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DEPARTMENT OF ENGLISH

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**Misinterpretation in Literary Translation
in
Gibran Khalil Gibran's *The Prophet***

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Board of Examiners

Chairwoman: Mrs. GASMI Zahra
Supervisor: Mrs. BOUSSAAD Fahima
Examiner: Mrs. CHORFI Nadjima

University of 8 May 1945 - Guelma
University of 8 May 1945 - Guelma
University of 8 May 1945 - Guelma

Submitted by:
Mr. LEBSIR Mohamed
Mr. LOUIZA Akram

Supervised by:
Mrs. BOUSSAAD Fahima

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Dedication

This work is dedicated to my ever caring parents, and to my sisters and brothers

To my nephews, and to all my friends and

Everyone who helped in any way or another

Without their support, this work would not be a reality

I would like to express my deep appreciation and gratitude to all of them.

And finally I would like to thank my special friend Mohamed, who was a big motivation to
me.

LOUIZA Akram

I dedicate this work to my parents

To my sister Zahra, and my brothers Youcef and Zakaria

To my nephews, Yakine, Abd rahim, Takwa, Arzak

To my brother in law Mounir

To my friends, Akram, Houssef Edine, Selma, Bouchra and to my relatives.

To everyone who has encouraged me and made me stronger

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Abstract

This study aimed at investigating the difficulties that translators who deal with the English and Arabic language may face when translating literary expressions. Particularly, it aimed at answering the following questions:

1. What are the main difficulties, related to translation that may lead the translator to misinterpret the source text (English) into (Arabic)?
2. What are the elements that should be taken into consideration to translate, interpret adequately from ST to TT?

To achieve the goal of this study, the researcher selected *The Prophet* by Gibran Khalil Gibran translated work from English to Arabic following the two translations by Tharwat Okasha and Antonious Bachir. The researcher focused on two key elements which are subjectivity and equivalence taking into account many odd elements that are mainly related to literary works such as cultural aspects and linguistic as well as extra-linguistic features of the language. The results show that in order to avoid misinterpreting the source text, the translator has to carefully select the equivalent words and expressions taking into account all aspects of the source language as well as being objective while translating. Adequate literary translation must bring an equivalent and objective production of the source text's style, meaning, and sometimes structure. Otherwise, the subjective and distinctive literary use in the original text will not transmit the three aspects in the target text.

Keywords: translation, misinterpretation, equivalence, subjectivity, source text, target text

Résumé

Le but de cette étude était d'identifier les difficultés qu'ils peuvent rencontrer des traducteurs anglais vers l'arabe au cours de la traduction des expressions littéraires et sont spécialement conçues pour répondre aux questions suivantes:

1. Quelles sont les principales difficultés de la traduction littéraire et le traducteur qui conduisent à une mauvaise interprétation du texte original du texte cible ?
2. Quels sont les éléments qui doivent être pris en compte lors de la traduction et de l'interprétation correctement à partir du texte original du texte ciblé ?

Pour réaliser cette étude, le chercheur a choisi le livre Prophète de Khalil Gibran qui est traduit de l'anglais vers l'arabe par des traducteurs Tharwat Okasha et Anthony Bashir. Le Chercheur a mis le point sur deux éléments importants et sont la subjectivité et de l'équivalence en tenant compte des éléments étrangers et des œuvres littéraires principalement associées et les aspects culturels, ainsi que la paire d'entre eux et l'avantage des autres énumérés dans le domaine des éléments de langage et de la linguistique. Les résultats ont montré que, afin d'éviter une mauvaise interprétation du texte original, le traducteur doit choisir des mots et des phrases dans le montant équivalent dans le texte original, en tenant compte de tous les aspects de la langue d'origine, en se fondant sur la traduction de l'objectivité. La traduction littéraire appropriée est que vous devriez venir l'auteur d'un objectif et équivalent au style original, le sens et construit linguistique et d'autre part le soi et l'utilisation de la variante littéraire du texte original ne se déplace pas les trois aspects de l'objectif de texte ciblé.

Mots clés : traduction, mauvaise interprétation, équivalence, subjectivité, texte original, texte ciblé

المخلص

تهدف هذه الدراسة إلى التعرف على الصعوبات التي قد تواجه مترجمي اللغة الانجليزية إلى اللغة العربية أثناء ترجمة العبارات الأدبية و تهدف خصوصا للإجابة عن الأسئلة التالية:

1- ما هي أهم الصعوبات المتعلقة بالترجمة الأدبية و التي تؤدي بالمترجم إلى سوء تأويل النص الأصلي إلى النص الهدف؟

2- ما هي العناصر التي يجب أخذها بعين الاعتبار عند الترجمة و التأويل بشكل مناسب من النص الأصلي إلى النص الهدف؟

لإنجاز هذه الدراسة قام الباحث باختيار كتاب النبي من تأليف جبران خليل جبران و المترجم من اللغة الانجليزية إلى اللغة العربية من طرف المترجمين ثروة عكاشة و أنطونيوس بشير. ركز الباحث على عنصرين مهمين و هما الذاتية و التكافؤ آخذا بعين الاعتبار العناصر الدخيلة و المرتبطة أساسا بالأعمال الأدبية و الجوانب الثقافية وكذلك اللغوية منها و ميزة العناصر الغير المدرجة في مجال اللغة و اللسانيات. أظهرت النتائج أنه لتفادي سوء تأويل النص الأصلي، على المترجم أن يختار الكلمات و العبارات بما يعادلها في النص الأصلي، آخذا بعين الاعتبار كل جوانب اللغة الأصل معتمدا في ترجمته على الموضوعية. إن الترجمة الأدبية المناسبة هي التي يجب أن تأتي بتأليف موضوعي و مكافئ لأسلوب النص الأصلي، معانيه و في بعض الأحيان بناؤه اللغوي و من جهة أخرى فالذاتية واستعمال الأدبي المغاير للنص الأصلي لا ينقل الجوانب الثلاثة للنص الهدف.

الكلمات المفتاحية: الترجمة، سوء التؤول، الذاتية، التكافؤ، النص الأصلي، النص الهدف.

List of abbreviations

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

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Introduction

Translation is more than a profession; it is an art in which the translator aims to recreate the source text taking into consideration, faithfulness, accuracy and equivalence while conveying the message of the author. Theorists and linguists defined translation, suggested methods, procedures and strategies for translating different types of texts , tried to figure out what kind of problems a translator may encounter, and came up with some solutions to help overcome these problems.

Translating a book allows other people who will be isolated through language to learn more about other cultures. A book reflects the values, ideas and thoughts of the author and possibly his community. When you read a translated book, you get to understand the actions, principles, traditions and thoughts of people from another location. Without translation, people are deprived of other cultures' accumulated wisdom and ancient knowledge, and as a result literary translation opens the door to a vast arsenal of literature that is traditionally unavailable to a far larger number of people to get in touch with other cultures.

As far as translation is concerned, it is not merely an inter linguistic process, but it is more complex than replacing source language text with target language text , and includes cultural and educational nuances that can shape the options and attitudes of recipients while Translations are never produced in a cultural or political vacuum and cannot be isolated from the context in which the texts are embedded ,which may lead to misinterpreting the source text putting no equivalence between the target and source text.

1. Statement of the Problem: Interpretation is an important subject to deal with from the translator's side as it affects the outcome of translation which may pinpoint a gap between the ST and TT, in other words misinterpreting the text.

2. The Importance of the Study:

The present study aims at clarifying some difficulties that are always facing the process of translation in literary works, such as misinterpretation which encompasses subjectivity, faithfulness and equivalence.

3. Aims of the Study:

The current research aims at investigating the area of interpretation in translating literary works, targeting the translator; to take several aspects while translating in order to remain faithful to the source text. In addition, it emphasizes on evaluating the value of the translated work *The Prophet* in terms of interpretation meanwhile enabling future translators to be faithful and use equivalence in its right place not to misinterpret the ST.

4. Research Questions:

1. What are the main difficulties, related to translation that may lead the translator to misinterpret the source text (English) into the target text (Arabic)?
2. What are the elements that should be taken into consideration to translate, interpret adequately from ST to TT?

5. Research Methodology:

This study depends on the analytical and descriptive method in order to examine as much as possible examples in relation to the difficulties and prominent problems that are tackled in the current book *The Prophet* written by Gibran Khalil Gibran, depending on two key elements that are subjectivity and equivalence.

6. Outline Development: The dissertation contains three key chapters; general introduction and general conclusion. The introduction covers general hint about the topic, aims of the study, implication of the study, literature review, and the arrangement of the dissertation.

The first chapter discusses some aspects linked to translation as an umbrella field. Trying to highlight the definition of translation in general from each of the scholar's views. Then defining literary translation as it is the core of the research and clarifying requirements of a good translation followed by some approaches related to literary translation.

The second chapter, which sheds light on some key elements such as interpreting, equivalence as they are the difficulties that face translators during translation. As literary translation is highly related to culture, some cultural problems are identified with the relation to literary and cultural expressions. In addition to some proposed techniques to avoid misinterpreting the cultural expressions.

The third chapter identifies the author of the book *The prophet* as well as the two translators of this work. Then to show the lexical problems in literary translation from English into Arabic in the translation of *The prophet* by Gibran Khalil Gibran. The case study will take a place to be introduced, and then an investigation of the difficulties in literary translation. The analytical study focuses on subjectivity and equivalence to maintain some misinterpreted expression or words. The last point is the conclusion where we place the outcome of the study.

CHAPTER ONE

THEORETICAL OVERVIEW OF LITERARY TRANSLATION

Introduction

Translation is related to human life and its all fields from the dawn of humanity; thus mankind used translation from early ages starting with one of the famous translations in history which is the translation of the bible as a holy book to spread the religious aspect so as human beings will receive their religion in manuscripts as a first printed source that is translated. From that day translators started counting the difficulties that they face and put it into subject matters in order to be taken as problems then to be treated later. However, translators remain facing such problems especially in the field of literature. Literature is composed of many genres such as prose, poetry and drama; in each field there exist certain problems related whether to the language structure or semantic aspects.

In this part the researcher explains the theoretical frame in which this research is based on terms of defining the most key elements to be tackled later on with the coming chapters. This part deals with definition of translation and its various meaning, then it sheds light on literary translation as one of translation fields. Moreover, it deals with translation aspects and its requirements as well as some approaches of literary translation that are mainly relevant to the subject matter of the current research.

I.1. Definition of Translation

Translation is not considered as a professional task, but it is rather a complicated process. It is a skill in which the translator attempts to translate the source text to target text taking into account accuracy, equivalence, and faithfulness, while transmitting the message of the author.

Translation is the act of understanding, interpreting, and then creating the possible words to

transfer the most near meaning of an idea, a text or a concept of the original text to a target text, while it is so hard to select words in order to create the suitable rendering

According to *Meriam-Webster dictionary*, to translate is:

a: to change words from one language into another language .

b: to turn into one's own or another language .

c: to express in different terms and especially different words: paraphrase: to express in more comprehensible terms: explain, interpret

According to *The Oxford English Dictionary*, translation is a written or spoken expression of the meaning of a word, speech, book, etc in another language.

The concept of translation was at the center of debate among scholars and translators since it can refer to the general subject field, the product (the result), or the process (the act of producing translation).scholars proposed a classification of translation definitions:

I.1.1. Translation as a process

Translation is defined by Lilova (n.d) a specific verbalized or written activity intended to recreate an oral or written text (utterance) that exists in one language into a text in another language, by keeping the stability of content, qualities of the original and author`s authenticity (pp.12- 33).

Minyar-Beloruhev (1980) claimed that: Translation is a type of speech activity, look to transmitting a message, expanding the components of communication in those cases, when there is a disagreement between codes used by the transmitter and the receptor of the message (pp.13-226)

Catford (1965) stated that Translation could be defined as follows: the replacement of linguistic elements in one language (SL) by equivalent linguistic elements in another language (TL) (pp.8-43)

According to Komissarov (1980) "...linguistic translation can be defined as a specific type of languages correlative functioning" (pp.9-37).

Solodub(2005) defined translation as a creative intelligent activity, signifying the conveying of information from a source language into a target language (p.7-17).

Fedorov (2002) claimed translation is precisely and completely express by means of source language the expressed things earlier by means of target language (p. 15-18).

Popovic(1980) argued that translation is to recode a certain linguistic text, conveyed by the creation of its new stylistic appearance and linguistic shape (pp.14-186).

I.1.2. Translation as Process and a Result of This Process

Alekseeva (2004) proclaimed that translation is an activity, which consists of flexible re-expression, altering the text in source language into the text in the target language, which is approved by a translator, who productively chooses alternatives depending on language changeability resources, text type, and under the influence of his own personal status; translation would be a result of this activity (pp.1-7).

For Vinogradov (2006) translation is a social necessity of information transmitting, expressed in a written or oral text in one language by the means of an equivalent (adequate) text in another language create not only translation as a process but also its result (pp.4-11). Semenov (2005) declared that translation is the translator`s activity of conveying a code in one language into a code with the same meaning in another language; additionally, translation is resulted from the translator`s activity, i.e. his oral or written language utterance (pp.16-25).

Translation is process in which the translator has to transfer Words, meaning and structure and also the verbalized texts. Translation could be seen as the result of the process whereby the product is extracted in a form of a written text in a target language .The translator is mainly a message transmitter. Thus a translation may be understood as the process whereby a message which is uttered in a particular source language is linguistically converted in order to be correctly understood by the target language readers.

I.1.3. Translation Is a Communication

Daily communication messages are usually between a sender and a receiver of the same language. Yet, the translator is a mediator in the communication process in case where the receiver and the sender do not share the same language. Thus the translator receives the source language message and carries it to the target language reader .therefore translation is a double communication.

Sdobnikov and Petrova (2006) supposed that translation can be seen as a way to give interlingual communication throughout the creation of a text in TL, aimed to completely replace the original text (pp.15-87).

Garbovsky (2004) assumed that Translation is a social function related to communicative mediation between people, who utilize distinct linguistic systems; In order to carry out this function as a psycho-physical activity of a bilingual person intended to reflect the reality in terms of his/ her individual capacities as an interpreter, finishing transition from one semiotic system to another in order to reach the equivalence, i.e. to a maximum extent, but always partial transmission of a system of meanings, included in a source message, from one communicant to another (pp.6-214).

As for Latishev (1988), Translation works as language mediation; it serves to approximate a mediated bilingual communication in a certain society by fullness, effectiveness and naturalness to a common monolingual communication (pp.9-10).

I.1.4. Translation as a Skill

Translation as a skill; It deals with language dynamism which is developing and becoming more and more sophisticated. This skill is a method used as rapid exchange of information and for the purpose of improving cultural contacts; one thing is unavoidable, which is "translating." This is why there is a need for skilled translators and interpreters.

Newmark (1988) stated that translation is a craft consisting of the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (pp.7-21).

Newmark (1988) also proclaimed that translation is a skill, which requires the appropriate language and acceptable usage; a skill element that is the ability of following or deviating from the suitable natural usage: pragmatic and persuasive in vocative texts, neat in informative texts, hugging the style of the original in expressive and authoritative texts - one have to differentiate the correct from the odd usage, to measure amounts of acceptability within a context. According to him "It is skilled usage that ensures successful transmission." (p.190). Thus the translator can be whether a skilled or not skilled translator and he has to hold all aspects of language such as the esthetic element and grammatical one and the expressive element of the author.

The above compilation is not a conclusive version and does not contain the possible standards for the mentioned classification. Examining some of these definitions may reveal that nearly all of them are put into more than one category. According to those classifications, translation is seen as a process and a result of this process, a type of communication and a

skill. This classification of definitions tends to be complicated by such criteria as: the social status of translation, requirements for the relationship between original and translation.

Examination of these definitions points out many significant translation dichotomies: (source text – target text), (process – result), (invariant – variant), (direct – mediated), etc.

Besides, in terms of the given criteria there may show a system of signs, which can be defined as traits of translation activity:

- 1) Translation is a process and a result of this process;
- 2) Translation is a socially oriented interlingual communication;
- 3) Translation is an interlingual communication with a mediator (a complex communication act)
- 4) Translation is approximation of a multilingual communication to a monolingual one.

According to scholars translation is not that easy to define; they suggested certain classifications in order to clarify its definition to some extent. They proposed four types in which translation is first, a process i.e. reproducing whether spoken or written version from the source into target version; which is oral or a written one by keeping the same standards of meaning, quality and content of the original version. The second type determined as translation is a process and a result of this process by re-expressing; substituting the source text into the target text that is justified by the translator counting on language dynamism and his personal touch is going to be the result of translation as an activity.

The third type which is translation as a communication by means of mediating between readers through the use of different linguistic systems to transmit the psychological effect of a bilingual status aiming at reflecting the reality on the basis of his personal efforts and skills of interpreting and carrying meanings from one linguistic system into another in order to reach equivalence (Alekseeva, n.d).

In addition to translation as a skill is consisting of the endeavour to alternate a coded meaning or written statement from one language into another.

As it is stated in the above definitions that translation is not restricted in its own definition because it is mainly related to all aspects of human life. Therefore translation is linked to language. Thus translation is dynamic in its nature and that is why it requires a skilled translator who has the competency or the ability to transmit the message from a given source text to a target text with regard to communicative, expressive and informative aspects, the translator will carry all those features in order to produce an adequate translation.

I.2. Definition of Literary Translation

Literary translation is a vague scope of translation which has many genres such as prose, drama and poetry; it also includes the translation of: novels, plays, short stories and even collections of jokes. Nowadays literary translation became famous field and problematic at the same time for what translators face during translating such genre.

Clifford claimed that translation (1985) “The attempt to interpret into one language the meaning, feeling and, if possible style of a written piece in the target language”.(p.65) It is the more than a task to translate but it is rather to possess the ability of understanding then interpreting at the level of meaning; while taking into consideration style and beauty of the original text.

According to Mohammed Annani (1990) “literary translation is not only to transfer original text meaning to the target text reader but to make him understand what the original writer means while it surpasses to the significance and the writer’s effect who wants his reader to feel, and if transmission as a function is highly related to scientific texts .however, literary texts encompasses so many functions especially the expressive function and esthetic one when sometimes the writer has a message to transfer to the reader” (p.6). Literary

translation is to carry the attitude of the author as the original text does as well as to transfer the approximate meaning taking into account the beauty of the original text.

It is a creative literary genre in which a written text in one language is re-created later in another language. Since literature is at the level of verbalization, it is the art that encompasses linguistic barriers. Unlike music, painting, or dance; only to those who know the language in which it is written they can access the literary work. Within literary translation, language possesses more than social, communicative and connective aim as mentioned above. Literary functions as the “essential component” of literature that it has an aesthetic function. Between the beginning and the close of a translation creative work, a complex process takes place; the “trans-expression” (A. S. Pushkin’s) of the life taken in the creation of imagery of the translated work. (Lezhnev, 1983, n.d).

Literary translation is a difficult process in which the translator should cover and master the language of both the original text and the text being translated into later; the source language and the target language. Moreover, he needs to respect the language aesthetic aspects such as style, beauty as well as its marks at the linguistic level like grammatical, lexical or phonological marks, taking into account that one language’s stylistic marks can be radically different from another’s.

I.3. Requirements of Literary Translation

Literary translation is a fundamental cultural and linguistic practice as it helps it understanding other cultures. There are several criteria which lead a translator to achieve qualified literary translation. Thus, the task of the translator is to determine all those features and translate them into target language, even though this may lead to major shifts on the linguistic and stylistics plans.

The first requirement is rather obvious; it has to be accurate. Examples of where failure takes place are mistranslations, missing sentences and bad grammar. This point emphasizes the need to a thorough knowledge of both languages by the translator. Mistranslations and misplaced words or sentences lead to bad results. In addition to that, if a translation contains bad grammar or spelling errors, the reader is going not to trust not only the document, but also the translating company.

The second requirement is clarity which is an important feature. Translation ought to be well written and clear to understand, regardless the poverty of the original text may be. Good literary translations commonly read much better than do the originals. Many writers tend to write in rather long and complicated sentences; this is especially true in legal documents. However, a literary translation should endeavor to present all the information and beauty of the source text in a clear and orderly use whenever possible.

The third requirement is translation naturalness which is the main aspect that helps to avoid a translation from being different from the original text.

The best component of a good literary translation is reflecting the mood of the author. In editorial and literary texts there always exists a clear attitude of the author. Translation should carry the same feeling to the reader; it must use words and expressions in order to convey a similar spirit.

The last requirement is that Translation should take into consideration appropriate culture for the target audience. Allusions to religious figures, customs or country-specific objects may blur the reader. These references either have to be omitted in the source text before starting translation, or to be culturally readapted into the target language.

Furthermore, if the text is written for a group of scientists here it must to be translated at a higher reading level. Moreover, if a document is intended for a given country, it is typically good that a native translator perform the translation of that country to ensure that only terms and expressions of that country are used. Metric alterations and spelling changes may need to be used to confirm that the translation is suitable in the given country. Translation | The Language Blog. (2012, August 4). Retrieved April 30, 2016, from <https://billzart.wordpress.com/category/translation-2/>

The translator has to be accurate so as to avoid misinterpretation, misplaced words according to the source text. Therefore, he should be clear enough in his translation to give the reader a clear image of the text being created by him without a difficult concepts and sentences. In addition the translator has work with regard to naturalness by transferring the attitude, feeling and emotions of the author to the target reader. At the end the translator must take into account the reader of the target text whereby creating an appropriate rendering to the target reader regarding his culture, religion and costumes.

I.4. Approaches to Literary Translation

The general problem related to translation is usually defined on the basis of whether a translation should be a faithful interpretation of the original text form or it should be a recreation of its communicative feature, i.e., either it should give formal equivalence or sense equivalence.

Nida shows the difference among literal and free translation in his own terms as controversial subject matter in the translation's field. With the rise of the theory of translation back in 46 B.C, translating the words and translating the sense was claimed by Cicero that the translator should not translate word for word, "verbum pro verbo" (as cited in Steiner, 1975,p. 236).

For Nida the translator should move away from the idea that a word has a fixed meaning and go towards a functional definition of meaning in which a word acquires

meaning through its context and can produce varying responses according to culture.

According to him meaning is broken down into linguistic meaning, referential meaning, and emotive meaning.

The philological theories of translation are concerned with literary analysis, and comparing the structures of the respective languages. Nida (1975) states that in place of treating the form in which the text was first composed, they deal with corresponding structures in the source language and receptor languages, and attempt to evaluate their equivalences (p.67).

With the coming of Newmark (1982), he differentiated between Communicative and semantic translation as a new approach to the dichotomy of form and content which has been appeared over translation theory from its first appearance (p.68). Communicative translation is the "attempt to produce an effect over its readers which is nearly the same as that received by the readers of the original" (Newmark, 1982, p.39), while semantic translation is the "attempt to transform the semantic and syntactic structures close to the original which is allowed by the target language" (p.39). Communicative translation considered as a free translation. It affirms the strength and the influence of the message. Its style is "smoother, clearer, more direct, more conventional conforming to a particular register of Language" (Newmark, 1982, p. 39).

Semantic translation considered as faithful and literal translation. It asserts the content of the message. In addition, "it tends to be more complex, more awkward, more detailed, more concentrated and follow the thought-process rather than the intention of the transmitter. It over translate, to be more specific than the original" (p.39).

The consideration of the two approaches that exist in the form of "form-content" dichotomy in the translation process sheds light on the polyvalence that overthrow the

complexity of translation otherwise translation remain difficult to deal with as a process of producing nearly new created text but with ground of the original.

Friedrich Schleiermacher was an influential German theologian, he presented his own concept of translation in his lecture « Ueber Die Verschiedene Methoden des Uebersetzens » *On The Different Methods of Translating* (Snell Hornby, 1989, p. 7). There are two basic methods of translation proper according to Schleiermacher; moving the author to the reader or the reader to the author. In his view every translator is faced with these two opinions; either the translator leaves the reader alone as much as possible and moves the writer towards him, or he leaves the writer alone as much as possible and moves the reader towards him. He makes it clear in his important lecture that he prefers the second method. The two roads are so completely separate from each other that one or the other must be followed as closely as possible, and that a highly unreliable result would proceed from any mixture, so that it is to be feared that author and reader would not meet at all (as cited in Snell Hornby, 1989, p. 8).

According to Schleiermacher, to move the reader to the author is the best method, consequently this gives the reader of the target text the same impression that the reader of the original text would receive when reading the source text in the original language, and this impression will also depend on the level of education, and understanding among the target text readership (Munday, 1990. p.28).

There are many approaches to literary translation as the selected above approaches that are relevant to the research. The communicative approach deals with how the translator should keep the message between the author and the target text reader. Then the linguistic approach where the translator takes into consideration structure and form as well as meaning in order to carry the intended message of the author or the source text circumstances. In addition to Schleiermacher theory that tackles the way of moving the reader to the author by

delivering the attitude of the author as well as his feeling to make the reader of the target text has the same impression toward the target text as it is made in the source text.

This chapter included aspects and features that are made by certain theorist and their views to translation and its way of processing with literary works; pinpointing some highlighted concepts.

Translation is a vast field and it has many subfields one of them is literary translation. It is difficult to deal with it as a translator because it has so many aspects such as the free translation and the literal one while, the translator should take in account many features to start translating a given statement for translation differ from text to text i.e. there are types of texts to deal with like scientific, legal and literary texts. Each one of these types requires certain skill to be translated effectively. In translation theory first there are theorists who call for literal translation which means word for word translation and they focus more on the meaning of the word alone without its position in certain context. Secondly there are theorists who appreciate sense for sense translation whereby emphasizing on the meaning of the word and its relation to its writer or its position in the text i.e. the context.

Literary translation has many genres such as prose, drama and poetry and each one of those genres has its own features to be translated effectively such as skilled translator because not every translator can be a skilled one and also requirements of translation should be ubiquitous. Translation has to be processed efficiently through maintaining its requirements such as naturalness, accuracy and clarity.

CHAPTER TWO

DIFFICULTIES AND PROBLEMS OF MISINTERPRETATION IN LITERARY TRANSLATION

Introduction

Social interactions frequently involve some misunderstanding. Speakers communicate by what they say or do not say and how they behave towards each other. Even ordinary interaction may result mistaken communication. Every communication consists of two parts: a sender and a receiver. The sender is the one who intends to transmit the message, and he/she uses it in the form of words which reflect his/her thinking. But many things can intervene to hinder the intention of the message from being received. For oral communication, tone of voice can influence interpretation. If nonverbal; cues, attitude, and facial expressions are very important.

Furthermore on the operation of how the message is sent, many supplementary factors set how the receiver interprets the message. New information to be learned is compared with the already acquired knowledge. As Nida (1988) states that if it confirms what is already known, then the information will be received accurately, although slight attention is required (interpretation). Whereas if it argues with the previous interpretation or assumptions of the status, a distortion in the mind may occur so that it is made to fit the world view or may refuse the information as misleading, illusory, or simply incorrect (misinterpretation) (p.50).

This chapter deals with some aspects and problems that may face the translator throughout translation process of literary works and some suggested strategies to avoid problems leading to misinterpretation.

II.1. Definition of Interpretation

The word Interpretation is worldwide known term and many people have heard about it. Yet, this word may have a wide range of significations for people based on their background, experience or practice in the interpretive profession.

According to Merriam Webster dictionary interpretation is defined as the act or result of explaining or interpreting something, or the way something is explained or understood. It is the act or the result of interpreting by an interpreter.

Interpreter is the ordinary name for someone who translates, particularly in face-to-face situations. Similarly, an interpreter is one who translates spoken words into sign language for the hearing impaired. In Latin, the word "interpres" refers to a negotiator, mediator, or messenger, as well as to an expounder or explainer. Marshall (1992) stated that the name for reflection on interpretation, hermeneutics, comes from a Greek word meaning variously to translate, to put into words, or to explain. In the performing arts, critics and audiences want to hear how a performer interprets a well-known musical composition or play. At parks or restored historic sites, an interpreter explains the sights or exhibitions to visitors. Despite variations, we find here a basic structure. An interpreter is someone who helps another understand the meaning of something. What is to be understood is already there, but it is unable to speak for itself. Its message needs mediation through the interpreter's special knowledge and skill (p.159).

Heidegger (1927) found that "Interpretation is defined as original critical reception of earlier material, is inextricably linked to creativity". Interpretation is a procedure that reveals the course from implicit pre-understandings to reflection, as a matter of improving refinement and creativity. Thus, interpretation is a process of dealing with an implied meaning or a tacit message that does not seem obvious, mainly because of the distinction between languages,

and give it clarity, accuracy, and simplicity without deviating from the original meaning of the original message taking into account the target readers' thoughts, beliefs, customs.... Consequently, interpreting could be viewed as a communicative situation which occurs during cross-cultural communication when different people do not share a language.

The goal of interpretation is that a message makes the same impact on the target audience that a speaker intends for an audience of the same language. According to Qian (1994), Interpretation like all other forms of communication is a multi-faceted activity; it involves a sender, a channel and a recipient. It is a form of communication between people with different linguistic and cultural background (p.214). More often than not, the task of the interpreter is portrayed as one of "transcoding" a simple changing of one code to another (Angelelli, 2000, p.580).but this is not sufficient to achieve an accurate interpretation. According to Angelelli (2000) communication involves interaction, context, form, gist, gesture, tone and relations of powers. The basic principle outlined in interpreting is the importance of language proficiency because interpreting is more than simply transferring words from one language to another. It involves understanding the meaning, the sense of what is being said before redelivering it into the targeted language (p. 592). So to focus on the message, the interpreter has to be aware of the subject at hand and know how to integrate it in the communicative setting, not only by using the verbal and visible information, but each and every implicit information in the event.

II.1.2. Definition of Misinterpretation

According to oxford dictionary, misinterpretation is the action of interpreting something wrongly, badly, misleadingly, or incorrectly. Misinterpretation will often result a secondary communication. An observation to this effect appears in Seleskovich (1977), where she notes that problems in the process of interpretation arise when the translator lacks the necessary knowledge of the world and/or of the cognitive context (of the text) which can

enable her to work out the non-verbal sense of the text on the basis of its linguistic meaning (p.28).

Similarly Sperber and Wilson (1986, 1995) in their view, an utterance is only a stimulus intended to modify the cognitive environment of the receptor. So once the stimulus has been processed by the audience, the result is that the hearer/reader entrains thoughts similar to those of the speaker/writer.

As for Gutt (1991) he lists four kinds of misinterpretations which may arise when a linguistic utterance is interpreted against a context different from the one that was actually intended by the communicator:

- The use of wrong contextual assumptions can lead to the choice of the wrong semantic representation;
- A wrong context may lead to the derivation of a wrong propositional form.
- Wrong contextual assumptions can prevent the identification of a propositional form as an intended explicature or as only a source of implicatures.
- A wrong context can also lead to the derivation of implicatures not intended or, vice versa, to the loss of implicatures actually intended by the communicator (p.17-180).

Thus it could be said that a secondary communication situation appears whenever an audience (reader or listener) does not convey accurately those contextual assumptions by the communicator to make a successful communication. If the audience did not imagine correctly these assumptions of the communicator, the contextual effects will be undoubtedly different and will cause misinterpretation.

Translation usually has been used to transmit written or spoken SL text to an equivalent written or spoken TL text.

Generally speaking, the idea of translation is to imitate different cultural, religious, literary, scientific, and philosophical texts from one language into another to make them on hand to various readers. Moreover these aspects will defiantly put its imprint on the process of translation in terms of cultural terminology, expressions, idioms and proverbs which would raise certain problems and difficulties.

II. 3. The Problem of Equivalence

Early translation practices began with the translation of religious and literary works. The translator was compared to a servant inferior to the author of the original work (Bassnett, 1993, p.147). Translation was regarded as derivative work. During the 1950s and 1960s, as linguistics became a major discipline, the idea of equivalence dominated translation studies, which lead to the appearance of some linguistic approaches to translation, such as the theories proposed by Nida (1964) and Catford (1965). These linguistic approaches urged the investigation about the equivalence between expressions in the source and target languages.

The *oxford dictionary* defines equivalence as the quality or state of having the same value, function, and meaning. However, in contradiction to its exact meaning in logic and mathematics, it becomes ambiguous, vague and open to various interpretations when it comes to the field of language and translation. The problem lies, in fact, in the question whether we can define translation equivalence in terms of sameness or just as a form of approximation. To bring equivalence as the center of discussion Jakobson (1966) beholds that equivalence cannot be defined in terms of sameness and synonymy in translation theory. He thinks that translation cannot be a complete same version of the original, translation cannot be more than "a creative transposition"(p. 232). For instance, the translation of poetic art can only be a

creative transposition from one poetic shape to another as a matter of rewording. He sees it as an interlingual transposition in the case of translation from one Language to another. He considers it as an inter-semiotic transposition in the case of the transfer of signs from one system to another (p.239).

Jacobson (1966) stated that, "there is ordinarily no full equivalence between code units" (p.331). To confirm his idea, he uses the example of 'cheese' which does not have the same equivalent of the Russian term 'syr.' He stated that Russian does not have the concept 'cottage cheese' in its dictionary and suggested translating it by 'tvarok' instead. Jakobson also pointed out that the problem of both meaning and equivalence is related to the differences between structures, terminology, grammar and lexical forms of languages. He stated that "equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics". (Jeremy Munday, 2001, p.36)

Similarly, Van Den Broek (1978) 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, and reflectivity) do not apply to the translation relationship" (p.32). Broek rejects the possibility of considering translation equivalence in terms of linguistic synonymy(pp.29-33). Thus synonymy, in the sense of optimum equivalence of communicative effect does not exist within the same language; becomes obviously an impossible thing to reach between two different languages.

Actually, anyone familiar with the complexity of languages can realize that Van Den Broek's and Jakobson's views mirror an indisputable truth as Gorjan (1970) 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"(p.201). As a matter of fact, when equivalence is related to languages, it cannot be defined in terms of sameness and synonymy. Languages are very complex systems characterized by various aspects some are related to the structures

of these languages and others which go beyond that such as the social and cultural contexts which could be considered as an extra-linguistic features. Since no two languages share the same structures or have the same social and cultural contexts, equivalence in translation is an impossible achievement in the sense of sameness. In fact, no matter how strong the translator's willingness to reach a full equivalence, but he can achieve a complete identical equivalence to the original. Thus, equivalence in translation rather be viewed as a form of an approximate rendering of a text from a SL to a TL.

Nida (1964) in his work of bible translation dedicates much of his research to meaning in both its semantic and pragmatic natures. He refuses the idea that meanings of words are unchangeable, and suggests giving meaning a more dynamic nature. For him, words get their meanings through the context and culture in which they are used. Nida also distinguishes between many types of meaning: linguistic meaning, referential meaning and emotive meaning (p.38).

Nida is influenced by Chomsky's theory of *generative transformational grammar* of. Chomsky suggests that all languages are composition of a deep structure that is subjected to the process of transformations and a surface structure created by these transformations and is submit to phonological and morphophonemic system. Nida's in his Bible translation embraces this idea and highlights the concept of deep structure, which includes the heart of meaning. However, the treatment of meaning by Nida is unlike that of Chomsky. Edwin Gentzler (1993) said that: "Chomsky investigates the meaning inherent in the sign cut off from cultural context; Nida's primary concern is not with the meaning any sign carries with it, but with how the sign functions in any given society"(p.53).it is essential to state that Nida's and Chomsky's study of meaning are different in a way that Nida takes into consideration the cultural context which is neglected in Chomsky's *generative*

transformational grammar theory, but both of them agreed that languages in its nature of having a deep and surface structure.

Furthermore Nida (1964) distinguishes two types of equivalence: *formal equivalence* and *dynamic equivalence*. The formal equivalence in which the translator puts the main focus on the message itself with both aspects; form and content, where the ST and the TT message are nearly similar (p.159). This type is referred to by Kelly (1979) as an approach that "depends on one-to-one matching of small segments, on the assumption that the centre of gravity of text and translation lies in the significance for terminological and artistic reasons." (p.131).

Therefore, this type of equivalence aims at keeping the syntactic and Lexical structures of the original text and reproduces it as a literal translation to the target text, i.e, a harmony at the structural Level between the SL and the TL.

As for the second type, both Nida and Kelly agree on naming it "dynamic equivalence" pointed out that this type is based on the principle of "equivalent effect", in which the relationship between receptor and message should be significantly the same as that which existed between the original receptor and the message. (Nida, 1964, p.159), or as likely to be called; the search for the word of the source text is a unit equivalent in communicative function.

Catford (1965) also distinguishes the two types of translation equivalence and refer to it as "formal correspondence" and differentiate it from "textual equivalence". 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" (p. 32).

In addition, Catford (1965) argued that in order for translation to occur, a certain condition must be available; both source and target texts must be related to the functionally relevant features of the situation-substance, and those which are functionally relevant is that they are relevant to the communicative function of the text in that situation (p.94).

It should be noticed that all these views about translation equivalence though rely on different terminologies, all mirror Nida's division of formal vs. dynamic equivalence. To compare form and content of texts, it must be said that the content has to be first in translation. Thus, poetry translators who emphasize on form will probably misinterpret the original context intended by the author and most likely deviate the meaning. As for the dynamic translator who are considered to be more faithful than formal one because he will keep the meaning appropriate and as close as possible to the original text.

According to Newmark (1988), it would be better to say that dynamic and formal equivalences must not create a conflicting point in translation, but rather two interrelated phases of the translation process. For equivalence to occur both phases are necessary (p.48). Thus the translator cannot limit himself to formal or dynamic equivalence, but to depend on both of them during the process of translation in order to avoid a word for word translation of the SL text which would ruin the linguistic structure as well as the literary norms of the TL.

In short, though scholars have diverse visions about the concept of equivalence and its ambiguous nature. It can possibly be rated on Bayar's scale of equivalence that ranges from optimum to zero degree.

According to Bayar (2007) there are seven degrees on the scale of Equivalence starting from optimum translation, near-optimum translation, partial translation, weaker and stronger translation, poor translation, mistranslation and zero equivalence. Every degree on this scale has a specific characteristic that set it apart from the other.

Optimum translation, it refers to the highest level of approximation to the ST
Where TT may reach the optimum degree should be semantic and grammatical levels are
well-formed and preserved (p.33).

Near-optimum translation, refers to the case where the ST goal is cohesively and
coherently rendered to the TT but do not reach the readability of the optimum degree from a
textual point of view (p.34).

Partial translation, refers to the partial rendering of the ST goal to the TT. It should be
clear that the readability and accuracy of the TT do not mean its preservation of the ST, for
the TT might be read smoothly, without conveying the ST goal (p.35).

Weaker and stronger versions, Some translations are called weaker versions because
they reproduce the ST goals in 'attenuated terms' if compared to the original, whereas others
are named strong versions for their use of stronger terms in their rendering of the ST goals
(p.35).

Poor translation, refers to poor translation that occurs when the translator fails to
transfer the ST goal into a readable TT. Below is an example of poor translation (p.36).

Mistranslation, In mistranslation the TT neither sounds readable nor preserves the goal
of the ST (p.36).

Zero equivalence, Zero equivalence occurs when there is no one-to-one equivalent
between the ST and the TT (p.37).

In fact, it is difficult to locate equivalence since no one could objectively define the point at
which the TL becomes equivalent to the ST. Perhaps, equivalence should be considered as a
form of approximation in which a concept performs approximately the same function in the
TL as it does in the SL.

II .1.4 The Problem of Subjectivity

According to *Merriam Webster dictionary* the word subjectivity is particular to judgments modified or affected by personal views, experience, or background.

The theoretical sense of subjectivity indicates the most important quality of the subject, the distinctive features in his specific activities. More precisely, subjectivity is extracting the subject's innate capacity and brings it to existence, which would affect his specific activities; the innate capacity of the subject highly controls and influences his objectivity. The concept of the subjectivity involves three basic aspects: starting by making the object serve the subject. Then the subject's distinctive feature in the objectified relationship between the subject and the object, and finally, the extraction of the subject's innate capacity (wang, 1995, p.36). These means either focusing exclusively on the translator's subjectivity or emphasize the constraints impinging upon it.

The translator, who actively receives, selects and conveys information, plays a decisive role in striking an appropriate balance between accuracy and acceptability during the translating process. By optimally exerting his/her subjectivity, the translator can produce appropriate target texts that communicate effectively (Ya-Mei Chen, 2011, p. 119). Subjectivity of the translator has been always a matter of concern because of the cultural changes and its relation to translation studies and the appearance of a wide range of new approaches.

According to Toury (1980) social and cultural constraints are seen as "performance instructions" and he uses them to account for the regularities preferences shown by translators in the process of translation (p.51). Thus, social and cultural constraints are what guides and determines the translator's behavior; the translator in making his decision towards a ST, will defiantly be affected by socio-cultural contexts.

The move from translation as text to translation as culture and politics is what Mary Snell-Hornby (1995) terms 'the cultural turn'. Translation is considered as a rewriting of an original text. Rewriting is manipulation, which would introduce new concepts, new devices and genres and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. The question of the translator's supposed non-interference, or the translator's invisibility in the translated text now faces great challenges since all translations must undergo various kinds of transformation or rewriting in the process of translation (p.127).

The translator's subjectivity has gained apparent and attracted increasing attention from scholars and the academic ring. Lawrence Venuti studied the translator's situation and activity in culture and held that translators should adopt the foreignizing strategy, or 'resistancy' in translation in order to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture (Venuti, 1995,p.305).

Therefore, subjectivity in terms of its theoretical sense and the norms provided by Toury in addition to Hornby and Venuti's point of view subjectivity of the translator could be defined as the translator's subjective state or activity denoted during the process of translation, with the necessity of being aware about the social and cultural norms to achieve a perfect and adequate translation.

The translator's work was not viewed as creative but rather as mechanical .Venuti (2004) stated that they were neglected and marginalized. The translator was considered as "a servant", "a fettered dancer", "a piece of transparent glass" or "an invisible person". By making the translator look like a faithful servant of his two masters, namely the original

author and the target reader, they humiliated his role as well as his profession.(p.350) Thus the translator must be distinctive by mere objectivity and complete loyalty complete to the original author and reader and conceal his innate capacity, personality or any intention to put his imprint on the TT; he is merely asked to be an invisible person.

In this matter, the translator is not encouraged to involve in the reproduction. His task is to faithfully and objectively reproduce the source text. He is told to be as free as possible from personal intrusions; he is warned not to “distort the message to fit his own intellectual and emotional outlook”; he is required to minimize “ego-involvement” (Nida, 1993, p. 154). It is expected that the translation should transcript of the same ideas of that of the original author and his work as well as copying his way and style.

Knox (1949) 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"(p.1). The translator must find out the meaning that the original author intended from the context he used and the reason behind using such context as well as the cause of using a certain set of words.

Many theorists along with Catford talked about the subjectivity of the translator in interpreting a literary text, and suggest that it unavoidable and must occur. Catford (1965) 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"(p.94)

Talking about the notion of untranslatability in the process of translation Bassnett Mcguire (1980), refers to the translator’s subjectivity in interpreting the meaning of a SL text and claims 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"(p.36),

Also about the inevitability of subjectivity in literary translation, Peter Newmark believe that a relationship exists between a text that is historically produced in a particular context and is then read, and whether there is any communality in this experience. Peter Bush says "it seems to me that literary translation, like many other forms of translation, is an intensely subjective experience which is historically and socially constructed. (as cited in Christina Schäffner, 1997, p. 37). Subjectivity then cannot be avoided neither by the original author nor by the translator; two different writers or translators may describe exactly the same thing, but in very different words and styles.

Also Newmark (1988) maintains that subjectivity plays a major role in translation as he considers it to be essential in literary works. He claims that, it is important to rely on what he calls descriptive, objective approaches, but he thinks that anyone needs to involve subjectivity, especially when talking about literature due to its trend to imagination and intuition. This is my approach to good writing." (pp.9-11). Thus, subjectivity of the translator is very difficult to avoid if not unavoidable at all, mainly because it impossible to separate anyone from his innate capacity or attitude. Consequently, the total invisibility of the translator in the target text is something that cannot be achieved.

Despite the debatable points of view about literary translation. A literary text in contradiction to any other scientific or technical text does is not based on objective facts. It rather a set subjective views and concepts related to one's life and experience. It can be interpreted differently from one reader to another according to the difference between their lives and experiences. This means that the author's intention in a literary text cannot be extracted easily and might be interpreted subjectively by the translator, who was a reader before and has been subjective in reading the message and creating his original literary text.

The translator reads the SL text and decodes it and responds to it taking into consideration his background and previous artistic experience.

II.1.5.Problems in Translating Literary and Cultural Expressions

Since culture play a great role in translating literary works; one cannot go throughout translation concepts without mentioning the cultural aspect because it is very important to know cultural factor of each linguistic system to start dealing with it in translation process. Furthermore its absence leads the translator to miss-interpret and produce an unworthy translated version.

Many theorists have shown the close relationship between language, culture and translation such as Nida (1964), Ivir(1987), Bassent(1980), Larson (1984), Newmark (1988), Baker (1992) and others.

Nida and Taber (1974) defined the literary cultural translation as “a translation in which the message content is changed to fit to the receptor culture in some way, or in which information is established that is not linguistically understood in the original text” (p.199). Besides, Nida (1964) clarified that “no translation that attempts to transfer a huge cultural gap can hope to remove all traces of the foreign setting ”(p.167). He also added " it is unavoidable that when source and target languages represent extreme different cultures there should be many basic subjects and accounts which cannot be formed by the translating process (p.167).

Emphasizing the importance of cultural knowledge, Ivir (1987) affirmed that “language is a part of culture and, as consequence; translation from one language to another cannot be processed sufficiently without the two knowledge cultures as well as the two languages structures” (p.208)

Dweik (2000) stressed that differences between the two cultures certainly result in difficulties not only in translation but also in learning foreign languages. He stressed on the

reasons of intervening problems that result from either lack of knowledge of source language or from target language. He also talked over the role of non-linguistic factors that either hinder or enhance bilingualism. Newmark (1988) thought that the untranslatability of a given text can exist when the level of cultural overlap between both source language (SL) and the target language (TL) is high, these means that the translator will be incapable to pave the way between both languages.

In the meantime, Nord (1991) stressed the cause of cultural contrast on translation and interpretation. He claimed that “this is reason behind never existing common translation code for all cultures. What we can attain, though, is agreement on a general theory of translation which permits for specific diversity when applied to specific cultures, taking into consideration the culture-specific conventions of translation and the anticipation, the members of a particular culture possess of a translated text”(p.92).

Similarly, Baker (1992) indicated that SL “source language” word may state a concept which is totally unidentified in the target culture. It may be a religious belief, a social custom or even a food type. She discussed the most common non-equivalents that a translator goes across in the process of translation. Cultural differences can be a cause of some serious difficulties for translators that are not familiar with them. Some texts hold a large amount of cultural expressions and terms, like metaphors, collocations, proverbs, religious terms and institutional terms. The translators’ role in such cases will go beyond transmitting the meaning to transmitting the culture.

Toury (1980) for instance, annotated on the reality of the term equivalence by claiming that “equivalence is a theoretical term, indicating an abstract relationship, or category of relationships between TTs (Target texts) and STs (Source Texts) , translations and their sources. If something is ideal, it is only to wish for and not real, then equivalence only tries to

give the same meaning as in the original, but does not envelop all the features of the original term or envelop more than what the original term envelops”.(p.39)

Newmark (1988) from another side believed that the equivalent effect of the translated text is the wanted result, rather than the purpose of any translation but he explained that it is an unlikely product in two cases:

(a) If the aim of the SL text is to affect and the TL translation is to inform:

(b) If there is a marked cultural gap between the SL and the TL texts.

Metaphors, collocations, proverbs, idioms and phrasal verbs are also taking into account cultural specific objects and they are considered a challenging area in translation as well, for instance the metaphor “as white as snow” will be difficult to understand by a reader who lives in a geographical region snow does not exist . Dagut(1976) for instance, claimed that “ there is no oversimplified general rule for the translation of metaphor, but the translatability of any given SL metaphor count on the particular culture experiences and semantic relations exploited by it ,and the size to which these can, or cannot, be reproduced normally with TL, depending on the amount of overlap in each particular case (p.32).

All the mentioned definitions and theorist views reflect the fact that an adequate, accurate and beautiful translation could be reached only throughout the translator cultural consciousness. His culture, the author’s culture and the culture of the reader, thus ensure that the translator is within a melting culture and each one should be regarded on its one in order to keep himself moving in parallel during the process of translation.

II.2 Proposed Strategies to Avoid Misinterpretation of Cultural Expressions

Scholars suggested strategies to deal with cultural expressions; Newmark (1988) took into account the cultural words as follows:

- 1) Ecology: flora, fauna, hills, winds, plains
- 2) Material Culture: food, clothes, houses and towns, transport
- 3) Social Culture: work and leisure
- 4) Organizations, customs, activities, procedures, and concepts: political, administrative, religious and artistic.
- 5) Gestures and habits

According to these categories he proposed many procedures as follows:

- 1- Naturalization: it adapts the SL word first to the normal pronunciation, and later to the normal morphology of the TL .i.e. translating by transferring and adapting from words in the source's language into the normal pronunciation, after conveying and adapting into another forms (the normal morphology/ word forms). Example: - estate (English) estat (Indonesia)
- police (English) polis (Malaysian)
- 2- Cultural equivalent: to substitute a cultural word in the SL with a TL one. Yet, they are not accurate. Example: beheld (English)- رأى (Arabic)
- 3- Functional equivalent: this needs the use of a culture-neutral word. As in idioms, translating them with their equivalent idioms that exist in the target language.
- 4- Descriptive equivalent: where cultural expression meaning is explained in several words.
Example: (hotdog) = (أكلة تحتوي على القليل من الخضار و اللحم)
- 5- Componential analysis: which is "comparing a SL word with a TL "target language" word which has a parallel meaning but is not a clear one -to-one equivalent, by indicating first their

common and then their differing sense constituents." (p.114). Example: man = (+male), (+mature) .boy = (+male) ,(-mature) women = (-male)(+mature) girl (-male)(-mature).

6- Synonymy: it is a "near TL equivalent" (p.84). Here economy outdoes accuracy. As in the case of collocations (deliver a letter/telegram)=(يسلم خطابا \ تلغرافاً), (deliver a speech/lecture)=(يلقي خطبة\ محاضرة).

7- transpositions: which contains a change in the grammar from SL to TL, such as, to change from singular to plural, then the change required when a precise SL structure does not exist in the TL "target language", at the end change of a SL verb to a target language word, change of a SL noun group to a TL noun etc. (p.86).for example (hand knitted) = (محبوك من ناحية)

8- Modulation: it happens when the translator reproduces the original text message in the TL text in conformity with the recent norms of the TL, since the SL and the TL may seem dissimilar in terms of standpoint. (p.88) .In other words, it is using a phrase or a word that is different in terms of the source language and carry the same idea in the target language.

Example: (it is easy to understand)=(ليس من الصعب أن تفهمها)

9- Compensation: it occurs when there is a loss of meaning in one part of a sentence, then to be compensated in another part. (p.90).Example sorry I did not see you.=أسف لأنني لم أنتبه لكليهما.

10- Paraphrase: in this procedure the meaning of the cultural texts is explained and the clarification is much more detailed than that of descriptive equivalent. (p.91)

11- Couplets: it occurs when the translator associates two different procedures. (p.91). this is mainly used with poems when there is a rhythmic end.

Furthermore, Graedler (2000).Suggested four procedures in order to deal with interpreting literary and/or cultural expressions that are:

- Making up a new word.
- Explaining the meaning of the SL expression instead of translating it.
- Preserving the SL term intact.
- Opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.(p.3)

Harvey (2000) stated that literary expressions consist of “notions, institutions and personnel which are explicit to the SL culture” (p.2).

Based on his definition he founded techniques that might simplify the difficulties involved in translating them like:

- Functional Equivalence: it means using a referent in the target language (TL) culture whose role is similar to that of the source language (SL) referent.
- Formal Equivalence: this means a ‘word-for-word’ translation.
- Transcription or 'borrowing: which means reproducing where necessary and transliterating the original term. If the term is formally transparent or is explained in the context, the translator may use alone. In other cases, mainly where no knowledge of the SL by the reader is assumed, transcription is complemented by an explanation or a translator's note.
- Descriptive or self-explanatory translation: It uses generic terms to transfer the meaning. It is appropriate in wide miscellaneous contexts where formal equivalence is considered inadequately clear. In a text aimed at a specific reader, it can be supportive to add the original SL term to avoid ambiguity (pp.2-4).

Gaber (2005) declared that translator should follow five different techniques in order to translate culture words. The first one uses “cultural equivalent” words or phrases such as

translating “it rains cats and dogs” by its Arabic equivalent “انها تمطر كأفواه القرب “.The second technique is the “functional translation” where words and phrases that have the same function in the source language are used i.e. translating “hello” as “السلام عليكم”.The third technique is “paraphrasing” where meaning of the word or phrase in the target language is explained in the source language such as translating the word “thesaurus” by “معجم الألفاظ المترادفة و المتضادة”.The fourth technique is “glossing” where additional information are given in a footnote in order to explain the cultural word or expression such as explaining the Arabic word “AL-Zakat” by “is one of the "Five Pillars of Islam," and is a religious obligation for Muslims. It needs the giving of a person's wealth. Historically, it was seen in Islamic countries as a tax over adult Muslims”. The fifth technique is “borrowing” where the word or phrase are borrowed from the source language and Arabized such as translating “internet” by “انترنت” .

Translation as a profession is hard to be done effectively during the whole process from dealing with cultural problems and linguistic problems i.e. language dynamism as a whole system of any given society. Moreover the translator should keep in mind all the mentioned aspects when dealing with literary translation. This part highlighted the difficulty of translation throughout defining some relevant aspects to literary translation such as equivalence, subjectivity and faithfulness. Furthermore, it passed through some views that are maintained by theorists when dealing with literary translation because it is a difficult process which needs a theoretical guide. In addition to techniques that are proposed to avoid such difficulties linked to literary translation.

CHAPTER THREE

INTERPRETATION AND MISINTERPRETATION IN GIBRAN KHALIL

GIBRAN'S *THE PROPHET*

III.1. Introducing the Case Study

This chapter begins by introducing the author Gibran Khalil Gibran and the case study *The prophet*; a book translated as *النبي* by two translators, followed by the two translators' biographies. The methodology adopted in this chapter is comparative and analytical focusing on two main issues: subjectivity and equivalence. This analysis is done on the basis of twenty two (22) examples from selected passages. The examples are provided in form of tables including words from the original book and their translations. As this method of analysis provides a vast examination of the selected examples.

III.1.1. Gibran the author

Khalil Gibran was born in January 6, 1883 the town of Bsharri north of Lebanon. He was a maven Lebanese-American writer, artist, and a poet of the New York Pen League.

As a young man Khalil migrated to the United States with his family, where he decided to be an art student and began his career as a writer, using both languages English and Arabic. He is seen as a literary and political insurgent. His preference of the romantic style was at the center of modern Arabic literature renaissance, mostly prose poetry, separating from the classical school. He is still considered as a literary hero in Lebanon.

Gibran in his pursuit of symbolist and romantic style over the beginning of 1900s realism had attended an art school in Paris from 1908 to 1910, and he was a brilliant artist in drawing and water coloring. Gibran held his first art show of his portraits in 1904 at Day's studio in Boston. During this show, Gibran met Mary Elizabeth Haskell, a respected

directress and she was ten years younger than him. In 1908, he went to Paris in order to study art in for two years and that is where he met his lifelong friend Youssef Howayek.

Gibran was born and raised inside a Maronite family and a Maronite school, and highly influenced by his own Christian religion as well as Islam, mainly by the Sufis and their mysticism. The knowledge he has about the bloody history of Lebanon, with its devastating factional struggles, reinforced his faith in the fundamental unity of religions, a faith that is idealized by his parents who welcomed in their home different people from various religions. Many of his writings are related to Christianity, mostly on the subject of spiritual love. Nonetheless his mysticism is a convergence of many different influences as it is was mentioned above: Islam, Judaism, Sufism, Christianity, and theosophy. He wrote: "You are my brother and I love you. I love you when you prostrate yourself in your mosque, and kneel in your church and pray in your synagogue. You and I are sons of one faith the Spirit".

Gibran was influenced by many themes in his work such as Islamic art, European Romanticism, Classicism and many more modern symbolism and surrealism. As for persons, Gibran Major influences were by his patron Mary Haskell, Fred Holland Day (an advance guard, "un avant-garde artist)", Josephine Prescott Peabody who gave Gibran the title of "prophet". Gibran Khalil Gibran worked on many occasions with the Church of St. Mark in the Bowery by providing artistic works like his drawings and readings, and in religious matters

Gibran suffered from a very serious medical condition which is cirrhosis of the liver and tuberculosis, and passed away on April 10, 1931 in New York City, he was only 48 years old. The young Lebanese emigrant, who loved his birthplace too much and never became an American citizen; before his death left the wish that he want to be buried back home in Lebanon. In 1932, one year after Mary Haskell and her sister Mariana bought the Mar Sarkis Abbey in Lebanon; they achieved his wish and since then it became the Gibran Museum.

They wrote next to his grave "a word I want to see written on my grave: I am alive like you, and I am standing beside you. Close your eyes and look around, you will see me in front of you".

III.1.2. Gibran's Literary Style

It is known that most of Gibran's writings before 1918 were in Arabic, but after that most of his works were published in English. His first book for to be published in 1918 was *The Madman* by Alfred A. Knopf's company. He played a role in the New York Pen League, which is also known as "choaara al-mahjar" or the "immigrant poets", among other famous Lebanese-American authors such as Elia Abu Madi , Ameen Rihani, and Mikhail Naimy.

Gibran Khalil Gibran was a big fan of Francis Marrash a poet and a writer, who he had studied his works at *al-Hikma* school in Beirut. According to Shmuel Moreh an orientalist who thinks of Gibran's works as an echo of Marrash's style, ideas, and even the structure; also Joe Jenkins and Suheil Bushrui have referred in particular that the concept of universal love by Marrash have left a "profound impression" on Gibran. It is commonly noticed that Gibran's poetry uses proper language and spiritual expressions; as one of his poems revelation: "But let there be spaces in your togetherness and let the winds of the heavens dance between you. Love one another but make not a bond of love: let it rather be a moving sea between the shores of your souls".

About Gibran. (n.d.). Retrieved may 07, 2016, from <http://www.gibrankhalilgibran.org/AboutGebran/Biography/>

III.1.3.Importance of the Book

The famous work of Gibran is *The Prophet*, a book that contains twenty-six poetic essays. Its fame grew noticeably during the 1960s with the American miscellaneous

culture and then with the peak of the New Age movements. It has stayed popular with the vast population till today. Since it was first put out, it has never been out of print. Then to be translated into more than twenty languages, it was one of the successful and most sellingbooks of the 20th century in the United States.

Gibran's *The Prophet* intensely influenced Elvis Presley especially after receiving his first copy in 1956. Gibran seemingly read passages to his mother and after many years gave copies of "The Prophet" to his friends and colleagues. His handwritten notes Photographs in certain passages throughout his copy are made up on various Museum websites.

III.1.4.The book and its Title

The Prophet shows observations and recommendations about life and death of the prophet, the special and adored Prophet, as he established a twelve-year settling in Orphalese. The chosen and beloved Prophet, around whom the story turns, has spent twelve years of his youth in Orphalese, availing as the people's seeker of silence and night guardian. He spent much of his time in the hills, watching and listening to their lives. People have kindly met the prophet's physical needs, but he recognizes that some have criticized his superiority. Now the ship he has been waiting for to take him home arrives, and the prophet comes down from the hills to the temple. The people get together to let him, hungry to absorb whatever wisdom he can deliver, for the coming generation's sake.

In *The Prophet* (1923), Gibran looks at the world through the eyes of the sage man who wants to make up a better world and guide people to the positive way of life. The instructions carried by the prophet before his removal from the imaginary city of Orphalese are told for the sake of answering the last or substantial questions of life. The prophet, which means the chosen one in Arabic, is one name amongst many names utilizes to submit the Prophet Muhammed (PBUH). It would show that choosing the name Al-Mustafa does not come from the vacuum, but because of the effect of Islam upon Gibran's mind and soul. Actually, this

could be considered as the elevated idealism of Gibran. *The Prophet Summary*. (n.d.).

Retrieved May 08, 2016, from [http://www.bookrags.com/The_Prophet_\(book\)/#gsc.tab=0](http://www.bookrags.com/The_Prophet_(book)/#gsc.tab=0)

In short, Gibran's life is full of literary production which made him a famous and one of the great literary personalities particularly in America as well as the entire world. He reached his success through the attractive style and great imagination. One of his famous books is *The Prophet*; a wide published book and one of the most selling books in all over the world. The title of this book at the first sight gives the reader the impression of something sacred and charming. It has a great meaning which mainly conveys the perfect world that is maintained by Gibran's imagination. This book talks to people at different stages in their lives, and can be read and reread several times as it is not a book that tells the reader something but invites him to reflection.

III.1.5.Importance of the Translation

Kahlil Gibran's stunning work, *The Prophet*, is the most favorite literary works of the recent era. Published in 1923, it is translated into nearly or more than twenty languages and the top receiving area was at the American region where it reached more than nine million prints sold.

The Prophet is a collection of poetic writings that are spiritual and, inspirational. Gibran's meditations are divided into twenty-eight chapters covering a different topics as love, marriage, children, giving, eating and drinking, work, joy and sorrow, housing, clothes, buying and selling, crime and punishment, laws, freedom, reason and passion, pain, self knowledge, teaching, friendship, talking, time, good and evil, prayer, pleasure, beauty, religion, and death.

In addition to that the real significance of its translation is to transmit Gibran's masterpiece to large audience where the reader receives and understands its themes according to the translation he is reading.

The recurring translation of Khalil Gibran's *The Prophet* to Arabic and the very recent one made by the Iraqi poet Sargon Bulus before his death. Antonious Bachir's translation is the first one which is done during Gibran's life who has read it and accepted its publication. Every translation has great impact on the original book through bestowing a new trait and/or new interpretation; especially if the translators are professionals. Each translation differ from one another such as the ones made by Sargon Bulus, Youcef El Khal, Mikhail Nouaima, Tharwat Okasha.

III.1.6.The Translators of *The Prophet*

Tharwat Okasha:

Okasha was born in Cairo in 1921; he joined the Military College in 1939. He won the first Military Award of Farouk the First for the war strategy Arts 1950. He has got a journalism diploma from Literature College, Fuad I University 1951, while he participated in the 23rd July Revolution 1952 then; he worked as editor-in-Chief of Al Thareer Magazine 1952-1953. Okasha has got a PhD in literature from Sorbon University, France 1960 later has been assigned as minister of Culture and Nation 1958-1962. From 1962 till 1970, he has pointed successively as Chairman of the Supreme Board for Arts and Literature, Chairman of the Administration Board of Al Ahli Egyptian Bank, Member of the Nation Board, Member of the Executive Board of the UNESCO Organization in Paris, Deputy of the Prime Minister and Minister of Culture, Minister of Culture. Following this period he has taken many responsibilities as Cultural Affairs Assistant for the President of the Republic 1970-1972, Visitor Professor for College De France – Paris (Art History) 1973, He was elected a president for the Consultant Cultural Committee in the Arabian World Institute – Paris 1990-1993. He died on February 27, 2012 in Cairo.

His Famous Translations:

The Prophet: Gibran Khalil Gibran 1959, The Prophet Garden: Gibran Khalil Gibran 1960, Essa Son of the Human Being: Gibran Khalil Gibran 1962, Sand and Foam : Gibran Khalil Gibran 1963, The Earth Lords: Gibran Khalil Gibran 1965, Jebran Khalil Gibran Wonders, The complete works 1980, The Knowledge Book for Ibn Qutaiba 1960, Ardent with Wagner for Bernad Show 1965, Cautious Ardent with Wagner 1975, The Ancient Egyptian Theatre for Latien Drioton 1967, The Contemporary Human Being Crown Ramses 1971, France and the French According to Major Thomson Le Pierre Daninos 1964, Tornado from East or Jenkiz Khan 1952, Return to Faith: Henry Link 1950, Mr. Adam: Liat Frank 1948, Arts Amatoria 1973.

Tharwat Okasha. (n.d.). Sultan Bin Ali Alowais cultural foundation. Retrieved May 15, 2016, from <http://www.alowais.com/en/winners/winner.details.aspx?generic=142>

Antonious Bachir:

Antony was born on March 15, 1898 in Douma Lebanon; he grew up in orthodoxy family. Bachir was a theologian, a writer and orator his English background helped him to expand his intellectual works. He was the founder of "EL khalidat" magazine in 1926 in Arabic language, and he wrote a lot of social and religious articles while he has written many books such as "مراقبي النجاح", "اقرا وافكر", "ثلاث مفكرين في الدين", as for his works in English he wrote "*Lessons in Orthodox Church*", "*Orthodox Christian Education*". He died on February 15, 1966.

Anthony (Bashir) of New York. (n.d.). Retrieved May 10, 2016, from [https://orthodoxwiki.org/Anthony_\(Bashir\)_of_New_York](https://orthodoxwiki.org/Anthony_(Bashir)_of_New_York).

His Translations:

” اعترافات تولستوي“، و” الحياة البسيطة“ of Dr Frank krine ,” لماذا أنا مسيحي؟“
يسوع إين (النبي), ”الرجل الذي لايعرفه أحد“ of Moris Carterlink, ”واليوم وغداً
(السابق), (أرباب الأرض), (الكلمات -), (رملٌ وزيد), (المجنون), (التائه), (الإنسان),
translated into Arabic from the original corpus of Gibran’s works.

III.2. Analysis of the Translations

Many translation problems start from translating specific references while translating from one language into another. Translator’s subjective understanding leads to misinterpreting the ST. In addition; subjective use of references varies among cultures, as different countries possess a different historical background and life experience. Furthermore, culture, history and religion create certain differences that influence the amount of interpreting from one language into another, these differences compel an exhausting translation i.e. difficulty to translate a literary work.

In this first part, subjectivity as a translation issue and a key concern will be taken into consideration; some examples are selected and would be analyzed. Such examples will be presented in the form of tables. Each table includes expressions linked to a certain concept. This part will examine each expression and point out the different processes.

Number	Antonious ‘s translation	page	Okasha’s translation	Page	Original expressions(Gibran)	page
01	و ظل المصطفى،المختار الحبيب،	19	المصطفى المختار الحبيب	01	AL Mustafa and the beloved	01

02	فرأى سفينته تمخر عباب البحر مغمورة بالضباب	19	فلمح سفينته تأتي مع الغمام	01	And he beheld his ship coming with the mist	01
03	كثيرة هي أجزاء روعي التي فرقته في هذه الشوارع و كثير هم أبناء حنيني الذين يمشون عراة بين التلال فكيف أفارقهم من غير أن أثقل كاهلي و اضغط روعي.	20	كم من حبات للروح نثرت في هذه الطرقات، وكم من أطياف ولدها حنيني تجري عارية بين تلالها، فلا أستطيع أن أنثق عنها إلا بأنقال و أوجاع.	02	Too many fragments of the spirit have I scattered in these streets, and too many are the children of my longing that walk naked among these hills, and I cannot withdraw from them without a burden and an ache.	02
04	أم يجري على الأفواه أن مسائي كان فجرا لي؟	22	و هل يقال إن ساعة غروبي كانت في الحق ساعة مطلعي؟	04	And shall it be said that my eve was in truth my dawn?	
05	فلا تجعل عيوننا تشتاق إلى رؤية وجهك.	24	فلا تترك أبصارنا منذ الآن عطشى إلى ملامح وجهك.	06	Suffer not yet our eyes to hunger for your face.	06
06	بيد أنها تصرخ الآن بأعلى صوتها، و تمزق حجبها ببديها لكي تظهر لك حقيقتها.	24	فلشد ما أحببناك حبا صامتا مصونا وراء قناع، و لكنه يهتف بك الآن عاليا، يتمنى لو يقف سافرا بين يديك.	07	Much have we loved you, but speechless was our love, and with veils has it been veiled.	07
07	...حتى وصلوا إلى الساحة الكبرى أمام الهيكل	25	... و مضى القوم معه إلى الساحة الكبرى قدام المعبد	08	Towards the great square before the temple	08

08	المحبة	28	الحب	10	Love	10
09	وكما تعمل على نموكم، هكذا تعلمكم و تستأصل الفاسد منكم	28	وهو كما يشد من عودكم، كذلك يشذب منكم الأغصان	10	Even as he is for your growth, so he is for your pruning	10
10	و تغربلكم لكي تحرركم من قشوركم، و تطحنكم لكي تجعلكم أنقياء كالثلج.	29	ثم يغربلكم فيخلصكم من القشور، ثم يطحنكم فيحيلكم دقيقا أبيض	11	He sifts you to free you from your husks. He grinds you to whiteness.	11
11	فأذا اشتغلت فما أنت سوى مزمار تختلج في قلبك مناجاة الأيام فتتحول إلى موسيقى خالدة	42	أنت_ حين تعمل_ مزمار، تتحول همسات الدهر في جوفه إلى أنغام.	25	When you work you are a flute through whose heart whispering of the hours turns to music.	25

Table 01: expressions related to subjectivity.

This table contains many translated expressions that are related to the translator's subjective use of rendering. As in the example number one (1) with the use of "Al Mustafa" (المصطفى). This name does not exist in the English language but it is put by the author for he is Arabic before being American, thus he put the word in his book. In both translations the word Al Mustafa is put as it is without making any reference to this name. So, as most of the Arabic readers will understand directly that the author is speaking about Mohamed the messenger of Allah as it is known in Islamic religion. Here the word (المصطفى) is not enough to transcend the meaning. Furthermore, subjectivity has a great effect in misinterpreting the original text and caused a misleading understating of the reader at a given reading. Both translators interpret well this frequent religious name.

The second example (2) "And he beheld his ship coming with the mist" translated to (فلمح سفينته تأتي مع الغمام) and (فرأى سفينته تمخر عباب البحر مغمورة بالضباب); the first translation is mainly transformed for the translator used an esthetic sentence in Arabic that it is different from the original text, and this convey the subjective use of translated expression by the translator while the second translation (فلمح سفينته تأتي مع الغمام) is related to a faithful translation because the translator has taken the same expression used in English without using such esthetic elements as in the first translation i.e. the reader will understand that the ship is not obvious within the mist in order to be seen and the picture becomes clear if one imagine it after reading. However, the first leads the reader to get another picture in his mind after understanding what the translator has transmitted to him because the translator has taken his own use of esthetic elements that are not used in the original text which deviated the original meaning of that expression.

In the third example (3) "Too many fragments of the spirit have I scattered in theses streets, and too many are the children of my longing that walk naked among these hills, and I cannot withdraw from them without a burden and an ache" translated by Antonius as

(كثيرة هي أجزاء روعي التي فرقته في هذه الشوارع وكثير هم أبناء حنيني الذين يمشون عراة بين التلال فكيف أفارقهم من غير أن أتقل كاهلي واضغط روعي)

And Okasha has translated it as follows:

(كم من حبات للروح نثرت في هذه الطرقات، وكم من أطيايف ولدها حنيني تجري عارية بين تلالها، فلا أستطيع أن أنشق عنها إلا بأتقال و أوجاع.)

The first translator translated the expression “ without a burden and an ache” as (أنقل) which does not have the same meaning of the original i.e. it refers to being just spiritually hurt that does not have the same meaning that is intended by the author of the original book that refers to being hurt spiritually as well as physically .In addition the translator has misinterpreted this ideational and interpersonal meaning because he is not

being faithful to the original text that made the author invisible and opened the door for his negative touch when translating. Furthermore the second translation is achieved through the use of literal translation that leads the translator to be faithful, and helped him to transmit the same structure and meaning of the original text as well.

In the fourth example (4) “And shall it be said that my eve was in truth my dawn?” translated by Antonious Bachir as (أم يجري على الأفواه أن مسائي كان فجرًا لي؟) (and Tharwat Okasha has translated it as the following (و هل يقال إن ساعة غروبي كانت في الحق ساعة مطلعي ؟) The author of the original intended the whole eve and dawn as long period of life time and for this reason Antonious Bachir has put it as it is without being subjective as Tharwat Okasha has done for he added the word (ساعة الغروب) and (ساعة المطلع) which limited the meaning of the sentence and the period intended by the author of the original text. Furthermore Antonious Bachir added his touch through adding an esthetic element to the sentence while saying (يجري على الأفواه) which has not the same meaning of the original yet not the effective equivalent because his subjectivity affected the style of the translation which has the meaning of something that is being not worthy.

The fifth example (5) is divided into two parts which are underlined in the following selected expressions "Suffer not yet our eyes to hunger for your face." is translated by Antonious Bachir as (إلى رؤية وجهك تشتاق فلا تجعل عيوننا) and Tharwat Okasha has translated it as (فلا تترك أبقارنا منذ الآن عطشي إلى ملامح وجهك). Here the first translator Antonious has taken the same structure without adding something to the text and preserving the originality at the same time, which made it accurate even at the level of the attitude that the author of the original text wanted to create for his reader. However, Tharwat Okasha did not keep the same structure by adding an expressive word which transformed the meaning and the picture that may come to the reader of the original text i.e. (ملامح الوجه) has the meaning of something that can be forgotten while the author of the original text focused only on the desire of seeing the

face but not the possibility of forgetting the face. The second example in the above expressions where both translators are subjective dealing with the word “hunger” which has been translated by Antonious as (تشتاق) that is completely subjective as explaining this hunger by "missing"; whereas Tharwat Okasha has translated it as (عطشى) which is closer to the original word.

The sixth example (6) “Much have we loved you, but speechless was our love, and with veils has it been veiled.” which is translated by Antonious as :

(بيد أنها تصرخ الآن بأعلى صوتها، و تمزق حجبها بيديها لكي تظهر لك حقيقتها.)

And Okasha has translated it as:

(فلشد ما أحببناك حبا صامتا مصونا وراء قناع، و لكنه يهتف بك الآن عاليا، يتمنى لو يقف سافرا بين يديك.)

In the first translation Antonious Bachir has changed the form and the meaning which led him to an inadequate translation that deviate all what the original text meant to transfer to the reader. Thus the picture is "speechless love" but he made it as crying with high voice a total contradiction of the description here. The second translator has chosen the simple way of conveying the meaning and the attitude intended by the author of the original text that helped him to produce an adequate translation.

In the example number seven (7) “Towards the great square before the temple” is translated by Antonious as (...حتى وصلوا إلى الساحة الكبرى أمام الهيكل) and Tharwat Okasha has translated it as: (...و مضى القوم معه إلى الساحة الكبرى قدام المعبد), Antonious translated the word temple as (الهيكل) by taking into consideration his religious culture that affected him to create such translation which makes any Arabic reader senses it as Christianity is taking a great part of the chapters and the protagonist of the story is Jesus the Christ. However, Okasha has translated it as (المعبد) taking the best choice here because he does not break the original text

meaning and let the reader decide what religion can be meant here as in the original text exactly.

The example number eight (8) is mainly related with the title of the chapter which is mentioned in the original text as “love” and translated by Antonious Bachir as (المحبة) then Tharwat Okasha translated it as (الحب) and in some verses such as: “ Then said Almitra, speak us of love” which is translated by Antonious Bachir as:

(حينئذ قالت المطرة: هات لنا خطبة في المحبة.)

and translated by Tharwat Okasha as:(و أنبرت المطرة و قالت له :حدثنا عن الحب) and at this level Tharwat Okasha has failed to transfer the meaning that the author of the original text intended ; mainly because the word (الحب)in Arabic refers generally to the affection between man and woman, therefore it could be specified to the emotions which exist between the two. But the word (المحبة) as translated by Antonius is considered to be stronger than (الحب) and thus a general feeling that contains the word "الحب" in it. It is claimed by Arabic dictionaries ,mainly *Lissan Al Arab* (لسان العرب) that the concept of (المحبة) is wider and open to various interpretations such as the love between two persons, a person and an animal, a thing or place ...etc and that is the meaning intended by Gibran in his original text that is the wider meaning of the word “love” and not only that which exists between man and woman .The word "love" by Gibran is meant to be an emotion that unifies all creatures on the planet and not that feeling which exists between man and woman as an affection that relates two different sex of the same nature.

The example number nine (9) "Even as he is for your growth, so he is for your pruning" which is translated by Antonius Bachir as(وكما تعمل على نموكم، هكذا تعلمكم و تستأصل الفاسد منكم) and by Tharwat Okasha as (وهو كما يشد من عودكم، كذلك يشذب منكم الأغصان). The reader of the two translations would notice that Tharwat Okasha has been faithful to the source text and kept

the message as it is without any intention to be creative or subjective. It can be said that Tharwat Okasha has maintained to be invisible and at the same time succeeded to convey the message intended by the original author, using a sort of literal translation. On the other hand Antonious Bachir's translation (وكما تعمل على نموكم، هكذا تعلمكم و تستأصل الفاسد منكم) also conveyed the meaning of the original text, but with a deviation from the original text. Readers would notice the visibility of the translator by adding (هكذا تعلمكم) an expression which is not present in the original text, in that matter it should be considered as an inadequate translation and an interference of the translators own attitude. The translator should take into account accuracy in his translation in order to produce an adequate translation unlike what Antonious Bachir did while Okasha has kept the same accuracy and was faithful, objective to the original text and all this aspects helped him to produce such target text with almost the same value of the original text.

In the example number ten (10) "He sifts you to free you from your husks. He grinds you to whiteness".Antonious Bachir has translated it as:

(و تغربلكم لكي تحرركم من قشوركم و تطحنكم لكي تجعلكم أنقياء كالثلج)

And translated by Tharwat Okasha as: (ثم يغربلكم فيخلصكم من القشور، ثم يطحنكم فيحيلكم دقيقا أبيض)

The translation of Bachir was subjective and not faithful to the original text because he changed the form and the picture intended by the author of the original text; for the form the word (الثلج) does not exist in Gibran's text neither in meaning nor structure. For the picture Gibran the author of the original text intended a whiteness of something related to sheaves of corn after being grinded and has no relation to snow. However, Tharwat Okasha has been faithful to the original text because he has kept the same structure as well as meaning which is limited by two features that are meaning of words and concepts of the author, and has

conserved the full picture that is presented by Gibran. Consequently all these aspects helped Okasha to produce an adequate translation.

The example number eleven (11) "When you work you are a flute through whose heart whispering of the hours turns to music." Antonious Bachir translated it as:

and Okasha translated (فإذا اشتغلت فما أنت سوى مزارم تخلق في قلبك مناجاة الأيام فتتحول إلى موسيقى خالدة) it as: (أنتحين تعلمهمار، تتحول همسات الدهر في جوفه إلى أنغام) for the first translation Antonious Bachir focused on the esthetic element of the language and described the result of working by adding the word (خالدة) which does not exist either direct or indirect i.e. from what Gibran intended.

From another hand Okasha was being faithful to the ST and kept both the meaning of words and the real picture created by Gibran therefore Okasha has opt for the acceptable translation and preserved the message of the ST to be delivered successfully to the target reader as well.

From another hand Antonious translated "through whose heart whispering of the hours" to (تخلق في قلبك مناجاة الأيام) which is a total subjective expression that is extremely different from that of the original as well as the absence of faithfulness to the ST. Whereas Okasha translated it as (همسات الدهر في جوفه) he translated it into a misleading expression because his subjective position lead him to be not faithful to the original text and consequently misinterpreting the ST.

From these translations, it is obvious that the subjective interpretation of literary texts may be avoided when the translator takes into consideration the authors' attitude towards the meaning of the source text message which has a great impact to produce an objective interpretation of the source text. To clarify the mentioned ideas one can say that the ST meaning is restricted by mainly two elements that are: the text meaning itself and the concept

used by the author. Thus translation is the product of the two features aiming at creating an adequate rendering of the author's intention in the SL message so the translator should take into account both meaning of words and the author's concepts that govern the meaning realizing a full adequate translation.

Number	Antonious's translation	page	Okasha's translation	Page	Original expressions (Gibran)	page
1	فراى سفينته تمخر عباب البحر مغمورة بالضباب	19	فلمح سفينته تأتي مع الغمام	01	And he beheld his ship coming with the mist	01
2	أن تذوب و تكون كجدول متدفق يشنف أذان الليل بأنغامه	30	أن تذوب حتى تصبح كالغدير المنساب، يشدو لليل بألحانه	13	To melt and be like a running brook that sings its melody to the night.	13
3	الأبناء	34	الأطفال	16	Children	16
4	بمثل أيدي هؤلاء يتكلم الله، و من خلال عيونهم يبتسم على الأرض.	37	و على فيض أمثال هؤلاء تتجلى كلمة الله، و من خلال عيونهم تشرق بسماته على الأرض.	19	Through the hands of such as these god speaks, and from behind their eyes he smiles upon the earth	19
5	و الذي استحق أن يشرب من أوقيانوس الحياة، يستحق أن يملا كأسه من جدولك الصغير	38	و أن من استحق أن ينهل من محيط الحياة لجدير بأن يملاً كأسه من جدولك الصغير	20	And he who has deserved to drink from the ocean of life deserves to fill his cup from your little stream.	20

6	فأنظر أولا هل أنت جدير بأن تكون معطاء، و آلة للعطاء	39	فأنظر أولا : أجدير أنت بأن تتزكى و أن تكون للعطاء أداة	21	See first that you yourself deserve to be a giver, and an instrument of giving.	21
7	عندما تسير ارواحكم هائمة فوق الرياح	57	حين تنطلق أرواحكم هائمة فوق الرياح	40	It is when your spirit goes wandering upon the wind	40
8	و عندما تستقي الخمرة من زقاقها في أيام الشتاء، أنشد في قلبك أنشودة لكل كأس تشربها. و ليكن لك من أناشيدك أجمل التذكارات لأيام الخريف و للكرمة و المعصرة.	41	و في الشتاء حين ترتشف الخمرة، أدر في قلبك لكل كأس أغنية و أجعل في الأغنية ذكرى للخريف، و أخرى للكرمة و المعصرة	23,24	And in winter, when you draw the wine, let there be in your heart a song for each cup; and let there be in the song a remembrance for the autumn days, and for the vineyard, and for the winepress.	23,24
9	...يسير في موكب الحياة، السائرة بعظمة و جلال في فضاء اللانهاية إلى غير المتناهي.	42	...و هو يمضي في جلال و وقور و امتثالٍ شامخ نحو الخلود.	25	...and to step out of life's procession that marches in majesty and proud submission toward the infinite.	25

10	...تربطون أنفسكم و أفرادكم بعضها ببعض، ويرتبط كل واحد منكم بربه.	44	فإذا امتزج عملك بالحب فقد وصلت نفسك بنفسك، وبالناس و بالله.	27	And when you work with love you bind yourself to yourself, and to one another, and to god.	27
11	قليلًا ولا تروني، و قليلًا و تروني، لأن امرأة أخرى ستلدني.	122	أجل، هنيهة، بل لحظة قصيرة أخذ فيها إلى السكينة على متن الريح، ثم تحمل بي امرأة أخرى.	106	A little while, a moment of rest upon the wind and another woman shall bear me .	106

Table 02: expressions related to equivalence.

In the first example (1) “And he beheld his ship coming with the mist” Antonious Bachir translated as (فرأى سفينته تخر عباب البحر مغمورة بالضباب) and Tharwat Okasha translated it as the following (فلمح سفينته تأتي مع الغمام). Here Antonious Bachir did not give the near equivalent word to transfer the same meaning of the word “beheld” but translated it as (رأى). This verb which is related with the sentence as a whole to give the reader a chance to imagine the scene as the author wanted him to imagine. However, there is a difference between seeing something clearly and just beholding something which is coming from somewhere. So, as Bachir’s choice of the equivalent word made the reader absorbs an attitude and a picture which does not exist in the ST (source text) and the TT (target text), and this translation is considered as a weaker version as Bayar has stated in his scale of equivalence. Whereas Tharwat Okasha who has went through a good choice of the word to be equivalent to the ST (source text) and kept the same image that can be imagined by the reader of the TT (Target text) while he put the word (لمح) as an equivalent of the word “beheld” which is considered as an optimum translation according to Bayar theory of equivalence.

The second example (2): “To melt and be like a running brook that sings its melody to the night.” Antonious Bachir translated such verse as

(أن تذوب و تكون كجدول متدفق يشنف أذان الليل بأنغامه)

and translated by Okasha as (أن تذوب حتى تصبح كالغدير المنساب، يشدو لليل)
First; Antonious Bachir translated the word “ melody” to (أنغام) and this word is not full of the same meaning that can be used in such concept because the meaning of the word melody according to *Oxford* dictionary is “a sequence of single notes that is musically satisfying” but the word (نغمة) has the meaning of the word “tone” which is defined in *Oxford* dictionary as “A musical or vocal sound with reference to its pitch, quality, and strength” and defined in *Lissan Alaarab* (لسان العرب) as: نغم : النغمة : جرس الكلمة وحسن الصوت في القراءة : (لسان العرب) and the word (الحن) as: وهو حسن النغمة

لحن : اللحن : من الأصوات المصوغة الموضوعية ، وجمعه ألحان ولحون . ولحن في قراءته إذا غرد وطرب فيها بالحن وفي الحديث : اقرؤوا القرآن بلحون العرب . وهو ألحن الناس إذا كان أحسنهم قراءة أو غناء . واللحن واللحن واللحن واللحن واللحن : ترك الصواب في القراءة والنشيد ونحو ذلك ، لحن يلحن لحننا ولحننا ولحننا

From both definitions of whether Arabic or English dictionaries it is found that to put (لحن) as equivalent to: "melody" is an optimum translation because the melody could be created without musical instrument and it has the quality of satisfying the listener. Whereas Tone or (نغمة) could be not satisfying the listener; so the difference between the two chosen words is in the quality thus the concept wanted by the author of the ST is that the night has to enjoy the melody which is caused by the running brook.

In the example number three (3), the interest is on the title of the chapter which is “Children”. Antonious Bachir translated it a (الأبناء) and Okasha translated it as (الأطفال). First the word “children” is defined as follows in *Oxford* dictionary: A young human being below

the age of puberty or below the legal age of majority. Then the word (الأبناء) is defined in *Lissan Al Arab* (لسان العرب) as:

and the word (الأطفال) is defined as:

"طفل طفالة وطفولة ، ويقال : جارية طفلة إذا كانت رخصة . والطفل والطفلة : الصغيران ، والطفل : الصغير من كل شيء بين الطفل والطفالة والطفولة والطفولية"

From the previous definitions of the selected words it is clear that the word children should be equivalent to the word (الأبناء), because it has the meaning of a young human being who is under the responsibility of his parents, which is the meaning of the ST, because the author is speaking about those children as a responsibility of their parents who have to look after them. However, the word (الأطفال) refer to the meaning a young human being without being related to some parents or under the responsibility of somebody. And here it is called partial translation according to Bayar's scale.

The forth example (4) "Through the hands of such as these god speaks, and from behind their eyes he smiles upon the earth ", Antonious Bachir translated it as

(بمثل أيدي هؤلاء يتكلم الله، و من خلال عيونهم يبتسم على الأرض).

and translated by Okasha as:

(و على فيض أمثال هؤلاء تتجلى كلمة الله،و من خلال عيونهم تشرق بسماته على الأرض..)

Bachir's translation to the ST it is literal translation and at this level there is no problem because he created a stronger translation to the source sentence where being translated either at the level of meaning or the concept of the author; the translator protected the attitude of the author. Yet, Okasha has not preserved the real concept or rather the clear picture of the sentence while translating he deviated both form and meaning. For Okasha the word (فيض) is

the equivalent of “hands” but when taking the Arabic word from the dictionary of *Lissan Al Arab* " لسان العرب " it is defined as:

فيض : فاض الماء والدمع ونحوهما يفيض فيضا وفيوضة وفيوضا وفيضانا وفيوضوة أي كثر حتى سال على ضفة الوادي . وفاضت عينه تفيض فيضا إذا سالت . ويقال : أفاضت العين الدمع تفيضه إفاضة ، وأفاض فلان دمعته ، وفاض الماء والمطر والخير إذا كثر . وفي الحديث : ويفيض المال أي يكثر من فاض الماء والدمع وغيرهما يفي فيضا إذا كثر ، قيل : فاض تدفق وأفاضه هو ، وأفاض إناءه أي ملأه حتى فاض ، وأفاض دموعه . وأفاض الماء على نفسه أي أفرغه . وفاض صدره بسره إذا امتلأ وباح به ولم يطق كتمه ، وكذلك النهر بمائه والإناء بما فيه . وماء فيض : كثير . والحوض فائض أي ممتلئ . والفيض : النهر ، والجمع أفياض وفيوض ، وجمعهم له يدل على أنه لم يسم بالمصدر .

Then the word “hand” from *Oxford* dictionary it is defined as: the end part of a person’s arm beyond the wrist, including the palm, fingers, and thumb. Throughout both dictionaries it is found that Okasha was not faithful to the source text because he neither produced a concept of the author nor the meaning of the word. Such type of rate is called poor translation according to Bayar.

The fifth example (5)“And he who has deserved to drink from the ocean of life deserves to fill his cup from your little stream.” Antonious Bachir translated it as:

(و الذي استحق أن يشرب من أوقيانوس الحياة، يستحق أن يملا كأسه من جدولك الصغير .)

Okasha translated it as follows:

(و أن من استحق أن ينهل من محيط الحياة لجدير بأن يملاً كأسه من جدولك الصغير)

Antonious Bachir translated the word “ocean” by its equivalent word (أوقيانوس). Ocean in *Oxford* dictionary means: A very large expanse of sea, in particular each of the main areas into which the sea is divided geographically. Then the meaning of the word (أوقيانوس) in *لسان* المحيط, البحر: does not exist but in the dictionary of معجم المعاني الجامع is defined as:

It may seem correct because both words belongs to the same meaning but the problem is that the word (أوقيانوس) is not an Arabic word but rather it is Persian and it is not used that

much in Arabic. So the translator pushes the reader not to understand the text because he puts an equivalent word from another language which has the same alphabetic signs of Arabic language, and this is called poor translation according to the degrees put by Bayar. Moving to the second translator who put the word (المحيط) as an equivalent word to “ocean”. The word (المحيط) is defined in *معجم المعاني الجامع* as: العظیم من البحار يُحْدِقُ باليابسة، seemingly with both definitions Okasha choice of the word is acceptable and seen as the optimum translation of the word.

The sixth example (6) “See first that you yourself deserve to be a giver, and an instrument of giving.” Is translated by Antonious Bachir as:

(فأنظر أولا هل أنت جدير بأن تكون معطاء، و آلة للعطاء)

Okasha translated it as (فأنظر أولا : أجدير أنت بأن تتركى و أن تكون للعطاء أداة). In this verse the focus is on the word “instrument”; Antonious put the word (آلة) as an equivalent while Okasha put (أداة) as its equivalent. The word instrument is defined in *Oxford* as: A tool or implement, especially one for precision work. The word (أداة) is defined:

آلة، ما يستعان به لإنجاز غرض من الأغراض. الأداة: الآلة الصغير

From both different dictionaries it cannot be said that instrument is used to achieve certain work, and this is the clearest meaning. Taking the definition of the word (آلة) from (معجم المعاني الجامع):

جهاز يؤدي عملاً بتحويل القوى المحركة المختلفة كالحرارة والبخار والكهرباء إلى قوى آلية مثل التي تحرك

السفن والتي تجر القطر والتي تدير الروافع وغيرها .

According to both dictionaries the best equivalent to be put is the word (أداة) because it does not have the meaning of something robotic that may achieve what men can realize. The concept of the author is that human beings can be a tool of giving but not a machine of giving

because machines never be subject to god because they are created by man and do not have humanistic value. After this discussion it is clear that Bachirs' equivalent is regarded as partial translation while Okasha's choice of the word is regarded as an optimum translation.

The example number seven (7) "It is when your spirit goes wandering upon the wind" which is translated by Antonious Bachir as: (عندما تسير ارواحكم هائمة فوق الرياح) and by Tharwat Okasha as (حين تنطلق ارواحكم هائمة فوق الرياح). In his translation through the analysis of such picture Gibran wanted to give a clear idea about the spirit where it gets rid of its restrictions and that's why it went wandering upon the wind as Gibran said. Looking for dictionary definitions of the words used by the two translators to see the difference; first the verb "go" is defined in Oxford as: Move from one place to another. And the word (تسير) is defined in (المعجم الجامع) as:

انطلق/ انطلق في/ لا ينطلق، انطلاقاً، فهو مُنطلق، والمفعول مُنطلقٌ فيه: تهلل وأشرق انطلق العصفور: تحرر
وصار طلقاً انطلق من قيوده

While the word (تسير) is defined in (المعجم الجامع) as:

. فلانٌ: مَشَى ليلاً أو نهاراً بخطوات وثيدة سار كان سائراً في الطريق: متحرك في السير - كان سائراً على الرصيف

If one takes the selected word of Antonious, it reveals that he translated such word regardless to the concept of Gibran; he only put a literal meaning (تسير) to "go" as an equivalent word and did not take into account what Gibran wanted to express, consequently he made an inadequate rendering. The second translator or Okasha chooses to put the word (انطلق) as an equivalent to the verb "go" by regarding the meaning of the word as well as the concept of the author which helped him to produce an adequate rendition, thus Okasha's translation is considered as stronger translation as a contrast to Antonious rendition is regarded as partial translation.

In example number eight (8) we have chosen this verse "And in winter, when you draw the wine, let there be in your heart a song for each cup; and let there be in the song a

remembrance for the autumn days, and for the wine yard, and for the winepress.” This verse is translated by Antonious Bachir as:

(و عندما تستقي الخمرة من زقاقها في أيام الشتاء، أنشد في قلبك أنشودة لكل كأس تشربهاو ليكن لك من أناشيدك
أجمل التذكارات لأيام الخريف و للكرمة و المعصرة..)

Then Okasha translated it as:

(و في الشتاء حين ترتشف الخمر، أدر في قلبك لكل كأس أغنية و أجعل في الأغنية ذكرى للخريف، و أخرى للكرمة
و المعصرة)

Antonious Bachir put the word (أنشودة) as an equal word to “song” and Okasha put the word (أغنية) as an equivalent word to “song” as well. The definition of song in *Oxford* is: short piece of music with words that you sing. Additionally the definition of the word (أنشودة) in *المعجم الجامع* is: قصيدة شعريّة تنشدها المجموعة على إيقاع واحد: whereas the word (أغنية) is defined as: ما يُغنى من الكلام ويُترنّم به من الشّعْر ونحوه ، وتكون الموسيقى مُصاحبة له في أغلب الأحيان

First Gibran’s concept here is that to enjoy life time when drinking wine and even when the season of producing wine is passed. Thus a song is better thing that makes man enjoy life where wine is available and to relate time souvenirs to each song while drinking a cup of wine. However, the word (أنشودة) is something that is not always sung because it is almost related with official forums either national or international where not all men can attend and drink wine. From the discussion the stronger translation for the word song in this context is (أغنية) whereas the word (أنشودة) is considered as partial translation too.

The example number nine (9) “...and to step out of life’s procession that marches in majesty and proud submission toward the infinite.” This is translated by Antonious Bachir as:

(...يسير في موكب الحياة، السائرة بعظمة وجلال في فضاء اللانهاية إلى غير المتناهي)

and translated by Okasha as:

(...وهو يمضري في جلال و وقور و امتثال شامخ نحو الخلود. .)

In this translation the word (اللانهايتي) which is put by Antonious as an equal word to “infinite” whereas Okasha put the word (الخلود). The word infinite is defined in Oxford as: Limitless or endless in space, extent, or size; impossible to measure or calculate. The word (اللانهايتي) is defined in المعجم الجامع as: ما لا حدود له في الزمان ولا في المكان ولا نهاية له: and the word (الخلود) is defined as: الخلود لله : الدوام والبقاء لله لا بداية له ولا نهاية مدا موبقي، Taking into account what Gibran intended to express ; this part tend to opt for the selected word by Antnious which is (اللانهايتي) because life is described to be infinite by Gibran but not immortal and as Oxford précised that something infinite means that is impossible to be calculated or measured. Then it is founded in Arabic dictionary that the word (الخلود) is to stay along and the most frequent example is related to Allah for he is immortal. Okasha chooses the word (الخلود) rather than (اللانهايتي) because he focused only on the meaning of the word without making reference to what the author wanted to describe by such word and this act let him to give a less valuable equivalent word.

Example number ten (10) is about a concept which exists everywhere in the world and but without the same meaning. ST expression: “And when you work with love you bind yourself to yourself, and to one another, and to god.” Antonious Bachir translated it as: ...تربطون أنفسكم و أفرادكم بعضها ببعض ويرتبط كل واحد منكم بربه.

Then Okasha translated it as فإذا امتزج عملك بالحب فقد وصلت نفسك بنفسك، وبالناس و بالله

In this verse the focus is on the word "god" which is translated by Antonious as (الرب) then translated by Okasha as (الله). (The word "god" is defined as follows in *Oxford* dictionary: (In Christianity and other monotheistic religions) the creator and ruler of the

universe and source of all moral authority; the Supreme Being. The word (الرب) is defined in *المعجم الجامع* as:

الجمع: أرباب و رُبوب ، المؤنث: رَبَّة ، و الجمع للمؤنث: رَبَّات و رباب .الرَّبُّ :اسم الله تعالى . رَبُّ الْعَالَمِينَ : الله ،
مِنْ أَسْمَاءِ اللَّهِ تَعَالَى وَلَا يُقَالُ الرَّبُّ فِي غَيْرِ اللَّهِ إِلَّا بِالْإِضَافَةِ.

Then the definition of the word (الله) as:

علم على الذات العليّة الواجبة الوجود ، الجامعة لصفات الألوهيّة ، ولذا لا يجوز أن يتسمّى به أحد ، وسائر “
الأسماء قد يتسمّى بها غيره ، وهو أوّل أسمائه سبحانه وأعظمها ، وينطق باللام المفخّمة ما لم تسبقه الكسرة أو الياء ،
ويذكر عادة مقروناً بألفاظ تدلّ على الإجلال.

At first; the analysis is taking into consideration both translators’ religion (Christianity and Islam). Antonious Bachir chooses the word (الرب) which does refer to the real meaning of such word, and because translation does not deal only with the word meaning alone but also the concept that Gibran wanted to deliver to his reader. Thus Bachirs’ word choice is highly acceptable because he kept the meaning of the source text. As it is mentioned in both dictionaries the word god is related to all aspects of supremacy and all source of moral authority, while in Arabic the word (الله) is also a name that has all descriptions of the adjective of supremacy.

Secondly, the word “god” indicates its attribution to religions and Allah is a universal designation indicating that Quran is a universal manuscript. From all these aspects that point out the stronger translation as (الرب) rather than (الله) because Gibran is talking about the perfect supremacy in a perfect world. So as to say that (الله) is a poor translation in comparison to the word (الله) which is maintained as the optimum translation in this context.

In the example number eleven (11) Gibran Khalil Gibran in his original text says “A little while, a moment of rest upon the wind and another woman shall bear me”, and

Antonious Bachir translated it as: (قليلًا ولا تروني، و قليلا و تروني، لأن امرأة أخرى ستلدني); whereas Tharwat Okasha translated the verse as:

(أجل، هنيهة، بل لحظة قصيرة أخذ فيها إلى السكينة على متن الريح، ثم تحمل بي امرأة أخرى)

It is very clear that the two translations are different from each other. As for Antonious's translation and despite its readability and grammatical accuracy, the expression does not reach the optimum degree of translation and does not convey the whole superordinate goal of the ST. Therefore, it is considered as poor translation because the reader cannot easily comprehend the ST goal. This is due to its distortion of the ST's meaning. On the contrary, Okasha's translation is optimum because he succeeds in carrying the same implicatures and meaning aspects of the ST's. In brief, it is obvious that the simplicity of the ST as well as the simplicity of the language used by the translator helps to reach the optimum degree of translation, and that's what characterizes Okasha's translation.

This chapter dealt with an analysis of the translation of literary manuscripts at both word and sentence levels. The analysis is done by an examination of a variety of examples linked to different aspects from Gibran's book and the two translated works of Antonious Bachir and Tharwat Okasha. This study highlighted misinterpretation as a problem encountered while translating these aspects at sentence and word level with regard to subjectivity and equivalence in both works i.e. translators' subjective rendering and their competence of word choice. After that some selected passages associated to some concepts were investigated. This part of study examined both meaning of words alone and their meaning in the context. From this analysis we believe that taking into consideration the authors' attitude and his thoughts when translating a text will ensure an acceptable and adequate translation as well as avoiding misinterpretation as a paramount problem.

Conclusion

The present paper offered an analysis of literary translation from two perspectives; Subjectivity and equivalence. The analysis of the translation of the literary content was limited to mainly expression level and some at word areas. This analysis allowed us to examine carefully some translational difficulties related to these two aspects (subjectivity and equivalence). The current case study paved the way to point out the possible result.

Interpretation in literary translation is a problem as this paper attempts to show their complex relation within literary works. The present study investigated difficulties in translating literary expressions from English into Arabic. The analysis of this paper focused on the examination of the literary difficulties in interpreting meanings of words and expressions, with reference to examples from *The Prophet* by Gibran Khalil Gibran.

Our analysis is based on a popular novel, *The Prophet*. Our choice was not based on the literary recognition of the novel but on its widespread. The novel was a bestseller for many years. It discusses a perfect world where the prophet is taking the role of making it perfect and offers good examples of social images. In addition, the novel was translated into many languages. In other words, the novel enjoyed many characteristics that make our choice prudent.

In the first chapter of the present study, we provided a general definition of translation and specifically the definition of literary translation as it is covering the subject matter of the study, then requirements of literary translation. It was central to our work to outline the different theories of translation and to shed light on the principles governing the activity and consequently the multiplicity of ways through which one can analyse a translation translational issues related to our subject.

The second chapter of our study dealt with the literary aspects we focused on in our translation analysis. We were mainly interested in the introduction of the concept of interpretation and misinterpretation. Then we put key elements in literary studies that are subjectivity and equivalence. To have a complete image on the domain of interpreting in literary works, we put problems in translating literary and cultural expressions. In addition, we dealt with some proposed strategies to avoid misinterpretation of cultural expressions. We have limited ourselves to these aspects that lead to misinterpretation.

The final chapter of our work offered an analytical study of English to Arabic translation. We proposed an analysis of the translation of free and literal translation as well as subjective and equivalent translation. The suggested analysis was divided into two main parts. The first part was concerned with the translation analysis of subjectivity which was restricted to culture and style.

The second part focused on the translation analysis at the area of equivalence and was structured in two sub parts; analysis of the translation of meaning, analysis of the translation at structural level.

The chapter was concluded by a discussion of the translation analysis in order to summarize the various difficulties that are likely to appear in a literary text, especially at the level of subjectivity and equivalence.

The results show that subjectivity and equivalence are the main problems that lead the translator to misinterpret the source text. Taking into account the authors' attitude and his thoughts when translating a text will ensure an acceptable and adequate translation as well as avoiding misinterpretation as a superlative problem. Consequently an adequate literary translation must bring an equivalent and objective production of the source text's style, meaning, and sometimes structure; otherwise the subjective and distinctive literary use in the original text will not transmit the three aspects in the target text.

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