Kasdi Merbah University- Ouargla

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation

Academic Master

Domain: Letters and Foreign Languages

Field: Foreign Languages
Specialty: Translation
Arabic-English

Title:

The Influence of the translator's Cultural Background on Translation Quality Based on Julian House Model

Case Study: Two Translationsinto Arabic of *Khalil Gibran's "The Prophet"*

Dissertation Submitted in Partial Fulfillment of the Requirements for the Master Degree in Translation and Translation Studies

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On: 16/06/2019

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Academic Year: 2018-2019

وزارة التعليم العالي والبحث العلمي

جامعة قاصدي مرباح- ورقلة

كلية الآداب واللغات

قسم اللغة الإنجليزية وآدابها

جامعة قاصدي
Université Kasdi
Merbah Ouargla

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر

ميدان: كلية الآداب واللغات
مجال: اللغة الإنجليزية وآدابها
إختصاص: الترجمة

العنوان

أثر الخلفية الثقافية للمترجم في جودة الترجمة
دراسة حالة: ترجمتين للعربية لكتاب" *النّبي* " للكاتب جبران خليل جبران

نوقشت علنيا:
يوم:الأحد 16 جوان 2019
من إعداد الطالبين: شعلان مسعود بن محمد و علواني سعد الله بن محمد

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السنة الدراسية: 2018 / 2019

Dedication

I dedicate this modest work to my beloved parent

Who

Have been the source of inspiration and encouragement

To my lovely grandparent

Who

Supported me and without their care, patience and most of all love

The completion of this work would not have been possible

To my brother and sisters and all my lovely family

Who

Have never left my side

To the ONE…

\

To my best friends

For being there the entire academic years

Saad Allah

Dedication

Praise and thanks first and foremost to Allah who has guided and helped me.

There are a number of people without whom this thesis might not have been

written, and to whom we are greatly indebted.

I dedicate this work to my world, my precious parents mom and dad.to my grandfather and grandmother

to my beloved brothers : Lokmane ,Abdanour,Mouaad and Houdayfa

I also dedicate this work to my lovely Fiancée for her unconditional love and support

My dedication also goes to my teachers who never

failed to teach and guide me , to my friends who

Encourage and help me while being here

Messaoud

ACKNOWLEDGEMENTS

Abstract

This study investigated the quality of translation product of the English novel *The Prophet* written by Gibran khalil Gibran. Two Arabic translations were selected; the first was translated by Sarwat Okasha and the other by Mikhail Naimy. Based on Julian House's model of assessing the quality of translation, both translations were assessed. Moreover, we adopted analytical method to reveal the cultural differences in both versions and a comparative method to analyze them. This study aimed to uncover the influence of the translator's background on the quality of the translation product, we aimed at the same time to identify the strategies and procedures adopted by each translator and whether the translator's awareness of the target reader's knowledge contributed for both translators to successfully render the world of the source text.

Keywords*: quality, translation product, The Prophet, House's model, Gibran Khalil,* Sarwat Okasha, Mikhail Naimy

ملخص

تناولت هذه الدراسة بحثا حول جودة الترجمة و ذلك من خلال تحليل رواية النبي للكاتب جبران خليل جبران. ارتأينا إلى اختيار ترجمتين: ثروت عكاشة و ميخائيل نعيمة. و قد تم اختيار نموذج جوليان هاوس لتقييم كلا الترجمتين. كما و اعتمدنا في ذلك منهج التحليل و المقارنة لاستنباط الاختلافات الثقافية في كلا الترجمتين ثم تحليلها. تهدف هذه الدراسة إلى نزع اللُّبس عن تأثير خلفية المترجم على جودة الترجمة، كما بينت هذه الدراسة أساليب و استراتيجيات المتبناة من كلا المترجمين. حيث تطرق أيضا إلى مدى تأثير وعي كلا المترجمان بثقافة القارئ الهدف في نقل معالم النص الأصلي بنجاح

الكلمات المفتاحية: جودة الترجمة، رواية النبي، جبران خليل جبران، ثروت عكاشة، ميخائيل نعيمة، نموذج جوليان هاوس.

Résumé

Cette étude a examinée la qualité du produit – traduction d'un roman anglaise du l'écrivain Gibran Khalil Gibran « The Prophet ». Deux traductions en Arabe ont été choisis ; la première était traduite par Mikhail Naimy l'autre par Sarwat Okasha. Les deux traductions ont été évalués en basant sur le modèle de l'évaluation de la qualité des traductions crée par Julian House. En plus, nous avons adopté méthode analytique afin de révéler les différences culturelles dans les deux textes et la méthode comparative afin d'analyser les. Cette étude visait à découvrir l'impact de l'arrière plan de traducteur sur produit – traduction et aussi visait à identifier les stratégies et les procédures adoptées par chaque traducteur. En plus nous avons examinées la contribution de la conscience du traducteur sur le savoir du les lecteurs ciblé afin de transmit du texte de départ avec succès.

Mots clés: la quality, produit, roman, Gibran Khalil, Sarwat Okasha, Mikhail Naimy

List of abbreviations

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

TRs: Target Readers

TQA: Translation Quality Assessment

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Introduction

Translation is a means of communication and of cultural exchange between people and nations. It offers opportunities for people from all over the world to acquire knowledge and exchange experiences and cultures. In the past the focus of translation was mostly on literary works. Hence many researches have investigated strategies, techniques and procedures specific to the translation process regardless the type of texts under investigation. Therefore, a recent concern of researchers started to pay attention to the translator, where the focus is on the ideological and cultural aspects of the process and the agents of translation. Questions often associated to ideology such as the translators' religion, their relative position in the source or target culture and the inherent subjectivity and bias of their ideological stance have also been placed at the centre of the research issues investigated.

This study carries out a comparison and an analysis of two Arabic translations of the novel"*The Prophet*", written by Gibran Khalil Gibran, which was translated into more than 40 languages including more than five Arabic versions, the first Arabic translation was performed by Antonius Bachir (in 1925).

We will compare between, two Arabic translations of "*The Prophet*" made by Mikhail Naima and Sarwat Okasha. We selected the two versions because of the religious and the cultural background of the translators to analyze how Naima's background as Christian and Okasha as a Muslim could influence the novel's translation quality,bearing in mind that studiesdemonstrated that the translation quality differ regarding the translator's background, we are concerned with investigating the translator's reaction toward the ST. Moreover, how this influence is manifested in the lexical and procedural choices that appear in the target text.

Aims of the study

The aims of this study is to investigate whether the translator's cultural and religious backgrounds, have an impact on translation quality done by the two different translators above mentioned, and whether they successfully rendered the ST and its value, with trying to deal with the procedures each one adopted in his translations.

Statement of the problem

Cultural and religious background of the translator is of great importance; both on the translator's decision andST (source text). And since our case is a literary work, we expect the interference of the religious and cultural background. Thus, our research is about the translator's background influence on the translation quality.

Research Questions

This research aims to answer the following questions:

➢ To what extent do the translators succeedin rendering the same quality of translation appearing in the *ST*despite theircultural and religiousbackground?

➢ What are themeasures of assessing the quality of the translated work?

➢ What are the limitations of both translations?

Hypothesis

Based on the above research questions, the following hypothesisis developed:

➢ It is hypothesized that from the perspective of Julian House; thetwo Arabic versions were affected by the cultural and religious background of the translators.

Methodology

This research is performed under qualitative aspect. Steps are proceeded to fulfill the overall study. First, the source text will be read completely and comprehensively. Then, it will be compared to its translations according to House's model of assessing the quality of translation where the profiles of both TTs are presented then compared. Furthermore, samples are selected from both translations to compare between them. Meanwhile, we investigate the procedures and approaches adopted by each translator. The analysis of the translation and the source text make it possible to determine whether the text is translated covertly or overtly.

Literature review

In a previous research done in kasdi Murbah University, Boughazela and Guemmoula (2017) stressed out on the influence of the translator's ideological background on the translation process and pointed out the strategies used to render the novel of The Prophet translated by three different translators. They concluded that"the cultural background, especially the religious affiliation is the primary element responsible for shaping the translators ideological influence on these translations; through affecting their strategical choices and their decision-making in the translation process." (2017, p.35)

They extracted the procedures used in the translation process represented by Foreignization and Domestication.

In our research, we try to assess the translation quality of two translations of '*The Prophet*'*,* depending on House's model of assessing translation quality.

We begin with defining translation; Catford, (1965) defines translation as: "The process of substituting a text in one language for a text in another or the replacement of textual material in one language by equivalent material in another" (p. 1). Whereas Newmark (1988) looks at it as: "rendering the meaning of a text into another language in the way that the author intended the text" (p. 5). Newmark (1991) broadens the definition to be "a cover term that comprises any method of transfer, oral and written, from writing to speech, from speech to writing, of a message from one language to another" (p.35), and due to this transfer process, the translation cannot be another original or reproduction of that original but rather as Newmark (1991) defines it: "The reproduction of the closest natural equivalent of the source language message" (p. 34).

Furthermore, translation quality defined by many scholars with different views. The demand of defining it was expressed by Chesterman & Wagner (2002): "I sometimes wonder how we manage to mark exams and revise translations with such confidence, when we have no objective way of measuring quality and no agreed standards" (p. 88). However, scholars and researchers disagreed upon clear parameters to evaluate the quality in translation. Unlike Kingscott (1996) who claims that "Quality is relative", (cited in Drugan, 2013, p. 37)

Some scholars focus on literal translation as the most important criterion for translation quality.Newmark (1988) suggests that:

"Literal translation is the first step in translation, and a good translator abandons a literal version only when it is plainly inexact or . . . badly written. A bad translator will always do his best to avoid translating word for word" (p. 76).

Other scholars have chosen the equivalent effect of the original to be the criterion, such as Souter (1920), (cited in Nida 1964), who claims that, "Our ideal in translation is to produce on the minds of our readers as nearly as possible the same effect as was produced by the original on its readers", (p. 164), Edwards (1957), (cited in Nida 2000) who points out that, "We expect approximate truth in a translation […] What we want to have is the truest possible feel of the original." (p. 132), and Knox (1957), (cited in Nida 2000) who agrees that translation should be "read with the same interest and enjoyment which a reading of the original would have afforded" (p.133).

Other criteria include accomplishing the same purpose of the original as Nida (1964) suggests "The relationship between receptor and message should be substantially the same as that which existed in the original receptor and the message. A translation of dynamic equivalence aims at complete naturalness of expression" (p. 159, 160).

House (1997) takes the notion of equivalence as a quality criterion to be in both semantic and pragmatic equivalence:

> *Translation is the replacement of a text in the sources language by a semantically and pragmatically equivalent text in the target language. Equivalence I take to be the fundamental criterion of translation quality. Thus, an adequate translation text is a pragmatically and semantically equivalent one.*(p. 31, 32).

As the above mentioned statements that the basic translation quality criterion has moved from achieving literal translation and adhering to the original structure, to creating equivalent effect, to producing an equivalent text both semantically and pragmatically.

Gehrmann (2011) used the TQA model proposed by House (1997) to assess Swedish translation of Tolkien's The Lord of the Rings in "Translation Quality Assessment: *A Model in*

Practice." The research focused on determining textual profiles of ST and TT. Several mismatches in terms of tenor and field dimensions were found by analyzing the profiles of the two texts. In addition, there were found some overt errors caused by the semantic additions. No errors were found regarding the dimensions of genre and tenor. Gehrmann finally concluded that the translation of "*The Lord of the Rings*" was a covert kind.

Chapter one
Translator and Translation Quality

1.   Introduction

Translation is a social cultural and historical phenomenon in which different ideologies and cultures quarrels encounter with each other. As Fawcett pointed out;"throughout thecenturies individuals and institutions have applied their particular beliefs to theproduction of certain effects in translation". (2004: 107). Thus,cultural elements are highly influential in both translator's decision making and the audience of TT. Moreover, language is a form of linguistic codes which hold sociocultural loads and then translation is an activity which operates within this system. However, fidelity is seen differently and limited by many factors such as time, space, culture, ideology, beliefs, etc. Furthermore, researches investigate the quality of translation and investigate the parameters involved in the production of the TT to be as objective as it could. The translator as the mean of producing, transferring the message of ST has the power of influencing the TT, through extra linguistic features manifested by cultural and religious affiliation.

2.   The translator as a determinant of translation quality

The translator's main goal is to accurately render the text from the original language into the target language. The job is very technical and the translator must be able to perfectly understand the source text and understand the context well enough to produce a translation that accurately renders the same meaning as the source. Bearing in mind that the TT is written in the same style and uses proper vocabulary with regard to the type of text or terms that are culturally or religiously linked. Therefore, the translations are done by human beings, not machines.Wong, D. & Shen, D. (1999) state that the translator's professional and psychological conditions may therefore have a direct influence on the translated text. The personal factors are under consideration, which account for many of the differences between various translations of the same source. These factors play a crucial role in translating. They classified theminto two main types: personal competence and personal attitudes.

2.1 Personal competence:

The translator is required to be competent in SL(source language) interpretation and TL(target language) representation. Besides, he has to obtain great knowledge and experience in the field concerned.

In term of SL interpretation, a translator must be competent enough to recognize the various conceptual, associative or thematic meanings of the original. Accurate translation requires perfect interpretation that is based on translator's mastery of the SL and understanding of SL culture. However, limited competence in the SL and source culture caused mistranslation and inaccurate interpretation by the translator in many cases.

In respect TL representation, a translator must be efficient of effectively representing in the TL. He/she must be able to find in the TL "the closest natural equivalent" of the SL message where in a published article Nida (1964) insisted that he has not changed his idea of 'naturalness'. He stated that "Skilled translators must have a special capacity for sensing the closest natural equivalence of a text, whether oral or written" (Nida, 1964, p. 11). In the same article, he explained "Translating is not a separate science, but it often does represent specialized skills and can also require aesthetic sensitivity" (Nida, 1964, p. 11). It is inconceivable that a person who cannot write effectively in the TL can produce an aesthetically acceptable translation.

In addition to competence in both SL and TL, if the translator does not have a basic knowledge of the ideas in the text to be translated the work not expected to be satisfactory. A good translator should be armed with a wide amount of knowledge and one or more areas of specialized field of science. In our case, the translator must be familiar with the literary translation, the norms of various literary genres and the function of various rhetoric devices. Finally, experience also plays an important role in translating. Iida (2008) conducted a research on the impact of experience on translation quality and the result revealed that those participants with more experience in speaking English and living in an English-speaking country performed better translations because they used more natural words and meanings in the production of translation. Iida (2008) believes that experience is one of the most important factors in translation process and translation products. learning styles can be

effective in translating expressive texts, so it can be concluded that different learning styles can help translators in translating different text types of different qualities.

Only experienced translators can skillfully bring their competence and knowledge into play in SL interpretation and TL representation. Experience can overcome many difficulties, which is why translation experience is often one of the requirements listed in translation job postings.

2.2Personal Attitudes

Two translators with different attitude may produce very different translations. Hence factors related to the translator's subjective orientations within certain historical and cultural context are important. Translators differ from one to another by their procedures, attitudes andstyle. Therefore, some translators may focus their attention on the aesthetic value of the ST, others in its form.

As a result, we cannot ignore the contribution of the translatoras a determinant of translation quality. Personal competencies such as the mastery of both ST language and TT language, having great knowledge to ensure the right understanding and transferring of the message faithfully, and the experience is a way to a good performance. In addition, the diversity of attitudes, styles and procedures make different translations differ from one to another according to the translator's religion and culture.

3. Extra-linguistic factors and translation quality

The translator is a center element in the translation process. S/he is involved in a great number of tasks, such as reading, analyzing, interpreting, comprehending, transferring, restructuring, adapting, improving, evaluating. (Bell, 1991& Belhaaj, 1998). Therefore, Ali Almanna(2013) claims that translators are influenced by a variety of factors, such as the type of audience, purpose of translation, context of situation, their own ideology and competence and so on. In this regard, he also explains that the TT is seen here as a result of a process in which translators deploy their efforts to accommodate the constraints imposed on them and adopt what they deem to be an appropriate. Furthermore, religion and culture play an important role in every language and culture; it has a broad and profound impact on the language of

communication in social life and in the practice of translation. In addition to the previous elements, where the focus was on the translator's skills and competencies that qualify him to produce a good quality translation, we are going to see the cultural and religious influence.

3.1 Cultural Belonging

One of the important barriers for translation is the relation between culture and translation. Such barriers are beyond linguistic or lexical difficulties.Culture is broad concept involves many aspect of human's life. There are many different cultures in the world, and divided by various standards, we have western and eastern culture, by ideology; Chinese culture, American culture, Arabic culture, etc, by nation;Christian culture, Muslim culture, and Buddhism culture, by religion. However, it is not easy to give a precise definition for the term "culture". There are many definitions. Bates and Plog put it: "Culture is a system of shared beliefs, values, customs, behaviors, and artifacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning".(1990, p.7).

Thus, the translator holds a set of cultural elements that he obtained through interaction within his community.This elements shape his thinking and his unconscious mind, hence the translation quality is influenced by this elements.Rabassa states that "misunderstanding does not come from a wrong interpretation of the words involved, but rather from a misconception of what they stand for, an unawareness of the cultural barnacles that cling to them and change their shape as they drift along cultural tides and eddies".(2002, p.84).The point lies mainly in how a balance can possibly be struck between traditional translation, which usually draws on literalism and hardly examines the quality of the target text, and the functionalist studies (Nord, 1997), which raise particular queries, such as what purpose the target text is meant to serve in the target culture and who is responsible for commissioning the translation (Hermans, 2009, 94). Bassnett and Lefevere (1990) claimed that translation; history and culture believe was noticeably tackled from the cultural perspective. It is argued that the translation produced for a particular audience, i.e. the TT is addressed to a single language, a single textual tradition, and therefore it is related to the target culture.

Mainly, literary work is manifested by cultural stances and different cultures mean different interpretations. Thus, cultural implications may cause lexical changes. Therefore, translating cultural items in literary translation is one of the most delicate situations in which the translator would encounter with. The foremost concern of the translator is how successfully recreate these situations form SL to the TL.

3.2 Religious Affiliation

According to Alvarez and Vidal (1996) translating is not only transferring words from one language to another, but also transmitting one culture to another. In general, translator attempts to convey the author's idea to the target language but when ST contains ideological aspects, translators may translate the text, consciously or unconsciously, according to their own ideological beliefs. According to Hatim and Mason (2005) "the translator, as the processor of texts, filters the text world of the source text through his/her own world-view/ideology" and "feeding their knowledge and beliefs into the processing of the text"(2005,p.5),. It is obvious that ideology of a translator has an effect on his translations. According to Ahmad Al-Harahsheh (2013) "ideology stems from the religious and cultural norms or values of people, so Muslim translators tend to reshape, modify or omit the original text that may have words or expressions that may be hostile or severe, according to translators."(2013, p.110).Hatim and Mason (1997) also define ideology as "a body of assumptions which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc., and which ultimately finds expression in language"(1997, p.218).

Therefore, the translator may adopt certain procedures that would cope with certain situation if the ST contains any religious content that may offend the target reader.

4. Ideology and axiology

The majority of professions possess a particular code of ethics. These ethics have developed as a result of people's realisation concerning the importance of showing what is acceptable within a particular profession and what is not. Moreover, translation is amusing activity and well-established. Indeed, translation in itself is recognized as an ethical activity.

Tymoczky claim that translation is a set of ethics, ideology and politics, rather than a linguistic activity (Tymoczko, 2006,443).

Translation ethics is to maintain the meaning or the effect of the ST undeformed. But still such restriction cannot be afforded in some cases where the translator is to convey the meaning of the original adapted to the readers of target text especially when it comes to religious text, text with cultural stances and advertisement etc. So, the translator adapts the target reader's culture and religion in the TT, in addition to his effort to extract the assumptions of the writer.

5. Translator's orientation

The translator seeks to transfer the message of the ST into TT. However, he is committed to his ideology what make the translation as process a difficult task for him. In this regard, (Even-Zohar, 1981& Lefevere, 1992) claimed that "the role of translators is critical; translators must know more than the linguistic differences between the languages; they must be able to understand and convey the cultural similarities and differences between the source and the target languages". And they suggested that "to do such translation requires more than technical language skills; it requires the 'right' awareness of the role of translation and translation issues as well". Furthermore, (Gyasi, 1999)claimed that translators must constantly question where and to what degree their responsibilities, their loyalties, and their interests lie in the process of translating source texts into target language texts. The choices are different; grammatical or semantic, translators has their cultural belonging and discourse community, they will work according to their own cultural constrains.

Moreover, Pym (1998) argued that translators are considered as a medium to carry out minimal interculture during the translation process. Here, he emphasized that translators becomes sociolinguistic individual translating texts bringing culture in it. also, he explained that translators do not bridge the culture of the original text to the culture of the target text, rather combine the features of the two cultures in the text using their own viewpoints and own particular interculture (Trotter & DeCapua, 2005).

The translators in literary translation must consider the cultural elements and linguistic-based meanings like connotations, allusions and idiomatic meanings and literary traditions such as stylistic. Furthermore,understanding the deeper elements to be rendered, elements

which often are not readily apparent are a challenge for translators along with the challenge of rendering the content. (Rose quoted in Newmark, 1988: 25). Hence, being bicultural as well as bilingual is an important part for every translator (Trotter & DeCapua, 2005).

5.1   The text and the translator's intention

The translator as an essential element in the process of communication interprets the message of the ST into TT. Thus, he should uncover the intention of the writer bearing in mind the extra-linguistic elements which can be understood by the use of language and the attitude of the writer. Therefore, the translator should come at the intention of the ST and transmit the effect produced in the original into the target text.

The most famous contribution of Nida in 1964 to translation studies is his two basic orientations in translating; which includes "formal equivalence" and "dynamic equivalence". The first one, formal equivalence which focuses attention on the message itself, in both form and content, while the other one, dynamic equivalence, is based on the principle of equivalent effect; where the echo of the message in the TT is the same as the one existed in the original. Nida believes that the goal of dynamic equivalence is finding "the closest natural equivalent to the source-language message" (Nida, 1964, p. 166). According to him, a translation can be successful when it has met "four basic requirements of:

1. Making sense,

2. Conveying the spirit and manner of the original,

3. Having a natural and easy form of expression, and

4. Producing a similar response" (Nida, 1964, p. 164).

To conclude, in any translation, before translating, there is an intention or purpose in a translator's mind, such as what function the translation will serve, who are the intended readers and so on. Nida emphasizes that by saying: every text is "produced for a given purpose and should serve this purpose." (Nida, 1969, p. 176). In the translation of *The Prophet,* anddue to the distinctive cultural identity and religious affiliation of the translators, they had different

purposes of translating the novel. The fact of bearing in mind this, make the text easier to understand.The specific cultural identity of the translator has imposed him pre-existing values, beliefs and representations; which affect the TT.

5.2   Translator's Norms

The concept of norms in translation theory was first mentioned by Jiří Levý (1969) and by Itamar Even-Zohar (1971), but has mainly been spread by Gideon Toury. Toury's development of the concept of "norm" derives from his stance that translating is a learned social activity. Toury takes his definition of norm from sociology. He defines a norm in the following way:

> *the translation of general values or ideas shared by a community - as to what is right and wrong, adequate and inadequate - into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension* […]. (Toury 1995: 55)

Theo Hermans and Toury claim that these norms have been thought by society as proper or correct or appropriate.They are acquired through socialization, and always imply sanctions. The term intervenes with conventions in a way that their legitimacy is drawn from the same source. And since norms point to social and psychological pressure, they control the behavior of the individuals by preventing certain options. Moreover norms can be weak or strong. They may be obligations or prohibitions. Theo Hermans(1968, p. 177) presented a diagram showing the strength of norms, positive or negative load, in order to clear out the interrelations between its various modes.(see Figure 1):
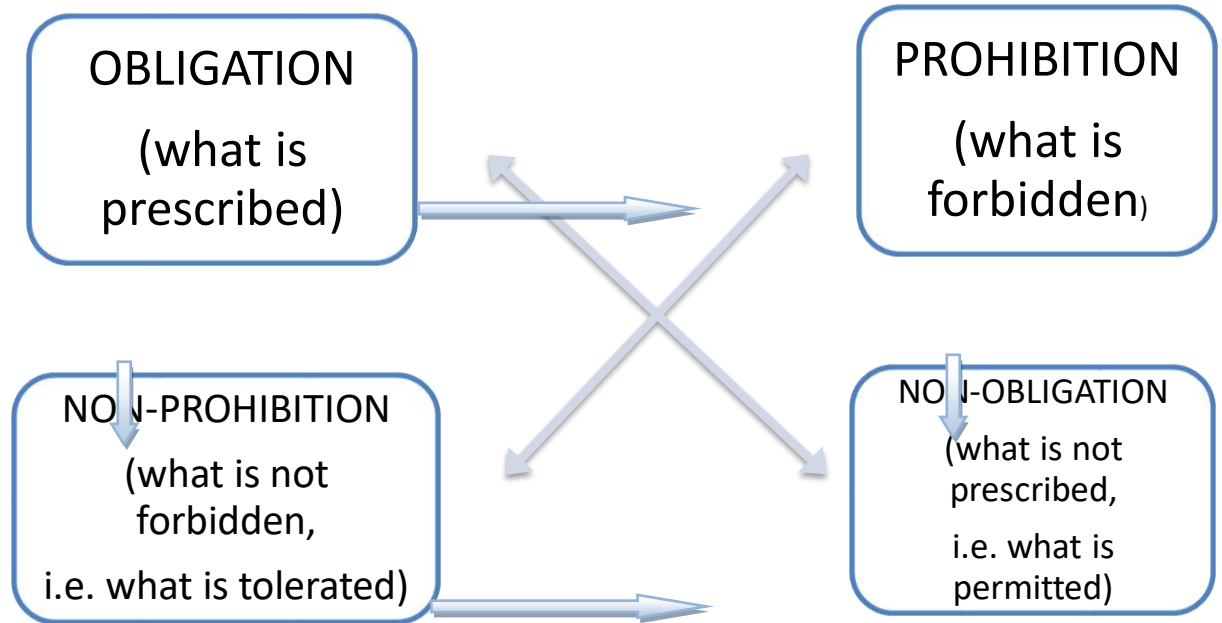
Figure 1 Modalities of normative force. (Theo Hermans1968, p. 177)

Moreover, Theo Hermans explains that the correct behavior is constituted by society and cultural construct. These behaviors are abstract values; they have to take place in the learning process, since they developed in process of socialization and shared by members of community conventionally.

However, According to Toury, norms are widespread in translation practice, and also act prior to the actual event of translation. He sets up three main categories of translational norms: preliminary norms, the initial norm, and operational norms.

Preliminary norms establish translation policy, which refer to the choice of works(of authors, genres, schools, etc.) to be translated. (Toury 1995: 58).

Then, we ask the question should the translator preserve the ST in his translation methods or should he be loyal to the TL? Thus drive as to the initial norms which mean the personal decision that the translator has to make with respect to translation strategy.

 Next, operational norms, which are those that control the practice of translation as Toury defines them, those" directing the decision made during the act of translation

itself"(Toury 1995: 202).This is influenced by the position of the translated text in the target culture.

Next, operational norms as defined by Toury(1995) the act of managing decisions during the process of translating. Thus, the decision is influenced by the translator's culture which has to do with TRs.

6. Conclusion

To sum up, the translator is an essential element in translation process. Hence, the influence of his cultural background and religious affiliation on translation product is inevitable. However, In light of many ethics and norms that govern the translator, he tries to transfer the author's intention and produce the effect that the source text produces. Indeed, the translation is not mere word transferring rather than a communication process, where the translator is considered as a mediator.

Chapter two

Translator and the Quality of the translated Literary Text

1. **Introduction**

This chapter shall shed light generally on the Quality of the translated literature text. This chapter explores translation quality assessment models and gives an overview at the Julianne House's Models of assessing the quality of translation, where our findings will be based on applying this model on the case study. Then, it undertakes Venuti's concepts of translator's visibilityand invisibilitywithin the target text after that we move on to translation strategies used by the translator to serve certain intentionin the text.

2. Translated literature and Translation Quality

Literary translation demands literary devices in order to interpret a given piece and translate it into another language. First and foremost task of a translator is to comprehend a text in its totality and then do his best in expressing the contents of the original in a translated text. Literary texts tend to be complex and rich in meaning hence translators need universal and thorough tools in order to cope with their task Rodríguez claims that the scheme proposed (covering contrastive analysis of macrotextual features of both texts, units of analysis, shifts and their categories, translation devices, and assessment criteria) can be considered in the assessment of translated literary texts provided that slight divergences are accepted accounting for each text. Consequently, she proposes an assessment analysis of literary translated texts which must be flexible and broad enough to be always delimited and redefined in each study as research advances; each step is to be verified before proceeding to the study of the next one. As this suggests, the evident need for objectivity in translation assessment is to be combined with the characteristics which identify each specific translation process.

3. Models and approaches of Quality Assessment of the LT

"The assessment of translation performance is an activity, which despite being widespread, is under-researched and under discussed" (p199) Hatim and Mason

TQA is a much known activity in the field of Translation, despite the fact that it is a challenge task to have one appropriate mode to assess translation. That is to say, there is still no standard mode to assess it.Therefore, linguistically oriented translation models attempt to describe the translation process that ultimately aims to achieve equivalence between the source text and the target text.

3.1 Eugene Nida

The Translation Theories of American linguist and translation theorist Eugene Nida were among the most influenced theories in China since the 1980s. His most notable contribution to translation theory is Dynamic Equivalence, also known as Functional Equivalence.

Formal equivalence focuses on the need to pay attention to the form and content contained in the message. The so-called formal equivalence means that the message in the target language should be in accordance with the different parts in the original language.Formal equivalence intends to achieve equivalence between original text and translation text, and to some extent reflect the linguistical features such as vocabulary, grammar, syntax and structure of the original language which has great impact on the accuracy and correctness.

The most important thing in translating (Goui, D 2017)is the message received by the audience. Messages that is significant in both form and content need not only to be understood but also to be appreciated. And only when the translator could state the original features, he can achieve "dynamic equivalence", which stressed the importance of transferring meaning, not grammatical form.

3.2 Malcolm Williams

The approach that we will talk about is the argumentation theory designed byMalcolm Williams (2002, p.161) who stated that a translator must, regardless to thespecialty or purpose, reproduce the argument structure of ST to be concerned as "adequate", the ST should be analyzed with respect to these categories "claim/discovery, grounds, warrant, backing, qualifier/modalizer, and rebuttal/exception and compared to the TT. This theory is rejected because not every text contains an argument where the theory can be applied and it neglects the context and cultural boundaries of the text.

3.3 Antoine Berman

One of the goals of translation criticism is to raise awareness of the delicacy involved in translation and to explore whether the translator has achieved their goals or not. Whether or not translation criticism should be considered a separate field of inquiry from translation theory is a matter of some controversy

A very influential author in the field was Antoine Berman, who claimed that there may be many different methods for translation criticism as there are many translation theories; therefore he entitled a model of his own as an analytical path, which can be modulated according to the specific objectives of each analyst and adapted to all standardized text types. He further insists that every translator shall develop first a translation project, prior to the translation process itself

3.4   Ali Darwish

According to Ali Derwish, translation has been classified into types: word-forword, literal, faithful, semantic, adaptive, idiomatic,communicative and so on.

All of these types are employed at various levels within the same translation by the translator. 'An effective translation is a translation that communicates the original message successfully.

Your translation is deemed effective when you have succeeded in optimally approximating between the source and TL within the communicative situation of the TL to achieve the desired goal or intended or expected result of your translation.

Derwish (2003, p.41) classifies the effective translation to seven standards to ensure a high reliability: Accuracy, precision, correctness, completeness, consistency, clarity and finally fitness for purpose.

3.5   Jean Darbelne

The non-quantitative approach isto assess translation on nine parameters illustrated as follow:"accuracy of individual translation units (error analysis), accuracy of translation as a whole (text function), idiomaticity (lexic), correctness oftarget language (error analysis, medium), tone (intention, sender), cultural differences(recipient, presuppositions), literary and other artistic allusions (not particularly relevantfor technical texts), implicit intentions of author (author, motive, intention), adaptationto end user (recipient)".(p12)

3.6   Mona baker

The concept of equivalence stirred up a controversy among scholars oftranslation. Translation theories do not agree on a common definition toequivalence, because each theory views it from a certain angle. For example,some theories emphasize on the text type and its function in achievingequivalence, whereas other theories emphasize on the cultural or the linguisticaspect.Our dissertation is based on Baker's approach which tackles the problem ofequivalence between Arabic and English (Baker,1992.p 55).

Baker suggests fourtypes of equivalence: Equivalence at word level, equivalence above word level, equivalence at sentence level and equivalence at text level. Our research islimited to equivalence at word level.

3.7   Peter New Mark

Peter Newmark enumerates many translation procedures, such as: transference (transcription), naturalization, cultural equivalent, functional equivalent, componential analysis, modulation, recognized translation. His procedures are presented as follows:He highlights the most important procedures and defines them as following:

• Transference: it includes transliteration of SL word to a TL text

• Naturalization: it means the adaptation of "the SL word first to the normal pronunciation, then to the normal morphology of the TL

• Cultural equivalent: it is the replacement of a cultural word in the SL with a TL one (as cited in Ordudari, 2014).

• Functional equivalent: in this procedure the translator uses of a culture-neutral word (as cited in Ordudari, 2014).

• Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (as cited in Ordudari, 2014).

• Modulation: it occurs when the translator renders "the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective" (as cited in Ordudari, 2014).

• Recognized translation: it means the normal use "the official or the generally accepted translation of any institutional term." (as cited in Ordudari, 2014).

4. Julianne House's Model

House's (1997) model of translation quality assessment is based on Hallidayan model which is a systematic – functional theory. This model is a systematic comparison of an original and its translation on three different levels:

first, the levels of language/text; she believes that the fundamental criterion of translation quality is the equivalence. The first requirement for this equivalence is the function. This function has two components which she calls them ideational and interpersonal. She also uses the other two terms for these components as referential and non – referential. The function of a text can be determined through opening up the linguistic materials based on the situational constraints House calls it "individual textual function" and defines it as "the application or use which the text has in the particular context of situation" (1997, p.36).

Second, register is categorized into three parts:

Filed:refers to the subject matter: it can be a novel, poem or play, and social action that can be general, popular or specific.

Tenor: includes the participant relationship which has two types of relationships; symmetrical means the text contains features indicating solidarity and equality between addresser and addressees; and, Asymmetrical means the text contains features indicating authority relationship between addresser and addressees. It involves the author's provenance and stance, and social attitude that means the text contains features indicating the degrees of social distance that can be divided into five styles of formality: frozen, formal, consultative, casual and intimate.

Mode:relates to channel and the degree of participation between addresser and addressee. It contains two kinds of degrees: medium: simple if it is written to be read and complex if it is written to be heard, and participation: is simple if it means monologue or

complex if it means addressing a large community. This comparison is applied on both TT profiles, and then both of them are compared. In which a set of mismatches or errors are to be found and categorized as covertly at the level of register and genre, or overtly at the level of denotative meaning at text.

Third, House defines genre for her model as follows: "genre is a socially established category characterized in terms of occurrence of use, source and communicative purpose or any combination of these" (1997, p.107). Genre operates at the level of discourse structure. Readers are able to categorize texts as belonging to specific genres based on their knowledge of texts.

5. The Translator's Visibility and Invisibility

The book of Lawrence Venuti *(1995) The Translator's visibility Invisibility* presents a strong argument against literary translations that seek to homogenize and harmonize foreign texts within the host language and culture. Venuti primarily advocates subverting language standards and canons within the receiving culture, e.g. with regionalisms and social dialects, colloquialisms and slang, and other unconventional language

This book tackles to the notion of invisibility that was generated by Anglo-American culture. According to Venuti, there should be clear distinction between two strategies for translation. On one part, domestication, which signifies the translators' invisibility, that means, the translator makes himself invisible to the T audience, because of some actions, this strategy allow the translated text to be so fluent and uniform that is to saythe translated text can have no single trace of foreignness. On the other part, foreignisation which referred as translator's visibility, the visibility of the translator keeps the features of the original text apparent and easily noticeable by the T audience; Venuti claims that"The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or THE meaning of the foreign text.".(1995, p.2).

To present the author's work in a unique way and make him visible, The Translator should be visible too, and puts his own touch.In this case for Lawrence Venuti being invisible does not make the author visible or the opposite. Heprovides the appropriate ground for the translators and preserves the author's works to coexist with the TL.

Because of the existing dominant norms and values in the target language which reject everything that is considered foreign along with the preference of most translators to invisibility over visibility for reasons of making their translation more acceptable by their readers and hence their success in the publishing industry. Also, the focus of most translation reviewers on the style and fluency over originality and accuracy, domestication has widely dominated preventing any significant change in the target culture. Therefore, the translator deciding to be invisible not only contributes to impoverish the target culture and consolidate the dominant cultural values, but moreover, "reinforces its (translation) marginal status in Anglo-American culture." (Venuti, 1995, p.8). On the contrary, Venuti regards the translator as "a powerful agent for cultural change" (Bassnett, 2002, p.9) who can break the prevailing tentacles of the TC and reinforce cultural differences. Translator as a mediator between the two cultures can bring change to the target culture by creating a rich and diverse actuality. This can be achieved only through foreignisation strategy according to Venuti.

One of the majorpoints raised by Venuti is that the social factor also has a part in the continuity of the status quo for translation. He states that the "British and American law defines translation as an "adaptation" or "derivative work" based on an "original work of authorship" (Venuti, 1995, p.8), so the translator's authorship was never given any legal right and was always considered as a subordinate to the foreign one. The copyright laws force translators to conform to publisher's requirements in order to publish their translations.

For this study, it is known to Venuti that there areonly two different ideas, where it comes to the choice of translator First, the translator can adhere to his or her cultural and social values. In this case, the translator will be visible in the TT and have a significant role in cultural changeconversely, if he decides to submit to his culture, he is still invisible, and cannot mediate between the two cultures and even add or make a deferenceof his own.

6. Explication and Implicitation

The concept of explication or (Explicitation) first introduced by Vinay and Derbelnet (1958,p 65),is defined as the process of introducing information into the target text which is present only implicitly in the source text ST, but which can be derived from the context or the situation.

Implication, on the other hand, is the process of allowing the target language situation or context to conceal (or gloss over) certain details which were explicit in the source language.

7. Omission

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor. For example, Arab translators usually omit English taboo words such as 'fuck off' and 'shit', while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture.

Omissions in translation are common phenomena; translatorshave recourse to in order to make a way out of the labyrinth of lexical equivalentsand pragmatics. The structural and lexical complexities a translator encounters inrendering a text, the literary or culture-specific conveyances in particular, forceshim/her to omit a culturally undesired part from the original text or to add anotherpart to the text. Since no two languages are the same.

During the process of translation, the translator can remove some expressionsfrom ST, so that the meaning been the same. Theway of dealing with the Culture Specific Items (CSI) can be defined as a translator's failure, a failure to substitute a particular term or expression in ST by its appropriate equivalence in TT.

8. Addition

Depend on pragmatic inference is a technic used by the translator to supplement the text with information that does not exist in the original text. The author of the original text depends on the shared cultural knowledge with his target readers. But the translated text is prepared for a different group of readers who do not share the same cultural background. Therefore, elaboration and using Addition technique is required on the part of the translator.

In some cases,the translator may use additions to clarify the meaning and avoid undesirable meaning from the ST, but the mean issue is having undesirable effects where he/she may write more than what is written in the ST.

However, the author may deliberately use ambiguity in the original text, so the translator's task is not to improve the ST. Even the ugly style, awkwardness, repetitions made deliberately must be preserved (Eco, 2003, p 51).

The scholar Davies has a point about Addition technique which he believed that the translator sometimes keeps the same ST with improving it withextra information. This addition might be either written within the text, or mentioned externally.

Translation by using addition stands for the translation in which a term or expression are added to the TT which are not mentioned in the ST. Similar to omission, addition is a mutual aspect of Arabic/English translation and is consequently worth precisely defining.

9. Overt and Covert Translation

9.1 Overt Translation:

An overt translation is one in which the receptors of the translation text are not being directly addressed; it is clear to the addressees that the text is a translation and not "second original". In this type of translation, the source text is tied in a specific manner to the source language community and its culture. House divides such source texts into two groups:

1) Overt historically-linked source texts; texts tied to a specific occasion in which specified source language audience is/was being addressed as in the case of political speeches and religious sermons.

2) Overt timeless source texts; works of art transcending a distinct historical meaning to an extent that makes them timeless because they are transmitting a general human message. However, they are necessarily displaying period and culture specificity because of the status of the addresser, who is the product of time and culture (House, 1997, p.66).

According to House, both groups lead to an overt translation. She assumes that in the case of overt translation, the direct match of original function of the original text is not possible. Either because the source text is tied to a historic non-repeatable event with particular

time, place and audience, or because of the unique status that source texts (such as literary texts) have in the sources culture, as in the case of some literary texts. Consequently, she modified her original model of translation quality assessment to account for this assumption. Since the translator's aim in overt translation cannot be to match the original function of the source text for the original addresses, he rather must try to match what she calls "second level function" or "topicalization of function", a function that recognizes the "displaced situationality" of the two texts. This second level function has to be posited as one of the quality assessment criteria. She stressed that "such nakedness of the dimensions of geographical origin clearly represents often insoluble equivalence problems and always entails a second level function" (House, 1997, p 68).

Like Catford (1965), House suggests that in the case of a marked dialect text, either temporal or regional, there is an impossibility of achieving a perfect match because of the uniqueness of the cultural historical context and its non-transferability from the source language to the target one. In such cases, it is necessary to select an "equivalent" target language geographical dialect, a dialect equivalent in "human or social geography", (Catford, 1965, p. 88), which requires major changes in the translation text. However, she believes that cultural specifity and uniqueness are more strongly marked in historically linked source texts, which have the status of a historical event in the source culture, than it is in the fiction text. Consequently, it seems to her more appropriate when translating these texts to abstain from finding approximate equivalence for cultural- specific, geographical, temporal or social class nakedness on the language user dimension and to provide explanatory notes to the members of the target culture who are exposed to a transition text (House, 1997, p.69).

9.2 Covert translation

House (1997) defines covert translation as translation which enjoys the status of an original source in the target culture. The translation is covert because it is not 45 marked pragmatically as a translation text of a source text, but may have been created in its own right. A covert translation is thus a translation whose source text is not tied to the source language and culture since it is not specifically addressed to a particular source culture audience (p. 69).

House (1997) argues that it is not only possible, but also desirable, to keep the function of the source text equivalent in the translation text. Examples include economic texts and computer manuals where both the source text and its covert translation text have equivalent

purposes, based on contemporary, equivalent needs of a comparable audience in the source and target language communities. Culture in this context is seen by House as "a group's dominant and learned sets of habits, as the totality of its non-biological inheritance involving presuppositions, values, and preferences" (p. 70).

10. Foreignization and Domestication

Domestication and Foreignization are strategies in translation, regarding the degree to which translators make a text conform to the TC.

10.1 Domestication strategy

Domestication is the strategy of making text closely conform to the culture of the language being translated to, which may involve the loss of information from the ST .While Nida, who is among those who support and approve, considers domestication as the strategy that attempts to reach a full naturally expression by the use of dynamic equivalence.

The term domestication has to do with the decrease of the foreign text and discount of foreignness of TT to match cultural ideals and principles

10.2 Foreignization strategy

Foreignization, is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning

Whereas, Foreignization includes the translation methodology that is omitted by crucial cultural principles in the target language.

This strategy can be seen as a contrast to domestication. It is a tool by which a translator can reaches to his readers in order to observe the defined concept under a different light and to grasp it expressly

11. Conclusion

> *Translators are the shadow heroes of literature, the often forgotten*
> *instruments that make it possible for different cultures to talk to*

one another, who have enabled us to understand that we all, from
every part of the world, live in one world.(Paul Aster. 2011, p.10)

It is clear from this definitionthat the most importantelement in the translating process is the translator; he is the decision maker to his own text. Talking about the process of translation, there are several factors that the translator can deals with in translating a text among those factors are, his own background, beliefs and intentions

In this chapter we have tackled to Julianne House's Model -translation quality assessment - (TQA) as well as all the surrounding features of the assessment of translation. To talk about translated Literary Text and the translator; we try to come up with some strategies and procedures to assess the quality of the translated text.

There are several factors that affect the translator to choose which strategy to adopt, among those factors are, his own background, beliefs and intentions.

Chapter three

Corpus Exploratory Study

1. Introduction

In this chapter we will tackle the topic from a practical side. We analyze samples from each translation (Sarwat's and mikhail's) of the selected novel *the prophet* by Gibran khalil Gibran. Then according to House's model of assessing quality of translation we will compare between the two versions. Meanwhile, we are going to extract the strategies adopted by each translator to meet the norms of translation. Thus, the analysis will be provided and enlighten us, whether the translators met the requirements or not. Additionally, we will have a view onGibran's background and philosophy of life.

2. Introduction of Corpus

The material of this study is a book entitled "*The Prophet*" written by Gibran Khalil Gibran and published in 1923. The novel is a collection of prose poems, Divided into 28 chapters. Gibran covers many topics such as love, marriage, and children, giving…etc. the novel is written in English language and translated into many languages. Among them two translations; the first is by Mikhail Naimy and the second is by Sarwat Okasha. The latter is an Egyptian Muslim and the first one is a Christian. Based upon the cultural and religious differences, the research investigates the quality of the translated book and the approaches adopted by the translators.

The book starts off with Almustafa(the protagonist) the one who has been living in a foreign country, Orphalese, where the people have embraced him for the past 12 years. His ship has returned and he must return to the land of his birth. He is saddened, but he knows that he must leave.Before he left various people in the community ask him to talk about various things, which result in the 26 poetic essays, which are Almustafa's responses. The book expresses words of wisdom.

3. Gibran Khalil Gibran's Background

Gibran is known as a writer and philosopher. He was born in an isolated village in Mount Lebanon Mutasarrifate. He spent most of his life away from his motherland. In the age of twelve, his mother took them to the USA, where he started his formal education. However, Gibran was also a painter. He is recognized more as an author than an artist, but he had drawn more than seven hundred paints. He was first noticed by the great artist and photographer Fred Holland Day, whose mentorship led him to flourish. Gibran was influenced too much by western culture. So his mother sent him back to Beirut in order to learn about his culture,where he gained admission at the Madrasat-al-Hikmah.In the age of twenty-one, he had his debut exhibition, after he returned to the USA. Afterward, he began to write in Arabic, and later on in English. In spite of spending most of his life in the USA, he remained a Lebanese and never took up US citizenship. His legacy of wise and inspirational words is for all time and all place. He combined between east and west culture. Also, the wisdom and beauty of his words have meant today. Kahlil Gibran has become one of the world's most beloved literary figures. General Manager at Immigration Museum Rohini Kappadath (2018)admires his artistic work and she said:

> *"To many Gibran is a cultural icon and literary rebel. He took a great deal of inspiration from his own experiences as a migrant, and strove constantly to resolve cultural and human conflict. We hope visitors to this exhibition will be able to discover the power and relevance of his ideas and works today."("The Garden of The Prophet".2018, para. 6)*

4. The philosophy of life of Khalil Gibran

Through his works, Gibran engaged in challenges that are of social nature. Indeed, there three factors: innocent romantic love, disfigured by society that believes love as selfish interests, a church order that seem to be in the name of Christ but it is antichrist, and ruthlessly inhuman feudal system. In The Prophet, Almustafa is to be Gibran himself who in 1923 had already spent twelve years in New York City, the city of Orphalese and the isle of his birth is Lebanon and his ship is death come to bear him the isle of his birth. He believes that religion is what maintain love and freedom and relates it to soul and nature. Gibran thinks that religion is part of life rather than separated from each otherHe believed that all of humans' work and thoughts are as a part of their religion. When we look closely at the core of Gibran's philosophy, we remark that he was open to western philosophers in general and Kant's philosophy in particular. Gibran considered humans as temporary guests in the earth. In" *broken wings*", Gibran wrote describing the coming of human to life "*The doctor and the midwife were ready to deliver to the world a new guest.*"

5. Gibran's style

Gibran's writings were one of the "Mahjar" literatures. He spent most of his life away from his country and survived at the memory of his homeland. The"Mahjar" literature is the outcome of Lebanese and Syrian immigrants in America from the end of nineteenth century to the start of twentieth century. Gibran applied new movement in modern Arabic literature. Indeed he broke the tradition of Arabic rules through his prose poems and adopted new and free verses in Arabic poetry. He said:"If the meaning of beauty of thought requires the breaking of rules, break it. If there is no known word to express idea, borrow or invent one. If syntax stands in the way of needed or useful express, away with the syntax"

Gibran went through two literary phases. The first phase from 1902 to 1915, his works were particularly in Arabic, where he published eight books. His best and most popular work is *The Broken Wings*; a prose poem about a young man's first love. While his best poetic work is said to be The *Procession which*discovers the "complete unity of all living things as they moved toward the fulfillment of their beings." Gibran introduced a new style to Arab poets through the use of short and simple words. Then the second phase from1918 to 1931. His works were mainly written in English; except that he wrote prose more than poemmaybe due to the difficulty he experienced using the English language.

Steven G. Kellman(2009) claim that "Gibran's works are known for theirmysticism, simplicity, imagery, metrical beauty, wisdom, and lofty vision." His use of similes and metaphors is drawn from nature or simple words that create various moods. Therefore, the reader feels the words and becomes a part of it. Furthermore, personal characteristics are attributed to inanimate concepts; love is personified, and the ocean is able to "laugh with you." The book of *The Prophet*is said to be narrative. Therefore, Gibran used rhythmic and biblical style; such as "You have been told . . . but I say unto you" and "Verily I say unto you."Steven G. Kellman(2009) claim that "The repetition of such words as "but," "and," and "for" helps maintain the thought and logic of the theme as Gibran moves from response to response, as one idea suggests another." Also, he used rhetorical question for instance in Almostafa's response to the question about giving; he said, "What is fear of need but need itself?" and "Is not dread of thirst when your well is full, the thirst that is unquenchable?"

6. The(Prophet) Translators
6.1.Sarwat Okasha Background

Tharwat Okasha was an army officer involved in the Free Officers Movement, along with former president Nasser and his comrades, which toppled King Farouk of Egypt from his crown in what is known as the 23 July Revolution of 1952.

As a child of an aristocratic family, Okasha received a good education, read books in foreign languages, and learned music very early on in his home. This background made him the most cultured and enlightened officer among his group of army officers.

He was appointed minister of culture in the late 1950s by President Nasser Okasha held the position twice from 1958 to 1962 and, again, from 1966 to 1970. The two terms made him the most prominent minister of culture in Egypt's modern history.

Okasha received his PhD in literature from Sorbonne in the 1960s and worked as visiting scholar at the College De France. He published more than 70 books, including his three-volume memoir titled *My Memoirs in Politics and Culture*, which is considered a rich resource for historians of the Nasserite era; as well as a 38-volume encyclopedia of arts titled *The Eye Listens and the Ear Sees*.

During his terms in ministerial posts, he founded many cultural institutions that are still functioning and considered major Egyptian landmarks. For example, he founded *the High Council for Culture and Arts* (now called *the Supreme Council for Culture*), the Egyptian Book Organization and, most importantly, the Arts Academy.

6.2.Mikhail Naimy (1889-1988)

Born in Biskinta, Lebanon, in 1889, Mikhail Naimy received his early education at a small, primitive parochial school in the village, and at the age of nine was received at the school ,newly opened and conducted by the Imperial Russian Palestine Society, one of the many schools set up in the Near East by many Western nations for the purpose of enlisting sympathetic support to their aim at plucking the remaining feathers and meat from the crumbling Turkey, fast falling in strength hand influence as a world power at the time.

Naimy was selected there to attend the exclusive Teachers' Institute at Nazareth ,and in 1906 was awarded a scholarship to the Seminary of Poltava in the Ukraine, where he mastered the

Russian language in short order and wrote poems and treatises which provoked wide admiration. Prepared to matriculate at the Sorbonne in Paris, he was prevailed upon by an older brother to pursue his advanced studies in the United States instead, where the University of Washington quickly accepted him, qualifying him to take a difficult six-year course in four concentrated years; two degrees were conferred upon him at his graduation in 1916.

While at the university, he wrote critical articles and stories which were reprinted by leading Arabic periodicals throughout the country and the East. His heart was set on a literary career, and he determined that the Arabic literary milieu in New York, with Rihani, Gibran, Arida, and others, was his field.

.Although not yet a citizen, he enlisted as a private in World War I, serving at the front with the AEF in 1918. After his discharge in 1919 he rocketed to literary fame, but at the height of his popularity decided to return to Lebanon in 1932, perhaps in consequence of the death of his dearest friend, Gibran, a year earlier. He is still in Lebanon, writing, lecturing, and meditating upon the basic problems of life and the beauties of nature.

Among his many works published (parts of which have been translated into French, Russian, Portuguese, Spanish, English and German) are Two Generations, a well-received play; The Cribble, a series of critical essays; Stages, an excursion into inner and outer life; Once upon a Time, a collection of short stories; Food for the Godward Journey, his famous discourses; Eyelid Whisperings, a group of philosophical poems; Encounter ,a novel; Threshing floors and Light and Darkness, poetico-philosophical contemplations; Pitted Face, the portrait of a bizarre personality; Vineyard by the Road, aphorisms and parables ;Present-Day Idols, an analytical lecture; The World's Voice, meditative views of life; The Book of Mirdad, a *"light house and a haven"* for seekers after spiritual emancipation, and many other publications of varied, interesting, and helpful theme.

6.3.Naima's Cultural background

Mikhail Naimy was a student at the orthodox religious school in Poltava City, which he was sent to it from Orthodox School. he was in love with a Russian married woman; He gave her his heart, but she was unfortunately married to another man. Divorce was very difficult in Russian Orthodoxy. Naimy found himself between two options: either breaking the rules or

cutting off his relationship with his sweetheart and leaving school in college and leaving his beautiful country Russia. The solution was to divorce Faria's husband and become a monk in the monastery. Mikhail was about to live his happiness. But predestination wanted to separate the lovers when the abbot did not accept it. Naimy accepted that his fate had been challenged. At that moment he decided to cut his studies in Poltava, leaving Orthodox theology. He left Russia and returned to Lebanon, where he and his brother Najib went to America, where he spent 20 years.

Naimy spoke about the language of the Qur'an and cited many things, and considered that most of the Arabic texts are mentioned in the Holy Quran.

7. Analyzing and Comparing the Selected Samples
7.1. Application of Julian House Model
7.1.1. Source Text Profile

The details of the components of the model are mentioned in the chapter two (see page 13،14) and the same definitions will be used for the analysis.

Field: the register category of field deals with the subject matter and social action; the subject matter of this book is prose poem on life and human, whereas social action of the text is general and popular.

Tenor: include writer's provenance and stance; Gibran wasLebanese American poet, moreover he is a thinker and philosopher. According to his use of language, the writer's social role relationship is symmetrical; where the author tries to create a kind of interaction with the reader by making it looks like answering question by the villagers and respond them with the right answer. Moreover, *The Prophet* is spiritual, religious and belongs to romanticism writings he used aesthetic and formal language.

Mode: It is divided into medium and participation. Obviously this book is written to be read, so it is simple and the writer addresses the reader thus it is complex

Genre*: The Prophet is a collection of 26 prose poem*

Statement of function: according to Halliday's term; the source text function is interpersonal (maintain and signal relationships between people).

7.1.2. Target Text Profile (Okasha)

Field: the subject matter prose poem on life and human, whereas social action of the text is general and popular.

Tenor: Okasha is an Egyptian writer and translator. The second situational dimension under tenor is social role relationship; according to Okahsa's writing, the relationship between the addresser and the addressee is symmetrical. He used formal language and tried to find the closest equivalence to the reader's (Muslims) cultural background.

Mode: the medium of this translation is simple, and the participation is complex as long as the translator addresses the reader.

Genre: the translated book is a prose poem

Statement of function: according to Halliday's term; the translated text _okasha's_ function is interpersonal (maintain and signal relationships between people).

7.1.3. Target Text Profile (Mikhail)

Field: the subject matter prose poem on life and human, whereas social action of the text is general and popular.

Tenor: Mikhail Naimy is Lebanese poet and translator. The second situational dimension under tenor is social role relationship; according to Okahsa's writing, the relationship between the addresser and the addressee is symmetrical. He used formal language and tried to find the closest equivalence to the reader's (Christians) cultural background.

Mode: the medium of this translation is simple, and the participation is complex as long as the translator addresses the reader.

Genre: the translated book is a prose poem

Statement of function: according to Halliday's term; the translated text _Mikhail's_ function is interpersonal (maintain and signal relationships between people).

7.2 The Samples

Sample one (01):

Table 01: Appeared in the original text:"Almustafa, the chosen and the beloved, who was a dawn onto his own day",(p.2)*the coming of the sheep*.

Translator	Samples	Techniques
Naimy	المصـــطفى ،حبيـــب الله ومختــاره، و الرجـــل الـــذي كـــان فجـــرا لزمانــــه. (ص37)	Foreignization
Okasha	المصطفى المختار االحبيب ، كان فجرا لزمانه. (ص1)	Domestication

Comparison and Analysis :

We observe that Sarwat Okasha translate "the chosen and the beloved " into المصطفى الحبيب المختار . However, Mikhail Naimy translate It into المصطفى ،حبيب الله ومختاره . We notice That Naimy added the word الله which does not exist in the ST.

Sarwat took into consideration the reader's cultural background; Arabic Muslims. Since it is preceded by "Al Mustafa" the receptor couldn't imagine someone else with this qualities rather than Mohammed peace upon him. And any addition might be interpreted wrongly. Thus, according to House's model, Sarwat use an overt translation to express the same function in TT as the ST. whereas Mikhail added the word الله as an illustration that the prophet is chosen by God.Since he is contemporary of khalil Gibran and has the same background (Christianity)the techniques is used is Foreignization.And cording to House's model is a covert translation

Sample two (02) :

Table 02: Appeared in the original text:**"**and looked seaward; and he beheld his ship coming with the mist"(p.2) *The coming of the sheep.*

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Translator	Samples	Techniques
Naimy	والتفت إلى البحر ،فأبصر سفينته قادمة مع الضباب. (37)	Foreignization
Okasha	ورمى ببصره إلى البحر،فلمح سفينته تأتي مع الغمام. (ص1)	Domestication

Comparison and Analysis

Mikhail translate the expression "*looked seaward*"into "التفت إلى البحر" and the word "*mist*" into "الضباب", whereas Okasha translated the latter into "الغمام", and the expression into "رمى ببصره إلى البحر"

In one hand, Okasha used a rhetoric device which is metaphor in rendering the expression "*looked seaward*" thus; the translator added an aesthetic value. Moreover, we notice his word choice in rendering the word mist which exists in the Quran; **الغمام** عليكم وظللنا) (والسلوى المن عليكم وأنزلنا [57 الآية. البقرة]. Where adapted the word الغمام to meet the receptor's knowledge. In the other hand, Mikhail chose to translate the expression into التفت which is not the translation of the word looked however it served the meaning.

Mikhail used the covert translation and Foreignization technique in this example. Whereas. Sarwat used the overt translation and adaptation technique.

Sample Three (03):

Table03: Appeared in the original text:"And he raised his head and looked upon the people, and there fell stillness upon them. And with a great voice he said: "(p.7) *love*

Translator	Samples	Techniques

Translator		Techniques
Naimy	"رفع رأسـه وألقـى نظـرة على الجميـع حواليه وللحال هبطت على الكل سكينة عميقة ثم فتح فاه وقال بصوت عظيم :" (ص44)	Foreignization
Okasha	"رفـع المصـطفى رأسـه مشـرفا علـى القوم فغشيهم السكون وفي صوتعريض قال :(ص10)	Domestication

Comparisonand Analysis

Mikhail translated "*and there fell stillness upon them*" into وللحـال هبطت علـى الكل سكينة عميقة, and Okasha translate it into فغشيهم السكون. Also we notice that Okasha translate the pronoun "*he*" into noun المصطفى.

The word choice of Okasha defines his cultural background, thus غشيهم is found in Quran in many verses. He used the overt translation taking into consideration the receptor's culture. Moreover he used the technique of modulation where he translated the pronoun "*he*" into noun المصطفى. However, the addition of Mikhail caused an overloaded word; he translated "*and there fell stillness upon them*" into وللحال هبطت على الكل سكينة عميقة. عميقة is the word added and not mentioned in the ST. According to House this is an overtly erroneous error.

Sample four (4)

Table 04: Appeared in the original text:"Even as if your beloved were to wear that cloth". P.16, chapter: *Work*

Translator	Samples	Techniques

Naimy	كما لو كانت حبيبتك سترتديه. (ص58)	Foreignization
Okasha	كمـا لـو كـان هـذا الثـوب سـيرتديه مـن تُحبُ. (ص27)	Domestication

Comparison and Analysis

When we look to Naimy's translation, we observe that he transalted Gibran's expression "your beloved" into "حبيبتك". However, Okasha translation was different.

We know that Gibran and Mikhail are of a same background thus, their translation were close. The cultural elements and the religious belonging which is Christianity attributed to the rendering of such a phrase where he used the word "حبيبتك".Thus, Mikhail adopted Foreignization and according to House's model he covertly translated the expression. In other side, it is forbidden to Muslims to have a beloved girl out of Islamic rules. That's why Okasha tried to find a close equivalent and he was smart and tricky, so he avoided that by rendering a beloved into"تحب من ". Therefore, Okasha adopted domestication as an approach. Meanwhile this is overt translation according to House's model.

Sample five (5)

Table 05: Appeared in the original text: **"But I say that even as the holy and the righteous cannot rise beyond the highest which is in each one of you."**P.24, chapter: *Crime and Punishment*

Translator	Samples	Techniques
Okasha	أما أنا فأقول لكم إنالنّقيَّ و الصالح لا يمكنه أن يتسامى على أرفع ما يكون في نفس كل منكم (ص41)	Domestication

Naimy	إلا أنني أقول لكم إنه نظير ما يتعذر على البار و الصديق أن يسموَا فوق الأبعد و الأعلى فيكم (ص72)	Foreignization

Comparison and Analysis

In this sample we notice the different use of lexical elements; where Sarwat translated the phrase "the holy and the righteous" into "التقيُّ و الصالح", while Mikhail has completely a different translation;which is "الباروالصديق".

The word choice of Sarwat identifies his Islamic belonging. Though I think it is the perfect equivalent for the phrase,whereas Mikhail has gone far and chooses really different translation that hardly much the original. In case we used back translation we may translate "البار و الصديق"into "the obedient and the friend". Thus, according to House it is overtly erroneous error. In addition, unsuccessfully rendered the expression "which is in each one of you." The writer intended the spiritual meaning whereas Mikhail expressed it physically;"الأعلى فيكم"" this mismatch is overtly erroneous error categorized as distortion of the meaning. However, Okasha translated the expression into"في نفس كل منكم""the word نفسwas selected successfully.

Sample six (6)

Table 06: Appeared in the original text:"Even as slaves humble themselves before a tyrant and praise him though he slays them". *Freedom,P.29*

Translator	Samples	Techniques

Naimy	كمــا يسـجد العبيـد لأسـيادهم الطغـاة و يمجدونهم حتى و إن كان نصيبهم منهم القتل(ص.79)	Literal/ Transposition
Okasha	كشــأن العبيــد يُــذلون أنفســهم أمــام الطّـاغيـة، و يسـبحون بحمـده، مـع أنـه جلادهم(ص49)	Transposition/ domestication

Comparison and Analysis

Mikhail has translated the word "praise" into "يمجد", whereas Sarwat translate the word differently; which is "يسبحون بحمده". Also, we notice that Naimy translated the word slays into القتل. Meanwhile, Sarwat rendered the word into جلادهم.

Bearing in mind the cultural background of the both translator, we notice that Okasha has added the word "بحمده" connected to the word "يسبحون" which considered as translation for the word "praise". However it sound odd because that description is qualified for Allah not for human, thus, Okasha made an overtly erroneous error categorized as cultural filtering. Meanwhile, Mikhail approached a literal translation so he rendered the word praise into "يمجد". Moreover, Naimy used technique of transposition, where he rendered the verb slays into a noun جلادهم. Although Sarwat used the same technique, he translated it differently; he used the word جلادهم, which we think is a mismatch and an overtly erroneous error.

Therefore, Okasha used overt translation in rendering from ST into TT, while Mikhail used covert translation.

Sample seven (7)

Table 07: Appeared in the original text: **"and suffer not the barren-handed take part in your transaction"**. (p22). *Buying and Selling*.

Translator	Samples	Techniques
Naimy	ولا تسمحوا لعقيمي الأيدي بأن يتدخلوا في ما تجرونه من صفقات (ص.69)	Literal
Okasha	"و لا تسمحوا للمطففين أصحاب اليد الشَّحيحة بالمشاركة في معاملاتكم" (ص.38)	Allusive meaning

Comparison and Analysis

In this sample, as the others above we notice that both translations are different. However, Okasha add the word "المطففين"and translate the word barren-handed into الأيادي الشحيحة. But Mikhail has translated the word into "االأيادي العقيمة".

We clearly relate the addition of the word "المطففين"to the Islamic belonging of the translator and he quoted that from a verse in the Quran"ويل للمطففين" .{ سورة المطففين الآية.1. }. Moreover, we see this addition perfectly chosen. Also, Okasha chose the perfect equivalent for the word barren-handed where the reader won't feel the book as translated, unlike Mikhail has translate it into "أيادي عقيمة", which said to be a literal translation for the word barren-handed though it serves the meaning.

So, Okasha has approached Foreignization which is an overt translation according to House model, while Mikhail used a covert translation.

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Sample Eight (8)

Table 08: Appeared in the original text:"At the city gate and by your fireside I have seen you prostrate yourself and worship your own freedom."(p.29) *Freedom*

Translator	Samples	Techniques
Naimy	رأيتكم عند مدخل المدينة،وفي بيوتكم، تسجدون لحريتكم وتعبدونها (ص.79)	Literal
Okasha	لقـد رأيـتكم تخـرون سـجدا ، وتجلـون حريتكم عند أبواب المدينـة ، وفي ركن المصطلى من بيوتكم. (ص.49)	Dynamic equivalence

Comparison and Analysis

Since Gibran and Mikhal has the same cultural background we can see in this sample that Naimy translate the word prostrate into تسجدونwhich is the literal translation

In the other hand Okasha as usual he add the word تخرون to the word prostrate which is تسجدون this addition is to fit the Muslim readers

The worship for protestant is all about the heart and spirit and there is no action as it is mentioned in the Bible: "Since God is a spiritual being (John 4:24), and since He has shown in His Word that He may not be worshipped by images (Exodus 20:4,5), we believe that worship must be a matter of the heart and governed by the spiritual Word of God " unlike Muslims whom they do have action in worshiping the God.

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There is many differences in worshiping the God between any religion, while in this case we have the Muslims are the TRs and Okasha adjust the ST to suit his readership by using the Addition and the Dynamic equivalence

Sample Nine (09):

Table 09: Appeared in the original text: **"Even like the sun is your god-self."** (p.23) *Crime and Punishment.*

Translator	Samples	Strategy
Naimy	بــل كالشــمس فــي ذاتكــم الربانيــة (ص.71)	Literal
Okasha	بــل هــي كالشــمس, ذاتكــم النورانيــة (ص.40)	Overt translation

Comparison and Analysis

For the first look we see that this sample is similar to the previous one. Gibran said in his book God-self

And once again Mikhail translate it intoالربانية. as for Okasha he know that the word God is distinguished with greatness that's why he translate it into:النورانية

If anyone read the bible he will understand that the Christianity has no problem in relating and comparison of human self to God let's take for instance this example from the Bible when Jesus said, "The kingdom of God does not come with observation; nor will they say, 'See here!' or 'See there!' For indeed, *the kingdom of God is within you*" (Luke 17:20-21)

However we find in the holy Quran that God is unique and there is no chance to compare human self to god, for instance: (ليس كمثله شيء وهو السميع البصير) سورة الشورى الآية 11

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For the strategy that Okasha used in his translation I believe it is overt translation in which the translator indirectly addressed his TRs (target readers).

Sample ten (10):

Table 10: Appeared in the original text:"Like a procession you walk together towards your god-self." (p.24) *Crime and punishment.*

Translator	Samples	Techniques
Naimy	إنكـم تمشـون موكبـا واحـدا نحـو ذاتكـم الإلهية (ص.72)	Literal
Okasha	كأنكم معا تسيرون في موكب ،تنشدون ذاتكم النورانية(ص.42)	Adaptation

Comparison and Analysis

When we take a look at Naimy's translation we see that he literally translate it from the Gibran's text. While Okasha translate: your god-self into ذاتكم النورانية.

We do know that in Christianity they can describe anything to God that's why we notice that Mikhail with his closeness to Gibran and they have the same cultural background and the same TRs, he translates: your god-self into ذاتكم الإلهية

In the meantime it's inappropriate and forbidden in Muslim Religion to attribute God with things, that's why Okasha was obliged to substitute the : ذاتكم الإلهية to ذاتكم النورانية this substitution was done under his cultural background and exactly to fit his TRs

In the sample above, at the first glance it seems that he used the adaptation technique to suit the culture of the target language TL

Sample Eleven (11):

Table 11: Appeared in the original text:"See first that you yourselfdeserve to be a giver, and an instrument of giving." (p.12)*Giving*.

Translator	Samples	Techniques/Procedures
Naimy	إنه لحري بك أن تستوثق أولا من أنك مسـتحق أن تعطـي وأنـك أداة صــالحة للعطاء (ص.53)	Literal/ Foreignization
Okasha	فـأنظر أولا: أجـدير أنـت بـأن تتزكـى وأن تكون للعطاء أداة ؟ (ص.21),	Dynamic equivalence/ Modulation

Comparison and Analysis

Starting our analysis with the sample of Gibran in which he said: (…deserve to be a giver…) in the translation of Mikhail we notice that he once again applied the literal translation when he said: (….أولا من أنك مستحق أن تعطي) while Okasha he translate it into (…بأن تتزكى ...)

We do know that Gibran and Naimy share the same religion which is Christianity. We start with the word giving which is عطاءfor Mikhail and its original is from the Thanksgiving in Canada and USA. So he covertly transmitted this expression.

In the other hand, Okasha replaces the word عطاءwith يتزكى which is the reflection of his cultural background and his religion, his translation is not exactly literal translation. It is not

word by word translation. So, it is not tied to SL structure. It is important for him to transfer the meaning and the function which it implies in ST into TT so it fit his TRs. Thus, he overtly translated this example.

Sample twelve (12)

Table 12: Appeared in the original text:"Through the hands of such as these God speaks" (p.11) Giving

Translator	Samples	Techniques
Naimy	بأيــدي أولائــك وأمثــالهم يـــتكلم الله (ص.52)	Literal
Okasha	وعلى فيض أمثـال هؤلاء تتجلى كلمـة الله (ص.19)	Adaptation

Comparison and Analysis

We can see in this sample that Mikhail Naimy used in his translation the word: يتكلم الله on the other hand Okasha translate it into: تتجلى كلمة الله .

Through the translation of both Mikhail and Okasha we notice that this differences related to the beliefs in both Christian and Islamic religions, The affiliation of human action such as drinking, sleeping, eating ... etc is a normal thing in the Christian religion, yet it is not acceptable to compare the human action to God,that's why *Okasha* did not use the wordيتكلمbut he implied to God, through pertaining the wider perspective of God and adopting the description of (تتجلى).

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Through the analysis of this sample it looks like Okasha used the Adaptation technique to achieve a familiar and comprehensive translation text for his readership.

Moreover, we know that the word: "these" means: هؤلاء and "those" means: أولئك after analyzing this sample we found out that Mikhail used the pronoun those and Okasha used the pronoun these as the ST. According to House, Mikhail made an overtly erroneous error.

Conclusion

Translation is an amusing activity and requires skilled translator who master his native language and the language of the text he translates from. Moreover, translation requires learning the other's culture and way of thinking in order to be able to transmit the echo of the original text.

Therefore, Gibran as Lebanese American writer wrote a novel translated into a many languages around the world. Sarwat Okasha the Egyptian Arab Muslim translator and Mikhail Naimy the Lebanese Arab Christian translator translated the novel into Arabic. The samples we have selected chosen to be compared and analyzed according to House model in order to assess the quality of both translations. Apparently, the cultural and religious elements are presented in both versions. Thus, the use of certain words and certain techniques by the translators revealed the presence of those elements.

Obviously, Mikhail used literal translation and he covertly translated the ST and did not take into consideration the TR knowledge, where he adopted Foreignization. In contrary, unlike Mikhail, Sarwat adopted domestication and transmitted the ST taking into account the TR's culture and religious belonging, in which he applied adaptation and overtly rendered the ST. however, both translators failed in some points according to House model of assessing the quality.

Findings and Discussions

This dissertation is an attempt to study the treatment of the quality in the translation of both Mikhail Naimy and Sarwat Okasha to the English novel *The Prophet* by Gibran Khalil Gibran with the special focus on Julian House model of assessing the quality of translation.

Based upon the theoretical side and the practical one which carried out a comparison between the two versions and focused analysis, the following results were found:

- Both translator's adopted strategies that served the TRs background
- From the samples we have selected, we found that the strategies adopted by both translators are;
    - ♦ Mikhail adopted mainly Foreignization and literal translation
    - ♦ Okhasha adopted the strategy of Domestication, addition, adaption and modulation.
- Based on the comparison of both ST and TT profiles, there were differences on the level of Tenor;
    - ♦ Gibran is a Lebanese American poet
    - ♦ Mikhial is a Lebanese writer and translator
    - ♦ Okasha is an Egyptian writer and translator
- We have already hypothesized that from the perspective of Julian House; the two Arabic versions were affected by the cultural and religious background of the translators. Where Mikhail translation matches his religious background-Christianity -, whereas, Okasha Islamic background corresponded to his translation.

Mikhail Naimy		Sarwat Okasha	
Field	**Subject matter:** prose poem	Field	**Subject matter:** prose poem
	Social action: general and popular		**Social action:** general and popular
Tenor	**Translator's provenance and stance:**Lebanese poet and translator	Tenor	**Translator's provenance and stance:** Egyptian writer and translator
	Social role relationship: symmetrical(the text contains features indicating solidarity and equality between addresser and addressees)		**Social role relationship:** symmetrical

Mode	Social attitude:formal	Mode	Social attitude:formal
	Medium:simple		**Medium:**simple
	Participation:complex		**Participation:**complex

Table 13: *Both translators Profiles Side-by-Side Comparison*

- From the comparison above, it can be summed up that in the light of House's dimensions, ST and TT have been compared particularly in terms of Medium, Social role relationship, Social attitude, and Province to discover the mismatches. Therefore,a covertly erroneous error has been identified; the mismatch between the author's provenance and stance:

    ♦ Mikhial is a Lebanese writer and translator
    ♦ Okasha is an Egyptian writer and translator

Overtly Erroneous Errors			
category	Number	Some Examples	The translator
Slight Change in Meaning	02	Sample 03.	Mikhail Naimy
		Sample 12	Mikhail Naimy

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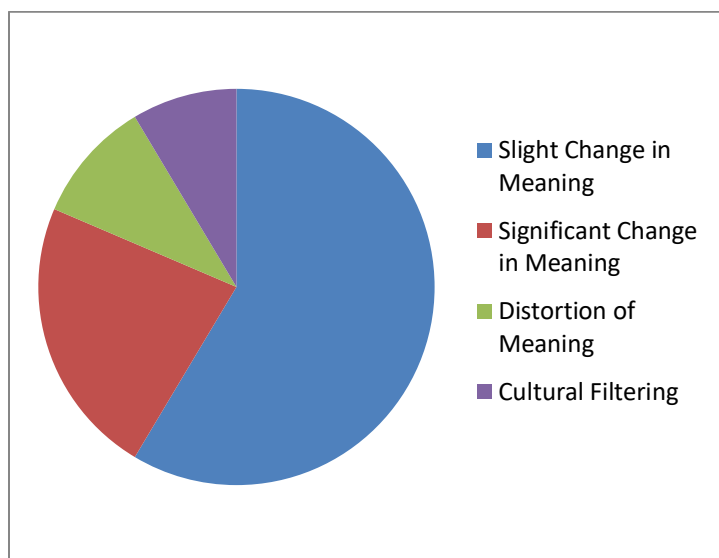| Significant Change in Meaning	02	Sample 05	Mikhail Naimy
		Sample 06	Sarwat Okasha
Distortion of Meaning	01	Sample 05	Mikhail Naimy
Cultural Filtering	01	Sample 06	Sarwat Okasha
Total Number of Errors	06		

Table14: Overtly Erroneous Errors

Figure 04. Categories of Overtly Erroneous Errors and their frequencies

The diagram above shows that the overtly erroneous errors were, seemingly, the result of not exactly taking into account the context of the ST by both translators and nottaking into consideration the subtle differences of meaning that exist in the ST, misreading the ST, not paying enough attention to thecultural differences between the ST and the TT, and the literary work contains cultural elements and religious stances, thus if the translator is not aware enough, he will have pitfalls.

Conclusion

To conclude and have answers to the questions of this study, both translators succeeded in transmitting the intended message of the ST into the TRs where Mikhail covertly rendered the ST as required while Okasha overtly translated the ST as it is said to be. However, there were found mismatches (as mentioned in figure 03) caused breach in the quality of the ST translation, though House admits that the purpose of the model is not to provide an absolute judgment. She claims that "it is difficult to pass a final judgment of the quality of a translation that fulfils the demands of objectivity". It could be stated that the number of errors made by Mikhail were four errors, whereas Okasha made two errors. Therefore, taking into account that we are limited by the twelve samples we have mentioned, it is said to be Okasha made less errors than Mikhail. Moreover, among the limitations we may state; as we mentioned before *The Prophet is* a literary work; in one hand, Mikhail's background that seems to be similar to Gibran's effects in his use of strategies where he mainly used literal translation. In the other hand, Okasha as a Muslim used several strategies,among them Domestication, addition, adaption and modulation in order to meet the TRs cultural belonging and religious affiliation.

Recommendations

The study demand further investigation; one possibility is to state all the errors in the novel. Another possibility is that researchers may wish to use other TQA models and replicate the study by changing the text type and comparing other languages and cultures.

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ملخص البحث

بالعربية

المقدمة:

تعدُّ الترجمة وسيلة تواصلية حيث تقوم بنقل المعارف و الثقافات بين الأمم. و لطالما تركزت الدراسات الترجمة على النصوص الأدبية، و دراسة الإستراتيجيات و التقنيات و الأساليب المنتهجة في عملية الترجمة. إلا أنه و في الآونة الأخيرة إنكب الباحثون علىدراسةما يتعلق بالمترجم ؛ تساؤلات متعلقة بخلفية المترجم الدينية و الثقافية، و موقفه من النص الأصلي و مدى تأثير ذاتية المترجم على جودة النص المترجَم.

و في هذا الصدد يعمد هذا البحث على دراسة مقارنة و تحليل ترجمتين لرواية النَّبي للكاتب جبران خليل جبران و التي ترجمت إلى أكثر من أربعين لغة منها خمس ترجمات عربية؛ و قد انتقينا ترجمتين تخدم دراستنا حيث ينتمي كل من ميخائيل نعيمة و ثروت عكاشة لخلفيات دينية و ثقافية مختلفة، فكيف لعكاشة كمترجم يعتنق الإسلام و ميخائيل كمسيحي أن يأثروا في جودة الترجمة، و فيما تجلت مظاهر هذا التأثير على الجانب المعجمي و الأساليب المختارة و التي تتجلى على مستوى النص المترجم.

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أهداف البحث

يهدف هذا البحث إلى دراسة مدى تأثير الخلفية الدينية و الثقافية للمترجِم على جودة النص المترجَم، و ما إذا كان المترجم ناجحا في نقل محتوى النص الأصلي مع الأخذ بعين الإعتبار الأساليب التي تبناها كل من المترجِمَيْن.

إشكالية البحث

تُعتبر الخلفية الدينية و الثقافية للمترجم ذو أهمية بالغة في صناعة القرار و على النص المترجم. و بما أن عينة الدراسة نص أدبي فمن المتوقع حظور العناصر الثقافية و الدينية. لذلك بحثنا يتحرَّى تأثير خلفية المترجم على جودة الترجمة.

أسئلة البحث

يهدف هذا البحث إلى الإجابة عن الأسئلة التالية:

1. إلى أي مدى استطاع المترجِمَيْن محاكاة نفس الجودة في النص الأصلي رغم خلفيتهما الثقافية و الدينية؟
2. فيما تتجلى مظاهر تقييم الجودة على نص مترجم؟
3. ما هي الصعوبات واجهتها كلتا الترجمتين؟

الفرضيات

نقترح هذه الفرضية كإجابة للأسئلة الذكورة أعلاه:

من منطلق جوليان هاوس نفترض أن الترجمتين قد تأثراتا بالخلفية الثقافية و الدينية للمترجم

المنهجية

تبنينا في بحثنا هذا منهجية البحث النوعي، و طريقة المقارنة و التحليل لأمثلة استخرجت من كلا النصين المترجمين للوصول إلى أجوبة لأسئلة البحث. و ستساعدنا هذه الطريقة في تحديد ما إذا كان النص ترجم ترجمة واضحة أو مخفية

الفصل الأول: المترجم و جودة الترجمة

المترجم و جودة الترجمة

يعد المترجم عاملا مهما في عملية الترجمة، حيث يسعى إلى الإلمام بالنص الأصلي و سياقه الثقافي، لينقل بذلك نفس الأثر الذي يتركه الكاتب في النص الأصلي إلى القارئ الهدف. و ما دام أن المترجم بشر و ليس بآلة حيث أشار بذلك وونغ و شان (1999) في قولهما بأن الكفاءة المهنية و العوامل النفسية للمترجم لها تأثير مباشر على النص المترجَم. فالعامل الشخصي محل نظر و لها دورر كبير في الترجمة و قد قسما هذه العوامل إلى نوعين؛

أولا **الكفاءة الشخصية**: فعلى المترجم أن يتقن اللغة المصدر بما فيها من مفاهيم موضوعية و ترابطية لها علاقة بثقافة اللغة المصدر و يلم بكيفية عرض المعنى إلى اللغة الهدف بحيث يسعى لإيجاد المعادل الأقرب للنص الأصلي إلى جانب إحرازه على المعرفة في عدة ميادين و خاصة النصوص الأدبية و أنواعها و أدوات البلاغة فيها، كما و يجب أن يتحصل على تجربة تساعده على الترجمة باحترافية؛ و يأكد ذلك يوجين نايدا (2006) بقوله أنه يجب على المترجم المتمكن أن يملك قدرة خاصة في إيجاد المعادل الأقرب سواء أكان النص مكتوبا أو مقروءا. لذلك فإن عدم استيعاب اللغة المصدر و ثقافة شعبها يؤدي في أغلب الأحيان إلى ترجمة خاطئة.

ثانيا **المواقف الشخصية**: إن وجود مترجمين ذو إتجاهات متباينة يشكل نصين مختلفين تماما؛ لذلك فإن العوامل الذاتية لها أثر كبير على النص. و من بين الاختلافات الموجودة بين المترجمين اختلاف أساليب الكتابة فبعضهم يركز على جمالية النص و الآخر على الشكل، و الأهم من ذلك كله تباين الآراء و المواقف .

لذا فإن المترجمين باختلاف كفاءاتهم و إتقانهم للغة النص الأصلي و النص المترجم إليه و ثقافة كل من اللغتين، كما وتحصلهم على الكم المعرفي الذي يساعدهم على فهم و نقل النص و للتجربة دور لا يمكن إغفاله ؛ كل هذه العوامل تساعد على تحديد جودة النص المترجم.

العوامل اللغوية الإضافية(خارج النظام اللسانيات) التي تحدد جودة الترجمة

تتعرض الترجمة لعديد من العوامل التي من شأنها أن تأثر في النص الأصلي و قد رأينا في ما مضى في العوامل بالمترجم. غير أن هذه المأثرات لا تنحصر على هذا الأخير فقط و إنما تظهر جليا في عوامل أخرى غير لغوية تتمثل في الثقافة و الدين. حيث يأكد ذلك د. أحمد الحراحشة بأن الإديولوجية نابعة من الأعراف الدينية و العادات الثقافية و القيم التي يؤمن بها الناس؛ لذا فيميل المسلم إلى إعادة صياغة و تعديل و حذف كلمات أو عبارات قد تكون معادية أو شديدة. فقد أثبتت دراسات عديدة أن للإديولوجية تأثيرا كبيرا على المترجمين في ترجمتهم. فيعتبر النص المترجم نتاجا لعملية بذل فيها المترجم جهودا حثيثة ليكيف النص المترجم ليلائم القارئ الهدف مع التقيُد بالنص الأصلي و تجنب الخيانة الترجمية. لذا فإن خلفية المترجم الدينية و الثقافية لها دور في تحديد جودة الترجمة.

الإديولوجية و أخلاقيات الترجمة

إن الأخلاق بمفهومها العام مكون أساسي في شتى مجالات الحياة، حيث أن الإلتزام الأخلاقي في الترجمة هو نقل المعنى الموجود في النص الأصلي بأمانة و ذلك ضمن مبادئ تحدد السلوك الأمثل في الترجمة . غير أن هذه القيود قد لا تحتمل عند ترجمة نص أدبي يتضمن مواقف دينية و ثقافية، فيلجأ المترجم إلى تكييف النص ليلائم ثقافة القارئ الهدف.

المترجم كموجه للنص

إن الترجمة لا تقتصر على نقل عناصر لغوية من لغة إلى أخرى، و إنما هي مزيج بين هذا الأخير مع مراعاة إديولوجية القارئ الهدف؛ ما يجعل مهنة الترجمة صعبة. فمن خصائص المترجم أن يكون ثنائي اللغة و الثقافة ليكون قادرا على الفهم العميق للنص لما يتضمنه من معان إصطلاحية و دلالات، ثم نقل هذه المعاني و العناصر الثقافية من اللغة الأصل إلى اللغة الهدف. لذا فالمترجم مجبر على معرفة الفروقات اللغوية و الثقافية بين اللغات ليتمكن من ترجمة المعنى المقصود في النص الأصلي.

غاية كل من النص و المترجم

يمكن تعريف الترجمة على أنها نقل للمعنى المقصود في النص الأصلي، لذا وجب على المترجم معرفة خلفية الكاتب و توجهاته ليتمكن من فهم ذلك التأثير الذي يتركه هذا الأخير على قارئه ثم يتوصل إلى صناعة ذلك الصدى في النص المترجم. حيث عبر عن ذلك نايدا(1964) بالتكافؤ الديناميكي و هو إيجاد المعنى الطبيعي الأقرب للرسالة التي يتضمنها النص الاصلي. و صنف ذلك إلى أربع متطلبات و هي: نقل المعنى، نقل الأسلوب و روح النص الأصلي، استعمال أسلوب بسيط و سهل، إنتاج نفس استجابة قارئ النص الأصلي.

معايير المترجم

كان أول استعمال لمصطلح المعايير في الدراسات النظرية للترجمة من قبل جيري ليفير (1969) و ايفن زوهار (1971)، و قام بنشره جيديون توري حيث يعتقد بأن عملية الترجمة نشاط اجتماعي تتحكم فيه العوامل الإجتماعية و النفسية و الثقافية فيتعرف بذلك المترجم على اللائق منها أو المناسب. و يميز منها أنواعا مختلفة حيث تتحكما أولا فيما يخول ترجمته و أ ن جملة الاختيرات التي يعتمدها المترجم تحدد شكل المنتج النهائي.

الفصل الثاني: جودة الترجمة في النص الأدبي المترجم

نموذج جوليان هاوس

يدرس نموذججوليان هاوسعام 1997تقييم جودة الترجمة حيث يتوسع في أفكار هاليداي.فيقارن هذا النموذج المتغيرات بين النص المصدرو النص الهدففي اتخاذ قرار بشأن ما إذا كان ينبغي استخدام ترجمة واضحة (overt) أو

مخفية(covert). حيث ترتكز الترجمة الواضحة على التلميح بأن النص مترجم و أن القارئ مخاطب بشكل غير مباشر أما عن الترجمة المخفية فيعتبر النص الهدف كنص أصلي ثان. و تقوم هذه المقارنة على تقييم ثلاث مستويات: مستوى اللغة\النص، مستوى السجل(register) وينقسم إلى مجال الخطاب (field) و طريقة الخطاب (tenor) و شكل الخطاب (mode)،و أخيرامستوى نوع النص.

اختفاء المترجم و ظهوره

درس هذه القضية*لورنس فنوتي*؛ حيث أن المترجم يقع بين خيارين أولهما تبني ثقافته و قيمه التي اكتسبها في مجتمعه فيستعمل بذلك إستراتيجية "التوطين" التي تهدف إلى تعديل العناصر الثقافية للنص المصدر إلى لغة و ثقافة القارئ المستهدف ليحصل هذا الأخير على نص يوافق سلوكه و منطقه. و الخيار الثاني يتمثل في الحفاظ على العناصر الثقافية للنص المصدر متبنيا إستراتيجية التعجيم حيث يكون المترجم مخفيا و يكون النص المترجم عبارة عن نسخة للنص المصدر.

الإضافة و الحذف

من إستراتيجيات الترجمة الإضافة و الحذف حيث الهدف منها توضيح ما التبس منها في النص المصدر أو يكون توظيفها نتيجة الإختلافات الثقافية و الدينية بين اللغة الهدف و اللغة المصدر

الفصل الثالث: دراسة عينة الدراسة

فيما يلي تعريف بالكاتب و المترجمين و قبل الشروع في المقارنة و التحليل.

جبران خليل جبران

هو الكاتب والأديب والرسّام والشاعر اللبناني جبران خليل جبران، وقد وُلِدَ في السادس من كانون ثاني عام 1883 في بلدة بشري الواقعة إلى الشمال من لبنان، وتعلم العربية والشعر والإنجيل والمطالعة على يد الكاهن الذي كان في قريته في ذاك الوقت.وقد هاجر فيما بعد مع أمه إلى الولايات المتحدة الأمريكية، وهناك درس الفنون وانطلق في مشواره الأدبي.وقد أسس جبران برفقة عددٍ من الأدباء والكتاب الآخرين خارج أوطانهم أمثال ميخائيل نعيمة ونسيب عريضة وغيرهما ما عُرفَ باسم الرابطة القلمية أو شعراء المهجر. اشتهر في المهجر بكتابه النبي الذي صدر في 1923و قد امتاز أسلوبه بالرومانسية ويعتبر من رموز ذروة وازدهار عصر نهضة الأدب العربي الحديث، وخاصة في الشعر النثري. توفي جبران في نيويورك في 10 أبريل 1931، عن عمر ناهز 48 عاماً، بسبب مرض السل وتليف الكبد.

أسلوب الكاتب جبران خليل جبران

إن من يتأمل كتابات جبران خليل جبران يجد أنّه كاتب مرهف الأحاسيس، وتُحاكي كتاباته الوجدان، فهو شاعر، ورسام، وفيلسوف، بالإضافة إلى لوحاته الفنية التي تجعل من يراها يبحر في عالم الخيال والجمال، أمّا كتابة جبران للشعر فقد خرج فيها عن هيكلة القصيدة العربية التقليدية باتّباع قافية واحدة، فكتب جبران الشعر النثري، كما تأثر بالأسلوب الغربي في الكتابة.كانت كتاباته تميل لاتّجاهين الأوّل يأخذ القوة والثورة على العقائد الدينية، والثاني يميل إلى الاستمتاع بالحياة، وكان من أكثر الشعراء تفاعلاً مع القضايا المنتشرة في عصره.ومن أبرزها اتباع العرب للحكم العثماني التي كان ضدها وقد حاربها في كثير من كتبه ورسائله.

ميخائيل نعيمة

ميخائيل نعيمة هو أحد قادة النهضة الثقافيّة والفكريّة، وأحد المنادين بالتجديد الذي أدى إلى اليقظة، نعيمة هو مفكّر ومسرحي وقاص وشاعر وكاتب وناقد، تأمل كثيراً في الحياة والإنسان، وله إرثٌ ضخم من الكتابات والمؤلفات بعدة لغات هي العربيّة والروسيّة والإنجليزيّة. ولد ميخائيل نعيمة في مدينة بكستنا في جبل صنين بلبنان عام 1889 ، حيث أنهى نعيمة تعليمه الثانوي في مدرسة بسكنتا ودرس في معهد المعلمين الروس في الناصرة ، والمدرسة اللاهوتية في بولتافا الروسية لمدة خمس سنوات ، وأوكرانيا حيث إتطلع على الأدب الروسى ثم إنتقل إلى الولايات المتحدة حيث حصل على الجنسية الأمريكية ودرس الحقوق وحصل على درجة من درجات القانون والفنون الليبرالية في جامعة واشنطن. بعد تخرج ميخائيل نعيمة من الجامعة إنضم إلى رابطة القلم التى تأسست على يد أدباء المهجر وكان من ضمن الأدباء لهذه الرابطة جبران خليل جبران. تميّز نعيمة بصدقه في تصويره لقصصه، وتجنّب المبالغة في سرده للتفاصيل، وأدى هذا الأمر إلى تلمس الصدق الفنيّ والنفسي معاً في أعماله، بالإضافة لهذا فإنّ نعيمة كان مجدداً في مفرداته وأساليبه، بحيث كان أسلوبه أقرب للوفاء والإخلاص للمعنى المراد إيصاله. في عام 1932 عاد نعيمة إلى مسقط رأسه في لبنان ، ووسّع نشاطه الأدبي هناك، وقد أطلق عليه لقب (ناسك الشخروب)، وبقي هناك حتى وافته المنيّة في 22 فبراير 1988 بعد أن ناهز المئة من عمره.

ثروت عكاشة

ولد عام 1921م في القاهرة، يتمتع بمشوار طويل تولى خلاله العديد من المناصب السياسية والأدبية في الفترة الناصرية، هو شقيق الطبيب النفسي أحمد عكاشة. بدأ ثروت عكاشة حياته العملية كضابط بالقوات المسلحة، وعقب ثورة يوليو عام 1952م تم تعيينه كملحق عسكري بالسفارات المصرية في ألمانيا الغربية وفرنسا وإيطاليا، كما شغل منصب وزير الثقافة والإرشاد القومي منذ عام 1958 وحتى عام 1962. حصل المصري الراحلثروت عكاشة خلال مشواره على العديد من الجوائز سواء علي المستوى الثقافي أو السياسي، حيث حصل علي وسام الفنون والآداب الفرنسي عام 1965م، ووسام اللجيون دونير *وسام جوقة الشرف* الفرنسي بدرجة كوماندور عام 1968م. اهتم عكاشة بالفن علي المستوى العام والفن التشكيلي بوجه خاص، ومن أبرز مؤلفاته في هذا المجال سلسلة *العين تسمع والأذن ترى* والتي تناول من خلالها المراحل التاريخية المختلفة لتطور الفنون، ولديه أيضاً العديد من المؤلفات الأخرى منها مذكراتي في *السياسة والثقافة والفن والحياة* و*إعصار من الشرقوالقيم الجماليّة في العمارة الإسلامية*.

بعض العينات من الجانب التطبيقي

العينة الأولى:

قال جبران:

"But I say that even as the holy and the righteous cannot rise beyond the highest which is in each one of you." P.24, chapter: *Crime and Punishment*

الإستراتيجية	المثال	المترجم
التعجيم	"إلا أنني أقول لكم إنه نظير ما يتعذر على البار و الصديق أن يسموَا فوق الأبعد و الأعلى فيكم"ص{72}	ميخائيل
التوطين	"أما أنا فأقول لكم إنالتَّقيَّ و الصالح لا يمكنه أن يتسامى على أرفع ما يكون في نفس كل منكم"ص{41}	ثروت

المقارنة و التحليل

نلاحظ في هذا المثال ترجمتين مختلفتين؛ حيث ترجم ميخائيل العبارة *the holy and righteous* إلى البار و الصديق، أما ثروت فقد ترجم العبارة إلى التَّقيِّ و الصالح. فنلاحظ أن ترجمة هذا الأخير توحي إنتماءه الإسلامي. أما عن نعيمة فنلاحظ غرابة ترجمته حيث إذا طبقنا الترجمة المعاكسة فنجد أن البار و الصديق قد تترجم إلى obedient and the friend؛ لذا فيمكن إعتبارها خطأ مخفيا. كما و أخطأ أيضا في ترجمة العبارة *which is in each one of you* حيث فسر ذلك بكلمة تحمل مدلولا ماديا و هي *الأعلى فيكم* في حين أن جبران قصد معنى معنويا. و قد وفق في ذلك ثروت حيث ترجمها إلى *في نفس كل منكم*.

العينة الثانية

قال جبران:

"Even as slaves humble themselves before a tyrant and praise him though he slays them"

الإستراتيجية	المثال	المترجم
التعجيم	كما يسجد العبيد لأسيادهم الطغاة و يمجدونهم حتى و إن كان نصيبهم منهم القتل	ميخائيل
التوطين	كشأن العبيد يُذلون أنفسهم أمام الطّاغية، و يسبحون بحمده، مع أنه جلادهم	ثروت

المقارنة و التحليل

في هذا المثال ترجم نعيمة كلمة *praise* إلى *يمجد* في حين أن ثروت ترجمها إلى *يسبحون بحمده*. كما و نلاحظ أن نعيمة ترجم كلمة *slays* إلى *القتل* إلا أن ثروت ترجمها إلى *جلاد*.

و نفسر هذه الترجمتين كل على حدة؛ حيث لم يوفق ثروت في الترجمة الأولى فلا يمكن التسبيح و الحمد إلا لله عز وجل حسب الدين الإسلامي فهذه الترجمة تحدث خللا في فهم المسلم لذا فترجمته تعد خاطئة على عكس ترجمة ميخائيل. و لم يوفق أيضا في الترجمة الثانية حيث أن ترجمة كلمة slays هي القتل و ليس الجلد. كما و استعمل المترجمين أسلوب الإبدال في الترجمة الثانية حيث غيروا من الفعل "slays" إلى الإسم.

الخاتمة

إستنادا على ما ذكر في الجانب النظري من جهة، و التحليل و المقارنة في الجانب التطبيقي من جهة أخرى إضافة إلى المقارنة بين ملف كل من المترجمين حسب نموذج جوليان هاوس، نستطيع الإجابة على إشكالية البحث المتعلقة بتقييم جودة الترجمة. فقد نجح المترجمان في نقل المعنى من النص المصدر إلى النص الأصلي رغم إختلاف الخلفية الثقافية و الدينية لكل منهما؛ حيث أن عكاشة مصري مسلم و نعيمة يعتبر من نفس خلفية الكاتب جبران و هي الديانة المسيحية. حيث أثرت إديولوجية المترجم على الترجمة لتلائم ثقافة القارئ الهدف. وتبنى بذلك المترجمين منهجين حسب نموذج جوليان هاوس؛ الترجمة الواضحة و التي قام بها ثروت عكاشة في حين قام ميخائيل نعيمة بترجمة النص ترجمة مخفية. إلا أن ترجمة كل

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منهما لم تَخُلُمن الأخطاء؛ و حسب المقارنة بين عدد الأخطاء التي قام بها كل منهما فإن ترجمة ثروت عكاشة احتوت عددا أقل من الأخطاء التي ارتكبهاميخائيل نعيمة و هذا ما توصلنا إليه من خلال الأمثلة المختارة. و قد تبنى كل مترجم أساليب و إستراتيجيات؛ حيث وظف ثروت عكاشة إستراتيجية التوطين و هذا ما يظهر جليا على مستوى اختيار الكلمات و أردف ذلك بأساليب تدعمها كالإبدال و التصرف في حين ركز ميخائيل نعيمة على إستراتيجية التعجيم و هذا ظاهر من إقتباس بعض العبارات من الإنجيلو قد ركز كثيرا على الترجمة الحرفية التي غالبا ما تستخدم في نقل الألفاظ لا المعاني.

و في الأخير نستطيع الإجابة على أن خلفية المترجم تأثر على جودة الترجمة من خلال إختيارات قد تعكس سلبا على الترجمةفتوقعه في أخطاء تعود أسبابها إلى عدم الفهم العميق للنص المصدر أو عدم توخ الحذر إلى الفروقات الدقيقة للمعنى أو عدم مراعاة الإختلاف الثقافي بين النص المصدر و النص الهدف.