir d'entités perceptibles de prime
> abord, sans qu'on puisse douter cependant qu'elles
> existent et que c'est leur jeu qui la constitue"
> (1).

Though it is a problem in the field of translation, the
process of selecting an appropriate translation unit is
considered by translation theorists as a reliable method of
approaching texts to be translated. Indeed, translators who
opt for this line believe that it provides the translator

with more rational and permanent basis to rely on, other
than his subjective intuition.

The process consists of the "segmentation" (2) or the
"découpage" (3) of the source text into units on which the
translator operates to find equivalences in the target
language. This operation is, of course, performed before
starting the actual translation process. Once these units
are determined in the source text, the translator tries, as
a second step, to reproduce them in the target language.

The necessity of such an approach has been underlined by
Kelly (1979, 120) who maintains that:

> "the act of translation begins from assumptions
> about the unit of translation".

Ladmiral (1979, 203), also insists on the importance of
translation units in the process of translation. He
describes their definition as the main objective of
translation theorists.

> "L'ambition des auteurs des manuels ou des méthodes
> de la traduction est que de parvenir a définir de
> telles unités minimales qui permettent d'aller
> quelque peu aū-dela de l'empirisme intuitif régnant
> en matiére de pratique traduisante" (4).

The search for translation units is, therefore, the basis
for the translation operation. To find those units, the

translator makes a deep and detailed analysis of the SL text. Then, he considers the different constituents of the text, their relationship to each other and to the text as a whole as well as their function in the message. He also focuses on the different aspects (syntactic, lexical, semantic) of the text. Whatever is the level at which the translator decides to situate his units, this study he makes of the original text will undoubtedly enable him to acquire a deep understanding of the text and therefore makes him more competent to find equivalence to his original version.

However, the approach to translation through the search for translation units presents the translator with a crucial problem namely that of how to define these units. Ladmiral (1979, 204) mentions the difficulty of locating them by presenting a series of possibilities all of them acceptable:

> "Dés lors, le problème est de savoir quel doit être l'empan des U.T. Si on ne traduit pas les mots, traduit-on des phrases? ou seulement des membres de phrases, des groupes de mots ou syntagmes? ou faut-il envisager des micro-unités inférieures aux mots eux-mêmes? ou au contraire devra t-on faire du discours considéré dans son ensemble une macro-unité de traduction" (5).

The search for a definition of translation units is a complex problem as asserted by Vinay and Darbelnet (1958, 36):

> "La recherche des unités sur lesquelles on doit opérer est l'une des démarches essentielles de toute science et souvent la plus controversée, il en va de même en traduction" (6).

Because translation works on languages, finding a way out of this problem is not so easy. Since languages rely a great deal on subjective and relative grounds related to both sender and receiver and because science and rationality cannot have complete grips on languages, translation units will be situated at different levels. Their location will depend, in this case, on what each translator considers important while reading and interpreting his text and — therefore what he decides to reproduce in the TL text.

Vinay and Darbelnet (1958, 37) maintain that the translator's interest is in the meaning first of all. Therefore, he performs his operation within the semantic field. Translation units are, thus, "des unités lexicologiques" (7) or "des unités de pensées" (8). Consequently, they define the translation unit as follows:

> "Le plus petit segment de l'énoncé dont la cohesion des signes est telle qu'ils ne doivent pas être traduits séparément" (ibid, 16)(9).

They distinguish four types of translation units according
to their function in the message:

> 1 - Functional units
>
> 2 - Semantic units
>
> 3 - Dialectic units
>
> 4 - Prosodic units

They also classify units into "simple" and "fractional"
according to their correspondence to the word, the lexeme or
the segment of the word. Finally, they establish a third
classification on the basis of the degree of cohesion
between the elements of the text. Translation units are, in
this case, syntagms, lexemes or groups: "groupements par
affinités" (10), and "groupements unifiés" (11).

This approach to translation units has been criticised by
both Kelly and Ladmiral. Kelly (1979, 124) maintains that
among the four types of units distinguished by Vinay and
Darbelnet, only semantic units deal with meaning and can be
called "unités de pensée". The other three types are more
related either to grammar or to intonation more than to
meaning.

The criticism presented by Ladmiral (1979, 207 - 208)) to Vinay's and Darbelnet's translation units lies on his view that they are based on the "lexification" and "séquentization" of the significant, which contradicts the reason they give for excluding the word as a translation unit.

> "Le signifiant, prend une place exagérée par rapport
> au signifié" (12).

Vinay's and Darbelnet's units of translation, therefore, rely on the significant more than the signified. This made Ladmiral (ibid, 208) plead for a "delexification" (13) and "déséquentization" (14) of translation units.

Ladmiral (1979, 203) based his views on translation units on a "semiotic of translation units". He first insists on a semantization of connotations which, he sees, are not "un 'pur supplément' d'âme stylistique venu aurioler ou couronner un corps de sens dénotatif. Elle est un élément d'information comme un autre" (ibid, 172)(15). In a second stage, he introduces semiotics as another characteristic of connotations. Assuming that words take their meaning from their context, he defines connotations as "des unités sémiotiques qui font jouer la signification à un niveau différent de celui des dénotations" (16).

Concerning translation units, he maintains that they should not be defined at a lexico-semantic level only but on a semantico- semiotic level as well. Thus, translation units are, according to Ladmiral, nothing but connotations themselves.

Although this is an interesting approach, it does not solve the problem of translation units. Ladmiral acknowledges the inability of his theory to define the semiotic units (or connotations). He, then, proposes that their definition would rely on the translator's "médiation hermeneutique" (17)(1979, 209) and maintains that the translator possesses "un critère différentiel" (18) (ibid, 209) to evaluate equivalence between the SL and the TL texts. Once more, the decision on translation units is left to the translator's personal judgement, i.e, his subjective intuition and interpretation.

No matter which of the previous approaches the translator adopts in searching for translation units, he should be careful not to be caught in one of the two following problems:

1- He may decide to choose small units such as words as his translation units. The danger which threatens him, in this case, is that he focuses his attention on small units

separately without considering their relationship to each other and to the text as a whole. This, in turn, can affect the meaning of the text and the translation may be too literal.

2- If, on the contrary, he decides to take larger units as his translation units such as the discourse itself, he may omit to consider the smaller units which would occupy an important position within the larger ones. He would, therefore, deviate from the original work and may alter the author's intention by performing a too free translation.

I would say that the key to translation units is, therefore, in the act of reading the SL text. Reading is, in fact, one of the preliminary and important stages of the translation process. The translator is a reader before anything else. His reading is of a special importance because of his role as a mediator between the SL and the TL. "The translator", says Poggioli (1966, 137) "is the only interpretative artist working in a medium which is both identical with and different from, that of the original which he sets out to render in his own terms". Indeed, the reading act carries more importance for the translator than it does for the common reader. The translator does not read for himself only but has to render the text to the TL reader through a different linguistic vehicle. Reading determines,

therefore, the understanding of the text by the translator and provides him with the necessary clues for his interpretation and, thus, for his translation.

It is, in fact, during the reading process that the translator grasps the different parts of the text and their relationship to each other as well as to the text as a whole. It is also at this stage that the translator determines the important stylistic devices that convey the author's intention in the SL text and to which he should find equivalent stylistic devices in the TL version. Translation units can, then, be determined as reading units before anything else.

A question inevitably arises from this conclusion. How do we determine reading units?. In other words, how do we read a text?. The problem, here, is that there are no parameters which fix the "right" way of reading a text. A text is read differently and its meaning can be interpreted depending on the sense each reader attributes to it. The determination of reading units, therefore, varies from one reader to another. My suggestion that translation units can be determined as reading units, therefore, implies that the location of translation units depends on the personal initiative of the translator and is, therefore, relative.

It seems, that up to this stage, the problem of translation units is still stuck in a vicious circle. Translation units, i.e., reading units are still determined by the translator's subjective approach to the meaning of the SL text and thus cannot constitute an objective and permanent basis for dealing with the translation process.

A way out of this dilemma might be found if the translator does not restrict himself to look for reading units but to focus on their function in the text and their relationship with the author's concepts and personal experiences. This could be fulfilled by, first, a careful and repeated reading of the text in order to determine its meaning and, then, an attempt to establish a relation between the meaning of the text and the author's concepts and personal experiences which condition that meaning. Such approach gives the translator the possibility to reach an objective interpretation of the author's intention in the SL message, and consequently help him to determine the meaningful stylistic devices which convey that intention and which should be retained in the translation.

Translation units are, therefore, the ⌐⌐ ⌐ devices which express the author's purpose and which the translator determines after an objective reading of the SL message based on a relationship which he establishes between the meaning of the text and the author's thought and vision of life which govern that meaning. Such relationship which provides the translator with an objective foundation for his definition of translation units has, in fact, been disregarded by translation theorists. This led to their suggestion that subjectivity is unavoidable in the rendition of the meaning of a literary text. The following chapter will discuss this pessimistic approach to literary translation.

NOTES

1. [language exhibits a strange and striking characteristic
   in that it does not provide perceptible entities at
   first; yet no one doubts their interrelationship].

2. A term used by L. Kelly in: The True Interpreter,
   1979, 120.

3. A term used by Vinay and Darbelnet in: Stylistique
   Comparée du Français et de l'Anglais, 1958, p: 37.

4. [The aim of the authors of translation handbooks is to
   define such minimal units which may help to go beyond the
   intuitive empiricism which characterizes the practice of
   translation].

5. [The problem is to determine the boundaries of the units
   of translation. If we do not translate words, do we
   translate sentences? parts of sentences, group of words
   or syntagms? or should we take into consideration
   micro-units below the rank of words? or should we, on
   the contrary, consider the discourse in its entirety as a
   macro-unit of translation].

6. [The search for operational units is an essential step to
   be taken in any science and is often the most
   controversial one. The same applies to translation].

7. [lexical units]

8. [units of thoughts]

9. [The smallest segment of discourse in which the cohesion
   of signs is such that they should not be translated
   separately].

10. [similar groups]

11. [unified groups]

12. [The signifier is more prominent than the signified]

13. [delexification]

14. [desequentisation]

15. [they are not a stylistic embellishement added to the
    denotative meaning but are elements of information]

16. [semiotic units which deal with signification at a different level of that of denotations}.

17. [Hermeneutic mediation]

18. [a differential criterion]

Chapter Three

Literary Translation and the Problem of Subjectivity

in The Interpretation of the Original Text.

A. The Translator and the Interpretative Phase in the Translation Process

Speaking about the interpretative phase in the translation process, Knox, in "The Trials of a Translator" (see O'Brian, 1966, 91) says:

> "you must find out what the original means; you must try to express in your own language what the other man was trying to express in his ... Nor is it enough to find out what the man said, you must find out why he said it, you must reproduce not only the sense, but the emphasis of his words".

By expecting the translator to "find out why [the author] said it", Knox touches a moot point in literary translation. Contrary to a scientific and a technical text, a literary text does not consist of objective facts. It rather offers subjective views and concepts of life that can be interpreted differently from one reader to another. This implies that the author's intention in a literary text cannot be determined easily and might be interpreted

subjectively by the translator. The latter is a reader first of all and has his own parameters of reading the message. As such, he is "like the observer of a painting" (1). He reads the SL text and "decodes it and responds to it in accordance with a background of previous artistic experience" (2)

The translator's subjective interpretation of the meaning of a literary text is therefore considered by translation theorists as an inevitability. Catford (1965, 94), speaking about communicative equivalence, says:

> "A decision in any particular case, as to what is functionally relevant in this sense must in our present state of knowledge remain to some extent a matter of opinion".

Jeri Levy (see Bassnett- Mc Guire, 1980, 36), dealing with the rendition of the meaning of a literary text from the SL to the TL, stresses the intuitive element in the translator's interpretation of the original message and claims:

> "As in all semiotic processes, translation has its pragmatic dimension as well".

Bassnett Mc Guire (1980, 36), when dealing with the notion of untranslatability in the translation process refers to the translator's subjective interpretation of the meaning of

a SL literary text and maintains that:

> "...the translator's decision as to what constitutes
> invariant information with respect to a given system
> of reference is in itself a creative act".

Ladmiral (1979, 209), in a chapter on translation units,
underlines the translator's subjective rendition of the
communicative value of a literary text and writes:

> "Pour nous, il convient de renvoyer la délimitation
> des unités sémiotiques ou connotateurs à la
> médiation hermeneutique mise en oeuvre par la
> subjectivité du traducteur qui doit nécésssairement
> s'engager aux risques d'une interprétation minimale"
> (3).

Delisle (1984, 74) also stresses the subjective element in
the translator's approach to the meaning of a literary text
and maintains that:

> "Déceler les intentions d'un auteur est une
> opération parfois fort délicate [...] qui peut
> donner lieu à deux interprétations aussi valables
> l'une que l'autre"(4).

Translation theorists, in mentioning the subjectivity of the
translator's interpretation of a literary text, are right.
However, in considering it an inevitability, they reveal a
somewhat pessimistic approach to literary translation. The
subjective interpretation of a literary text, if it is a
risk, is not an inevitability. In fact, there is a
criterion, if taken into consideration, would help the

translator to achieve an objective interpretation of the author's meaning.

Summing up his concept of a literary text, Dithely (see Jankovic, 1980, 29) points out that:

> "the work of art [is] an experience converted into an artistic form. Everything contained in experience, the profound and unmediated comprehension of life included is projected into the form and exists only in that form".

From such conception of a literary text derives an interpretative strategy which I believe could serve as a practical guideline in the interpretation of the author's work. Since a literary text is "an experience converted into an artistic form", it can be suggested, then, that the author's intention in the text is not "a semantic entity" which exists solely but has a relationship with the author's personal experiences or concepts of life which Dithely also calls "the other world of the work" (ibid, 29). Such suggestion which can be compared to Milan Jankovic's (1980, 27) conception of the meaning of a literary text as being the product of the relation between "the intrinsic structure of the work" and "the concretization of that structure", leads us to the conclusion that subjectivity can, in fact, be avoided in the interpretation of the author's intention.

Indeed, if the meaning of literary text is conditioned by the author's personal experiences or his vision of life, the translator has then a "reference" to which he can turn to in his interpretation of the author's purpose in the SL text. He would first read the SL message; then, through a further process of decoding it, he would establish a relationship between its meaning and the author's thought or vision of life which condition that meaning. Such way of approaching the original text enables the translator to avoid a speculative interpretation of the author's intention and, therefore, helps him to achieve an objective rendition of the SL message.

The relationship which the translator establishes between the author's experiences/ concepts and the meaning of the text and which converts his role from one of a mere subjective reader to that of an objective interpreter of the SL text is expressed by Barthes (1979, 74) in terms of a distinction between the two notions of "work" and "text" The former he defines as "concrete occupying a portion of book-space" (ibid, 74) whereas the latter is " experienced by an activity", a "production" in which the reader takes part (ibid, 75). The "text", then, says Barthes should be approached in relation to the sign and defined by "le recul infini du signifié" (ibid, 76), i.e., the meaning of the

text which itself is constantly redefined through an activity of "associations, contiguities and cross-references" (ibid, 76) which the reader would establish between the meaning of the text and the author's concepts or personal experiences which condition it. A text, interpreted without a relationship between its meaning and its author's experiences or concepts, is therefore seen by Barthes as a text read without "the father's signature" (ibid, 78), i.e., the author's.

From these observations it becomes clear that the translator can avoid a subjective interpretation of the author's intention in the text if he takes into full account the author's concepts and experiences which govern that intention and which constitute an objective foundation for its interpretation.

To illustrate these theoretical statements, I shall, in the following part of this chapter, show how Sarwat Okasha and Antonius Bashir could have avoided a subjective rendition of some concepts in The Prophet if they have taken into consideration the author's personal experiences or vision of life which govern the meaning of these concepts. For this purpose, I shall first give an account of Gibran's personal experiences and thought and show how they dictate the

meaning of The Prophet. Then, I shall show how Sarwat Okasha and Antonius Bashir failed to achieve an objective rendition of some concepts in The Prophet because of their neglect of the relationship which exists between those concepts and the author's personal experiences and thought. As to Gibran's thought, following M. Naimy (1950), I shall divide its development into two phases. Though being mainly interested in the second phase, the phase during which The Prophet was written, I shall also deal with the first one; for a study of it would reveal what it was in Gibran's private life and early concepts which later led him to have a pantheistic vision of the universe which, as we shall see later, is the essence of The Prophet.

B. Gibran's Experiences and Thought and the Meaning of The Prophet

Gibran's thought was influenced by various experiences. The long years of poverty, his education in 'Madrasat al-Ḥikma', his first disappointing love-affair in Lebanon, the self-imposed loneliness after the death of his sister, half-brother, and mother; and the two years he spent in Paris. All these events had a great impact on the formulation of his ideas. The development of his ideas can be divided into two phases.

The first phase starts in 1897 when he entered 'Madrasat Al-ḥikma' and ends in 1918 when he settled in New York having spent two years in Paris. As a student in Lebanon, Gibran spent his summer days in Besharri. While there he fell in love with a Lebanese girl whose social class was far above his own. The girl's brother who wanted to honour the country's traditions, forced his sister to stop seeing Gibran for whom he did not have much respect because of his poverty. Although being a common one, this experience had a great impact on Gibran's thinking. He came to realize that life is dominated by man-made rules and social practices which stand against the individual and his happiness.

Judging by the context and themes of his work following his return to America in the autumn of 1899, it is easy to see that his stay in Lebanon had had a profound effect on him. From that date until 1918, he became mainly concerned with man and his social problems; with nature which symbolizes for him the most elemental state of man and which is anathema to social organization; and also with the earthly life and its antithesis, the spiritual world beyond.

These general ideas are reflected in his early writings. In "damʿa wa (iḅtisāma"(1904) (A Tear and a Smile) and "ʿarāʾis Al Murūj" (1906) (Nymphs of the Valley), for instance, he stands against society, its man-made rules and oppression

and praises nature which he considers the ideal world of freedom and love. In nature everything speaks of love which is the basic bond governing the relationship between all creatures. This concept of prevailing love is expressed symbolically in A Tear and a Smile, where a wave declares her love to the shore saying: "when the flow comes, I embrace my love and fall at his feet" (5) and the rain reveals her tender love to the flowers claiming: "If I see a beautiful garden I descend and kiss the lips of its flowers and embrace its bough" (6).

In praising nature and glorifying its prevailing love, Gibran compares the law of nature to the law of society. The law of human nature is dictated by the heart and its passions. The passions of the heart have in Gibran's eyes a kind of religious sanctity. Anyone who stands against them stands against God because "God is love or nothing" (7), whereas what is called "law" in society is no more than the tyranny and oppression which powerful people exert on the helpless. Gibran attacks social practices in "Al arwāh Al-Mutamarrida" (1908) (Spirit Rebellious), "Al Mawākib" (1918) (Processions), condemning the structure of human society, declaring that governors who violate the law of nature by creating their own laws and priests who pretend to be equal to God and who ignore the heart and its passions

are   all "حفارو القبور" (grave   diggers)   who   bury

the living by burying the essence of life which is love.

In his deism and writings on nature and society, Gibran was

acquainted with the philosophy of Rousseau through his study

of the English Romantics and the writings of Isḥāq and

Marrāsh (see Appendix) who introduced Rousseauism into

modern Arabic literature. There is, indeed, a clear

similarity between Gibran's philosophy and Rousseau's. Both

reject rationalism and favour the emotions against the

reason. They glorify nature and believe in the natural

goodness of man. However, it is worth pointing out that

Gibran's Rousseauism has no political connotations and is

purely idealistic.

Gibran's love for human nature is blended with mysticism and

a metaphysical view of the universe. Besides his

glorification of nature, he also believes in the spiritual

world beyond and regards it as the eternal world of love and

happiness. Poor and weak people and lovers whose passions

are not fulfilled in the fallen world because of man-made

rules, will be given eternal happiness in the spiritual

world beyond. Longing for death, thus, becomes a normal

process since death is an escape from the misery of the

earthly life. It is the end of a sordid existence and the
beginning of a better one. Gibran shares this theory of
escapism with the French Romantics Victor Hugo and
especially Lamartine whose poems inspired him to a great
extent (8). Gibran's longing for death expressed in A Tear
and a Smile: "Here I am beautiful death, receive my spirit,
reality of my dreams and substance of my hopes, embrace me,
beloved of my soul, for you are merciful" (9) is similar to
Lamartine's in his poem "L'Immortalité"(10):

"Je te salue ô mort libérateur céleste

Tu ne m'apparais point sous cet aspect funèste

Ton bras n'est point armé d'un glaive destructeur

Au secours des douleurs un dieu clément te guide".

This belief in the transcendence from earthly life to the
spiritual world beyond will remain a characteristic of
Gibran's thought in the second phase of the development of
his ideas which starts in 1918, although in this phase his
mind reaches the peak of optimistic pantheism. In the works
he produces in his time, The Madman (1918), The Forerunner
(1920) and The Prophet (1923), he deals with the question of
life and the destiny of man in a pantheistic spirit which
seems to have had its genesis in his intensive reading of
William Blake (11). Dr. Jamil Jabr, Gibran's well known

biographer, in "Gibrān fī ?aṣrihi wa athārihi al adabiyya wa al fanniyya" (1983, 72), dealing with Gibran's acquaintance with William Blake says:

منذ سنة ١٩١١ ، لاحظت ماري هاسكل تعاطفا شديدا
بين جبران وبلايك ، و قال لها جبران نفسه :
> إن معظم الأدباء الإنكليز أطفال في ملكوت الروح ...
أما بلايك فهو الإنسان ــ الإله ، هو الأعظم بعـد
شكسبير ؟ « (١٢)

Dr. Jabr goes on saying:

بلغ هذا التعاطف أحيانا حد التقليد
كتابة و رسما ؟ (١٣)

Indeed, influenced by William Blake, Gibran in this phase of the development of his thought considers man and nature as a manifestation of one universal truth: God. God is universal, omnipresent and can be seen in all men and all things in the universe. God, for Gibran, is not the creator of the earth but is part of man and the earth. In 1916, two years before his mind reaches the peak of pantheism, Gibran wrote the following letter to Mary Haskell (for Mary Haskell, see Appendix) in which he speaks of his pantheistic creed which he called at that time "his new knowledge of God":

"This perception, beloved Mary, this new knowledge
of God is with me night and day. I cannot do
anything else but be with it and be moved by it.
When I sleep there is something in me that keeps me
awake to follow it and to receive more from it and
through it. My very eyes seem to retain that
slowly-developing picture of the birth of God. I
see him rising like the mist from the seas and the
mountains and plains... God is not the creator of
man. God is not the creator of the earth. God
desires man and the earth to become like him and be
part of him" (14).

Gibran's pantheism starting from 1918, became an optimistic

pantheism. In this phase of the development of his thought,

Gibran does not consider God as a universal truth dwelling

in all men and all things only but also sees him as a

universal bond of love which unifies all men and all

creatures of the universe and in which all men and all

creatures of the universe melt and interpenetrate. The

works which he produced in this phase, namely The Madman

(1918), The Prophet (1923), Jesus the Son of Man (1927), The

Earth Gods (1931), and The Garden of the Prophet (1933) are

all a revelation of his optimistic pantheism.

In The Earth Gods, for instance, Gibran presents the reader

with a vision of three gods. The first God, tired of

excercing power and domination, becomes weary and starts

seeking for a place where he can find complete rest; he

says:

"Weary is my spirit of all there is

I would not move a hand to create a world

nor to erase one.

        ...

Could I but be consumed and pass from time's memory

into the emptiness of nowhere!   (15).

The second God who is the opposite of the first one and who
always seeks power and influence over man claims:

"I could not but choose the hardest way;

to follow the seasons and support the majesty of the years;

To raise man from secret darkness,

yet keep his roots clinging to the earth;

To give him thirst for life, and make death his cupbearer

to girdle his nights with dreams of higher days,

and infuse his days with visions of blissful nights,

and yet to confine his days and his nights,

to their immutable resemblance".(16).

The third God who symbolizes Gibran's concept of God as
being the universal bond of love and the real God of the
universe believes in the sovereign power of love and
considers it as the universal and eternal truth of life; he
claims:

Love triumphs,

The white and green of love beside a lake,

and the proud majesty of love in tower or balcony;

Love in a garden or in the desert untrodden,

Love is our lord and master.

Love is youth with chains broken,

Manhood made free from the sod,

And womanhood warmed by the flame

and shining with the light of heaven deeper than our

heaven

we shall pass in the twilight;

perchance to wake to the dawn of another world.

But love shall stay. (17).

This belief in the unity of life through God (= the universal bond of love) is expressed with all its implications with regard to man and his destiny in The Prophet. Speaking about God, Almustafa claims:

"And if you would know God, be not therefore

a solver of riddles

Rather look about you and you shall see him

playing with your children.

And look into space; you shall see him walking

in the cloud, outstretching his arms in the lightning

and descending in rain.

You shall see him smiling in flowers, then

rising and waving his hands in trees"(18).

God, in The Prophet, is, therefore, not seen as the creator
of man but part of him, for, he can be seen "playing with
the children". God is not the creator of the earth but part
of it since he is present in the cloud, the rain, the
flowers and the trees. Man and everything in nature, thus,
melt in the totality of God. God, in The Prophet is not a
power but that universal bond of love through which all men
and all things are unified. As a living being, man in his
earthly life is seen by Gibran as a shadow of his real self.
To be one's real self is to be one with the infinite and
universal God (= love) to which man is inseparably related.
Self-realization, therefore, lies in growing out of one's
spatio-temporal dimensions so that the self is broadened to
the extent of including everyone and everything. Man should
love all men and all things in order to be part of God who
is all men and all things.

Almustafa, in The Prophet, is, therefore, a prophet of love
who urges the people of Orphalese to grow out of their
individual and limited selves and identify themselves with
the greater and universal self which is love. Thus, love is
the opening sermon of Almustafa to the people of Orphalese:

    When Love beckons to you, follow him

    though his ways are hard and steep.

    And when his wings enfold you yield to him,

    though the sword hidden among the pinions

    may wound you.

    And when he speaks to you believe in him,

    though his voice may shatter you dreams as

    the north wind lays waste the garden.

    For even as love crowns you so shall he crucify

    you. Even as he is for your growth so is he for

    your pruning.
    (19).

Love, as seen by Gibran, is, an emancipation and a suffering
at once. It is an emancipation because it "crowns" man by
leading him to that stage of broader self-consciousness
whereby he loves everything to the extent of being all
things and consequently be as great and as infinite as God
(= love). It is a crucifixion because it shatters man's

individual self into pieces so that it grows out of its spatio-temporal dimensions and be part of the infinite, universal and eternal love.

Love which is man's only way to his infinite self is thus inseparable from pain, for before attaining his real self, i.e, his universal self, man should experience pain first. His body must be shattered so that his limited individual self grows out of its narrow dimensions. Therefore, Almustafa claims:

"your pain is the breaking of the shell that encloses

your understanding.

Even as the stone of the fruit must break that

its heart may_stand in the sun, so must you know

pain"(20).

Thus, pain in all its manifestations is nothing but the breaking and the dissolution of man's individual self before it reaches the eternal and the infinite God (= love). Pain is thus joy in essence because it leads man towards his greater and infinite self. The breaking of one's body which leads one to the eternal and the infinite God (=love) is like the breaking of the stone of the fruit which makes the

heart of the stone stand in the sun.

Once man grows out of his narrow spatio-temporal dimensions through love, and once he starts loving all men and all things to the extent of being all men and all things, man becomes as infinite as God because God is nothing but that bond which binds the whole universe with love and understanding.

Once man reaches his infinite self and becomes part of God, i.e, the universal bond of love, his soul consequently ceases to be an individual soul but part of the universal soul which "unfolds itself like a lotus of countless petals". Thus, Almustafa claims:

> "Say not 'I have found the truth', but rather
> 'I have found a truth'
> Say not 'I have found the path of the soul'
> Say rather 'I have met the soul walking upon
> my path'
> For the soul walks upon all paths.
> The soul walks not upon a line, neither does it
> grow like a reed
> the soul unfolds itself, like a lotus of countless petals"
> (21).

Man's soul once being part of the infinite ceases to be an individual entity but part of a universal soul (= love) in which all men and all creatures melt and interpenetrate.

If all men are an emanation of one universal soul, there can be no good in the infinite universe which is not the good of every man, nor can there be any evil for which anyone can stand irresponsible, therefore Almustafa claims:

> "Like a procession you walk together towards
> your God-self.
> ...Even as the holy and the righteous
> cannot rise beyond the highest which is in each one
> of you,
> so the wicked and the weak cannot fall lower
> than the lowest which is in you also.
> And as a single leaf turns not yellow but with
> the silent knowledge of the whole tree,
> so the wrong-doer cannot do wrong without
> the hidden will of you all" (22).

In a world which is one and infinite and in which everything is an emanation of God, there cannot be any separate

entities or any borderlines between things. The so-called antitheses and differences between the animate and the inanimate, the concrete and the abstract are only apparent but not real. Things in the universe no matter how varied and different they may seem are all one and infinite for they all emanate from the universal and infinite God. Therefore, life and death are not two antithetical states but two aspects of the same infinite existence. Thus, Almustafa claims:

"Life and death are one even as the river and
the sea are one" (23).

If life and death are two aspects of the same infinite existence so are joy and sorrow. Man should experience pain before attaining his universal self. This pain is the consequence of the "breaking" of man's individual self so that his soul grows out of its limited dimensions and becomes part of the universal soul. Pain which leads man to his universal self is, thus, not sorrow but joy in essence for it is a witness of man's emancipation and self-realization. Therefore, Almustafa states:

"your joy is your sorrow unmasked

the deeper that sorrow carves into your being

the more joy you can contain" (24).

Having seen how Gibran's pantheistic creed dictates the meaning of The Prophet, we may turn now to the following part of this chapter. In this part, we shall show how Sarwat Okasha and Antonius Bashir failed to achieve an objective rendition of some concepts in The Prophet because of their neglect of the importance of the relationship which exists between those concepts and the author's pantheistic creed which dictates their meaning in The Prophet.

C. Sarwat Okasha's and Antonius Bashir's Misinterpretation of Some Concepts in The Prophet.

a) Sarwat Okasha's and Antonius Bashir's Misinterpretation of the concept of «God»

The word "God" of the original English version has been rendered by « الله » in both Sarwat Okasha's and Antonius Bashir's Arabic versions of The Prophet as we may see in the following examples:

1- Prophet of « God in quest of the uttermost, long

have you searched the distances of your ship (25).

يا نبيُّ اللَّه ، يا من سعى وراء أسمى الغايات ،
يا من ظلَّ يتطلع الى الآفاق بحثا عن سفينته :

(26).

يا نبيّ اللَّه ، قد طالما كنت تسعى وراء ضالتك المنشودة ،
مفتشا عن سفينتك التي كانت بعيدة عنـك . '

(27).

2- Among the hills, when you sit in the cool shade

of the white poplars, sharing the peace and serenity

of distant fields and meadows - then let your heart

say in silence, 'God rests in reason'

And when the storm comes, and the mighty

wind shakes the forest, and thunder and

lightning proclaim the majesty of the sky - then let your

heart say in awe, 'God moves in passion' .

And since you are a breath in God's sphere,

And a leaf in God's forest, you too should rest

in reason and move in passion.'(28).

و إذا جلست بين التلال ، في ظل لأشجار الحور البيض ظليل ،
و شاركت ما ترامى من الحقول و المروج هدأتها و صفاءها ، فدع قلبك
يردّد في سكون : ' إنَّ روح اللّه تسكن في العقل ' .

و إذا هبت العاصفة ، و هزت الريح العاتية أرجاء الغابة ، و أفصح
الرعد و البرق عن جلال السماء ، فدع قلبك يردد في خشية : ' إنَّ روح
اللّه تموج في العاطفة ' .

و ما دمت نفسا يتردد في ملك اللّه ، و ورقة تضطرب في غابته ،
فعليك أنت أيضا أن تسكن في العقل ، و أن تموج في العاطفة '
(29).

و إذا جلستم في ظلال الحور الوارقة بين التلال الجميلة ،
تشاطرون الحقول و المروج البعيدة سلامها و سكينتها
و صفاءها ، فقولوا حينئذ في قلوبكم : ' اللّه يستريح في
العقل ؟ و عندما تعصف العاصفة ، و تزعزع الرياح
أصول الأشجار في الأحراج ، و تعلن الرعود و البروق
عظمة السماوات ، فقولوا حينئذ في أعماق قلوبكم
متهيبين خاشعين ، ' إنّ روح اللّه تتحرك في الاهواء ' و ما
دمتم نسمة من روح اللّه ، وورقة في حرجه ، فأنتم أيضا يجب
ان تستريحوا في العقل . "
(30).

3- Through the hands of such as these God speaks,

and from behind their eyes he smiles upon the
earth » (31).

» عـلـى فـيـض أمـثـال هـؤلاء تتجـلـى كـلـمـة اللـهِ ؛ و من خـلال
عيــونهم تشـرق بسـمــاتـه عـلـى الأرُض » . «
(32).

-

» بمـثـلِ أيـدى هـؤلاء يتكـلـم اللـه ، و من خـلالِ عيـونـهـم
يبتـسـم على الأرض » . «
(33).

.

By translating "God" by اللـه », I believe that the
translators have distorted the meaning of the concept of God
in The Prophet. If we take into consideration Gibran's
pantheistic creed which govern the meaning of The Prophet,
it becomes clear that the word « اللـه » is not the right
rendition of the word "God". The concept of God in The
Prophet, as we have seen, is a revelation of Gibran's
pantheism based on the universality of God (= the universal
bond of love). By translating "God" by « اللـه », the
translators gave a muslim connotation to The Prophet which
has not been suggested by Gibran, and therefore did not

render the concept of the universality of God which the author expresses in his work. For this reason, I believe that the word الرّب is the right rendition of the word "God". الرّب, contrary to the word الله does not have a muslim connotation, but rather refers to God in general and therefore renders better the concept of the universality of God which is suggested by Gibran.

Indeed, a reading of The Prophet followed by an attempt to establish a relationship between Gibran's pantheistic concept of God and the theme of God in The Prophet, would reveal that one of the main intentions of Gibran in The Prophet is to enhance the universality of God. God, as we have already mentioned, is seen by Gibran as a universal bond of love which unifies all men through - love and understanding. Gibran expresses this concept of the universality symbolically by making Almustafa a universal prophet.

Almustafa who preaches the universal religion of love is a universal prophet for he embodies the characteristics of a Muslim, a Christian, a Jew and a Budhist:

1) He is called "Almustafa" which is a nomination of the

muslim prophet Mohammed (pbuh).

2) He uses the "aye", the "nay", the "behold", the "unto" and the "verily" of the Christian Bible as we can say from the following example.

"Aye you shall be together even in the silent

memory of God" (34).

"Some of you say, 'joy is greater than sorrow',

and others say, 'nay sorrow is the greater'" (35).

"But I say unto you..." (36).

"verily you are suspended like scales between

your sorrow and your joy" (37).

"If you would indeed behold the spirit of death,

open your heart wide unto the body of life" (38).

3) Like Hebrew prophets, he lives in the hilly wilderness beyond the city walls:

" And in the twelfth year, on the seventh day of

Ielool, the month of reaping, he climbed the hill

without the city walls". (39).

"But as he descended the hill, a sadness came upon

him..." (40).

4) Finally, like a Budhist, he believes in reincarnation for

he claims:

"a little while, a moment of rest upon the wind,

and another woman shall bear me" (41).

The combination of all these characteristics in Almustafa

clearly reflects the author's intense desire to enhance the

universality of God. Almustafa is, thus, not the prophet of

Islam, Christianity, Judaism or Budhism but a universal

prophet who preaches a universal religion which does not

separate men and differentiate between them but rather

unifies them be they Muslims, Christians, Jews or Budhists.

By translating the word "God" by " الله ", Sarwat Okasha

and Antonius Bashir have, thus, failed to render the

universality of God which Gibran symbolically suggests in

The Prophet and which he has once expressed in the

following terms: "I love you when you prostrate yourself in

a mosque and kneel in your church and pray in your synagogue

for you and I are sons of one religion" (42).

b) Sarwat Okasha's Misinterpretation of the Concept of
«Love»

Another example of subjective rendition that is due to the
translator's neglect of the author's thought and its impact
on the meaning of the work can be found in Sarwat Okasha's
version.

Sarwat Okasha has translated the word "Love" of the original
English text by «الحـب» as we may see:

1) Then said Almitra, «speak us of love». (43).

« و أنبرت الـطرا ، قـالت لـه ،حـدثنـا عن الحـب ».
ـ (44).

2) When love beckons to you, follow him. (45).

« إذا أومـأ الحـب إليـكم فاتبعـوه ».
(46).

3) « For even as love crowns you so shall he crucify
   you. Even as he is for your growth so is he for
   your pruning (47). »

إنّ الحــبّ إذ يكلّل هــامـتكم لـ أن يــعذبُكم فيـصلبكم
فـهـو اذ يــشدّ عـودكم ، ليــشذبنّ منكم الأغــصـــــــان
(48).

4) All these things shall love do unto you that you
   may know the secrets of your heart, and in that
   knowledge become a fragment of life's heart . (49).

كلّ هذا يفعـلـ الحـبّ بكم ، كـي تـعـرفـوا أسـرار
قـلوبكم ، و بــهذه المـعرفـة تصبحـون فِــلذة مـــــن
قـــلـب الـوجـــــود .. (50).

5) Love gives naught but itself and takes naught
   but from itself
   Love possesses not nor would it be possessed;
   for love is sufficient unto love . (51).

فـالحب لا يـعـطـي إلاّ ذاتــه ، و لا يأخـذ إلاّ مــن
ذاتــه ، و الحـــب لا يـمْلِك و لا يملكه أحـــــــد

فالحب حسبُكَ أنَّه الحـب .

(52).

6) ·When you love you should not say 'God is

in my heart'; but rather 'I am in the heart of

God'

And think not you can direct the course of love,

for love if it finds you worthy directs you course .

(53).

و إذا أحـبـبـت فلا تـقـل، لـقد وسـع قـلبـي اللـه

بـل قـل، وسـعـنـي قـلـب اللـه

و لا تـظـن أنـك قـادر عـلـى تـوجـيـه مـسـرى

الحـب فإنـما الحـب يـقودك إن وجـدك حقـيفـا بـه

(54).

By translating the word "love" by الـحـب , Sarwat Okasha

has again failed to achieve an objective rendition of an

important concept in The Prophet because of his neglect of

the author's thought which dictates the meaning of the work.

The word "الـحـب" in Arabic, though it can refer to

affection in general is, nevertheless, used : *Sometimes*

to refer to the affection between a man and a woman. I,

therefore, believe that the word 'العبة' would be a

better translation of "love". "Love", in The Prophet, as we

have seen expresses Gibran's concept of love not as being an

affection between a man and a woman but a universal bond of

love which unifies all men and all creatures of the

universe.

By way of concluding this chapter on the concept of

subjectivity in the interpretation of a SL literary text, I

would say that the translator can avoid a subjective

rendition of the meaning of the SL text if he takes into

consideration the author's thought which dictates and govern

its meaning.

This assumption has been proved in the present study. We

have, in a sense, assumed the role of the translator as a

reader. Then, on the basis of the relationship which we

have established between the author's concepts and the

meaning of The Prophet, we have been able to determine the

author's intention in the work and therefore managed to show

how Sarwat Okasha and Antonius Bashir have subjectively

rendered some concepts because of their neglect of the

relationship which exists between those concepts and the

author's thought which govern their meaning in <u>The Prophet.</u>

From these indications, it becomes clear that the subjective interpretation of a literary text can be avoided if the translator takes into full account the author's thought which has a significant impact on the meaning of the SL message and which can constitute an objective foundation for its interpretation.

We can say, then, that the meaning of a literary text is bounded by two elements: The meaning of the text itself and the author's concepts, and is, in a sense, the product of the two. It becomes clear, then, that in aiming for an adequate rendition of the author's intention in the SL message, the translator should consider not only the meaning of the work but also the author's concepts which govern its meaning, i.e, the reality behind it.

It would be perhaps appropriate to end up our suggestions in this chapter by what Gibran himself said about the relationship between a literary text and its author's thought:

"كل صورة هي مرآة ، هي انـعـكاس للذاتِ ، كلُّ قصـيدة هي تاريخ حـيـاة" .

(55)

and what he said about the relation between his thought and
his works:

> لا أستطيع كتابة شيء، لا يستند إلى اختيار ما أو إلى أساس
> شخصي ما ... ليس لدي رؤية إلا وقد صبغت بوجودي الداخلي".

(56)

Hence, if the translator can achieve an objective rendering
of the meaning of a SL literary text and be faithful to the
author's intention, can he also be faithful to the author's
style? The following chapter will consider this question
which is a fundamental issue in literary translation.

Notes

1. see: A. Cluysenaar, Introduction to Literary Stylistics (London : Batsford, 1976), p: 30

2. ibid, p: 30

3. [We should consider the delimitation of semiotic and connotative units within the hermeneutic mediation resulting from the translator's subjectivity which inevitably leads to a minimal interpretation of the text].

4. [The determination of the author's intention is an operation which can result into various interpretations among which it is difficult to decide which one is the most appropriate].

5. Kahlil Gibran, A Tear and a Smile, translated by H. M. Nahmad, Introduction by Robert Hillyer (London, 1950) p: 153

6. Ibid, p: 156

7. Kahlil Gibran quoted by Barbara Young in her book This Man From Lebanon, eighth printing (New York, 1956), p: 92

8. Kahlil S. Hawi in: Kahlil Gibran, His Background, Character and Works, (1972, p: 175) also mentions Gibran's influence by Lamartine and says that in one of Gibran's notebooks which goes back to 1904, there is an imitation of Lamartine's poem "L'Isolement".

9. A Tear and a Smile translated by H. M. Nahmad, Introduction by Robert Hillyer (London, 1950) p: 101

10. Lamartine: 'L'immortalité", in: Premières méditations poétiques. serie, Les Petits Classiques Bordas (Bordas, 1965, no. 155 - 55 001) p: 40.

11. Gibran's acquaintance with William Blake has also been mentioned by Gibran's closest friends and biographers: Barbara Young in This Man from Lebanon (1956), and Mikhail Naimy in: 'Jibrān Khalīl Jibrān, Ḥayātuh, Mawtuh, Adabuh, Fannuh' 2nd edition (Beirut, 1953)

12. ("Mary Haskell had noticed, since 1911, a close affinity between Gibran and Blake. Gibran, himself, told her: 'Blake is a remarkable writer and that he is the greatest after Shakespeare' ").

13. ("Gibran has sometimes imitated Blake in his writings and drawings")

14. A letter of Kahlil Gibran to Mary Haskell quoted by
Annie Salem Otto in her article "Gibran: The man and his Art"
in : Suheil Badi Bushuri and Paul Gotch (ed) Gibran of Lebanon -
New papers' Beirut, 1975, pp: 18-19

15. Kahlil Gibran The Earth Gods translated by Sarwat
Okasha, Dar Al Maarif, Egypt, 1966. p: 20 -21

16. ibid, p:22

17.. ibid, 55-58

18.. Kahlil Gibran. The Prophet, published by William
Heinemann ltd. , 1980 pp: 91 -92

19.: ibid, p: 10 - 11

20. ibid, p:61

21. ibid, p:66

22. . ibid, p:49

23. . ibid, p:93

24. ibid, p:36

25. . ibid, p:9

26.. Al- Nabi, translated by Sarwat Okasha (2nd ed.), Dar Al
Maarif. Egypt, 1966, p:66

27. Al- Nabi, translated into Arabic by Antonius Bashir,
edited by Yūsuf Al Bustāni, Dar Al Arab lil Bustāni, 2nd
ed. 1985, p:19

28. Kahlil Gibran, The Prophet , published by William
Heinemann ltd, 1980, p:60

29. Al-Nabi, translated by Sarwat Okasha, (2nd ed.) Dar Al
Maarif, Egypt 1966, p: 113, 114

30. Al- Nabi translated by Antonius Bashir, edited by Yūsuf
Al Bustāni, Dar Al Arab lil Bustāni, 2nd edition, 1985,
pp: 66-67

31., Kahlil Gibran, The Prophet, published by William
Heinemann ltd. 1980, p:27

32.. Al Nabi, translated by Sarwat Okasha, 2nd ed., Dar Al
Maarif, Egypt 1966, p:77

82

33. ɬ Al Nabi, translated by Antonius Bashir, edited by Yūsuf
Al Bustāni Dar Al 'Arab lil Bustāni, 2nd ed. 1985, p:30

34. ▪ Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980, p: 16

35. ▪ ibid, p:36

36. ibid, p:37

37. ibid, p:37

38. ᶦ ibid, p:93

39. ibid, p:1

40. ibid, p:1

41. ibid, p:114

42. A Tear and a Smile, translated by H.M.Nahmad;
introduction by Robert Hilleyer (London), 1950, p: 168

43. Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980, p: 10

44. Al Nabi, translated by Sarwat Okasha, 2nd ed. Dar Al
Maʿārif, Egypt, 1966, p:68

45. Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980. p:10

46. Al Nabi, translated by Sarwat Okasha, 2nd ed. Dar Al
Maʿārif, Egypt, 1966, p:68

47. ▪ Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980, p:11

48. ▪ Al Nabi, translated by Sarwat Okasha, 2nd ed., Dar Al
Maʿārif, Egypt, 1966, p:68

49. Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980, p:11

50. Al Nabi, translated by Sarwat Okasha, 2nd ed. Dar Al
Maʿārif Egypt, 1966, p:69

51. Kahlil Gibran, The Prophet, published by William
Heinemann ltd 1980, p:12

52. Al Nabi, translated by Sarwat Okasha, 2nd ed. Dar Al Maárif, Egypt, 1966, p:70

53. Kahlil Gibran, The Prophet, published by William Heinemann ltd 1980, p: 12

54. Al Nabi, translated by Sarwat Okasha, 2nd ed. Dar Al Maárif, Egypt, 1966, p: 70

55. Kahlil Gibran, quoted by Dr. Jamil Jabr in: Jibrān fi ?asrihi wa athārihi al adabiyya wa al fanniyya , Mu'assasat Nufal. Beirut, 1st ed. 1983. P:7

    ["Every image is a mirror, it is a reflection of the author's personality. Every poem is a revelation of an aspect of the poet's life".]

56. ibid, p63

    ["I cannot write anything unless it is based on a personal choice. I do not have any vision or a concept which do not emanate from my own personality".]

Chapter Four

The Question of Stylistic Faithfulness and flexibility

in Literary Translation ,

A. The Relationship Between the Translator and the Original

Text

In his article " The Translator and the Form - Content

Dilemma in Literary Translation", Hayes (1975, 838) assigns

four functions for a translator.

> First, he reads the original work in order to
> understand it thoroughly.
>
> Second, he identifies the devices through which the
> author has achieved special effects.
>
> Third, he decides which lexical and syntactic
> adjustments will reproduce the effects in the target
> text.
>
> Fourth, he produces a literary work of his own.

Whereas the two first tasks listed by Hayes are agreed upon

by translation theorists and considered to be unavoidable

and important stages in the translation process, the two

last ones are still the subject of a conflicting debate in

translation theory. The conflict over whether a translation

should be faithful to the form of the original text or

whether it can alter its manner has always been, and still

is, a crucial issue in translation theory in general and in literary translation in particular. In <u>Translating Poetry</u> Lefevre (1981, 27) points out:

> 'The demand for literal, accurate, exact translation of literature haunted many discussions of literary translation and many prefaces to translation in the nineteenth century, and it has by no means vanished with the arrival of the twentieth'.

The general problem in literary translation is usually posed in terms of a constant debate between faithfulness and elegance. This fundamental issue is reduced to two questions by Ronald Knox (1957, 4) who writes: "which should come first the literary version or the literal and is the translator free to express the sense of the original in any style and idiom he chooses". The answers given by some translation theorists to this issue do not seem definite and convincing.

When Nida (1964, 157) maintains that "only rarely can one reproduce both the form and content in a translation, and hence in general form is usually sacrificed for the sake of the content", he does not seem so sure of his position since he uses such words as 'usually', 'in general', and 'rarely'. Similarly, by demanding that 'the original sentence structure should be preserved in the final translation', Levy (see Hayes, 1975, 839) who considers literary

translation as primarily a literary activity is in fact suggesting that in some cases form can be retained at the expense of the content. Finally, Nabokov (see Lefevre, 1975, 27) when insisting on literalness by saying "I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity", he clearly reveals a certain uneasiness about his position. Surely, if one translates word for word, one does not need footnotes. If one does, this means that even a literal translation cannot render all the form of the original text.

Such hesitant and conflicting views as regards faithfulness and flexibility vis-a-vis the form of the original text result, in our opinion, from translation theorists' concept of the translator as a passive reader of the SL text which, in turn, derives from their narrow concept of style as being a form only. Milan Jankovic, in Language, Literature and Meaning (1980, vol. 2, p:27), in defining style, writes the following passage which I would like to quote in length:

"Any work of art is bound by two subjects, the subject of the author and that of the perceiver and is in a way the extension of their joint activities. The conception of individual style and stylistics, whether with respect to an individual work or with respect to an author, will therefore oscillate between a twin set of problems: between the reconstruction of the author's creative intention and the explication of the semantic possibilities of the produced work".

From this definition of style suggested in this passage, derives a conception of reading that, it seems, would be of a central importance in translation studies since it emphasizes the unity of the two elements of style: the author's intention as it is presented in the work and its reception and explanation by the reader. The first one is explicit and may be identified with the form, the second one is implicit and would reveal the content. This conception may be compared to one of the four positions Lotman (see Bassnett- Mc Guire, 1980, 77) assigns to the reader where "he would grasp the complexity of the structure of a work and the way in which the various levels interact".

From the above indications, it can be suggested that a literary work is the totality of the signs that are used by an author to express a certain concept and that are received and decoded by a reader. This suggestion leads us, in fact, to the conclusion that the translator is not a passive reader and has a relationship with the text to be

translated. As a receiver, he reads the original text, decodes it and sees the relationship between the form and the content. This activity is seen by Barthes as a code in itself. Therefore, the only difference which Barthes (1964, 80) sees between the author's codes and those of the reader's as regards their importance in a literary work is that whereas the author's codes are "explicit" and "obvious", the reader's are "less obvious" and "less explicit".

The relationship between the translator and the work to be translated becomes even more significant when the text is a literary one. Indeed, unlike a scientific or a technical text whereby facts are represented in direct and objective terms, a literary text does not have a correlative in an objective reality, but rather generates a fictional reality through the reading process.

A literary text, thus, offers to the translator a more important role to play and opens up more perspectives for him. Since there is no direct and objective correspondence between the fictional reality of the text on the one hand, and the form by which that fictional reality has been conveyed on the other, the reading process will stimulate the translator to focus on the relationship between the form

and the content of the text even more so that he can determine the author's meaning adequately. By doing so, he can then discover the stylistic devices that have conveyed the meaning of the SL text and to which he should find equivalent TL stylistic elements, and those which are of a secondary importance and can be omitted or changed. This active role of reader, in fact, gives the translator the opportunity to take position in his role of a writer of the target language version. He can set his own parameters and decide what are the stylistic devices that he should replace by equivalent stylistic devices in the TL and those which he can replace by his own creativity.

From these observations, it seems that the problem of faithfulness and flexibility in literary translation should not be posed in terms of whether a translation should be faithful or flexible _ vis-à vis the original text. It should rather be posed in the following terms: can a literary translation be faithful to the original text or not?. Once the relationship which the translator has with the SL text is accepted as being other than that of a passive reader, the answer is obviously: it can neither be faithful nor flexible; it is both at the same time. Literary translation, in a sense, involves a simultaneous relevancy of faithfulness and flexibility . It is faithful in so

far as it involves the rendering of the stylistic devices which are important to the meaning of the SL message by equivalent TL devices; it is flexible in so far as it also involves the translator's attempt to replace those "secondary" stylistic devices by his own creativity.

Indeed, the translator while being the receptor of the SL text is also the writer of the TL version. As such, he may use some stylistic devices that are relevant to the TL literary norm. The uniqueness of literary translation lies, in the fact that it is also a stylistic achievement. It is the transfer of a style from one literary norm to another. This, therefore, implies that the translator would not aim to preserve all the singularities of the SL text but will try to add to his TL version some stylistic devices that are relevant to the TL literary norm. Because the translator strives to render the stylistic elements that are important to the SL text by equivalent TL stylistic elements, and since he seeks to give to his TL version some marks of the TL literary norm, he ends up by reproducing his author's style and using his own stylistic creativity at the same time.

I shall try in the following part of this chapter to illustrate these theoretical statements on the basis of a comparison between the original version of The Prophet and its two Arabic renditions. I shall, therefore, attempt to show how the two Arabic translations reveal a faithfulness and a flexibility as regards the style of the original text. I shall, for the sake of a more manageable and systematic study, divide my analysis into two parts.

In the first part, I shall consider the translators' faithfulness as regards some aspects of the author's style which consists in the rendition of the important devices of the SL message by equivalent TL stylistic devices. In the second part, I shall be concerned with the translators' creativity and their addition of some stylistic devices that were not used by the author and that are relevant to the TL literary norm. Because an exhaustive analysis of these two aspects of the Arabic translations of The Prophet would lead to a quotation of major parts of the original version and those of the two Arabic renditions, the examples which I will provide will not be exhaustive but selective.

B.   Some Examples of Stylistic Faithfulness in the two Arabic Renditions Of The Prophet.

Through the sermons of Almustafa, Gibran, in The Prophet, reveals his belief in the universality of God. The body of the work or its firm narrative structure rests in the author's view of the vast and colourful spectrum of man's destiny. What Gibran says is being revealed to him directly in his mystical experience. Thus, in a real sense, the author dons the mantle of prophecy. he deals with the larger questions of life such as God, death, pain, good, evil, immortality and the like in a pantheistic spirit. Prophecy and pantheism are the two main themes underlying the body of the work.

a) Imperative Sentences

The prophetic trait of The Prophet has been conveyed by imperative sentences which the author has used to give a didactic overtone to the teachings of Almustafa.   Both Sarwat Okasha and Antonius Bashir have faithfully rendered the imperative sentences of the original work by their equivalent form   الأمر   in Arabic as we may see from the following examples:

1) Love one another, but make not a bond of love

Let it rather be a moving sea between the

shores of your souls.

Fill each other's cup but drink not from

one cup.

Give one another of your bread but eat not from

the same loaf.

Sing and dance together and be joyous, but let

each one of you be alone. (1)

ليحبَّ أحدكما الآخر ، و لكن لا تجعلا من الحب قيدا
بل أجعلا، بحرا متد فقا بين شواطيء أرواحكما ،
و ليملأ أحدكما كأس رفيقه ، وحذار أن تشربا
من كأس واحدة .
و ليعط أحدكما الآخر من خبزه ، و حذار أن تجتمعا
على رغيف واحد
غنيا و ارقصا و امرحا معا ، و لكن ليخل كلُ إلى شأنه
(2)

أحبوا بعضكم بعضا، و لكن لا تقيّدوا المحبة بالقيود
بل لتكن المحبة بحرا متموجا بين شواطي نفوسكم .
املأوا كل واحد منكم كأس رفيقة ، و لكن لا تشربوا
من كأس واحدة .
أعطوا من خبزكم كل واحد لرفيقه و لكن لا تأكلوا
من الرغيف الواحد .
غنوا و ارقصوا معا ، و كونوا فرحين أبدا، و لكن
فليبكن كل منكم وحده » (3)

2) <u>Say not</u>, 'I have found the truth, ' but rather,

'I found a truth'.

<u>Say not</u>, 'I have found the path of the soul'.

<u>Say rather</u>, 'I have met the soul walking upon my <u>path</u>' (4). »

» و لا تـقـل وجـدت الحـقيـقة
بل قل وجـدت بـعض الحـقـيقـة
و لا تقـل اكـتـشـفت سـبيـل الروح
بل قـل، وجـدت الروح تسـير فـي سـبيلـي «
(5)

» أجـله و لا تقـل فـي ذاتك، قـد وجـدت الحـق بل
قـل بالأخرى، قـد وجـدت حقـا
و لا تـقـل قـد وجـدت طـريق النفـس بل قـل بالأولـى،
قـد رأيت النفـس تمـشي عـلى طـريقـي «
(6)

3) <u>Let</u> the voice within your voice speak to the ear
of his ear » (7).

» و دع الـصـوت الهـاتف وراء صـوتك يتحـدث الى الأذن المصغية
مـن وراء أذنـــه. « (8)

» أفسـح المـجـال للمـوت الذي فـي أعمـاق صـوتك فـيخـاطب
أذن أذنـه . « (9)

4) And if you would know God, be not therefore a

solver of riddles.

Rather look about you and you shall see him

playing with your children.

And look into space; you shall see him walking

in the cloud, outstretching his arms in the lightning

and descending in rain. (10)

» و إذا أردتم أن تعـرفـوا اللـه فلا تشغلـوا أنفسكم بحل الألغـاز .
بـل انظـروا فيمـا حـولكم تروه يداعـب أطفـالـكـم .
و انظـروا الـى الفتـاء، تبمـروه يسـير بين الـحاب،ويبسـط ذراعيه
مـع البرق، و يـتنزّل فـي المـطـر . « (11)

» و إن شـئتم ان تعـرفـوا ربـكم ، فلا تـعنـوا بحل الأحـاجـي
و الألـغـاز .
بـل تأمـلـوا فيمـا حولـكم تجـدوه لاعـبا مـع أولادكـم .

و ارفـعـوا انظاركم إلى الـفـضـا‏ء الوسـيع تبصروه يمشـي في
السـحـا ب ، و يبسـط ذراعـيـه في البرق ، و ينزل إلى الارض مـع
الامطار . »

(12)

b) Repetition

Another stylistic device by which Gibran has conveyed the
prophetic trait of The Prophet is the use repetition. This,
being a chosen form of speech of ancient prophets as it is
noticeable in both the Arabic and English versions of the
Bible, has been profusely used by Gibran to give a prophetic
echo to the sermons of Almustafa. This stylistic device of
the SL text has again been rendered faithfully by both
Sarwat Okasha and Antonius Bashir as we may see in the
following examples:

1) « What is fear of need but need itself? » (13)

» و هـل الخـوف مـن الحـاجـة إلآ الحـاجـة بـعـينهـا ؟ «

(14)

» أوليس الخـوف مـن الحـاجـة هـو الحـاجـة بـعـينهـا ؟ «

(15)

2) And I say that life is indeed darkness save when

there is <u>urge</u>,

and all <u>urge</u> is blind save when there is <u>know-</u>

<u>ledge</u>.

And all <u>knowledge</u> is vain save when there is

<u>work</u>,

and all <u>work</u> is empty save when there is <u>love</u>;

And when you work with <u>love</u> you bind your-

self to yourself, and to one another, and to God (16)

<div dir="rtl">

وَ لَعَمري أَنَّ الحياة ظلام إلاّ إذا صاحبها <u>الحافز</u> .

و كلَّ <u>حافز</u> ضرير إلاّ إذا اقترن <u>بالمعرفة</u> .

و كلَّ <u>معرفة</u> هباءٌ، إلاّ إذا رافقها <u>العمل</u> .

و كلَّ <u>عمل</u> خواءٌ، إلاّ إذا امتزج <u>بالحب</u> ؛

فإذا امتزج <u>عملك</u> <u>بالحب</u> فقد وصلت نفسك بنفسك، و بالناس،

و بالله . «   (17)

</div>

<div dir="rtl">

فالحق أقول لكم إنّ الحياة تكون بالحقيقة ظلمة حالكة

إذا لم ترافقها <u>الحركة</u> .

<u>الحركة</u> تكون عمياءٌ لا بركة فيها إن لم ترافقها <u>المعرفة</u> ،

و <u>المعرفة</u> تكون عقيمة سقيمة إن لم يرافقها <u>العمل</u> ،

و <u>العمل</u> يكون باطلا و بلا ثمر إن لم يقترن <u>بالمحبة</u> ، لأنكم

</div>

اذا اشـتـغلتـم بمحبـة فإنمـا تربطـون أنفسـكم و أفرادكم بعضها ببعض،
و تربطـون كـل واحـد مـنـكم بربـه . (18)

3) «And what is to work with love?

It is to weave the cloth with threads drawn from

your heart, even as if your beloved were to wear

that cloth.

It is to build a house with affection, even as if

your beloved were to dwell in that house.

It is to sow seeds with tenderness and reap the

harvest with joy, even as if your beloved were to

eat the fruit.

It is to charge all things your fashion with a

breath of your spirit,   _

And to know that all the blessed dead are standing

about you watching.» (19)

» و مـا يكـون الـعـمـل الـمـزوج بالحـب ؟
هـو أن تنـج الثـوب بخـيوط مسـلولة من قـلـبك، كما لو كان هذا
الثـوب سـيرتديـه من تحـب .
هـو أن تبنـي دارا و الوجْـدُ رائـدك، كمـا لو كـانت هذه الدار
سـتـضمّ من تحـبّ .
هـو أن تنشـر البذور في حنـان ، وتجـمـع حـمـادك في فـرح ، كـمـا
لـو كـانت الثمـار سـيـأكـلـها من تحـب .

هو أن تنفخ كلّ﮳تصنعه يداك بنسمة من روحك ،
و أن تدرك أن كل أعزائك الراحلين قد التفوا حولك يراقبون »

. (20)

« و ما هو العمل المقرون بالمحبة ؟
هو أن تحوك الرداء بخيوط مسحوبة من نسيج قلبك
مفكرا أن حبيبك سيرتدى ذلك الرداء .
هو أن تبني البيت بحجارة مقطوعة من مقلع حنانك
و إخلاصك مفكرا أن حبيبك سيقطن في ذلك البيت .
هو أن تبذر البذور بدقة وعناية ، و تجمع الحصاد بفرح
و لذة كأنك تجمعه لكي يقدم على مائدة حبيبك .
هو أن تضع في كل عمل من أعمالك نسمة من روحـــــك .
و تثق بأن جميع الأموات الأطهار محيطون بك يراقبون
و يتأملون . »

. (21)

« Go to your fields and your gardens, and you

shall learn that it is the pleasure of the bee to gather

honey of the flower,

But it is also the pleasure of the flower to yield

its honey to the bee.

For to the bee a flower is a fountain of life,

And to the flower a bee is a messenger of love,

And to both, bee and flower, the giving and the

receiving of pleasure is a need and an ecstasy. (22)

"ألا فامض إلى الحـقل و البـسـان ، تر أن النحلة تجد المتعـة في جني العـسـل من الزهـرة ،

و لكـن الزهـرة أيضًا تجـد المتـعة في أن تُـلم النحل العسـل .

فالزهرة في عـين النحلـة ينبـوع حيـاة ،

و النحـلة في عين الزهرة رسـول حـب ،

و النّحـلـة و الزهرة في الأخذ والعـطاء بجـدان حـاجة و نثوة ."

(23)

"فاذ هب إلى الحقول والبـساتين وهنـالك تتعـلم أن لـذة النحلة قـائمة في امتصاص العـسل من الزهـرة ،

و لكـن لذة الزهرة أيضًا تقـوم بتـقديم عـسلها للنحلة .

و النحـلة تعـتقد أن الزهرة ينبـوع الحـياة ،

و الزهرة تؤمن بأنّ النحلة هي رسـول المحبة المحـيـة ،

و النحـلة و الزهرة كلتـاهـما تعـتقدان أن اقتبـال اللذة

و تقـديمها حـاجتـان لا بد منهـما و افتنـان لا غنى للحيـاة عنه ."

(24)

c) The Juxtaposition of Antithetical Words in the
   Same Sentence

Gibran sometimes would resort to a juxtaposition of antithetical words within the same sentence. The word "good", for instance, is mentioned with its antonym "bad":

« And verily he will find the roots of the good and

the bad, the fruitful and the fruitless, all entwined

together in the silent heart of the earth. » (25)

"Joy" is evoked with its antithesis "sorrow":
« Your joy is your sorrow unmasked. » (26)

« The deeper that sorrow carves into your being,

the more joy you can contain. » (27)

"The just" is evoked with its antithesis "the unjust", and the "good" is mentioned with its opposite "the wicked":

« You cannot separate the just from the unjust and

the good from the wicked. » (28)

The juxtaposition of antithetical words within the same sentence is used by Gibran as a means to reveal his pantheistic creed based on the unity of the universe. Things which seem paradoxical and antithetical are one in essence since they all emanate from one universal truth. Thus, joy and sorrow are not two paradoxical feelings but two aspects of the same feeling. Life and death are two

states related to the process of the eternal being and the
good and the bad cannot be separated since they both emanate
from man's universal self.

The juxtaposition of antithetical words which is a stylistic
device that contributes in conveying Gibran's pantheistic
belief has been rendered by its equivalent form in both
Sarwat Okasha's and Antonius Bashir's versions as we can see
from the following examples:

1) "Your joy is your sorrow unmasked." (29)

«إنـما فـرحكم حـزنكم رفع عن وجهـه القنـاع»

(30)

«إنَّ فـرحكم هـو تـرحكم سـاخـرا»

(31)

2) "The deeper that sorrow carves into your being,
   the more joy you can contain" (32)

«فـعلـى قـدر مـا يـغوص الحـزن في أعـمـاقكم يزيد ما تـستوعبون
من فـرح»

(33)

فكـلما أعـمل وحـش الحزن أنيـابه في أجسـادكم ، تضـاعـف
الفـرح في أعـمـاق قـلوبكم »
(34)

3) "And verily he will find the roots of the good and

the bad, the fruitful and the fruitless, all entwined

together in the silent heart of the earth. (35)

«سـوف يرى جذور الخير والشـر ، والمثـمر و المجدب ، متشـابكـة في
قلب الأرض السـاكن »
(36)

« و هو لا شـك واجد ان جذور الشـجرة الشـريرة و جـذور
الصـالحـة ، المثمرة وغير المثمرة ، كلهـا منـتبكة معـا في قلب
الأرض الصـامت . »
(37)

4) "If you would indeed behold the spirit of death,
open your heart wide unto the body of life. (38)

«فإن شـئتم حقـا أن ترفعـوا الحجـاب عن كنه الموت ، فافتحـوا
قلوبكم على مصـاريعهـا لكيـان الحيـاة . » (39)

« فإذا رغبتم بالحقيقة في أن تنظروا روح <u>الموت</u> ، فافتحوا
أبواب قلوبكم على مصاريعها لنهار <u>الحياة</u> »

(40)

5) « For life and death are one, even as the river and
the sea are one." (41)

« لأن <u>الحياة</u> و <u>الموت</u> واحد ، كما أن النّهر والبحر واحد. »

(42)

« لأن <u>الحياة</u> و<u>الموت</u> واحد ، كما أنّ النّهر و البحر واحد أيضا . »

(43)

d) Imagery

The author's pantheistic vision of life is illustrated by a
series of images which are characterized by depth and
symbolical significance. We may recall, for instance, the
following images which the author uses when speaking about
the unity of joy and sorrow.

1) « And the selfsame well from which your laughter

rises was oftentimes filled with your tears. (44)

2) « Is not the cup that holds your wine the very

cup that was burned in the potter's oven?. (45)

3) « And· is not the lute which soothes your spirit the

very wood that was hollowed with knives?. (46)

These images can be diagrammatically represented as follows:

Image 1:

well (symbol of unity)

from which your
laughter rises.
(symbol of joy)

filled with your tears.
(symbol of sorrow)

Image 9:

                    Lute (symbol of unity)

        soothes your spirit.   hollowed with knives.
        (symbol of joy)   (symbol of sorrow)
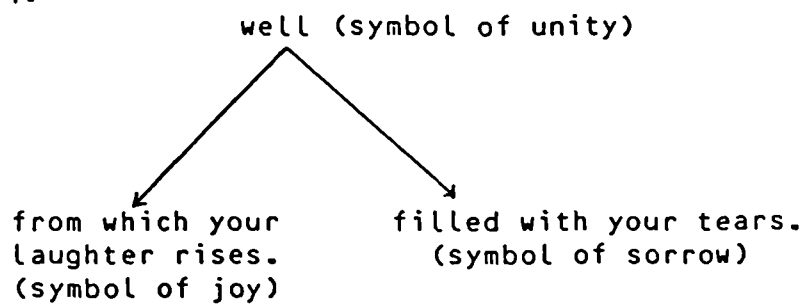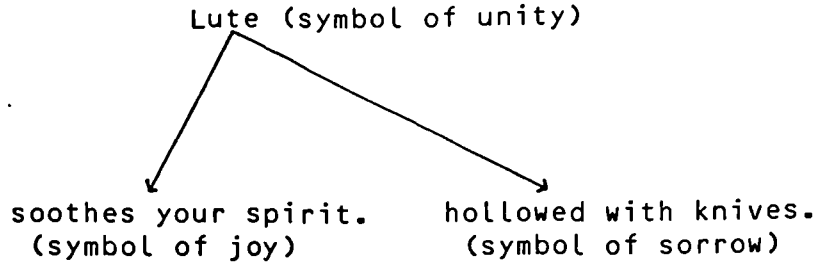
Images like these where the author refers to an object and

assigns to it two antithetical aspects are illustrative of

the concept of unity of antithesis (such as joy and sorrow,

life and death) which is one of Gibran's basic pantheistic

tenets.

Such images have been faithfully rendered by both Sarwat

Okasha and Antonius Bashir as we can see:

« و ما أكثر ما تمتلئ· البئر التي تستقون منها ضحكاتكم بفيض
دموعكم »

(47)

« أليست الكأس التي تحمل خمركم هي هي الكأس التي
احترقت في أتون الفخاري؟ »

(48)

« أليست القيثارة التي تسكن لها نفوسكم ، هي هي قطعة
الخشب التي حفرها سكين ؟ »

(49)

« و البئر الواحدة التي تستقون منها ماء ضحككم قد طالما
ملئت بسخين دموعكم . »

(50)

« لأنّه أليست الكأس التي تحفظ خمرتكم هي نفس
الكأس التي أحرقت في أتون الخزّاف قبل أن بلغت إليكم ؟ »

(51)

« أم ليست القيثارة التي تزيد في طمأنينة أرواحكم هي
نفس الخشب الذى قطع بالمدى و الفؤوس ؟ »

(52)

Having cited some examples of the translators' faithfulness
to some stylistic devices that were used by Gibran in The
Prophet, we may turn now to the following part of this
present study in which we shall deal with the translators'

stylistic flexibility as regards the original version and their use of their own stylistic creativity.

C. Some Examples of stylistic flexibility   the two
Arabic renditions of The Prophet

The two Arabic translations of The Prophet show some aspects
of stylistic flexibility as regards the original version.
The most prominent ones which are the subject of this
present discussion are the rhythmical pattern which Antonius
Bashir has added to his version and the added emotiveness
which is present in both Antonius Bashir's and Sarwat
Okasha's renditions.

a) The Rhythmical Balance in Antonius Bashir's Version.

We notice sometimes that one word in an English original
sentence is rendered by two words in the Arabic rendition of
Antonius Bashir as we may see from the following example:

1)"You would know in words that which you

   have always known in thought." (53)

غـــير أنكم تودُّون لو تعرفون بالألـفاظ و العـبـارات
مـا تعرفونه بالأفكار و التـأـملات ." (54)

In this example "words" has been translated by two terms

- " الألـفاظ و العـبـارات "

The same applies to "thought" which has been translated by

the words " الأفكارِ " and " التَّأمَلاتِ " . The addition of

" العِباراتِ " . and " التَّأمَلاتِ " has been

used by Antonius Bashir to create a rhythmical balance that

is appropriate to the arabic literary norm as we may see

from the the following analysis:

both /a/ and /ā/ sounds have a fairly high frequencey of

occurence in Arabic. it can even be said that the "Arabic

ear" is used to them.

The /a/ sound would occur frequently in a literary or a

non-literary Arabic text being the marker of:

- The direct object of the verb.   (المَفعُول بـه)

e.g.   كَتَبَ الوَلَدُ الدَّرسَ

- The place adverbial -   (ظَرف مَكان)

e.g.   سِرتُ و النَّهرَ

- The noun occuring after " إنّ " and its "sisters"(إنّ و أخَواتِها)

e.g.   إنّ الوَلَدَ مَريضٌ

- The object of the ellipted " أَنَّ " .   (إـم أنَّ المَحذوف)

e.g.   أُظُنّ المتَحَانِبينَ مُخطِئينَ

- The exception . (المستثنى)

eg. ما حضر من التلاميذ إلاّ ابراهيمُ

- The Fa?ala verb form

eg. خَرَجَ ، أَكَلَ ، ذَهَبَ

- The exclamative (التعجب)

eg. ما أَجْمَلَ منظر الأزهار

- The noun when it preceeds the verb (الإشتغال)

eg. إنّ العلمُ خدمته نفعك ، الكتابُ قرأتُه

The /ā/ sound has a considerable rhetoric value and is usually used deliberately by Arabic writers and poets for the sake of a pleasant rhythmical effect. We may, for instance, recall the following examples from the Holy Koran, ancient and modern Arabic literature which show a profuse use of words ending with the /ā/ sound:

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَالشَّمْسِ وَضُحَاهَا، وَالقَمَرِ إِذَا تَلَاهَا، وَالنَّهَارِ إِذَا جَلَّاهَا، وَاللَّيْلِ إِذَا يَغْشَاهَا، وَالسَّمَاءِ وَمَا بَنَاهَا، وَالأَرْضِ وَمَا طَحَاهَا، وَنَفْسٍ وَمَا سَوَّاهَا، فَأَلْهَمَهَا فُجُورَهَا وَتَقْوَاهَا، قَدْ أَفْلَحَ مَنْ زَكَّاهَا، وَقَدْ خَابَ مَنْ دَسَّاهَا، كَذَّبَتْ ثَمُودُ بِطَغْوَاهَا إِذِ انْبَعَثَ أَشْقَاهَا، فَقَالَ لَهُمْ رَسُولُ اللَّهِ نَاقَةَ اللَّهِ وَسُقْيَاهَا، فَكَذَّبُوهُ فَعَقَرُوهَا فَدَمْدَمَ عَلَيْهِمْ رَبُّهُمْ بِذَنْبِهِمْ فَسَوَّاهَا، وَلَا يَخَافُ عُقْبَاهَا
(القرآن الكريم ، سورة الشمس)

فإني لم أكن ممن جناهــا   فإن تك حربكم أمستعوانـا

وحشـوا نـارها لمن اصطلاهـا   ولكن ولــد سـودة أرثـوهيّـا

ســأسعى الآن إذ بلغت مداهـا   فإني غير خانلكـم و لكـن

(الربيع بن زيـاد)

(55)

و أوجعني الدهر قرعًا و غمزًا   تـعرقني الدهر نهسـا و حزًّا

فغودر قلبي بهم مستفـزًّا   و أفني رجـالي فبـادوا معًـا

إذ النـاس إذ ذاك من عزّ بزًّا   كأن لم يكونوا حمى يتبقـى

و زين العشـيرة بذلا و عـزًّا   و كانوا سـراة بن مــا لك

(56)   (الخنسـاء)

مـزّقبيهـا

كتبي الفـارغة الجوفـاء إن تستلميهـا

ألعنيني ... و العنيهـا

كاذبا كنت ... و حبي لك دعوى أنّميهـا

إنني أكتب للهو ...، فلا تعتقدي ما جَـاء فيهـا

فأنا كـاتبهـا المهـووس لا أذكره

مـا جـاء فيهـا

أتـذفيهـا ...

(نزار قبـاني)   (57)

As we have seen, because the 'Arabic ear' is used to the /a/
and /ā/ sounds, should the final word of a sentence end'
with another sound other than the /a/ or the /ā/ sounds, it
is usually felt to be weak. Most of the time, another
« supporting » word ending with the same sound or another
sound is added to it in order to balance the sentence. It
is interesting to note that, in most cases, the two words
occuring together are either synonymous or have
approximately the same meaning. This proves that the
writer's concern in adding the second word is to create a
rhythmical balance rather than to add new information as we
may see from the following examples:

وَأَصبحنا جميعا في حالة من الشـقـاءِ و البُؤسِ لا يعـرف
مـكـانــها من نفوسـنا إلاَّ من—أُلـمَّ بـه في حيـاتـه طرف منهـا " .
(58)

Here, the word « الشـقاءِ » meaning "unhappiness" ending
with the /i/ sound has been supported by « البُؤسِ » a
word ending with the same sound and having a similar
meaning.

The same applies to the following example:

« ... و النور يــهــجر الوجــود إلى وجــود آخــر بعــبد ، والأصــوات
تحــرس ليحــل محــلها التكــوتُ و الصّــمتُ . »

(59)

Here, " التكــوتُ " meaning "silence", ending with the /u/

sound has been supported by " الصّــمتُ ". a word having the

same meaning and ending with the same sound.

In Antonius Bashir's Arabic translation of The Prophet, we

find some lexical additions of the same nature. Should the

translator render an English word of the original text with

an Arabic word ending with a sound other than the /a/ or the

/ā/ sounds, he feels the urge to add another word to it

ending with the same sound and having the same or

approximately the same meaning, in order to balance his

Arabic sentence, as we may see from the following examples: —

1) "you would know in words that which you

have always known in thought. (60)

غــير أنكــم توّدون لو تعرفون بالألفــاظِ و العبــاراتِ
مــا تعرفونه بالأفكــارِ و التأمــلاتِ .

(61)

Here, the translator could have rendered "words" by

" الألفــاظِ " only but since this word ends with the /i/

sound because of its occurence after the attached

preposition "ـبِ " it has then been supported by

"الـعـبـاراتِ" which has approximately the same meaning
and ends with the same sound.

Similarly, "thought" could have been translated by

"الأفكار" only but "الأذكار" being a word

ending with the /i/ sound because of its occurence after the

attached preposition "ـبِ" has been supported by

"التـأمـلاتِ" , a word which has the same meaning and

which ends with the same sound as "الأفكار"

2) And let to-day embrace the past with

remembrance and the future with longing. (62)

.

"و أجـعلوا الحـاضـر يـعـانق الـمـاضي بالتـذكـرات و الـمـستقبـل
بالحـنـيـن و التشـوّقـاتِ." (63)

Here, "longing" could have been rendered by "الـحـنـيـن"

only, but "الحـنـيـن" being a word ending with the /i/

sound because of its occurence after the attached

preposition "ـبِ" , has been supported by .

"التشـوّقـاتِ" another word which has approximately the

same meaning and which ends with the same sound as

"الحـنـيـن" .

Other lexical additions that have occured in Antonius

Bashir's Arabic version of The Prophet and which are

dictated by the translator's desire to achieve a rhythmical

balance in his TL version can be seen in the following

examples:

3) " There are those among you who seek the talkative

through fear of being alone." (64)

إن بينكم قوما يقصدون الثرثار المهذار ، ضجرا من
الوحدة و الإنفراد . " (65)

4) " And what is to cease breathing but to free

the breath from its restless tides that it may rise

and expand and seek God unencumbered." (66)

أم هل انقطاع التنفس، غير تحرير النفس من دورانه
المتواصل ، لكي يستطيع أن ينهض من سجنه و يحلق في
الفضاء ساعيًا إلى خالقه من غير قيد و لا تعويق؟ "
. (67)

5) " Your soul is oftentimes a battlefield upon which

your reason and your judgement wage war against

your appetite." (68)

"كثيرا ما تكون نفوسكم ميدانا تثير فيه عقولكم و مداركم
حربا عوانا عن أهوائكم و شهواتكم." (69)

In addition to the added rhythmical balance in Antonius
Bashir's version, another aspect of stylistic flexibility
as regards the style of the original version of The Prophet
is the added emotiveness which is present in both Sarwat
Okasha's and Antonius Bashir's versions as we may see in the
following section.

b) The added emotiveness in Sarwat Okasha's and Antonius
   Bashir's versions

i. The Emotive Nature of Arabic

The hypothesis which I posit in this section is that because
Arabic is a more emotive language than English, the
translators felt the necessity to add some stylistic devices
that would put their translations of The Prophet on a higher
scale of emotiveness appropriate to the Arabic language.
Before giving some examples of stylistic devices that have

been used by the translators to intensify the original
emotiveness of The Prophet, I should first show the validity
of my assumption and therefore see whether Arabic is more
emotive than English.

We cannot obviously speak of an emotive or a non- emotive
language since such assumption would imply the existence of
a 'standard' of emotiveness. However, I am using this term
relatively and suggesting that Arabic in comparison to
English has greater possibilities for the expression of
emotiveness.

A brief comparison between the English and the Arabic
linguistic systems would allow us to notice that Arabic is
more or less better equiped than English to intensify the
emotive trait of a literary text.   —

At the morphological level, for instance, Arabic possesses
some emphatic morphemes (bound and unbound) such as:

ل   ، ن···ل   ، لئن   which   give   an

emotional overtone to verbs as we may see:

وَ كذلك أُنزلنـاه حَكمًا عربيًا و لئن اتبعـت أهـوائهـم
بعد مـا جـاءك من العـلم مـا لك من الله من ولي و لا واقٍ"
"صدق الله العظيم"
(القرآن الكريم : من الرّعد)

وَ إِنِّي لأُقْسِمُ لَئِنْ فَعَلْتَ لإِمْسِكَنِّكَ فِي القَرِيَةِ وَلأَقْطَعَنَّكَ عَنِ الأَزْهَرِ
وَ لأَجْعَلَنَّكَ فَقِيهَا تَقْرَأُ القُرْآنَ فِي المَآتِمِ وَ البِيُوتِ. "

(70)   (طه حسين : الأيام)

This last sentence, for instance, can be stripped of its
emphatic morphemes to become :

وَ إِنِّي أُقْسِمُ إِنْ فَعَلْتَ فَسَوْفَ أُمْسِكُكَ فِي القَرِيَةِ وَ سَوْفَ
أَقْطَعُكَ عَنِ الأَزْهَرِ ، وَ سَوْفَ أَجْعَلُكَ تَقْرَأُ القُرْآنَ فِي
المَآتِمِ وَ البِيُوتِ. "

Here, it is clearly the absence of the emphatic morphemes

لَئِنْ   in   " لَئِنْ فَعَلْتَ "   ;   and   ل...نّ   in

" لأَمْسِكَنَّكَ " ، " لأَقْطَعَنَّكَ " and " لأَجْعَلَنَّكَ " which put the

Sentence above on a weaker level of emotiveness than the

first   one.   The   bound   and   unbound   morphemes

ل ، ل...نّ ، لَئِنْ   which as we have seen give an

emotive overtone to verbs cannot be matched in English. Let

us, for instance, compare Taha Husain's sentence already

cited and its English translation:

> «I warn you I'll keep you here in the country, stop
> your career at the Azhar, and make you a
> Koran-reader for funerals and family gatherings.»
> (71).

It may be noticed that the English sentence is less emotive
than the Arabic one. The English renditions of
«لأحـبـسـنـك» , «لأقـطـعـنـك» and «لأجـعـلـنـك» by «I'll
keep you», «stop you» and «make you» lessen the emotiveness
of the original Arabic sentence. In fact, «I'll keep you»,
«I'll stop you» and «I'll make you» are emotively equivalent
to the Arabic expressions «سـأحـبـسـك» , «سـأقـطـعـك»
and «سـأجـعـلـك» which would communicate the message
in a rather neutral tone.

In addition to emphatic morphemes, Arabic, by means of
derivation (الاشـتـقـاق), can give an emotive overtone to a
verb simply by adding a stress (شـدّة) to it. Speaking
about this mechanism which enables Arabic to give various
emotive shades to the same word, Haywood and Nahmad (1984,
151) point out that:

> «Altough Arabic is poor in verb tenses, it is rich
> in derived verb forms which extend or modify the

meaning of the root form of the verb, giving many
exact shades of meaning. This a common feature of
semitic languages, though it perhaps reaches its
greatest extent in Arabic".

The process of derivation in Arabic consists either in

adding a letter or a stress to the basic form of the verb

(الفـــــل المجـرد)   to obtain what is called " المـزيــد "

The added letter gives a different shade of meaning to the

basic form of the verb whereas the added stress would add an

emotive overtone to it. Therefore, from " قـتـل "   (to

kill), for instance, we can have " قـاتـل ".   (to fight

against) and the emotive form " قتّـل "   (to massacre).

The process which enables Arabic to give an emotive

connotation to a verb does not exist in English as it can be

seen in the following example where only one English

equivalent is given to both the neutral and emotive form of

the Arabic verb " جمـع " .   :

He collected a lot ___   جمـع الكثيـر من المـال   neutral
of money   ___   جمّـع الكثيـر من المـال   emotive

It could be suggested that other verbs such as "hoard" or
"amass" could be used as English renditions of ' " جمّـع "
This may be true but it can, nevertheless, be said that
"hoard" and "amass" belong to a slightly different semantic

domain for which Arabic has other equivalents such as
" كذّب " and " ركم " .

Derivation is also possible as far as adjectives are
concerned. In Arabic, adjectives which are based on verbs
denoting a state (such as " صدق " , " صبر " " جهل ")
can carry an emotive overtone when they are based on the
pattern فعول Therefore, from the verb " جهل "
(to ignore) we can have the somewhat neutral adjective
" جاهل " (ignorant) and the emotive one " جهول " ,
(very ignorant) and form the verb " صبر " (to be
patient) we can have the neutral form " صابر " (patient)
and the emotive one " صبور " (very patient).

Arabic adjectives such as " حقود " , " صبور " , " جهول "
" طموح " , do not have exact equivalence in English. They
are usually rendered by two words as we may see:

جهول ------> very ignorant

صبور ------> very patient

طموح ------> very ambitious

As it is noticeable then, the emotive force of an Arabic
adjective based on the pattern فعول when rendered
into English is diluted into two English lexical items.
This again is a proof of the emotive nature of the Arabic
language.

In addition to emphatic morphemes and emotive adjectives,
Arabic has also what is called «المفعـول المطلق» (accusative)
which gives a sense of stress and finality to an
action and hence adds an emotive connotation to it as in :

حـزنت حـزنـا شـد يدا .

فرحـت فـرحـا عظيـمـا .

Though المفعـول المطلق can be rendered in English by
means of nouns that are derived form verbs such as a
"throw", "a laugh", "a walk", etc, structures like:

He walks a walk.

He throws a throw,

He laughs a laugh,

are not very common in the English language. English
would, in fact, prefer less emotive and less emphatic forms
such as:

He goes for a walk.

He makes a throw.

He laughs.

At the lexical level, Arabic tends to favour emotive words more than English does. In other words, Arabic tends to pitch the emotional tone higher than English. The following examples illustrate what is meant by an emotional tone pitched too high:

« أحسست بعد هذه المقابلة الأخيرة مع فتاتي و جوابها لي أنها متزوجة ، بشيء من الألم يعمل في قلبي و ينوء به صدري . ألم شديد لم أقدر على تكييفه ، ولا على فهم سببه . و أوقعني هذا الألم في حزن أسود قلب على الخير شرا ، و السعادة بؤسا ، و الأمل يأسا . و لو أني وجدت في تلك اللحظة أحضانا مفتوحة ألجأ إليها و أحتمي بها لفعلت . لكني لم أجد عزاء إلا في نفسي و أنا أكتم ما يداخلني من الهم عن كل الناس مهما كلفني هذا من مضاعفة ألمي و زيادة شقائي . غير أن التأعات كانت تزيد همي و تجعلني أشد احساسا به من لحظة للحظة . فلما نفد صبري و حلك ما أمامي ولم يبق سبيل لرؤية شعاع من نور الأمل يخرق هذه الظلمات بدأت أيأس من الحياة . »

(م . ح هيكل : زينب)

(72)

It may be noticed that the high emotiveness of this passage

stems from the successive occurrence of lexical items that

evoke human emotions such as "الألم" ، "قلبي" ، "ألم شديد"

"حزن أسود" ، "السعادة" ، "الهم" ، "بؤس" ، "الحب"

"صبرى" ، "الأمل" ، "أياس".

Another example of a frequent use of emotive words can also

be seen in the following passage: L

« حسبنا يا صديقي من الشقاء في هذه الحياة لا يأتينا به القدر
فلا نضم إليه شقاء جديدا نجلبه بأنفسنا لأنفسنا فهات يدك
وعاهدني على أن تكون لي منذ اليوم كما كنت لي بالأمس فقد كنا
سعداء قبل أن نفترق ثم افترقنا فشقينا ، و ها نحن قد إلتقينا
فلننعش في ظلال الفضيلة و الشرف سعداء كما كنا ... فقلت له :
ما لك لا تمد يدك إلي ؟.فاستعبر باكيا و قال:لأني لا أحب أن
أكون كاذبا و لا خائنا ؟. قلت:وما يمنعك من الوفاء؟.قال:يمنعني
منه اني رجل شقي لا حظ لي في سعادة السعداء؟. قلت:قد استطعت
بالأمس أن تكون شقيا فلما لا تستطيع اليوم أن تكون سعيدا ؟
قال:لأن السعادة سماء و الشقاء أرض و الهبوط إلى الأرض أسهل
من الصعود إلى السماء؟. »

(المنفلوطي : العبرات (73))

Here again we find an excessive emotiveness achieved by the cumulative effect of successive lexical items which refer to human passions and feelings such as :

"التّقاء" ، "سعداء" ، "الفضيلة" ، "الشّرف"

"استعبر باكيًا" ، "شقي" ، "سعادة" ، "سعيدًا"

At the lexical level, it can, therefore, be said that Arabic tends to dramatize human feelings and emotions more than English does. To prove this point, let us, for instance, consider the following examples which represent some Arabic sentences taken from Ṭaha Ḥusain's `Al ayyām' and their English renditions:

"وكانا كثيرًا ما أدارا بينهما   "They had many a time toyed
ألوانا من الأماني و الأحلام".   with dreams." (75)
(74)

ولا غرابة أن يفضي المسي   "He passed a joyful afternoon
مساءً راضيا مبتهجا لا يُفكر   thinking only of tomorrow.
إلا في غد".   (77)
(76)

"حـتـى كـان الـحـزن غـلـب الـصـبـي
عـلى نـفـسـه فـأجـهـش بـبـكـا
كـظـمـه مـا اسـتـطـاع".

(78)

" The boy felt himself so
overwhelmed by misery that
he could scarcely restrain
himself from bursting into
tears." (79)

"و نـام الـصـبي فـي مـضـجـعـه
الـقـديم و هـو يـكتم فـي صـدره
كـثيـرا من الـغـيـظ وكـثيـرا مـن
خـيـبـة الأمـل أيـضـا".

(80)

" The boy slept in his old
bed, with a heavy heart,
biting back as best he
could his anger and
disappointment." (81)

—

_As it can be noticed in these examples, the emotional tone
of the Arabic sentences has been toned down in the
translation in such a way that the original emotions are
represented but on a reduced scale of emotiveness
appropriate to English.

In example 1, the two words " الأمـانـي و الأحـلا م "
(hopes and dreams) which together give an emotive overtone
to the Arabic sentence have been rendered by a single word:
"dreams".

In example 2, "‏أن يقضي الصبي مساء ه راضيا مبتهجا‏" has been rendered by "he (the boy) passed a joyful afternoon". Whereas the Arabic sentence evokes a human feeling, i.e, a joyful and a happy boy, the English sentence refers to a joyful afternoon. The English translation has rendered the emotiveness of the Arabic sentence into sober tones by not evoking the human passion which is suggested in the original sentence.

In example 3, the highly emotive Arabic sentence "‏فأجهش ببكاء كظمه ما استطاع‏" which means "he cried out his hidden sadness as much as he could", seems to exceed the tolerated limit of English. It has, therefore, been toned down and rendered by "He could scarcely restrain himself from bursting into tears" which is the equivalent of the Arabic sentence: "‏لم يستطع من أن يمسك نفسه عن الإنفجار بالبكاء‏" which, in fact, is less emotive than the sentence "‏فأجهش ببكاء كظمه ما استطاع‏" whereby the act of crying is being emphasized and dramatized by the verb "‏أجهش‏" "to cry loudly" which as it is noticeable has been avoided in the translation.

In example 4, the Arabic sentence:

"‏يكتم في صدره كثيرا من الغيظ و كثيرا من خيبة الأمل أيضا‏"

has been translated by:

«biting   back   as   best   he   could   his   anger   and
disappointment».

Here, what is an emotional state in Arabic has been rendered
by a rather plain statement:

first,   «يكتم في صدره»   which   expresses   the
emotional state of hiding a feeling has been translated by
«biting back». Whereas the Arabic sentence refers to a
feeling kept in the heart, the English one denotes the
action   of   suppressing   a   feeling.   Although
«يكتم في صدره»   and «biting back» are semantically
equivalent,   «يكتم في صدره»   is noticeably more emotive
than «biting back» since it puts stress on an emotion rather
than on an action.

second,   «كثيرا من الغيظ و كثيرا من خيبة الاّمل أيضًا»
meaning   «a great anger and a strong disappointment» has
been toned down in the English translation and rendered only
by «anger and disappointment».

Another proof of the emotiveness of Arabic is the existence
in the Arabic lexical system of some terms which share the
same   referential   meaning   but   have   different   emotional
intensity. For instance, the word   «الوَد»   «love» has in

Arabic many synonyms which have different degrees of emotiveness. We can, in fact, arrange the different nouns referring to the word «love» in Arabic according to their degree of emotiveness:

الـوّد

الحـبّ

الـهيـام

الغرام

العشـق

الهـوى ,

The following example represents an instance of a concurrent use in one sentence of two synonyms having different degrees of emotional intensity; the second one coming immediately after the first augmenting it and heightening the total emotional tone of the sentence:

«وكـان الصّبي لهذا كله محبًّا و بـه كلفـا ، وإليه مشوّقا متحرّقـا»

(طـه حسـين : الأيّـام) (82)

«محبًّا» is increased to «بـه كلفـا» and «مشوّقا» to «متحـرّقا» . Such means of intensifying the emotional tone of a sentence is not very evident in English as we may notice from the English translation of the above Arabic

sentence:

«　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　　»
The boy yearned with all his heart to be with them.　(83)

The highly dynamic and emotive power of the Arabic sentence
is toned down.　"　محبا كلف　به ,　مشوق　and　متفرقا"
as we may see, have all been rendered by the single word
"yearned".

It has been possible for us to consider only some

differences between Arabic and English but they,

nevertheless, encourage us to say that Arabic is, relatively

speaking, more emotive than English.　It appears, then, that

the translator of a literary text from English into Arabic

is bound to be flexible the style of the original to a

certain extent for he has to use his own creativity and add

some stylistic devices that would put his Arabic text in a

higher scale of emotiveness appropriate to the Arabic

language.　If we go back to our two Arabic renditions of The

Prophet, we may notice, indeed, that there is an added

emotiveness conveyed by the addition of emphatic morphemes

and emotive words.

ii. The Addition of Emphatic Morphemes

This can be found in Sarwat Okasha's version whereby we notice the translator's tendency to use emphatic morphemes to give an emotive tone to his Arabic sentences as we may see from the following examples.

1. «And when one of you falls down he falls for those behind him, a caution against the stumbling stone.» (84)

وَلئن سقط أحدكم من أجل من يسيرون خلفه ، فيكون نذيرا لهم ، يجنبهم حجر العثرة : » (85)

Here, the somewhat neutral verb "fall" has been rendered by « سقط » preceded by the emphatic morpheme « لئن » which has been added by the translator. Such rendition brings about an emotive overtone which does not exist in the original sentence.

2. « Therefore trust the physician and drink his remedy in silence and tranquility.» (86)

« فلتثقن إذن بالطبيب و تجرّع دواءه في صمت و طمأنينة : » (87)

Here again the somewhat neutral verb "trust" has been rendered by the emphatic form « فلتثقن » , the bound morphemes « لـ...نّ » are being added to give an emotive

trait to the verb "ثَقَ" and hence to the sentence.

More examples of emotiveness added by the translator through the use of emphatic morphemes can be seen in the following instances:

3. "But should my voice fade in your ears, and my
love vanish in your memory, then I <u>will come</u> again,
and with a richer heart and lips more yielding
to the spirit will I speak." (88)

"فإذا ما خفت صوتي في آذانكم و اضمحل حبي في ذاكرتكم ،
فلأُرجعنّ إليكم فأكلمكم بقلب أخصب عاطفة و شفتين أكثر استجابة
للروح " .
(89)

4. "Yea, I shall <u>return</u> with the tide,
and though death may hide me, and the greater
silence enfold me, yet again will I seek your under-
standing." (90)

"أجل لأئينّ مع المد و اني لساع إلى مخاطبة البابكم حتى إذا طواني
الموت و لفني السكون الأعظم " .
(91)

5. " And of the man in you would I now <u>speak</u>." (92)

" فــلأحــد ثنـكم عــن الا نــس فــيـكـم".
(93)

6. " You <u>delight</u> in laying down laws." (94)

" إنكم <u>لتبتهجــون</u> حــين تـــنون القوانين".
(95)

7. " And could you keep your heart in wonder at

the daily miracles of your life, your pain would

not seem less wondrous than your joy." (96)

" و لئن <u>اســـتطـعت</u> أن تجــعل قلبك يتهــلل دائما للــعجــائب التي
تتكـشـف لك كل يوم ، لـرأيت أن اَلا مك لا تقــــل روعــة عــن
أفــراحــك".
(97)

8. " And in the sweetness of friendship <u>let</u> there be

aughter, and sharing pleasures." (98)

" و <u>لتمزجـنّ</u> حلا وة الصـداقة بالضحك و البهجـة المشــتركة".
(99)

iii. The Addition of Emotive Words

This is more noticeable in Antonius Bashir's version. In this rendition, as we will see soon, the translator added some words which themselves are highly emotive so that his Arabic text would carry an emotive tone appropriate to Arabic emotiveness.

The following examples show Antonius Bashir's tendency to upgrade the emotiveness of the original version of The Prophet to a higher degree of emotional intensity by adding some emotive words which were not used by Gibran.

1. "...and who can depart from his pain and his aloneness without regret." (100)

«و من ذا يستطيع أن ينفصل عن كآبته و وحدته من غير أن يتألم في قلبه.» (101)

2. "The deeper that sorrow carves into your being, the more joy you can contain." (102)

«فكلّما أعمل وحش الحزن أنيابه في أجسادكم، تضاعف الفرح في أعماق قلوبكم.» (103)

3. "Your soul is oftentimes a battlefield, upon which your reason and your judgment wage war against

«كثيرا ما تكون نفوسكم ميدانا تثير فيه عقولكم و مداركم حربا عوانا على أهوائكم و شهواتكم.» (104)

your appetite." (104)

4. "And if you cannot but

weep when your soul

summons you to prayer,

she should spur you

again and yet again,

though weeping, until

you shall come laughing."

(106)

وَ إذا كنت لا تستطيعين أن

تمسكي عن البكاء عندما

تدعوك نفسك إلى الصّلاة ، فالأجدر

أن تنخسك بمنخس حادّ مرّة بعد

مرّة ، على رغم الدّموع المتساقطة

على وجنتيك ، لكي تأتي إلى الصّلاة

فرحة باسمة "

(107)

In example 1, the word "regret" in the original sentence

could have been translated by its Arabic equivalent

"أسف" , but the translator prefered to heighten the

emotive tone of the original sentence. _He, then, _rendered

the word "regret" by the more emotive expression:

"ألم في القلب" meaning "a pain in the heart"

which obviously is more emotive than "regret".

In example 2, both the English and Arabic underlined

expressions are metaphoric but while the English one

expresses the idea of sorrow being inside one's heart by

"sorrow carving into one's being", the Arabic one refers to

the same idea but by means of a very forceful image:

"أعمل وحش الحزن أنيابه في أجسادكم" meaning

literally «the monster of sorrow getting his teeth inside your body». Clearly, it can be said, in this example, that what is a somewhat sober expression in English is rendered by a highly emotive expression in Arabic.

In example 3, the idea of conflict between the reason and the passion which is expressed in the English sentence by «your reason and your judgement wage war against your appetite» is rendered by an emotive sentence in the Arabic translation whereby the translator added the word «عـوانـا» meaning «fierce» to qualify «حـرب» (war). By doing so, he thus stresses the conflict between the reason and the passion more than the English sentence does.

In example 4, the word «weeping» in the original English sentence is rendered by «الدمـوع المـتـساقـطـة علـى الـوجـنـتيـن» «tears falling down on one's cheek» which is clearly an emotive rendition and a dramatization of the act of weeping.

It appears from what has been shown in our analysis that the rendering of a literary text from a SL to a TL involves a reproduction of some stylistic aspects of the original text and the translator's stylistic creativity at the same time. This simultaneous relevancy of faithfulness and flexibility as regards the style of the original text is,

in fact, a result of the translator's active role in the translation process on the one hand and the very nature of a literary text on the other.

As has been mentioned at the beginning of this chapter, the translator is not a passive reader but an active decoder of the SL message. In his dynamic role of reading the SL text which consists in establishing a relationship between the form and the meaning, he can determine the stylistic devices that convey the author's intention and which should be rendered by their equivalents in the TL version, and those which are «secondary» and can be replaced by his own creativity.

From these observations, we can say that a literary text is not and cannot be an equivalent stylistic product of the original text only. It is bound to bear some marks of the TL stylistic norm. This, in fact, is dictated by the very nature of a literary text. "Quality in literature", writes Savory (1963, 153), "appears when there is a sympathy between the personality of the reader and the style of the author". If the quality of a literary text is assessed in terms of the harmony which exists between the author's style and the reader's literary tradition, we believe that the quality of a literary translation could be assessed partly

in terms of the harmony which exists between the translator's style and the TL receptor's literary tradition. In other words, an adequate literary translation is that in which the translator uses some stylistic devices that are relevant to the TL literary norm so that he can create a literary link between his TL reader and himself as the writer of the TL version.

Therefore, contrary to what is commonly believed by translation theorists, the question of faithfulness and flexibility as regards the style of the original text should not be posed in terms of whether a literary translation should be faithful or flexible vis-à-vis the style of the original text but rather in terms of whether it can be faithful or flexible . Once we take into consideration the dynamic role of the translator in the translation process and once we accept that an adequate literary translation is that which reproduces the stylistic devices that convey the meaning of the SL message and which shows some stylistic relevancy to the TL literary norm as well, the answer is obviously: a literary translation can neither be faithful nor flexible vis a-vis the style of the original text; it is both at the same time.

A literary translation, we would say, demands, in addition to a faithfulness to the meaning and the style of the original text, the translator's ability to 'impersonate' his author to a certain extent and introduce him to the TL reader who is accustomed to a literary tradition different from that of the SL receptor.

In fact, the twofold character of literary translation which stems from the existence of two different literary norms that of the SL and that of the TL is the cause of stylistic difficulty in literary translation. This notion led to the concept of 'impossibility of an adequate translation'. The following chapter will consider this pessimistic approach to literary translation.

NOTES

1. Kahlil Gibran, <u>The Prophet</u> . published by William Heinemann Ltd. 1980, p: 16

2. Al Nabi, translated by Sarwat Okasha, 2nd edition, Dār Al Ma'arif, Egypt, 1966, pp: 72 - 73

3. Al Nabi, translated by Antonius Bashir, edited by Yūsuf Al Bustānī, Dar Al ʿArab lil Bustānī, 2nd ed. 1985, pp: 25 - 26.

4. Kahlil Gibran, <u>The Prophet</u> (1980, 66)

5. Al Nabi, translated by Sarwat Okasha (1966, 118)

6. Al Nabi, translated by Antonius Bashir (1985, 70)

7. Kahlil Gibran, <u>The Prophet</u> (1980, 72)

8. Al Nabi, translated by Sarwat Okasha (1966, 125)

9. Al Nabi, translated by Antonius Bashir (1985, 76)

10. Kahlil Gibran, <u>The Prophet</u> (1980, 91 - 92)

11. Al Nabi, translated by Sarwat Okasha (1966, 145)

12. Al Nabi, translated by Antonius Bashir (1985, 96)

13. Kahlil Gibran, <u>The Prophet</u> (1980, 24)

14. Al Nabi, translated by Sarwat Okasha (1966, 76)

15. Al Nabi, translated by Antonius Bashir (1985, 29)

16. Kahlil Gibran, <u>The Prophet</u> (1980, 33)

17. Al Nabi, translated by Sarwat Okasha (1966, 85 - 86)

18. Al Nabi, Translated by Antonius Bashir (1985, 37)

19. Kahlil Gibran, <u>The Prophet</u>, (1980, 34)

20. Al Nabi, translated by Sarwat Okasha (1966, 86 - 87)

21. Al Nabi, translated by Antonius Bashir (1985, 37 - 38)

22. Kahlil Gibran, the Prophet (1980, 85 - 86)

23. Al Nabi, translated by Sarwat Okasha (1966, 138)

24. Al Nabi, translated by Antonius Bashir (1985, 89 - 90)

25. Kahlil Gibran, The Prophet (1980, 51)

26. kahlil Gibran, The Prophet (1980, 36)

27. ibid,p: 36

28. ibid, p: 50

29. ibid, p: 36

30. Al Nabi, translated by Sarwat Okasha (1966, 89)

31. Al Nabi, translated by Antonius Bashir (1985, 40)

32. Kahlil Gibran, The Prophet (1980, 36)

33. Al Nabi, translated by Sarwat Okasha (1966, 89)

34. Al Nabi, translated by Antonius Bashir (1985, 40)

35. Kahlil Gibran, The Prophet (1980, 51)

36. Al Nabi, translated by Sarwat Okasha (1966, 103)

37. Al Nabi, translated by Antonius Bashir (1985, 54)

38. Kahlil Gibran, The Prophet (1980, 93)

39. Al Nabi, translated by Sarwat Okasha (1966, 146)

40. Al Nabi, translated by Antonius Bashir (1985, 97)

41. Kahlil Gibran, The Prophet (1980, 93)

42. Al Nabi, translated by Sarwat Okasha (1966, 146)

43. Al Nabi, translated by Antonius Bashir (1985, 97)

44. Kahlil Gibran, The Prophet (1980, 36)

45. ibid, p: 36

46. ibid, p: 36

47. AL Nabi, translated by Sarwat Okasha (1966, 89)

48. ibid, p: 89

49. ibid, p: 89

50. AL Nabi, translated by Antonius Bashir (1985, 40)

51. ibid, p: 40

52. ibid, p: 40

53. Kahlil Gibran, The Prophet (1980, 65)

54. AL Nabi, translated by Antonius Bashir (1985, 69)

55. AL Rabi^c Ibn Ziyād quoted by Ṣafa Khūlūṣi in: Fannu Attarjama. Baghdad, 1982, 291

56. AL Khansā' quoted by Mohammad Jabar ^{c}Abd AL^{c}AL in: AL Kkansa sha iratu ibn salim. Egypt, 1977, p: 156

57. Nazār Qabāni, Rasa'il lam tuktab lahā. in: Qaṣā'id. Manshūrāt Nazār Qabāni, Beirut, 1972, p: 95

58. AL Manfalūti, AL ^{c}abarāt. dirāsa wa taqdīm Gibrā'il Sulaiman Jabūr. Dar AL Afāq AL Jadīda, 1st ed. 1982, p: 129

59. Muhammad Husain Haikal, Zainab, manāẓir wa akhlāq rīfiyya. Maktabat AL Nahḍa al Misriyya, 1968, p: 122

60. Kahlil Gibran, The Prophet (1980, 65)

61. AL Nabi, translated by Antonius Bashir (1985, 69)

62. Kahlil Gibran, The Prophet (1980, 74)

63. AL Nabi, translated by Antonius Bashir (1985. 78)

64. Kahlil Gibran, The Prophet (1980, 71)

65. AL Nabi, translated by Antonius Bashir (1985, 75)

66. Kahlil Gibran, The Prophet (1980, 94)

67. Al Nabi, translated by Antonius Bashir (1985. 98)

68. Kahlil Gibran, The Prophet (1980, 59)

69. Al Nabi, translated by Antonius Bashir (1985, 64)

70. Taha Husain, Al Ayyām, 2. 15th ed. Dār Al Ma^{c}arif, Egypt (n.d) p: 124

71. The Stream of Days, by Taha Husain, translated by Hilary Wayment, illustrated by Billee Butler, Longmans, Green and Co, London, New York. Toronto, 1948, p: 88

72. Muhammad Husain Haikal, Zainab (1967, 270)

73. AL Manfaluti, Al^{c}abarāt (1982, 94 - 95)

74. Taha Husain, Al Ayyām 2 (p: 107)

75. The Stream of Days (1948, 76)

76. Taha Husain, Al Ayyām 2. (p: 108)

77. The Stream of Days (1948, 76)

78. Taha Husain, Al Ayyām 2 (p: 105)

79. The Stream of Days (1948, 74)

80. Taha Husain, Al ayyām 2 (p: 121)

81. The Stream of Days (1948, 85)

82. Taha Husain, AL Ayyām 2 (p: 33)

83. The Stream of Days (1948, 24)

84. Kahlil Gibran, The Prophet (1980, 49)

85. Al Nabi, translated by Sarwat Okasha (1966, 101)

86. Kahlil Gibran, The Prophet (1980, 61)

87. Al Nabi, translated by Sarwat Okasha (1966, 116)

88. Kahlil Gibran, The Prophet (1980, 98)

89. Al Nabi, translated by Sarwat Okasha (1966, 150)

90. Kahlil Gibran, the Prophet (1980, 98)

91. Al Nabi, translated by Sarwat Okasha (1966, 150)

92. Kahlil Gibran, The Prophet (1980, 46)

93. Al Nabi, translated by Sarwat Okasha (1966, 100)

94. Kahlil Gibran, The Prophet (1980, 53)

95. Al Nabi, translated by Sarwat Okasha (1966, 105)

96. Kahlil Gibran, the Prophet (1980, 61)

97. Al Nabi, translated by Sarwat Okasha (1966, 115)

98. Kahlil Gibran, The Prophet, (1980, 70)

99. Al Nabi, translated by Sarwat Okasha (1966, 123)

100. Kahlil Gibran, The Prophet (1980, 1)

101. Al Nabi, translated by Antonius Bashir (1985, 12)

102. Kahlil Gibran, The Prophet (1980, 36)

103. Al Nabi, translated by Antonius Bashir (1985, 40)

104. Kahlil Gibran, the Prophet (1980, 59)

105. Al Nabi, translated by Antonius Bashir (1985, 64)

106. Kahlil Gibran, The Prophet (1980, 78)

107. Al Nabi, translated by Antonius Bashir (1985, 83)

Chapter Five

Loss of Stylistic effect in Literary translation

and the Extreme Notion of

'Impossibility of an Adequate Translation'.

A. The Twofold character of Literary translation .

Speaking about the dual nature of the translation process,

Levy (see Popovic, 1970, 79) states:

> "A translation is not a monistic composition but an
> interpenetration and conglomerate of two structures.
> On the one hand, there are the semantic content and
> the formal contour of the original, on the other
> hand, the entire system of aesthetic features bound
> up with the language of the translation".

The dual nature of the translation process is brought to the

foreground in literary translation where the translator is

not expected to render the content of the original only but

to reproduce its stylistic features as well, without

distorting the target language stylistic norm. This,

however, is not an easy task. The cause of stylistic

difficulties in literary translation emerge, in fact, from

the twofold character of the work as maintained by Anton

Popovic (1970, 78):

"The basic features from which the problems of the translation performance spring is the dual character of the translated work".

The rendering of a literary text from one language to another involves, indeed, a confrontation of two different stylistic norms that belong to two different literary traditions. Despite this confrontation, some translation theorists assume, paradoxically enough, that a good translation is that which preserves the stylistic features of the original text without distorting the stylistic norm of the language of the translation. "Quality in literary translation", writes Balbir (1963, 155), "means that experience by a reader of the translation which transports him to the atmosphere contained in the original through the medium of his own language without feeling that what he is reading is a translation and not an original work. To put it in other words", he goes on saying, "a translation should be a lively expression of the flexibility and richness of the language into which it is done without sacrificing the flow and style of the original".

Similarly, Fyzee (1963, 156), in listing three conditions under which a good translation is achieved, maintains that by "quality" in translation, he understands three things:

1. Faithfulness to the spirit of the original.

2. faithfulness to the letter of the original.

3. Gracefulness of the language employed
   for the translation.

Prochazba (see Nida, 1964, 161) expresses the same necessity
in terms of the requirements made of a translator who must:

> "understand the original thematically and
> stylistically, overcome the differences between the
> two structures and must reconstruct the stylistic
> features of the original in the translation".

It is true, however, that theoretical principles of this
kind are significant only in so far as they serve as
theoretical guidelines in the translation process. Indeed,
owing to the fact that it is very difficult, if not
downright impossible, to find a word or expression in the TL
that is identical in both sense and communicative value to a
word or expression in the SL, reproducing the style of the
SL text and respecting the literary norms of the TL seems to
be an acrobatic achievement very unlikely to be reached.

In his article "Impossibilities of Translation", Werner
(1961, 69) deals with this problem which leads any
translator to despair of "achieving a completely faithful
rendering of the original". Like Nida, he relates the cause
to basic differences between languages. "Although the
system of form and meaning in language A may be similar to
that in language B, it is never identical to it" (ibid, 69).

Indeed, there are very rare cases where a message can be rendered by a simple conversion of codes, that is, by mere replacement of SL words and structures by TL words and structures. Although there are instances where some parallelism can be noticed between two languages sharing some similar words and structures, it would be misleading to believe in complete sameness between them. To prove the validity of this assumption it would be, perhaps, interesting to show how French and English, though being two languages sharing some identical words and structures, remain, however, two languages that are different in essence.

French and English share some similar words which have different meanings, hence the question of "faux amis" ("false friends") such as "achever" (meaning "to finish") and "achieve" (meaning "to accomplish"); "actuellement" (meaning "now") and "actually" (meaning "in fact"), passer un examen (meaning " to attend an exam") and "to pass an exam" (meaning "to succeed it"), etc.

Another difference between French and English lies in the fact that French is more "abstract" than English. English is more characterized by its concrete aspect which it attains through its verbs and particles that give more or less a precise shape to the action. Consider, for instance,

the sentence:

"He went North to Berlin". (1)

«North», here, defines clearly the movement and so does the particle "up" in "up in your room" (2). These particles would not be literally translated into French which would rather leave a wide scope for imagination and interpretation as we may see in the following sentences:

«Il est parti à Berlin» .

*Va dans ta chambre".

One might think that particles in English contribute only to give an idiomatic value to a sentence. Therefore, their translation into French does not involve major difficulties and would consist simply in omitting them. However, these particles are not always redundant and may in some cases have a real semantic value. To illustrate this point, I would like to refer to the following sentence taken from a book called Things Fall Apart written by an African writer:

> "He breathed heavily and it was said that when he slept his wives and children in their out - houses could hear him" (3).

The particle "out" in "out - houses" is semantically important. It reveals an aspect of the African culture and therefore cannot be omitted. A literal translation in the

form of "leur cases au dehors" seems odd and would fail to reveal an important aspect suggested in the original sentence and which is that in the Ibo society, each man has his own hut or "obi" while his wives and children live in other huts. For this reason, the translation of the particle "out" requires a grammatical restructuring which consists in adding a subordinate clause. Therefore, a rendering of the French sentence mentioned above would be:

> "Il respirait bruyament et on racontait que lorsqu'il dormait, ses femmes et ses enfants pouvaient l'entendre respirer de leur cases mêmes qui se trouvaient derrière la sienne".

This amplification is guided by an information from the book where it is specified that:

> "Each of his three wives had her own hut which together formed a half-moon behind the obi" (4).

English and French differ also in the notion and expression of tense. Generally speaking, the system of tenses in both French and English is divided more or less in the same way: past, present, future. However, English is characterized by a sense of evolution by virtue of its continuous tenses. This difference between the two languages has been defined by Vinay and Darbelnet (1958, 130) in the following terms:

"L'Anglais excelle a marquer le devenir, le français découpe dans le continu du temps des tranches nettement marquées et à l'intérieur desquelles le temps semble s'immobiliser pour passer ensuite à la phrase suivante". (5)

Here again, is another field where English and French assert their identity as two ways of looking at reality. The following example illustrates this difference between French and English in the handling of tenses.

"Vous ne m'avez pas entendu, je vais répéter"

"You did not hear me, I repeat" (6).

Although the future corresponds in the two languages, it does not always function in the same way. In the French version, the use of the future tense in the form of "aller + main verb" is obligatory if the action is to be conceived as immediately following the previous one. English does not present the same necessity and expresses the immediacy of the action through ordinary future.

From these observations, it seems that one of the fundamental problems in translation lies in the structural differences between the SL and the TL for there are no two languages sharing total similarity. As a solution to this problem, Vinay and Darbelnet (1958) propose seven procedures or "moyens équivalents" that would compensate for the lack of correspondence between the two languages involved in the

process of translation:

There are three ways in which a translator can make up for a lexical gap. He either borrows words from the SL, and he might do so voluntarily, or for the sake of "local colour" introducing as, it were, both the signifier and the signified into the TL. He can also proceed to a transfer ("calque") of the signified into the TL by a literal translation of the form in which it is expressed in the original. As a third alternative, the translator may choose a literal translation which, in some cases, results in a grammatically correct and meaningful text.

Besides this "direct translation", there is an "indirect" one characterized by four procedures. One of these is "transposition" which consists in replacing an utterance by another keeping —the sense. - Such procedure would be illustrated by what Jakobson calls intralingual translation (see p:13).

A literal rendering of a message may be sometimes grammatically correct but awkward in terms of style. The translator could then proceed to a stylistic variation or modulation. As a third alternative, there is equivalence which takes into account the referential situation and renders it in different terms as in the case of proverbs for instance.

Finally, there is "adaptation" to which the translator would resort when a SL expression does not have any equivalent at all in the TL.

Vinay and Darbelnet's "moyens équivalents", though being efficient procedures to achieve an adequate rendering of SL structural elements into equivalent TL structural elements are only half a solution to the problems of literary translation. In other words, literary translation does not consist only in the replacement of SL structural elements by equivalent TL structural elements. It is also a translation that is aesthetically-oriented whereby the translator should find structural elements in the TL that correspond to those of the SL and that have a similar aesthetic value to them.

This twofold character of literary translation is well described by Balcerzan (1970, 5-7) in "La traduction art-d'interpréter" where he distinguishes between the translation of a literary text and that of a non literary text:

> "Pour le traducteur de textes non artistiques les seuls systèmes de signes qui entrent en jeu sont les systèmes de la langue L1, langue de l'original et le système de la langue L2, de la traduction. Les décisions fondamentales concernant tel ou tel procédé transformateur ne sont prises que sur le plan linguistique [...] En traduisant l'oeuvre lyrique, le drame, ou le roman, il faut non seulement franchir la frontière des langues naturelles L1 et L2 mais aussi se frayer, simultanément un passage par la frontière des deux

> traditions littéraires T1 et T2. Ce double aspect
> de l'art de traduire semble être la différence
> principale entre l'acte de traduire des oeuvres
> artistiques et l'acte de traduire des oeuvres non
> artistiques".

To use Edward Balcerzan's terms, literary translation therefore involves a confrontation of two linguistic systems, the system of language 1 and that of language 2 on the one hand, and a confrontation of two different literary traditions, tradition 1 and tradition 2 on the other. It is this last confrontation which raises further problems in literary translation. Indeed, if it is possible to overcome the linguistic barrier between the SL and the TL, it is not always easy to bridge the gap between the literary tradition of the SL and that of the TL. Every literature has its own aesthetic values and peculiar forms that originate from very complex historical, sociological, and intellectual reasons and that are a result of stylistic usages which poets and writers invent and bring into perceptible existence.

From these observations it seems that a translation of a literary work is bound to involve some stylistic difficulties. In other words, the translator of a literary text would inevitably encounter some situations whereby he would not be able to transfer some stylistic elements of the SL text to the TL version. This difficulty would lead, in most cases to a loss of some stylistic effect of the original version as we may see now from a comparison between

the sentences which Gibran uses to describe `beauty' and
their Arabic renditions in both Sarwat Okasha's and Antonius
Bashir's versions.

B. An Example of Loss of Stylistic Effect in the two Arabic
   Renditions of The Prophet

In speaking about `beauty', Gibran uses some metaphoric
constructions and some similes in which he compares `beauty'
to a woman:

1. « The aggrieved and the injured say, 'beauty is

   kind and gentle.'

   'Like a young mother half- shy of her own glory

   she walks among us' » (7).

2. « And at noontide the toilers and the wayfarers

   say, 'we have seen her leaning over the earth

   from the windows of the sunset' » (8).

3. « And in the summer heat the reapers say, 'we

   have seen her dancing with the autumn leaves

   and we saw a drift of snow in her hair' » (9).

By personifying «beauty» and giving it feminine characteristics, i.e, by comparing it to a "gentle" woman, a "young mother" and a woman "dancing with the autumn leaves" with "a drift of snow in her hair", Gibran enhances the aesthetic value of his description and therefore reinforces the stylistic effect of his sentences.

This stylistic effect which has been conveyed by the author, though it has been rendered to a certain extent, has not been integrally transferred in both Sarwat Okasha's and Antonius Bashir's versions. This is due, as we may see now, to the divergence between the English stylistic norm and the Arabic stylistic norm.

«Beauty», in an English literary text can easily be personified and compared to a woman as it is noticeable, for instance, from the following extract taken from a poem written by W.B. Yeats:

«
I thought of your beauty, and this arrow,
   Made out of a wild thought, is in my marrow.
   There's no man may look her, no man,
   As when newly grown to be a woman,
   Tall and noble but with face and bosom

Delicate in colour as apple blossom.

This beauty's kinder, yet for a reason

I could weep that the old is out of season " (10).

Whereas "beauty" can be personified and easily compared to a woman in an English literary text, the word " الجمال ", in an Arabic literary text is usually associated to words denoting light such as " البدر "، " القمر "، " النور "، " الضياء " as we may see from the following examples:

" خود تضيء ظلام البيت صورتها   كما يضيء ظلام الحندس القمر
(عمر بن أبي ربيعة)(11)

" غراء كالقمر المشهور حين بدت   لا بل بدا مثلها حين استوى القمر "
(بشار بن برد) (12)

Owing to this stylistic difference between the English stylistic norm and the Arabic stylistic norm, the two Arabic renditions of The Prophet failed, to a certain extent, to render the stylistic effect of Gibran's description of "beauty" as we may see from the following example:

1. " The aggrieved and the injured say, 'beauty is

kind and gentle.

'like a young mother half- shy of her own glory

she walks among us' "(13).

"يقول المطعون و يقول المكلوم :
الجمال رقيق رفيق يسير كما تسير الأم الشابة بيننا على استحياء من عزتها." /»

(14)

"فالحزين المتألم يقول، ١الجمال رقة و لطف، و هو يمشي بيننا كالأم الفتية الحبية من جلالها." /»

(15)

As it is noticeable, though the two Arabic translations render Gibran's description to a certain extent, they do not, however, reproduce its stylistic effect completely. The English stylistic norm allows the author to personify "beauty" and compare it to a woman. The association of beauty with the feminine characteristics "gentle", "young mother" and "shy " in the original sentence fits in the English stylistic norm and therefore reinforces the aesthetic value of the description. In the two Arabic renditions, the personification of "الجمال" and its

association with ‏الأم الشابة على استحياء‎ ‏»‎

‏« من عزتها‎ (in Sarwat Okasha's version) and with

‏« الأم الفتية الحبيبة من جلالها‎ ‏"‎ (in

Antonius Bashir's version) does not reproduce the stylistic

effect of the SL sentence. For, as we already stated,

‏« الجمال‎ ‏"‎ in Arabic literature is usually not

personified but is rather associated to inanimate things

such as ‏« النور»، "الضياء"، "القمر"‎ ، ‏"البدر "‎ .

It can, therefore, be said that the aesthetic value of the

relationship which exits between beauty and woman's

characteristics and which is a source of a stylistic

embellishment in the SL sentence has been toned down in the

two Arabic renditions because of the stylistic disparity

between the stylistic norm of the SL and that of the TL.

The loss of stylistic effect in the two Arabic translations

of The Prophet can, in fact, be noticed in the rendition of

all Gibran's descriptions of 'beauty'.

2. " And in the summer heat the reapers say, 'we

have seen her dancing with the autumn leaves

and we saw a drift of snow in her hair " (16).

‏" ويقول الحصاد في قيظ الصيف :‎

‏لقد رأيناه يراقص أوراق الخريف، و لمحنا نفحات الثلج‎

(17) ‏في شعره "‎

و في الصيف يقول الحصادون، 'قـد رأينا الجـمـال يرقص
مع أوراق الخريف، و شـاهـد نـا كـومة من الثلج على رأسـه'."

(18)

Here again the stylistic effect of the original English
sentence has been lost to a certain extent in the two Arabic
renditions. In the English sentence, the comparison of
"beauty" to a woman "dancing with the autumn leaves" with "a
drift of snow in her hair" fits into the English stylistic
norm whereby "beauty" can be given human characteristics.
The two Arabic translations rendered the same comparison but
did not manage to reproduce the aesthetic value of the
original sentence. One can feel, indeed, that Sarwat
Okasha's personification of "الجـمـال".:

لقد رأيناه يراقص أوراق الخريف و لمحنا نفـحـات
قـد رأينا الجمال الثلج فى شعره" and Antonius Bashir's
"يرقص مع أوراق الخريف و شاهد نا كومة من الثلج على رأسه" , are a
bit odd and do not really fit in the Arabic stylistic norm
whereby a description of "الجـمـال" would usually not
consist in its personification but rather in its comparison
to non human things such as "القـمـر" ، "البـدر"

« الضيــاء » , as we already stated.

C. Loss of Stylistic Effect and the Notion of Adequacy in Translation

From these indications, it becomes clear that the stylistic effect of a SL literary cannot be integrally transferred into the TL because of the divergence between the stylistic norm of the SL and that of the TL. The negative aspect of this indication lies in the fact that it often leads to the extreme notion of the non existence of an adequate translation.

Etienne Dolet, one of the first writers to formulate a theory of translation, sets forth five principles for the translator in a short outline of translation principles entitled "La manière de bien traduire d'une langue à une autre" (How to Translate Well from One Language to Another). Three of these five principles (see Bassnett Mc Guire, 1980, 54) are:

1- The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

2- The translator should avoid word-for-word renderings.

3- The translator should choose and order words appropriately to produce the correct tone.

By stressing on the author's competence in clarifying obscurities, in "avoiding word-for-word renderings," and in "choosing and ordering words appropriately to produce the correct tone," Dolet implicitly recognized that no work of literature can be translated adequately, i.e, without some degree of change or loss.

What is implied by Dolet is explicitly formulated by James Howell who compares poetry to a luxurious Turkish carpet and compares a translation of a poem to a luxurious Turkish carpet turned over (see Parsons, 1980, 15-24)). Babler (1970, 195) also considers adequacy in translation as an impossibility and states: "we are willing to admit that absolute adequacy on the part of a translation is quite impossible". Similarly, R. Jakobson maintains that poetry is "by definition untranslatable", only "creative transposition is possible" (see Steiner, 1975, 261).

This extreme notion of the "impossibility of an adequate translation" stems, we believe, from a narrow definition of adequacy in translation which in turn derives from a misunderstanding of the concept of equivalence in the translation process.

Because of the linguistic and stylistic disparities between languages, equivalence, as we stated in chapter one, does not and cannot mean sameness and identity. It is rather an

approximate rendering of the form and the content of the original text. Adequacy in translation should not, therefore, be assessed in terms of the sameness between the stylistic effect of the original text and that of the rendition. It should rather be assessed in terms of the relative closeness between them.

This indication may be taken into consideration even more in literary translation. Literary translation is not and can never be an exact science. Every literature has its own stylistic peculiarities and its own linguistic norms which, when translated, cannot be rendered without some degree of change and loss. Surely, the translator has to admit that he cannot achieve an integral transfer of the SL stylistic effect to the TL version. Nevertheless, this consideration should not lead to the extreme notion of the non existence of an adequate translation. Loss of stylistic effect which is unavoidable in the process of literary translation, contrary to what is commonly believed, should not be considered as a proof of the non existence of an adequate translation. It should rather be viewed as a result imposed by the very nature of the translation process. In other words, Any translation is bound to involve some loss of stylistic effect because of its very nature, i.e, because of the fact that it involves a confrontation of two different linguistic systems and two different stylistic norms. From

these observations it can be said, ironically enough, that one who would expect a translation to be an exact and complete rendering of the stylistic effect of the SL version is, in fact, denying the very essence of translation.

If translation involves some acute problems, this should not hamper its production. Therefore, loss of stylistic effect in literary translation should not lead to the extreme belief of the non existence of an adequate translation. - Such belief would indeed deny the existence of an activity necessary to the establishment of contact between communities speaking different languages.

By way of concluding this chapter, I would say that the question of an «impossibility of an adequate translation» could be significant only in so far as it suggests a notion of untranslatability to be taken into account and solved by an approximate rendition. Because of the disparity between the stylistic norm of the SL and that of the TL, what is important in the rendition of the stylistic effect of the original text is that the translator tries to make his TL version produce an effect on the TL reader as close as possible to the one produced by the original work on the SL reader. In other words, what the translator should aim at is not identity which is impossible but an approximation.

NOTES

1. Example from Vinay and Darbelnet (1958). Stylistique Comparée du Français et de l'Anglais, Paris Didier

2. Ibid.

3. G. Achebe, Things Fall Apart. London , Heinemann, 1958, p: 1

4. Ibid, 11

5. English tends to express the continiuty whereas French tends to use tense forms which give a precise delimitation of the action.

6. Example taken from Vinay and Darbelnet (1958)

7. Kahlil Gibran, The Prophet, published by William Heinemann, London 1980. p: 87

8. ibid, p: 88

9. ibid, p: 88

10. W.B. Yeats, Selected Poetry edited with an introduction and notes by A. Norman Jeffares, MacMillan, London, 1974, p: 38

11. Omar Ibn Rabi?a quoted by Mustapha -Al-Shakea in: Rihlat al Shi?r mina al Umawiya ilā al ?Abās iya. Calam Al Kutub, Beirut, 1979. p: 145

12. Bishār Ibn Burd quoted by Mustapha Al-Shakea op. cit. p: 563

13. Kahlil Gibran, The Prophet, published by William Heinemann, London 1980. p: 87

14. Al Nabi, translated by Sarwat Okasha second edition, Dar Al Ma?ārif, Egypt, 1966, p: 139

15. Al Nabi, translated by Antonius Bashir, edited by Yūsuf Al Bustani, Dar Al ʿArab lil Bustāni, second edition, 1985, p: 90

16. Kahlil Gibran, The Prophet, published by William Heinemann London, 1980, p: 88

17. Al Nabi, Translated by Sarwat Okasha, second edition,
    Dar Al Ma?ārif Egypt, 1966. p: 141

18. Al Nabi, translated by Antonius Bashir and edited by
    Yūsuf al Bustāni, Dar AL Arab lil Bustāni, second
    edition, 1985, p: 92.

Conclusion

We conclude this study with more explicit statements on what we consider to be the basic issues of literary translation.

One of the difficulties of literary translation stems from a problem raised by the translation process itself. It is the problem of equivalence. Because of the linguistic and cultural disparities between languages, a TL version can never be identical to a SL version. Therefore, "equivalence" in translation should not be defined in terms of sameness and identity but should rather be viewed as an approximate rendering of a text from a SL to a TL.

Contrary to what is commonly believed by translation theorists, we cannot dissociate stylistic equivalence from communicative equivalence or what Nida refers to as "formal" equivalence and "dynamic" equivalence. Stylistic and communicative equivalences are not two conflicting poles but two interrelated phases of the same process. In other words, in aiming for a stylistic equivalence or formal equivalence, the translator should not stick blindly to the form of the SL text. He should make his stylistic equivalence "communicative" or "dynamic" in so far as he should not aim for a word for word rendering of the SL text only but should also find TL textual elements that are

equivalent in both form and communicative value to those of
the SL text.

Similarly, when aiming for communicative equivalence, the
translator should not attempt to adapt the semantic
substance of the SL text to the TL reader's perception only.
He should also make his communicative equivalence "formal"
in so far as he would render the communicative aspect of the
original message with TL textual elements equivalent to
those which has been used in the SL text.

Stylistic and communicative equivalences are, therefore, two
interrelated phases of the same process. A translator who
restricts himself to one of them only would end up with a
translation in which both the stylistic appeal and the
communicative value of the original text are lost.

Another problem of literary translation which also stems
from the translation process itself is that of translation
units. Because of the subjective nature of the
interpretative phase in the translation process, it is not
very easy for the translator to determine his translation
units, i.e, the important textual elements that convey the
meaning of the SL text and to which he should provide
equivalent textual elements in the TL version.

In order to achieve an objective interpretation of the meaning of the SL text and hence to determine translation units adequately, we suggested that the translator should first proceed to a careful and repeated reading of the SL text. Then, he should establish a relationship between the meaning of the SL message and the author's thought which condition that meaning. Such approach to the text, we stated, gives the translator the possibility to achieve an objective interpretation of the author's intention in the work and consequently helps him to determine the SL textual elements which convey the author's intention and which he should take as units of translation.

Our belief that the determination of units of translation should be made on the basis of a relationship between the meaning of the text and the author's thought led us to suggest that subjectivity can be avoided in the interpretation of the SL message. This has been shown in chapter three where we suggested that the meaning of the SL message is not a «semantic substance» which exists solely but is rather dictated by the author's thought. The translator, we suggested, can avoid a speculative interpretation of the author's intention if he takes into consideration the author's thought which govern that intention. We proved this indication by assuming the role

of the translator as an interpreter of the SL message.

We, first, established a relationship between Gibran's intention in The Prophet and his pantheistic creed. Then, we demonstrated how the author's pantheistic vision of the universe dictates and governs the meaning of The Prophet. Finally, we showed how Sarwat Okasha failed to give an objective interpretation of the two concepts of «God» and «Love» and how Antonius Bashir did not manage to give an objective interpretation of the concept of «God» because of their neglect of the author's pantheism.

This study, thus, led us to conclude that contrary to what is pessimistically believed by translation theorists, subjectivity in the interpretation of the meaning of an SL literary text is not unavoidable. The translator, we stated, can take his author's thought and concept of life as an objective foundation and a reference to which he can turn to to reach an objective interpretation of the SL message.

In dealing with the question of stylistic faithfulness and flexibility as regards the SL text, we maintained that translation theorists' tentative and conflicting views, as regard this question stem from their conception of the translator as a passive reader of the SL text. We suggested

that since the style of a work is a form, produced by an author, decoded and interpreted by a reader, the translator as a reader and an interpreter of the SL message has thus a dynamic role in the translation process. His active role of interpreting the SL message on the basis of establishing a relationship between the form and the content and between the content and the author's thought, gives him the ability to take position. He can determine the stylistic devices which convey the author's intention in the SL message and which must be retained in the translation and those which are «secondary» and can be omitted or replaced by his own stylistic creativity.

Literary translation, we suggested, is also a stylistic achievement whereby the translator, would tend to replace those «secondary» stylistic elements by his own creativity in order to establish a literary link between his TL receptor and himself as a writer of the TL version.

From these observations, we maintained, contrary to what is commonly believed by translation theorists, that the question of stylistic faithfulness and ' flexibility as regards the form of the original text should not be posed in terms of whether a translation should be faithful or flexible vis-à-vis the original but rather in terms of whether it can be faithful or flexible . Once we take into

consideration that the translator is a dynamic reader of the SL message and once we realize that an adequate literary translation is that which shows a stylistic relevancy to the SL literary norm, the answer becomes obviously: a literary translation can neither be faithful nor flexible. It is both at the same time.

Literary translation is, thus, a simultaneous relevancy of faithfulness ; and flexibility as regards the style of the original. It is faithful in so far as it renders the stylistic devices which convey the meaning of the original text. It is flexible. in so far as it involves the translator's ability to "impersonate" his author, to a certain extent, in order to introduce him to the TL reader who is accustomed to a literary tradition different from that of the SL reader.

We proved this indication on the basis of a comparison between the original English version of The Prophet and its two Arabic translations. First, we showed Sarwat Okasha and Antonius Bashir faithful rendition of the stylistic devices which convey the prophetic and pantheistic meaning of The Prophet. Then, we referred to their stylistic creativity which consists in their addition of some stylistic devices that were not used by the author in order to make their TL versions conform to the Arabic literary norm and hence to

create a literary link between their TL receptor and themselves as writers of the TL versions.

Finally, in discussing the extreme notion of the «impossibility of an adequate translation», we first maintained that since literary translation involves two different linguistic systems and two different stylistic norms, a translator can never achieve a complete rendering of the stylistic effect of the original version. This indication has been proved on the basis of a comparison between Gibran's definition of «beauty» and its two Arabic renditions. As we have shown, because of the difference between the English stylistic norm and the Arabic stylistic norm, both Sarwat Okasha and Antonius Bashir did not manage to achieve a complete rendering of the stylistic effect of the author's description of «beauty». —

Nevertheless, contrary to what is commonly believed by most translation theorists, we maintained that loss of stylistic effect in translation should not be considered as a proof of the non existence of an adequate translation. It should rather be viewed as an aspect imposed by the very nature of the translation process. Equivalence in the translation process, as we maintained in chapter one does not mean complete sameness. It is rather an approximate

correspondence between the original text and the TL version.
This, therefore, implies that adequacy in literary
translation should not be assessed in terms of an identity
and a sameness between the stylistic effect of the SL text
and that of the TL version. It should rather be assessed in
terms of the relative correspondence between them. In other
words, what the translator should aim at in the rendering of
the stylistic effect of the original text is not exactitude
and sameness which are impossible but an approximation.

As it is noticeable from these concluding statements, our
study did not attempt to suggest a theory. It rather
offered an insightful analysis of some problems of literary
translation and hence, gave some answers to some issues that
are still subject to translation theorists' conflicting
debates and hesitant views.

BIBLIOGRAPHY

A- General References

Adam, Jean-Michel & Goldstein, Jean Pierre, (1976)
        Linguistique et Discours Littéraire
        Théorie et pratique des textes
        Larousse Université
        Librairie Larousse

Adams, R.Proteus, (1973). His Lies, His Truth:
        Discussions on Literary Translation
        New York; W.H. Norton

Adnan, M. Wazzan (1985). Essays in Comparative
        Literature.
        Ithaca Press, London.

Anscombe, Jean-Claude & Oswald Ducrot (1983).
        L'Argumentation dans la Langue
        Pierre Mardaga, editeur. Bruxelles

Arrowsmith, W. and Shattock, R. (eds). (1961)
        The craft and Context of Translation
        (Austin University of Texas Press)

Austin, John Langshaw, (1971)
        Le langage de la perception
        Texte établi d'après les notes de
        L'auteur par G.J Warnock et traduit
        par Paul Gocher.
        Paris, Armand Colin

Babbitt, Irving, (1919). Rousseau and Romanticism
        New York.

Bally, Charles, (1944). Linguistique Générale
        et Linguistique Française.
        Berne, Franche.

- (1951) Traité de stylistique Française
  Paris. 2 vols. (3rd edition).

Barthes, R. (1964). Essais Critiques
       Paris.

Bassnett - Mc Guire, Susan, (1980)
       Translation Studies
       London and New York
       Metheun

Beaugrande, Robert de, (1978). Factors in a Theory
       of translation.
       Amesterdam and Assen, Van Gorcum.

Belloc, Hillaire, (1961). On Translation
       Harvard University Press
       Oxford

Boulton, Marjorie, (1953). The Anatomy of Poetry.
       (Revised edition)
       Routledge and Kegan Paul
       London, Boston And Hentely

Brislin, Richard W. (ed.) (1976). Translation:
       Application and Research
       New York, Gardner Press.

Brower, Reuber (ed), (1966). On Translation
       Oxford University Press.

Brunot, Ferdinand, (1936). La pensée et la langue
       Paris, (3rd edition)

Cary, E. & Jumpelt, R.W (ed) (1963)
       Quality in Translation
       Pergamon Press, London.

Catford, J.C., (1965). A Linguistic Theory of Translation:

Essays in Applied Linguistics
London. Oxford University Press

Chapman, Raymond, (1973). _Linguistics and Literature_
London, Edward Arnold.

Cluysenaar, Anne (1976). _Introduction to_
Literary Stylistics
Batsford, London

Cresot, Marcel, (1947). _Le style et ses techniques._
Paris

Davie, Donald, (1975). _Poetry in Translation_
Milton Keynes, The Open University Press.

Davy, Lewis C. (1970). _On Translating Poetry_
(Abnigdon - on - Thames, Abbey Press)

Delisle, Jean, (1984). _L'Analyse du Discours_
comme méthode de traduction.
Théorie et pratique
Éditions de l'Université d'Ottawa.

Dinsmore, Charles Allen, (1931)
The English Bible as Literature
New York, Houghton Mifflin Company,

Enkvist, Nils E. (1973). _Linguistic Stylistics._
The Hague, mouton.

Gouadec, Daniel, (1974). _Comprendre et Traduire_
Techniques de la version
Paris, Bordas.

Granger, Gilles - Gaston, (1968).
Essai d'une philosophie du style.
Paris, Armand Colin.

Greimas, A.J. & Courtes, J. (1979). Sémiotique:
        Dictionnaire raisoné de la théorie du langage
        Paris, Hachette.

Guenthner, F. & Guenthner-Reuther, M. (eds) (1978)
        Meaning and Translation. Philosophical
        and Linguistic Approaches.
        London, Ducksworth.

Haywood, J.A. & Nahmad, N.M.   (1984),
        A New Arabic Grammar
        Of The Writing Language
        Lund Humphries, London

Hill, A., (1958) Introduction to Literary Stylistics
        ("From Sound to Sentence in English")
        Brace and World, New York.

Holmes, James (ed.) (1970). The Nature of Translation:
        Essays on the Theory and Practice of
        Literary Translation.
        The Hague, Mouton.

Holmes, J.; Lambert, J. & Lefevre, A. (eds) (1978).
        Literature and Translation
        Louvain. Acco.

Hough, Graham, (1969). Style and Stylistics
        London. R.K.P.

Kelly, Louis, (1979)> The True Interpreter.
        A History of Translation Theory and Practice
        in the West.
        Oxford, Basil Blackwell.

Khemir, Tahir & Kampffmeyer, G. (1930)
        Leaders in Contemporary Arabic Literature
        London.

Knox, Roland, (1957). On English Translation.
        Oxford University Press, London.

Ladmiral, J.R. (1979). Traduire
        Paris, Payot.

Leech, G.N. (1974), Semantics
        (reprint) Penguin Books ltd.
        Harmondsworth.

        - (1981). Style in Fiction.
        An Introduction to English Fictional Prose.
        Longman, London

        - (1985) A Linguistic Guide to English Poetry.
        (11th edition) Longman Group ltd, New York.

Lefevre, A. (1975). Translating Poetry
        Van Gorcum, Assen / Amesterdam,
        The Netherlands.

        - (ed) (1977). Translating Literature:
        The German Tradition from Luther to Rosenweig.
        Amesterdam and Assen . Van Gorcum.

Lyons, John, (1980). Sémantique Linguistique.
        traduction de J. Durand et D. Boulonnais
        Larousse Université.
        Librairie Larousse.

Mattar, Antoine C. (1986) La traduction pratique
        5th edition, revue et corrigee
        Dar El Machrèq, Beirut.

Mattisson, F.O. (1931) Translation:
        An Elizabethan Art
        Cambridge, Mass.
        Harvard University Press

Meschonnic, Henri, (1970). Les Cinq Rouleaux
        Paris, Galimard

        - (1973) Pour la poétique II
        Epistémologie de l'écriture,
        poétique de la traduction.
        Paris, Gallimard

Mounin, George, (1955). Les belles infidèles
        Paris, Cahiers du sud.

        - (1963). Les problèmes théoriques de la
        traduction.
        Paris , Gallimard.

Newmark, Peter, (1982) Approaches to Translation
        Pergamon Press.

Nida, E.A. (1964). Towards A Science of Translating
        E.J. Brill. Leiden, Netherlands

Nida , E.A. & Taber, C.R. (1969). The Theory and
        Practice of Translation.
        Leiden, E.J. Brill.

Odmark, John (ed) (1980). Language, Literature and Meaning:
        Current Trends in Literary Research.   (vol.II)
        Amesterdam / John Benjamins. B.V.

Popovic, Anton, (1976). A Dictionary for the Analysis
        of Literary Translation.
        (Edmonton, Alberta, Dept. of Comparative Literature
        UNiversity of Alberta)

Riffaterre, Michael, (1971). Essai de Stylistique Structurale
        Paris.

Savory, Theodore, (1967). The Art of Translation
        London, Cape.

Seboeck, Thomas A. (ed) (1960) Style in Language
        New York, M.I.T. Press.

Selver, Paul, (1960). The Art of Translating Poetry
        London, John Becker.

Spitzer, Leo (1949) A Method of Interpreting Literature
        Northampton, U.S.A..

Steiner, George (1975). After Babel:
        Aspects of Language and Translation
        Oxford University Press, London.

Strategies Discursives (1977) (Actes du colloque
        du Centre de Recherches Linguistiques et
        Semiologiques de Lyon). 20 - 22 Mai 1977.

Todorov, T. (1967) Littérature et Signification
        Librairie Larousse, Paris.

Tshumi, Raymond (1968). A Philosophy of Literature
        Dufour Editions, Philadelphia

Turkington, kate, (1977), Chinua Achebe:
        Things Fall Apart
        Edward Arnold Publishers Ltd
        London , 1977

Tytler, Alexander Fraser, (1791).
        Essay on the Principles of Translation
        J. Dent and Co., Condor

Ullmann, Stephen (1964). Language and Style
        Oxford, Blackwell.

        - (1973) Meaning and Style
        Osford, Blackwell.

Vinay, J.P. & Darbelnet, J. (1958). Stylistique
        Comparée du Français et de l'Anglais
        Paris, Didier

Watson, G. (1969). The Study of Literature
        London.

Wellek, R. Warren, A. (1966) <u>Theory of Li terature</u>
London, Pergamon. (1st edition: 1949)

De Saussure Ferdinand (1967-74). <u>Cours de Linguistique Generale,</u>
critical edition by Rudolf Engler. Wiesbaden: O. Harrassowitz.

B.Articles

Babler, O.F. (1970) "Poe's Raven and the Translation
of Poetry" In: J. S. Holmes (ed) The Nature of
Translation. Mouton, The Hague. Paris
pp: 192 - 200

Balbir, J.K. (1963) "Enquête"
in: E. Cary (ed) Quality in Translation
Pergamon, London . pp: 154 - 156

Balcerzan, Edward (1970) "La traduction art d'interpréter"
in: J.S. Holmes (ed) The Nature of Translation
Mouton, The Hague. pp: 3 - 22

Barthes, Roland (1979) "from Work to Text"
in: J.V. Harari (ed) Textual Strategies
- Perspectives in Post- Structuralist Criticism.
Methuen, pp: 73 - 81

Broeck, Raymond van den (1981) "The Limits of
Translatability Exemplified by Metaphor
Translation.
in: Poetics Today, vol.2 Part 4
pp: 73 - 87

Cary, Edmond, (1955). "Etienne Dolet,
la manière de bien traduire
d'une langue à une autre".
in: Babel, 1, No. 1, 1955, pp: 17 - 20

Dinock, Edward C.J.R. (1964)
"Some Problems of Translation"
in: Jadavpur Journal of Comparative
Literature. vol.4, 1964, pp: 1 - 17

Fyzee, A. (1963) "Enquête"
in: E. Cary (ed) Quality in Translation
Pergamon, London. p: 156

Guillemin, A. (1924). "Sur quelques difficultés

de la traduction. A. Questions diverses"
in: <u>Revue des Études Latines,</u> 2e annee,
tome 11, 1924, p: 18

Hadley, R. & Paul, E. (1955).
"The Feasability of Translation"
in: <u>A Yearbook of General and Comparative</u>
Literature, vol. IV, 1955, pp: 45 - 51

Hayes, A. James, (1975), "The Translator and the
Form-Content Dilemma in Literary Translation"
in : <u>MLN.</u> vol.90, pp: 838 - 848. 1975

Jakobson, Roman (1966) "On Linguistic Aspects of
Translation" in: Brower, R.A. (ed) <u>On Translation</u>
Oxford University Press.   PP: 232 - 239

Jankovic, M. (1980) "The Individual Style and the Problem
of Meaning of the Literary Work"
in: J.Odmark (ed) <u>Language, Literature and Meaning</u>
PP: 27 - 53

Knight, Douglas (1966) "Translation - The Augustan Mode"
in: Brower, R.A. (ed) <u>On Translation</u>
Oxford University Press   pp: 196 - 204

Kuepper, Karl J. (1977). "Translation and the Problem
of Equivalency".
in: <u>Meta,</u> part 22, pp: 243 - 251

Marle, Rene, (1965). "L'obstacle des langues".
in: <u>Études.</u> No. 322. 1965, pp: 341 - 353

Mathews, J. (1966) "Third Thoughts On Translating Poetry"
in: Brower, R.A. (ed) <u>On Translation</u>
Oxford University Press   pp: 67 - 77

Nida, E.A., (1957). "Meaning and Translation"
in: <u>The Bible Translator,</u> vol.8
July 1957, pp: 97 - 109

- (1966) "Principles of Translation as Exemplified

By Bible Translating" in: Brower, R.A. (ed)
On Translation. Oxford University Press
pp: 11 - 31

O'Brian, J. (1966) "From French to English"
        in: Brower, R.A. (ed) On Translation
        Oxford University Press. pp: 78 - 92

Parsons, Neil, (1980). "Literary Translation -
        Some Reflections on General Principles"
        in: Journal of Russian Studies,
        part: 39, pp: 15 - 24

Poggioli, R. (1966) "The Added Artificer"
        in: Brower, R.A (ed) On Translation
        Oxford University Press, pp: 137 - 147

Recher, J.I. & Grebenshikov, W. (1965).
        Les objectives de l'analyse comparée des
        traductions.
        "in: Le Journal des Traducteurs, vol 9   "
        1965, pp: 75 - 82

Reyburn, William D., (1969) "Cultural Equivalences
        and Non Equivalence in Translation"
        in: The Bible Translator, vol. 20, part 4
        1969, pp: 158 - 167

Savory, Theodore (1963) "Enquête"
        in: E. Cary (ed) Quality in Translation
        Pergamon, London. pp: 153 - 154

Smeaton, Hunter D. (1957). "Translation: Its Nature
        Problems and Limitations".
        in: Le Journal des Traducteurs, vol 11, No.3
        1957, pp: 85 - 89

Soll, L. (1970). "Traduisibilité et Intraduisibilité".
        Communication au colloque "Linguistique et
        Traduction", Montreal, 30.9.1970. to 3.10.1970
        in: Meta XVI, 1. 2

Taber, Charles, R. (1970). "Explicit and Implicit
        Information in Translation".
        in: The Bible Translator, vol. 21 No. 1
        January 1970.

Ure, Jean (1964) "Types of Translation and Translatability".
        in: Babel , 1964, pp: 5 - 11

Werner, W. (1961) "Impossibilities of Translation"
        in: W. Arrowsmith & R. Shattock (ed)
        The Craft and Context of Translation
        Austin University of Texas Press. p: 69

Zlatko, Gorjan (1970) "On Translating Joyce's Ulysses"
        in: J. Holmes (ed) The Nature Of Translation
        Mouton, The Hague, Paris. pp: 201 - 207

C. Some of Gibran's Works in English

- The Madman, His Parables and Poems.
  London, 1919.

- Sand and Foam, A Book of Aphorisms.
  London, 1927.

- Jesus The Son Of Man, His Words and his Deeds.
  New york, 1928.

- The Forerunner, His Parables and Poems.
  (9th printing), New York, 1949

- The Earth Gods.
  (6th Printing), New York, 1954

- The Garden of the Prophet.
  London, 1935.

- The Wanderer, His Parables and Sayings.
  (8th printing), New York, 1954.

D. Some of Gibran's Works in Arabic

العـواصـف ـ جبـران خـليـل جبـران
د راسـة و تحـليل الدكتورة نـازك سـابـا يـارد
مـؤسـسـة نـوفـل ـ بيـروت ـ لبـنـان ،
الطبـعة الأولـى ،   ۱۹۸۲

يسـوع ابـن الانـسـان ـ جبـران خليـل جبـران
د راسـة و تحـليل الدكتورة نـازك سـابـا يـارد
مـؤسـسـة نـوفـل ـ بيـروت ـ لبـنـان ،
الطبـعة الأولـى ، ۱۹۸۲

E. English Translations of Some of Gibran's Works in Arabic

- <u>Nymphs of the Valley</u>.　(عــرائـس المروج)
  Translated by: H.M. Nahmad,
  London , 1948

- <u>Spirit Rebellious</u>.　(الأرواح المتمردة)
  Introduction and Translation by: H.M.Nahmad,
  London, 1949

- <u>A Tear and a Smile</u>. (دمـعة و ابـتـسـامة)
  Translated by H.M.Nahmad,
  Introduction by: Robert Hilleyer
  London, 1950.

F. Arabic Translations of Gibran's Works in English

المجموعة الكاملة لمؤلفات جبران خليل جبران

المعرّبة عن الإنكليزية .

دار صادر ، دار بيروت ، بيروت ، ١٩٧٤

This book contains all Gibran's works in English that have
been translated into Arabic namely:

- المجنون (The Madman)
  Translated by: Antonius Bashir

- السابق (The Forerunner)
  Translated by Antonius Bashir

- النبي (The Prophet)
  Translated by Antonius Bashir

- رمل و زبد (Sand and Foam)
  Translated by Antonius Bashir

- يسوع ابن الانسان (Jesus the Son of Man)
  Translated by Antonius Bashir

- آلهة الأرض (The Earth Gods)
  Translated by Antonius Bashir

- التائه (The Wanderer)
  Translated by Abdellatif Sharara

- حديقة النبي (The Garden of the Prophet)
  Translated by Abdellatif Sharara

G. Works on Gibran in English

Hawi, K.S. (1972) <u>Kahlil Gibran, His Background,</u>
<u>Character and Works.</u>
Arab Institute for Research and Publishing
Beirut.

Naimy, Mikhail, (1950) <u>Kahlil Gibran, A Biography</u>
Preface by Martin L. Wolf
New York

- (1964). <u>Kahlil Gibran</u>
Beirut, Khayat.

Ross, Martha Jean, (1948). <u>The Writings of Kahlil Gibran</u>
Austin: the University of Texas

Young, Barbara, (1956), <u>This Man From Lebanon</u>
New York, Alfred A. Knopf

H. Works on Gibran In Arabic

جبر جميل : جبران : سيرته ، أدبه ، فلسفته و رسمه .

بيروت ، دار الريحاني للطباعة و النشر

١٩٥٨

حنين رياض : الوجه الآخر لجبران .

بيروت ، دار النهار ، ١٩٨١

الحويك يوسف : ذكرياتي مع جبران : باريس ١٩٠٩ ـ ١٩١٠ .

حررتها أدفيك جريديني شيبوب ،

بيروت ، دار الأحد ، ١٩٥٧

خالد غسان : جبران الفيلسوف

بيروت ، مؤسسة نوفل ، ١٩٧٤

نعيمة مخائيل : جبران خليل جبران : حياته ،موته ،

أدبه ، فنه

بيروت ، دار صادر و دار بيروت ، ١٩٣٤

الشعلة الزرقا٬ ـ رسائل جبران خليل جبران إلى مي زيادة

تحقيق و تقديم سلمى حُفار ،الكزبري و سهيل

بشروئي ، منشورات دار الثقافة و الإرشاد القومي

في د مشق ، ١٩٧٩

خـالد أمـيـن : مـحـاولات في درس جبـران

بيروت ، ١٩٣٣

جبـران : الشعر ، الفلسـفة ، الرمـز ، التصوف ،
المرأة ، الأدب ، اللغـة الـعـربـيـة ،
الواقعيـة ، الرومـانـيـة ، الاصـلاح
نثر : النـادى الثـقـافي الـعـربي ،
بيروت ، ١٩٨٤

I. General References in Arabic

خــلـوصي ، صــفاء : فن الترجمة في ضوء الدراسات المقارنة
دار الرشــيد للــنشر ، بغداد ، ١٩٧٢

طـه حسـين : الأيّام ٢   (الطبعة الخامسة عشر)
دار المعارف بمصر

قبــاني ، نزار : قصـائد
منشـورات نزار قبــاني، بيروت ، ١٩٧٢

مصـطفى لطـفي المنفلوطي : العـبـرات
دراســة و تقـديم د. جبرائيل سليمان جبور
منشـورات دار الافاق الجديدة، الطبعة الاولى
١٩٨٢

محمد جـابر عبد العــال : الخنسـاء شـاعرة بن سليم
مصر ١٩٧٧

هيكل ، محمد حسـين : زينب ـ مناظر و أخلاق ريفية
مكتبة النهضة المصرية ، ١٩٦٧

مصطفى الشكـعة : رحلة الشعر من الأموية الى العبــاسية
عـالم الكـتـب ، بيروت ، ١٩٧٩

عبـود مـارون : رواد النهـضة الحـديثة
بيروت ، ١٩٥٢

APPENDIX

Gibran Kahlil Gibran

Gibran Kahlil Gibran was born on January 6, 1883 in the little village of Besharri in Lebanon. The village has been, for many years, a stronghold of Maronite Christianity. Gibran's mother, Kamila Rahim, came from a family of priests. Before marrying Gibran's father, she had married her cousin Hanna Rahim by whom she had a child called Peter. Hanna emigrated to Brazil to seek his fortune and died there. Few years later, Kamila met Kahlil Gibran, also a Maronite. They got married in 1882 and had three children: Gibran, Mariana and Sultana. Kahlil Gibran was working as a farmer in Besharri. His addiction to drink (1) made him unable to satisfy his family's needs. Thus, Kamila who wanted to raise her children in better conditions, decided to emigrate to America. She left her husband, became responsible for her children and sailed to Boston in 1894.

She and her family settled in this city where other Lebanese families were living. Peter, her eldest son, served as the family bread-winner. Gibran entered school on September 30, 1895. He was placed in a class reserved for immigrant children who had to learn English from the beginning.

After studying two years in Boston, he was sent back to Lebanon to continue his studies. He entered 'Madrasat AL-Ḥikma' (the 'Shool of Wisdom') in 1897. The school, which had been established in 1875 by Yūsuf Dibs, a Maronite priest, offered a curriculum based especially on the teaching of Church writings, history, liturgy as well as modern and classical Arabic literature (2). Arabic literature was taught with a special emphasis on the writers of 'Al Nahḍa' (The Renaissance) who opened Arabic literature to the inflow of Western literature and ideologies. Such writers used for the first time in Arabic literature literary genres such as the novel, the drama, the story and the essay instead of the classical genre and the rhymed prose which were used by classical Arabic writers.

Among the writers of Al Nahḍa whose works were taught in Madrasat Al Ḥikma, were Abīd Isḥāq (1856 - 1885) and Francis Marrāsh (1836 - 1873) (3). These two writers, like many other writers of Al Nahḍa were not very much attracted by the Arab literary heritage. They modelled their Arabic writings on Western lines as far as the form and the content. were concerned (4). Studying their works gave Gibran the opportunity to be in contact with English and French literature and help him to gain knowledge of the philosophy of Rousseau which those writers introduced into Arabic literature (5).

It was during this period in Madrasat Al Ḥikma that Gibran started to develop his talent as a writer. In 1899, He got involved in the publication of a literary magazine called 'Al Manāra' with the collaboration of two of his classmates: Bishār Khūri and Yūsuf Huwayik according to whom: "Gibran was the editor, the chief contributor and the artist who illustrated it with designs and drawings" (6). Gibran received a great deal of encouragement from Father Joseph Haddad, a teacher in the school who provided him with lots of references in Arabic literature. Among them were selections from the Arabic language Bible especially the Gospels whose style and cadence impressed Gibran to a great extent (7).

In 1899, Gibran returned to Boston after having broadened his view of life as a result of his experiences in Madrasat Al Ḥikma' and his involvement in the literary magazine. This time, he did not return to school (8); he thought he had gained enough knowledge and could gradually start to develop his talent as a writer. In 1902, his sister Sultana died of tuberculosis, a year later, he lost his half-brother Peter and his mother Kamila who both died from the same disease which had killed Sultana.

This series of tragedies had a powerful impact on Gibran's thought. In 1904, he published his first book in Arabic 'Damʿatun wa (Ibtisāma' (A Tear and a Smile) followed by 'ʿArāʼis Al Murūj' (Nymphs of the Valley) in 1906. In these works, Gibran deals with death and reincarnation and describes the world beyond as an escape from the torments of earthly life.

Writing was not the only area of Gibran's creativity. In 1904, he produced a number of paintings and drawings and exhibited them in the studio of a well-known Boston photographer, Fred Holland Day (9). During this exhibition, Gibran who was twenty-one years old met Mary Haskell ten years his senior. She was a graduate of Wellesley College and a daughter of a bank president. Mary was not only a close friend of Gibran but also his benefactress. In 1908, she sent him to Paris to study Art and Literature (10)

In the same year, as he left for Paris, Gibran published another book in Arabic 'Al Arwāh Al Mutamarrida' (Spirit Rebellious) in which he stands against social and traditional practices of oriental society. He also started working on two other books 'Falsafatu Al Dīni wa Al Tadyyuni' (The Philosophy of Religion and Religiosity) and 'Al Ajniha Al Mutakassira' (Broken Wings). While in Paris, he met an old classmate from Madrasat Al Hikma, Yūsuf

Huwayik. They both attended the Académie Lucien and the École des Beaux Arts and studied Cubism and its development (11).

Gibran did not study plastic arts as an end in itself but considered it as a means to illustrate his literary and philosophical ideas (12). His main concern was literature and his favourites among French writers, at that time, were the Romantics Rousseau and Voltaire (13).

After spending two years in Paris, Gibran returned to America. He settled in New York in 1912. In 1918, he published 'Al Mawākib' (Processions) followed by his first book in English entitled The Madman. Between 1918 and 1920, he worked on a series of short stories and prose poems which he published in 1920 under the collective title 'Al Cawāsif' (The Tempest). In The Madman and The Tempest, Gibran expresses his revolt against human society and man-made rules. These two books were followed by another entitled Twenty Drawings and his second work in English The Forerunner in 1920.

In 1923, Gibran published his third book in English: The Prophet which is considered to be his finest work and his masterpiece. In this book, he deals with the basic questions of life: love, marriage, religion, friendship,

death, etc. Almusṭafa, 'the chosen and the beloved' assumes the central role of a prophet and gives his view of life to the people of the imaginary city of Orphalese who ask him: "Now therefore disclose us to ourselves and tell us all that has been shown you of that which is between birth and death" (14).

The Prophet was followed by Gibran's last book The Garden of the Prophet written in English and published in 1933. This book was completed by his American friend Barbara Young after his death on April 10, 1931 in New York.

NOTES

1. see: Khalil S. Hawi: Khalil Gibran, his Background, Character and works. Arab Institute for Research and Publishing, Beirut 1972 , pp: 83 - 84.

2. ibid, p: 86

3. ibid, p: 86

4. see: Marrun Abbud, Ruwwād Al Nahḍa Al Hadītha, Beirut, 1952, p: 92

5. see: Khalil S. Hawi: Kahlil Gibran, his Background, Character and works. Arab Institute for Research and Publishing, Beirut, 1972 p: 87

6. Reported by Jabr Jamil in: Gibran, sīratuhu, adabuhu, falsafatuhu, wa rasmuhu. Beirut, 1958 pp: 23 - 24

7. Barbara Young. This Man From Lebanon, eigth printing, New York, 1956, p: 56

8. Khalil S. Hawi: Kahlil Gibran, His Background, Character and works. Arab Institute for Research and Publishing, Beirut, 1972, p: 88

9. Reported by Barbara Young in: This Man From Lebanon, eigth printing, New York, 1956, p: 185.

10. ibid, p: 82

11. Khalil S. Hawi, <u>Kahlil Gibran, His Background,
Character, and works</u>. Arab Institute For Research and
Publishing, Beirut, 1972, p: 97

12. Ibid, p: 97

13. Ibid, p: 98

14. Kahlil Gibran, <u>The Prophet,</u> published by William
Heinemann, London, 1980 p: 10