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Dedication

This work is dedicated to

Those who always have filled me with love and support in every step of the way

To you my dear Father and to you my beautiful Mother

For you are my Everything

And

To those who complete my life, to you my beloved Brothers

For you are my safe heaven

Also

A huge gratitude

To my sweet Friends and my lovable Colleagues

For their kind and gracious companionship

Dhouha

Dedication

« In the name of Allah, the most beneficent the most Merciful. »

I dedicate this work

*_To my beloved parents for their continuous encouragement
and endless supports specially my father*

*_To my unique elder brothers who helped me and pushed me
to carry on my studies and to whole my family members and my
closest relatives*

*_To my teacher Belarbi Ahmed Nouredine who supported
and encouraged me all the time, whom I am really proud of and
very lucky to be his supervisee*

*_And from my deep heart to all my dearest friends who were
with me all my study years Maria, Safia Laila, Samiha, Nadjia and
Tima and to my binomial Dhoha*

*_to my best sister and my source of hope and who was my
support in the hard times Mohammedi Maouahib whom taught me
all about the beautiful things in life*

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Abstract

This study seeks to investigate the effect of the ideological background of both the translator and the target reader (Arabic speaker) on the Arabic translations of *The Prophet* written by the famous philosopher and writer *Gibran Kahlil*. It compares the three chosen Arabic translations of *the Prophet* translated by (*Antonius Bashir 1925*), (*Mikhail Naimy 1956*), and (*Dr. Sarwat okasha 2000*). In this study we follow a complex systems approach to trace down the ideological-background influence on the translating process outcome, as we adopt a analysis comparative and descriptive method. The overall aim of this study is to display the range- effect of the translator ‘ideological background on his decision-making concerning the procedures adopted in the translation of cultural elements within the source text, and whether the translator’s consideration of the target reader’s background confined him/her, and how did it influence the translation outcome (the target text language).

Keywords: *ideology, personal perspective, the Prophet, Adaptation, foreignization, domestication.*

List of Abbreviations

SL: Source Language

ST: Source Text

TL: Target Language

TR: Target reader

TT: Target Text

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Introduction

Introduction

Translation has always been a cultural transporter between nations and a mean that intends to open an immense global window for people from all over the world to inhale from knowledge, culture, and language. The translation of literary works has its own fair share; since hundreds of literary works from the entire globe are translated every year, this way they spread and their authors gain more acknowledgement and fame.

For many years, translation studies focused on the descriptive comparison in translation as a way to extract the strategies, procedures, and techniques applied in the translation process on the literary text, but only recently when linguistic scholars and translators paid much more attention to the value and effect of both the influence of ideological and cultural traits on the translation process. In this paper, we are to undertake our study from a complex systems approach perspective. This study will carry out a comparison followed by an analysis of the three Arabic versions of the 20th century international phenomena in literature “*The Prophet*”, written by the Lebanese philosopher, author and poet; *Gibran Khalil Gibran*, it has been translated into more than 40 languages including Arabic (more than 5 versions), the first Arabic translation was done by **Antonius Bachir (in 1925)**, whom previous translation of an earlier *Gibranic* work “**Mad Man**” into Arabic is considered to be the best translation, even to Gibran himself, after that other Arabic translations of “*The Prophet*” have been published.

In this study we compare between, three Arabic translations of “*The Prophet*” by **Antonius Bachir, Mikhail Naimy, and Sarwat Okasha**. The selection of these particular translations is because of the religious background and the different thematic perspective, in each translator’s personal view and interpretation of The Prophet’s symbolism. To clarify in much detail our reasons vary according to each translator; as in *Antonius’s* which was the first Arabic version, not to mention the recognition he had from Gibran, he was also a Christian priest; we needed to see how far this particular ideological element does influence his translation. In the other hand our choice for *Naimy’s* translation goes ultimately to his different interpretations of “*The Prophet*”, in addition to his religious affiliation to Christianity and hence would he act the same as *Antonius* in his version. While *Okasha* was the only Muslim translator, whose

translation was available, the reason behind seeking a Muslim translator is the need to compare the religious elements translation, and to investigate each translator's behavior concerning the cultural and religious expressions in the ST. This selection ultimately aims to set the ground for us in order to answer some questions like: the effect of the cultural and religious background of the TRs who are (Arabic speakers) majority as Muslims, on the translator's choices of strategy and procedures application.

Statement of the Problem

The majority of literary works are represented by certain cultural manifestations of the originally written language and writer. Translators with experience have learnt to take these into cultural images into consideration because it reflects the literary work essence. However, they still encounter certain difficulties when translating them. Our research is primarily about the translator's ideological influence on the translation outcome.

Aims of the Study

The purpose of this study is to investigate the ideological background influence of the three translators of "*The Prophet* " and the role of the TR (Arabic language speakers) , on the translation strategies applied in each of the translations. Our overall goal is to find out to what extent the three translators upheld the ST and kept objectivity toward the ST, despite being their background and beliefs different from the writer's.

Research Questions

This research aims to answer the following questions:

1. To what extent do the translators' ideological backgrounds affect The Prophet's three Arabic versions?
 - In what background do the three Arabic versions correspond and diverse?
 - What are the possible strategies and procedures adopted in the three versions to reflect the original text faithfully?

Hypotheses

In attempt to answer the previously mentioned questions, we sat the following hypotheses:

- a) It is hypothesized that the translators' ideological background would influence unconsciously their decision – making towards the cultural and religious manifestations existing in the original text.
- b) It is hypothesized that the background of the TR would have a major effect on the selection of the strategy implemented by the translator especially if the work contains much of cultural manifestations.

Methodology

In this research, we are following the complex system approach in the tracking of the ideological trails influence. This approach has been used before in many studies concerning other fields other than translation such as mathematics, economic analysis, but it has been only recently proposed to ideology related studies. We chose to apply it on our study case, since it deals primarily with the translator's ideological background influence, and secondly with the TR s cultural and social belief system effect.

In the second chapter (the practical part) of this study, we adopt comparative analysis and descriptive method. We are going to analyze and extract samples from the three translations to compare between them based on cultural elements manifestation (especially religious- related expressions), after that we will attempt to provide a description to the translator's attitudes in the translations; their used strategies and procedures, through those samples.

Structure of Research

This research is divided into two chapters. The first chapter tackles the influence of ideology and culture on the translation process and the translator's decision, and how is literary text translation influenced by the translators' ideology, in addition to the main strategies and techniques used in translating these texts. The second chapter is the practical one, it includes the comparison and analysis of the three selected translations examples, this comparison would involve mainly the cultural related terms and the translator's background.

Chapter One

The Influence of Ideology and Culture on Literary Translation

I. 1.Introduction

It is been widely debated by many translators and scholars about the broadness of the two concepts, ideology and culture, and the extension of their influence on translation in general. This debated issue has taken an additional attention in translation studies recently, as likely it has in the literary translation. As translators and scholars developed different strategies and procedures to cope with the difficulties and problems arising from the ideological and cultural encounter with the translation process, and by all means; paved the way for translators to play their preeminent role along this process. And yet, many translators, particularly in literary text translation, find themselves in the middle of on-going struggle to deal with the alien and foreign elements within in the ST and how to conform it to the situational knowledge and expectation of the readership without distorting the identity of the literary work.

I.2 The Concept of Ideology

The concept of Ideology was first invented in the late 18th century by the French philosopher *De Tracy* in which he defines it as "science of ideas", (Almanna, 2016). Since then, it has been much known to the world and it was widely used specially in field like: politics, economics, social sciences, religious studies and recently is much investigated in the ground of mass media.

This notion (ideology), is very wide and vague, as well as a controversial concept to be given a fixed definition. However, many scholars tried to define it from a specific domain point of view, like professor *van Dijk*; who gives a more functional definition to ideology from a psychological perspective in his book (*Ideology and Discourse : A Multidisciplinary Introduction*), he says “ *Ideologies are the fundamental beliefs of a group and its members* ”(1998,p. 7), other scholars continue to clarify this concept in the same vein such as *Almanna* (2016), who defines it as follow “ *The term ‘ideology’ refers to a set of opinions, assumptions or beliefs of a group of people or an individual.*”,(2016, p. 197). Another definition made by *Al-Mohannad* in her research paper (*Translation and Ideology*), she says: “*ideology is a worldview that people acquire from the surrounding circumstances*”, (2006, p. 530). From the above mentioned definitions; we can link ideology directly to the human’s cognitive mind.

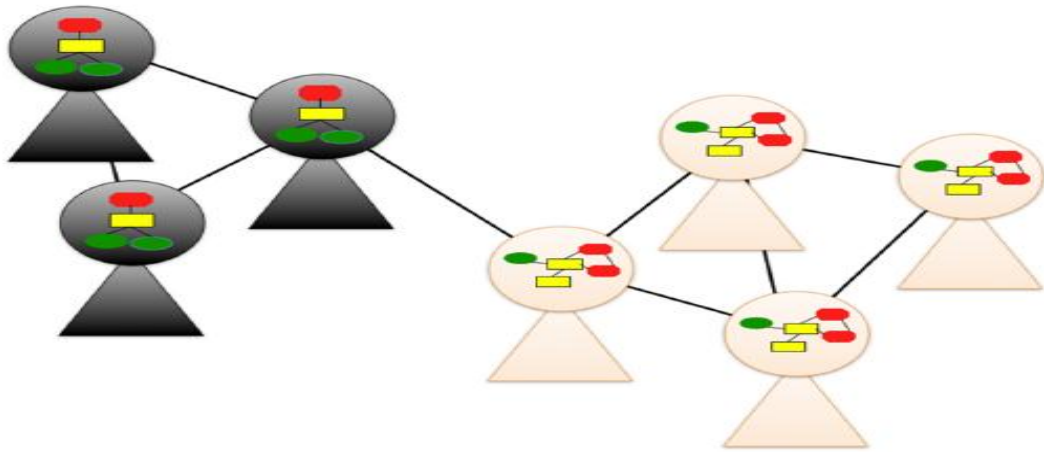


Figure 1: Ideologies as networks of concepts embedded in networks of people.

As illustrated in the above diagram, published by *Journal of Social and Political Psychology* (2013) in a research article conducted by eight scholars; tackling the *Complex Systems Approach to the Study of Ideology*. This concept can be traced down to the individual's mind and then expands to include the shared mind of its community, or it can be traced the other way around; giving this community or a society's perspective or ideology can be projected on the individual. Ideology is indeed networks of concepts embedded in networks of people.

Hence this concept is associated with certain beliefs, values, opinions and even a lifestyle shared by a group of people, those acquired ideas become wired into the inner-mind, and hence; they shape and reflect the behavior and attitude of both the individual and the group they belong to.

I. 3. Ideology in Translation

When speaking about ideology, we cannot but mention this concept's inseparable relation to discourse and culture, *Al-Muhannadi*(2006). In the matter of fact, ideology has been the focus of translation studies from more than two decades; many known scholars like: *Lawrence Venuti, Susan Bassnett, Teun A. van Dijk, Basil Hatim, and Ian Mason* conducted researches to investigate the influence of ideology in translation, as well as the role of the translators, and what sort of aspects lead to their possible exercise of ideology, whether consciously or unconsciously.

To begin with, the translation is a process of rendering the S.T undertaken by the translator. *Hatim and Mason* explain how translation is dealt with ideology meticulously; “*The translator acts in a social context and is part of that context. It is in this sense that translating is, in itself, an ideological activity.*” (1997, p. 121), the translator goes through a rendering process of words; sentences, to phrases, from the SL into the TL in order to produce a translated work for the TR. Thus this process of translating requires so much effort from the translator’s part, developing skills in the TL; not only the linguistic knowledge, but also social and cultural knowledge- building is essential. *Lefevere* pointed out to this, when he said that “*translator very often misses the real sense when he is not very learned*” (1992, p. 15), this lack of knowledge of the foreign language in its both linguistic and cultural stances, may also lead the translator to produce a literal translation, which would be insufficient for the TR, who may prefer as *Lefevere* (1992) put it “*enjoy the content more when its verbal expression has managed to preserve certain purity*” (p. 15). *Lefevere* (1992) also pointed out that what it seems a manipulation in some translations are not made intentionally, in fact they were made unconsciously as a result of the translator’s limited knowledge which may lead to the misunderstanding of some expressions intended meaning .

In addition, the translators may be pulled into to the implication of what would be ethically described as biased or unfaithful translation, in some cases because of external forces persuasion. As *Palumbo* explains (2009); “*Ideology is often seen in terms of power, relations, either between the cultures involved in translation or between the actors or groups who, in the target culture, exercise control over the practice of translation.*”(p58), those actions of imposing specific ideas exercised for specific reasons by certain people who consider the translation as an open ground in which they can plant their ideology on, and impose their beliefs and values over the others (the author, the translator, the TR).

Lefevere also indicated to this exercise of power by the people who are related to the translation production with a clear statement, he said: “*ideology is often enforced by the patrons, the people or institutions, who commission or publish translations*” (1992, p.14). Perhaps the best example is given from the mass media translation domain, where the translators can be extracted to external forces (**patrons**), who tend to exercise their **power** over the translators, to achieve their political aims, which may result through the T.L text in a form of **manipulation** and a **wordplay**. *Lefevere* clarified this even more “**Patrons** can encourage the publication of translations they consider acceptable and they can also quite effectively

prevent the publication of translations they do not consider so” (1992, p.19). Lefevere (as cited in Munday, 2008,,p. 126) identifies three elements of this patronage:

“(a) **The ideological component:** *This constrains the choice of subject and the form of its presentation*

(b) **The economic component:** *This concerns the payment of writers and rewriters.*

(c) **The status component:** *This occurs in many forms. In return for economic payment from a benefactor or the literary press, the beneficiary is often expected to conform to the patron’s expectations.”*

I. 4. Cultural influence on translation

Culture and ideology has been recently the focus of translation studies attention. Since many scholars are studying the influence of ideology as well as culture may have on the translating process as well as the translation itself. As been said earlier, ideology can be ambiguous notion, but culture also has its share of complexity, both concepts are different but in some manner related, “Culture and ideology are two different notions but they are overlapped since cultural aspects affect people's ideology.”(Djedei, 2014, p. 12). In order to distinguish between the two concepts (culture and ideology), we shall start with a working definition for culture as a concept.

I. 4.1 The Concept of Culture

Generally speaking, culture is what distinguishes a group of people’s way of life from customs, habits, beliefs, arts, language, attitude and behavior. *Newmark* defines culture expressively in his book *a Text book of Translation* as “*the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.*” (1988, p. 94).

I. 4. 2 Culture in Translation

Ghazala (1995), *also commented* on the previous definitions made by some scholars and extracted the following points he notices:

“1- The concept of culture as a totality of knowledge, proficiency and perception; 2 - Its immediate connection with behaviour/action and events; 3- Its dependence on norms of social behaviour or language usage.” (p.19)

We can say according to this point, that it may take years of study and needs a close investigation to detect the meaning of culture because it is there in every little detail, shapes a group of people’s life the way it is. It extends far deep in the society’s roots to be part in the language and the way they perceive it.

I. 4. 3 Culture influence on language and translation

Language is a part of culture, “Culture is the umbrella under which come many things in society including language.”(Ghazala, 1995, p.193). As an integrated part; language expresses, embodies, and symbolizes cultural reality (*Kramesh, 1998*). As *Bassnett* (1980, p.23) stresses on “*Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy*”. Therefore they are inextricably and permanently bound together. *Newmark* (1988), however; did not look at language as a component of culture arguing that translation would be impossible in such case, but rather, he said, language does contain all kinds of cultural deposits, in the grammar, and in the lexis as well.

As from the point of view of translation scholars, they “see it as that dimension which is linked to the knowledge, activities and artefacts associated with a given language community and which provides added meaning to the basic linguistic referential meaning of words” (*Palumbo, 2009, p.31*). The way in which the cultural image is displayed through language, rises that language’s impact; by empowering it with implied cultural meaning.

Newmark (1988) warns that the absence of cultural overlap between the SL and the TL will result in translation problems. As *Bassnett* designates it: “*In the same way*

that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril.”(1980, p. 23). We take the case of the translation between two culturally distant languages like Arabic and English, it is might be a puzzled situation sometimes, owing to the profound cultural differences between the Western and Eastern cultures (mainly religious and social

differences). Most of translators face a difficulty in translating some religious related texts or some texts featured with local cultural characteristics, “*When translating between languages with little cultural affinity, such as Arabic and English, there will be gaps, thus creating ample space for negotiating*” (Almanna, 2016, p.191). The translator must work on bridging the lexical gap that exists between both languages and cultures, as Bassnett affirms (2014) “*because difference is at the heart of translation, the task of translation is to negotiate in the highly-charged in between space that, according to Bhabha, ‘carries the burden of the meaning of culture’*”; this space that Bhabha referred to, is *The Third Space, the in-betweenness* of language and culture; their cross- space where they meet and influence each other. Munday (2008,p.134) “*are the interrelated concepts of ‘in-betweenness’, ‘the third space’ and ‘hybridity’ and ‘cultural difference’, which postcolonial theorist Bhabha uses to theorize questions of identity, agency and belonging in The Location of Culture (Bhabha 1994)*”.

Newmark (1988), suggested that the translator should take some considerations into account; “*First, your ultimate consideration should be the recognition of the cultural achievements referred to in the SL text, and respect for all foreign countries and their cultures*”, he/she is basically asking the translators to offer respect upon the SL text cultural content by applied the appropriate procedures that allows those cultural manifestations within the ST to be represented as intended, then he suggests two procedures applied in literary texts:

*“Two translation procedures which are at opposite ends of the scale are normally available; **transference**, which, usually in literary texts, offers local colour and atmosphere, and in specialist texts enables the readership (some of whom may be more or less familiar with the SL) to identify the referent - particularly a name or a concept - in other texts (or conversations) without difficulty. However, transference, though it is brief and concise, blocks comprehension, it emphasises the culture and excludes the message, does not communicate; some would say it is not a translation procedure at all. At the other end, there is **componential analysis**, the most accurate translation procedure, which excludes the culture and highlights the message.”*(Newmark, 1988, p. 96).

Although these two procedures are not the only available ones, as other scholars later suggested different strategies and procedures that are also applicable on literary texts, such as Lawrence Venuti (*domestication and foreignization*), Veney and Darbelnet (adaptation) which

is considered as a big contribution to the translation field, as it offers other effective solutions for the translators to deal with such cultural related difficulties.

I. 5 The Translators' Ideological Aspects Influence on Translation

It is widely known that ideology has a major influence over translators and hence translation, as many scholars come to agree on. *Almanna* (2016) says that many scholars among them (*Lefevere*, *Bassnett*, *Hatim* and *Munday*) agree on the influence of ideology in every single aspect of translation and how it shapes the translation product whether consciously or subconsciously. Meaning that “*Ideologies manifest themselves in the way texts are consciously or unconsciously*” (*Almanna*, 2016, p.198).

Hatim and *Mason* continue to stress (as cited in *Almanna*, 2016, p.198) “*hold that translators, being influenced whether consciously or subconsciously by their own ideologies, opt for the employment of some linguistic devices*”. Their employed choices most certainly would portray their own perspective in the TL textual style.

Lefevere also explained the translator's ideological influence on the TT language (as cited in *Almanna*, 2016, p.198)

“the translator's own ideology and the dominant TL poetics are the apparent determiners of the translated work. Ideology therefore plays an important role in forming the final shape of translation; it influences every single stage of the selection of the ST and the author up to transferring, representing and consuming the foreign materials”.

However, this influence could affect the translation process and product negatively. *Munday* states (as cited in *Almanna*, 2016, p.197):

“... Casts light on how ideology can be linked to manipulation and power relations. In touching on the local strategies that a translator may resort to, Kelly (1998: 57) demonstrates how these strategies adopted by translators may well “introduce ideological elements, in particular positive self and negative other representation, which reproduce and reinforce myths or stereotypes existing in the target culture regarding the source culture”.

If the translator got in a situation where his/her translation method is questioned to be prejudice, the focus would be on his/her background (culture, education, religion, environment) those aspects shape and influence largely any person's way of thinking and behaving. Tracing down those ideological aspects in either the TT or in the translator's perspective toward the original text, which would possibly manifest in his translation, requires a fastidious look. Since finding evidences of exercising his own ideology in either the TT or ST (studying the writer's perspective, is not an easy task; it demands detection through words and expressions, as *Shaffner* argued (as cited in *Djedei*, 2014, p.12) "*Ideological aspects can be clear or hidden in the texts which are dependent on the topic of a text, its genre and communicative purposes*". Sometimes the investigation for ideological traces extends out of the text to reach the writer's background, as the translators may adopt fully the writer's views, only if it is not convenient to the TR' situation, this is what *Newmark* pointed at in the informative text translation: "*The translator will adopt the author's **register**, unless he is translating for a different type of readership in a different type of setting, and he can and must justify modifications to the text only on the basis of its inadequacy*", (1988, p.212).

I. 5.1 The Target Reader Ideological and Cultural Influence on the Translator

The target readers also play an important role in shaping the translation, since the translators are obliged to consider their TT receptors during the translation process.

"Ideological translations largely depend upon the translator identifying his or her target audience and making changes accordingly. If a translator knows his/her target audience he/she may be tempted to alter the original, even adding to or subtracting from the ST, to suit the sensibilities of his/her readership. Ideological translation also works in reverse: removing references that a wider audience may find offensive." (Al Muhhanadi, 2008, p 533).

As been said before, if the original text in the hand of the translator contains any cultural inappropriate content that would make the TR offended or uncomfortable in any manner, the translator may adopt certain strategies or procedures that would cope with the given situation.

I. 6 Literary translation

Many scholars and translators among them *Lefevere(1992)*, and *Anani(2003)* have agreed that translation of literature is the most challenging type of text to translate, owing to its artistic and cultivated figure at one hand, and the intellectual and spiritual content in the other hand, “*The uniqueness of literary translation lies, in the fact that it is also a stylistic achievement*” (*Boushaba,1988 , p.90*). A Literary work is also considered as a form of art, and it’s known that every piece of art has a **theme** that identifies it, and this is itself quite challenging for any translator to achieve, “the general problem in literary translation is usually posed in terms of constant debate between **faithfulness** and elegance “, (*Boushaba,1988, p.85*), hence this type of texts requires a well-educated and trained translators; a translator who is able to transfer the text not only as sentences and paragraphs but also one who is able to reflect the meaning within a **context**, writer’s **style**, the text ‘s significance, and to capture its essence, in other words; the translator seeks the meaning behind words, and attempts to deliver the same effect of the ST to trigger the same impression on the TR. However, this is not as easy as it is described, many factors would intervene to complicate the process, factors like cultural and religious content can be controversial to interpret and translate especially nowadays. Because of this ideological and cultural stance rises the eternal dilemma in translation, where the translators can be placed in confusing position; whereby some situation can be very conflictive to stay aside and preserve a neutral stance, here the translators have limited options to consider, in which they have to choose aside to stand with, it would be either the writer’s side or the target reader’s side.

I. 6. 1 Identity of Literary work

Laiho, in her research paper; A literary work - Translation and original (A conceptual analysis within the philosophy of art and Translation Studies) (as cited in Gambier and Doorslaer, 2009, p.105), comments on the results of her study considering both the translatability and the retainability of the literary work identity:

*“...we have Vermeer. The **skopos** of literary translation can be to translate a work under the guidance of the preservation of the “whole” range of possible interpretations embedded in it; a translation when adequately and*

context-sensitively produced can preserve the literariness of the source text (and possibly the identity)."

Generally, the idea grasped from this quotation is; by keeping the translators 'mind to focus on the overall idea, message, or theme of the ST, they come to preserve the essence of the work or (the literariness) as a result. In other words, the understanding of whole meaning of the ST can help to decode some hidden or implied meanings that can be relevant to some features that characterize a period of time, place, or perhaps a certain ethnic group, or it can be some type of symbols used by a group of people in a certain time and place, therefore; this understanding could definitely add to the translator's pursuit to produce an agreeable translation, that actually maintain preciseness in some of those expressions and terms meaning. This process is called **Stylistic Equivalence** (or **Translational Equivalence**) as it is Defined by *Popovič* (as cited in Shuttleworth & Cowie ,1997,p.160); "*functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning*". Shuttleworth & Cowie further explain; "*Stylistic equivalence thus involves preserving the expressive character of (elements of) ST, while at the same time retaining as much as possible of its basic semantic content.*" (1997, p. 160).

Lefevere (1992) expressed the same idea accurately and thought very highly of this translation; "a noble translation that clings closely to the ideas of its original, tries to match the beauty of its language, and renders its images without undue austerity of expression" (p.12).

I. 6.2 Strategies of literary translation: Domestication and Foreignization

Strategies used in translation primarily aim to find the appropriate method in which a certain foreign text is translated with. The bases on which the needed strategy is chosen are totally the translator's decision, based on what the translator reckons to be the best method to follow; s/he must consider all factors in the ST being it (cultural, religious, economical or political), whatever the strategy is, the ultimate purpose must be assuring **fidelity** towards the TR, and preservation of literary work value.

Venuti (1995), was the leading researcher to properly introduce these two modes of translation and to make a distinction between them. However, these terms were described previously by the German scholar *Schleimacher* (as cited in *Hatim, 2001, p 51*): "*The*

translator can either leave the writer in peace as much as possible or bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him.”

Schleimacher explained and clarified both of the strategies, which were defined later by *Venuti* as Foreignization and Domestication, focusing on the act of whom the translator shall be closer to (the writer or the TR).

I. 6.2.1. Domestication

Domestication is a strategy of translation initially aims to domesticate the foreign text. *“A term used by Venuti (1995) to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers.”* (*Shuttleworth & Cowie, 1997, p.43*).

However, this strategy is not favorable by some scholars, like *Lefevere*:

“What is so remarkable here is that this illusory effect conceals the numerous conditions under which the translation is made, starting with the translator’s crucial intervention in the foreign text The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text.”(*Lefevere, 1995, p.1*)

If the translator made up his/her decision to carry on with this mode, s/he must have selected a text; where s/he can domesticate the original text without transgression in a way that deviates the writer’s intended meaning and erase the ST irreducible features, nor to the extent were his/her domesticate excessively the ST, till s/he reaches the point of *invisibility*, where his/her efforts are suppressed, like a translation process never been carried at all.

I. 6. 2.2 Foreignization

This strategy is the contrary to the previews one, it attempts to preserve the foreignness of the ST; translators keep the foreign linguistic and cultural elements (the foreign language style and flavour) present in his translation. *“A term used by Venuti (1995) to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.”* (*Shuttleworth & Cowie, 1997, p. 59*). Thus, *Robinson* (2012) mentions the concept of ‘*Foreignism*’, as one of the text reliability types, and defines it as: *“The translation reads fairly fluently but has a*

slightly alien feel. One can tell, reading it, that it is a translation, not an original work.”(p. 10).

Venuti concedes (as cited *Shuttleworth & Cowie, 1997, p.59*) “ *that foreignizing translations are “equally partial [as domesticating translations] in their interpretation of the foreign text, yet point out that they “tend to flaunt their partiality instead of concealing it”.* So foreignization preserves the ST foreign elements of language and its flavour in the TT, the TR would sense and acknowledge the cultural alien elements illustrated within the TL text.

I. 7. Translation Procedure: Adaptation

Adaptation is considered as one of **translation procedures** suggested by *Vinay and Darbelnet*. Actually it was the last (7th procedure) in a row, as *Vinay and Darbelnet* describe reaching this level by “*the extreme limit of translation*” (1995, p. 39), it is categorized under the oblique translation procedures; as they acknowledge the usage of this procedure: “*It is used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture.*” (1995, p.39), and they continue to describe it as “*a situational equivalence*” (1995, p.39). *Vinay and Darbelnet (1995)* give an example to translate from English into French, to explain how can

something be seen as normal and usual behaviour in one culture but considered inappropriate in another:

He kissed his daughter on the mouth → *Il embrassa sa fille sur la bouche*

(قبل ابنته في فيها)

This translation, however; would not be acceptable in the French culture, say *Viney and Darbelnet*, so they suggested a more cultural convenient translation:

He kissed his daughter on the mouth → *Il serra tendrement sa fille dans se bras*

(أخذ ابنته في أحضانه)

The ways in which this procedure is operated varies according to the foreign text and how much **adjustment** the **content** need. *Baker (1998)* classifies those ways or (modes) as: (**transcription of the original, omission, expansion, exoticism, updating, situational equivalence, and creation**); each one of these modes is applied under a given condition.

The main purpose of adaptation is the *adjustment* of a specific *content* mostly cultural related, in order to suit the current cultural situation of the TR. “*The translation recasts the original so as to have the desired impact on an audience that is substantially different from that of the original*” (Robinson, 2012, p.10).

But just as has been said earlier, adaptation is regarded as the utmost solution. This procedure is ought to be the translator’s last resort, and only carried out under a certain acknowledged conditions; Baker (1998) addresses four specific conditions: **cross-code breakdown, genre switching, situational inadequacy, disruption of the communication process**. Those conditions are divided accordingly into two types of adaptation (*local* and *global*); “*Local adaptation, caused by problems arising from the original text itself and limited to certain parts of it (as in the first two conditions), and global adaptation, which is determined by factors outside the original text and which involves a more wide-ranging revision*” (Baker, 1998, p.7). As it is likely the case in the literature and drama adaptation; when an adult related content is modified to suit a younger *audience* this is defined by Baker (1998), as “**genre switching**, which indicates the change from a certain discourse type to another”; another example from the film business domain, where some film titles or lines after translation ; (**dubbing** or **subtitling**), are rectified to make it apt for a certain regional and contextual demands based on what the translator knows or gathers about the cultural background of the target audience, this case is “**situational inadequacy**”, as Baker defines it “ where the context referred to in the original text does not exist in the target culture” (1998, p. 7). Also the adaptation of some idiomatic expressions in some situations when there might be an absence of lexical equivalence in the TL, as Baker (1998) puts it “**cross-code breakdown**: where the TL has no lexical equivalent”. The last condition is **the Disruption of the communication process**, which is often encountered during the translation of literary texts, when the translator applies some modification in style, content or presentation ,due to the requirement of addressing a different type of readership”, Baker (1998).

From the different views and perceptions giving to adaptation, rises the challenge to maintain *faithfulness*, some argue that adaptation should out of necessity précised, in order to preserve the intact of message, while others see it as a betrayal of the original author, there is two sides of this problem, and both results from the extreme adaptation; one is the adaptation of the ST to extent of foreignizing the whole *content*, two is being in case of violation and distortion to the original text, (Baker, 1998). That is the reason why there was a need to set some restrictions, which aim at drawing ethical and professional boundaries for

the translators, so if the translating situation has required adaptation for a valid reason, the translator must consider carefully the appropriate mode to carry on with. *Newmark* (as cited in *Baker*, 1998, p. 6), “points out that in these cases adaptation has to be based on the translator’s judgment about his/her reader’s knowledge”. The translator using this procedure is ought to carry it out in respect to the meaning and purpose of the original and target texts, also in consideration to the TL *discourse* and *style*, not to mention the rising up the TR (s) expectation, (*Baker*, 1998).

I. 8. The Role of Translator

By extension, a Translator is the one responsible for making a new version (TT) of a foreign text (ST) in different language (TL). Nevertheless this responsibility is not quite simple, *Lefevere* (1992); described it best “A translation is not a copy of a painting in which the copier is willing to follow the lines, the proportions, the shapes, the attitudes of the original he imitates. A translation is entirely different: a good translator does not work under such constraints.”(p.12). However, *Newmark* (1988) stated that whichever the case, the translator is only responsible for delivering the truth, as he said “The area of informative texts is, as I have said, peculiar in that I think that the translator’s (ultimate) responsibility is neither to the reader nor to the writer but to the truth,” (p. 111).

The translator shall follow some steps through the ST rendering process. *Haye* (as cited in *Boushaba*, (1988), assigns four functions for a translator: “First, he reads the original work in order to understand it thoroughly. Second, he identifies the devices through which the author has achieved special effects. Third, he decides which lexical and syntactic adjustments will, reproduce the effects -In the target text. Fourth, he produces a literary work of his own.” (p. 85). In literary text translation, the translator’s attention is shifted upon the style production:

“It is the transfer of a style from one literary norm to another. This, therefore, implies that the translator would not aim to preserve all the singularities of the SL text but will try to add to his IL version some stylistic devices that are relevant to the IL literary norm. Because the translator strives to render the stylistic elements that are important to the SL text by equivalent IL stylistic elements, and since he seeks to give to his IL version some marks of the IL

literary norm, he ends up by reproducing his author's style and using his own stylistic creativity at the same time.” (Boushaba, 1988, p. 90)

Lefevere on literary translation, once again denoted the translators' role yet in the best possible way “*Bad translations render the letter without the spirit in a low and servile imitation. Good translations keep the spirit without moving away from the letter. They are free and noble imitations that turn the familiar into something new*”, (1992, p. 13). Baker adds “*the role of translator as mediator, as a creative participant in a process of verbal communication*” (1998, p.8). Translators are universal cultural mediators their main task is to bridge gaps (lexical, social and cultural) and bring two different sides (languages, readership) as closer as possible for shared understanding, knowledge and pleasure.

I.8.Conclusion

To sum up, the influence of both ideology and culture on the translation process and the translators are inevitable. Speaking about literary text translation, translators and theorists came up with strategies such as *Foreignization* and *Domestication*, and procedures such as *Adaptation* to cope with the difficulties related to the existing cultural manifestations in the language of the ST, and to rise up to the TR s expectations, without ruining the literariness of the ST, and the writer's intended message, Indeed; translators are cultural mediators and representatives.

Chapter Two

Analysis and Comparison of The Prophet's Three Translations selected Samples

II.1.Introduction

Before running any analysis or comparison, we shall provide a brief account of Gibran Khalil himself; his life, literary views affiliation and contribution. As we shall introduce in short the three translators along with their views and perspectives concerning *The Prophet' theme*.

II.1.2. Gibran Khalil Gibran (1833-1931)

A Poet, writer, philosopher and Lebanese artist , one of the writers and poets of the Diaspora, he is considered to be the first Arabic writer. *Gibran* was born on January 6th, 1883 in the northern Lebanese town of *Bushra*. *Gibran* did not receive formal education at any school, but was educated by the village priest, *Germanus*, who taught him Arabic, Surrealism and the Gospel. He learned the principles of reading and writing by the doctor and poet *Dahir Boutros* where he learned reading, and studied history, science and literature. Later on, in 1891, his father was imprisoned for embezzlement and all their property was confiscated, because of that *Gibran's* mother decided to immigrate to America with her children On June 25th, 1895.

II.1.3. The Pen League (Apollo):

April 20th , 1920 the Lebanese and Syrian writers who were living in New York, with the chairmanship of Gibran, decided to create what save the tendency of the language and literature, so they decided to create an association its goal is to bring between the writers together and unite their efforts to serve the Arabic language and literature. April 28th, the writers formulate the rules and set the objectives of the association which named “**the pen league**” (**Apollo**), it conjoined: *Khalil Gibran, Michael Naima, Amin Rihani, Wadih Bahut, Rachid Ayoub, Ilya Abu Madi, Nassib Wadida, Nadra Haddad and Elias Atallah And Waelim Katsfiles*. *Gibran* was elected as the president of this association, which embraced under the expression (*الله كنوز تحت العرش مفاتيحها السنة الشعراء*) as a motto. This association indented to publish the works of their conjoined writers among other writers who write in Arabic, and translating some foreign literature important works into Arabic. *Gibran's* writing were written in Arabic before the establishment of the Pen League, and then he went write English; his first published book was "*The Mad Man*". Unfortunately, *Gibran's* death in 1931 and *Naimy's*

return to Lebanon in 1932 dissolved the league, leaving behind pavement for potentially the brightest future of Arab literature. (اسكندر نجار, 2006).

II.1.3.1. The characteristics of the pen League (Apollo):

Al Naoury (1977), stated in his book the characteristics of The Pen League (Apollo) as follows:

1. Technical style and the special personal character.
2. Nostalgia for homeland.
3. Meditation.
4. Humanism.
5. The depth of the sense of nature.
6. Description and imaging prowess.
7. Singing in poetry.
8. Religious freedom.

II.1.3.2. The Style of Gibran *Khalil Gibran*:

Style is not just words and expressions, but a way of thinking and expressing, a way of feeling, imagining and representing an idea, a way to show the personality of the writer, poet and artist independent from others.

Gibran did not use only one way of writing. Sometimes he writes an abstract emotional fantasy and in other times a deep senses, he also addresses people with examples, symbols, judgment, spiritual preaching, and sometimes he writes a philosophical poetry and a poetic prose. His style is also characterized by his intellectual and humanistic tendencies, his inspiration for nature, symbols as well as imagination. His simple expressions that is rich of what seems like music tones and his use of metaphor and euphemism (translated from the book of *Al Naoury*, 1977).

It is also noted that whenever *Gibran* wants to praise and compliment or express his love and happiness uses nature with elements of beauty and purity, in contrast whenever he wants to denigrate or to detect what is evaporated his anger and turmoil he uses the city and dirt as a tool to launch a violent attack on evil and misery, besides we never find any trace of humor or irony in his writings or even his paintings everything written seriously...(ibid)

Gibran Khalil Gibran contribution to literature works varies: novels, poetries, and prose as others in both Arabic and English. All of his works were translated by writers and translators from different cultural backgrounds. The following table contains the most important literary works that were written originally in Arabic. And English works that translated into Arabic ... (ibid)

English works	The translators of English works	Arabic works
The Mad Man 1918	Antonius Bachir	الموسيقى 1905
Forerunner 1920	Antonius Bachir	عرانس المروج 1906
The Prophet 1923	Antonius Bachir, <i>Michael Naima</i> Sarwat Okasha, Youuf Alkhal, Nadim Naima	الأرواح المتمردة 1908
Sand And Foam 1926	Antonius Bachir	الأجنحة المنكسرة 1912
Jesus Son Of Man 1928	Sarwat Okasha	دمعة وابتسامة 1914
Drifter 1932	Sarwat Okasha	المواكب 1918
Gods Of Earth 1931	Sarwat Okasha	العواصف
The Garden Of The Prophet 1933	Sarwat Okasha	البدائع والطرائف

Table 01: *Gibran's Literary works.*

And the two English books that were published after his death, "wanderer " (التائه) (1932), "Garden of the Prophet" (حديقة النبي) 1933, in addition to two plays issued after him , "Lazarus and his lover" (لازر ومحبوبته) and "blind (الاعمى).

II.1.4 The Prophet

The Prophet Gibran's masterpiece published in 1923, it is one of the most famous books of Gibran, written in English and was translated into more than 40 languages. It is truly an outstanding work, it deals with all human issues in its 28 chapters, *THE PROPHET* is the essence message of existence that took Gibran all his life experiences to convey, and the protagonist in the story (ALMUSTAFA) is the conveyor of this message, as Gibran expresses his views through him, by addressing the human relations that bind man to man. (translated from.(جبران،2013).

This book contains a summary of Gibran's life, it is manifested in symbolic illustration, in terms of love, marriage, children, law, freedom, friendship, death, prayer and all the stations and attitudes that a person may experience and live with through his life period *The Prophet* was translated into the Arabic language by many writers and translators from different cultural and religious background, among them; *Antonius Bashir, Michael Naima, Nadim Naima, Youssef Elkhal*(Christians Lebanese), and Sarwat Okasha (an Egyptian Muslim) .

II.1.5 The Translators

With the cultural and religious difference that exists in *The Prophet* content, will result in a variation of translations. During the transfer and rendering of the original text from the SL to the TL, there would be changing influenced by the ideology and background of each translator. In this study we have chosen to compare the translations of *Sarwat Okasha, Mikhail Naimy* and *Antonius Bachir*.

II.1.5.1. Sarwat Okasha (1921-2012)

An Egyptian writer, translator and Minister of Culture. He received his doctorate in literature from the Syrian University in 1960 and he died on Monday 27 February 2012 in Cairo. Dr. *Tharwat Okasha* had translated many books, including the works of the poet Ovid such as *Amores* and *Metamorphoses*, the work of Khalil Gibran such as *The Prophet* and so on... (retrived from https://en.wikipedia.org/wiki/Tharwat_Okasha). In his introduction of the *Prophet* book (2000), *Okasha* says that Gibran wanted to present himself through this book, in addition to the relevant image of the complete human being whose experiences resulted in the necessity of his existence in order to repair the souls of the human beings. *Okasha* added that Gibran

knew the sin by himself and lived it and realized the shortcomings of the human soul through his experiences.

II.1.5.2. Mikhail Naimy (1889-1988)

Gibran's faithful friend, who stayed with him until his last breath, he formed a book entitled "*Gibran Khalil Gibran*" in 1936, he also was his deputy in the Pen League. *Naima* is an Arab thinker, a poet, playwright, critic, writer and philosopher in life and human soul, and one of the leaders of the intellectual and cultural renaissance. (Isaa, 1977), (our translation).

The Prophet is one of the books translated by Michail into Arabic (in 1956), as mentioned *Yared* (2013), in her analytical study of *The Prophet* "translation of *Michael Noima*", said +that "the general frame which include the story in chapters is symbolic: *Orphelis* symbolizes life and its inhabitants are the human race, and *the island* which "*the Prophet* returns to" is the other life "the after-life", which *the ship* "is the ship of death" that transports him to.

II.1.5.3. Antonius Bachir (1898-1966)

Antonius Bachir was born in Douma, Lebanon. He studied in the Balamand Orthodox theological school in Tripoli and continued his education at Law School. He studied Arabic literature at the American University of Beirut and worked actively for the Church. In his introduction to the translation of *The Prophet* (1925), he stated on *The Prophet*: "*However, this excellent personality has emerged in its highest, greatness and the completeness in spirituality within this book, which the author expressed the sum of his views on love, work, religion, and.... Through the words of a Prophet, named as ALMUSTAFA*" (translated from *Antonius's introduction*), (Ibrahim, 2011).

II.2. Analyzing and comparing the selected examples of the prophet book (14 Samples)

These 14 samples were carefully selected, so that we will apply what previously dealt with in the theoretical chapter and to answer the research previously set questions .

II.2.1. The Samples

Sample one (1):

Table 02 : “ *the chosen and the beloved*”, (p.3)*The coming of the sheep*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
the chosen and the beloved.	المختار الحبيب.	حبيب الله ومختاره .	المختار الحبيب.

Analysis and Comparison :

In both *Antonious's* and *okasha's* translations we notice that they translated the phrase “the chosen and the beloved” to المختار الحبيب . But *Naimy in the other hand translated* it to حبيب الله ومختاره he added the word of الله, which does not exist in the ST.

Since Antonius is aware that *The Prophet* is not the chosen prophet, so the phrase has been translated to المختار الحبيب because of this human image reflection, he did not attribute to God or “**Allah**”, as *Naimy* did, who explicitly declares through his translation that *the Prophet* is the right one and the chosen by God.

Okasha who translated the phrase the same as *Antonious* did. But taking into consideration *Okasha* cultural background, and his close interact with his readership, and the fact that this expression have been preceded by the name “ALMUSTAFA”, we can say that *Okasha* took into consideration the TR(s) (the Arabic Muslim receptors) cultural knowledge, giving that any addition can lead the TR into a misunderstanding of the whole content; a TR who believes that this qualities and description (such as ALMUSTAFA) could only be

acceptable for the Prophet Mohammed (Pbuh) person. According to these observations, *Okasha* seems to adopt the strategy of Domestication in his translation.

Sample two (2):

Table 03: “Am I a harp that the hand of the almighty may touch me”, (p.4) *The coming of the sheep*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
Am I a harp that the hand of the almighty may touch me	هل انا فيثارة فتلامسني يد القدير	لعلي فيثارة تلمس اوتارها اصابع القدير	ليتني كنت فيثارة فتمسني يد العلي القدير

Analysis and comparison

Mikhail Naimy translated “the hand of the almighty” to باصابع القدير . In the translation of *Antonius*, this expression was literally translated as يد القدير , but *Okasha* translated it to يد العلي القدير . We notice that each translation implicitly different from the other.

Starting with *Naimy's* translation, he used the metaphor and replaced the word (hand) by (finger); part of whole, this is not really influenced by any religion or believe but this is just logically perceived; one uses his fingers to play guitar, as here in Arabic would collocate between اوتار الفيثارة and الاصابع ; that is why *Naimy* used the word الاصابع . As for *Antonius*, we note his preservation of the ST metaphor by translating the expression literally. Ending with *Okasha's* translation, he also literally translated Gibran's expression, he added the word العلي we notice that the word القدير exists in the holy book of Christian but in the holy Quran is always collocated with the word العلي that is why *Okasha* associated القدير with العلي ; he added the adjective of (Highness) (العلوية) whenever it comes to God even implicitly, as he did not use the word (fingers) because it is not permissible nor stylistically suitable to use part of all if related to God Almighty, which also opposes to the Muslims beliefs, he again took the TR (s) religious background and tried to conform with it by applying an Adaptation procedure on these particular expressions (religious-related).

Sample three (3):

Table 04: “When you love you shall not say "God is in myself” but either "Im in the hand of God ”. “, (p. 8)

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
When you love you shall not say "God is in myself " but either "Im in the heart of God "	اما اذا احببت فلا تقل (ان الله في قلبي) بل قل بالاحرى (انا في قلب الله).	اذا احب احدكم فلا يقولن (ان الله في قلبي) بل قل (انا في قلب الله).	اذا احببت فلا تقل (لقد وسع قلبي الله) بل قل (لقد وسعني قلب الله).

Analysis and comparison

When analyzing the translations of both *Naimy* and *Antonius*, we see that both of them translated the *Gibran's* phrase to (قلب الله اذا احب احدكم فلا يقولن (ان الله في قلبي) بل قل انا في). While *Okasha* translated to . اذا احببت فلا تقل (لقد وسع قلبي الله) بل قل (لقد وسعني قلب الله).

Naimy and *Antonius* translate this phrase into (ان الله في قلبي) (انا في قلب الله)., because the unified Christian faith that allows linking and attachment of the human self to God , while the Islam is the total opposite; it is absolutely not permissible to use such inferior humanistic attachments to Allah, and He is the one to pertain to Himself all what refers to *The Greatest* and *The Almighty* in The Holy QURAN .

So *Okasha* acted through applying *Adaption*, he added to the phrase “I am in the heart” وسعني قلب الله , to be وسعني قلب الله , he did an expansion to this phrase; by taking the preeminent spiritual description acknowledge about the heart, which is “wideness” (سعة القلب). *Okasha* once again did try to settle the closest possible equivalence for the Muslim readership.

Sample four (4)

Table 05: “You shall be together even in the silence memory of God”, (p.9) Marriage.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
You shall be together even in the silence memory of God	وستكونون معا في مكنون تذكارات الله	وستكونون معا في صمت ذاكرة الله	ستظلمان معا في سر الله المكنون

Analysis and comparison

When we look at *Naimy's* translation we see that it is a literal translation to Gibran's one, while *Okasha* has acted in translating the phrase (the silent memory of God) and translated it to سر الله المكنون, while Antonius *Bashir* translated it into تذكارات الله.

We do see here that *Antonius's* and *Michael's* translations were very close to the ST because of their cultural elements in the content that were similar to ST besides the Christianity can attribute anything to God without strict reservations.

While *Okasha* modified the translation to fit and suit the Muslim believer (s) cause it is not possible to attribute anything to God unless it is approved (declared in a Holy text) by Himself, God did not say that he has a memory, that is why *Okasha* did not mention it in his translation so this obliged *Okasha* and it was smart choice, he substituted the expression ذاكرة الله and attribute it to something else, which does reflect the same figurative image, that is سر الله المكنون, the word المكنون was a choice influenced by the translator's religious background, because when we check and when we read the Holy QURAN we find that السر المكنون term mentioned frequently in the Holy Texts of QURAN, as well as in ALHADITH. The substitution of "the silence memory" of Allah by سر الله المكنون is done by *Okasha* primarily under the impact of his religious belief, and secondly for the conformation with the TR(s) background.

Sample five (5)

Table 6: "And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips.", (p.8), *Love*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips.	فتنام حينئذ والصلاة لأجل من أحببت تتردد في قلبك وأنشودة الحمد والثناء تتردد على شففتيك	ثم تنامون وفي قلوبكم صلاة لأجل من تحبون وأنشودة الحمد والثناء تتردد على شفاهكم	ثم تخلد إلى النوم وقلبك يسبح بما تهوى وشففتاك تتمتجان بأنشودة الحمد .

Analysis and comparison

Antonius and *Michael* have very close translations because both of them belong to the same culture and adopt the same religious belief, so they kept some words as they are mentioned in the original text, whereas *Okasha's* translation was different in form.

Antonius and *Mikhail* translated the *Gibran's* phrase “with a prayer” to الصلاة , the Christian's prayer is supplication and recites some passages of the Bible on various occasions and has no specific time to be carried through, as the five prayers in Islam do.

Prayer also carry the meaning of *praise*, as *Okasha* translated it الحمد , and adopted this meaning of *praise* in his translation, and because *prayer* for Muslims is perceived differently from Christians; since it is accompanied by the idea of five times a day, and it is done by sitting and standing, so this physical movement makes it illogical to be done through sleeping, so he adapted the word التسبيح , owing that it could be done at any physical position and state, and carried at any time, but we do not really know why *Okasha* kept the word انشودة , and why he did associate it with تتمم . we can only hypothesize it is relation to (sleepiness), one would not sing a song while sleeping but perhaps can only whisper or murmur, and that it is use to fit the image and the style.

Sample six (6)

Table 07: “ like the ocean in your god-self ”, (p.22) *Crime and punishment*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
like the ocean in your god-self	فان ذاتكم الالهية كبحر عظيم.	كالمحيط في ذاتكم الربانية.	ان ذاتكم النورانية كبحر عظيم.

Analysis and comparison

Naimy translated the phrase (god-self) *بذاتكم الربانية*, while *Okasha* translated it to *بذاتكم النورانية*, *Antonious* also translated the same phrase to *بذاتكم الالهية*.

Through the translation of *Naimy* and *Antonious*, we notice that both of them translated the phrase “god self” the same, while *okasha* translated in a vary way, as *Inaam* mentioned (الترجمة الادبية مشاكل وحلول 2003) the difference in translation related to the beliefs in both Christian and Islamic religions, if the comparison of human self to God was normal in Christianity it is the contrary to Islam; where Muslims believe it is not acceptable to compare the human self to God, nor is it permissible to equal self to God. This is why *Okasha* did not use (الربانية او الالهية), but he implied to God, through pertaining the wider perspective of God and adopting the description of « luminous »; (النورانية) in his translation and shifted the idea of infinity and vastness to the ocean to be as *كبحر عظيم*.

Sample seven (7)

Table 08: “One man standing in twilight between the night of the pigmy self

and the day of his god-self.” , (p.24), *Crime and punishment*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
One man standing in twilight between the night of the pigmyself and the day of his god-self .	رجل واحد يقف في الشفق ما بين الليل ذاته الممسوخة ونهار ذاته الربانية.	رجل واحد يقف في الشفق ما بين الليل ذاته القزمة ونهار ذاته الإلهية.	شخص واحد يقف في السحر ما بين ليل ذاته الممسوخة ونهار من ذاته النورانية .

Analysis and comparison

Twilight and god-self, both of these words translated to الشفق والذات الإلهية by Mikhail Naimy, while *Sarwat Okasha* translated them to السحر والذات النورانية as did *Antonious* who translated them to الشفق والذات الربانية .

With respect to the word “god-self”, as we mentioned before, if it is possible and acceptable to link human self with God in Christianity, although; it is not the case in the Islamic religion. As both *Antonious* and *Naimy* translated it to (الربانية، الإلهية). whereas *Sarwat Okasha* once again, acted differently and applied Adaption on the word “god-self” to be ذاتكم النورانية , the same as explained in the example six (6) . As for the word twilight *Okasha* applied adaptation and translated it to السحر , we need to refer that this word exists in The Holy QURAAN in Sura of “Al Imran” ;

(والمستغفرين بالاسحار) , “and those who seek forgiveness before dawn”.

Sample eight (8)

Table 09: “I have seen you prostrate and worship your own freedom ” ,(p. 27), *Freedom*.

Gibran Khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
I have seen you prostrate and worship your own freedom.	طالما رايتكم ساجدين على ركبكم امام ابواب المدينة والى جانب الموقد تعبدوه.	تسجدون لحرينكم وتعبدونها .	لقد رايتكم تخرون سجدا وتجلون حرينكم.

Analysis and comparison

Naimy translated this phrase to تسجدون لحرينكم وتعبدونها , while *Antonious* to جانب الموقد . ساجدين على ركبكم و تعبدوه . When we have a closer look at these translations, bearing in mind the cultural background of these two translators; that they are not Muslims but Christians, because Christian believers prostrate with their hearts and spirit, in comparison with the translation of *Okasha* تخرون سجدا , he quoted from the Holy Quran, and he added the word تخرون so to assure that there is no prostration to anyone other than Allah. In Christianity, the worship of the Lord was closely linked to the prostration in the Bible, so prostration became

synonymous with the word worship, because true worship is prostration and submission before the Lord . Prostration in worship is not a habitual movement or a traditional status of the worshiper, but a direction of the heart that he takes in accordance with the firm realities of faith he knows about God. When the Samaritan woman asked Jesus what mountain we have to worship, he answered: God does not ask for certain ways of worship or style, but he asks for those who worship the Spirit and the Truth, who offer true worship from their hearts.

Both religions and cultures understand and practice prostration differently. *Okasha* was the closest through his translation to Arab Muslim TR, he carried on with the mode situational equivalence, while *Antonious* and *Naimy* was the closest to the ST (literal translation).

Sample nine (9)

Table 10: “ *Through the hands of such as these God speaks and from behind their eyes he smiles upon the earth.* ”,(p.11), *Giving* .

Gibran khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
Through the hands of such as these God speaks and from behind their eyes he smiles upon the earth.	بأيدي هؤلاء وأمثالهم يتكلم الله ومن خلال عيونهم يرسل بسماته على الأرض.	بمثل أيدي هؤلاء يتكلم الله ومن خلال عيونهم يبتسم على الأرض.	وعلى فيض أمثال هؤلاء تتجلى كلمة الله ومن خلال عيونهم تشرق ابتسامتهم على الأرض

Analysis and comparison

Both translations of *Naimy* and *Antonious* to the *Gibran's* phrase were literally translated, while in *Okasha's* translation, he dropped the word (hands) and added the word تتجلى . Through these translations we notice that It is acceptable if God speaks to people for Christianity, as well as to connect the Words of God with concrete things. As for the translation of *Okasha*, he knows that his Muslim readership know and utterly believe that the word of God was only said to KALIM ALLAH (MOSES), Therefore the meaning that illustrate to the TR that God (Allah) spoke with others is absent (omitted), in addition to the

absence of the word (hands) so to not be or let's say it is not right to connect the words of God with concrete thing and the word (تتجلى) was added to strengthen the word and meaning of "Majesty".

Sample ten (10)

Table 11: " and the pain is the their baptism" , (p. 11), Giving.

Gibran khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
and the pain is the their baptism	وهذه الحسرة هي معموديته .	فالمهم هو المعمودية لهم .	وفي الالم تطهير لنفسه .

Analysis and comparison

Both *Naimy* and *Antonious* in their translation used the word المعمودية , while *Okasha* translate it completely in a different way and used another word which is تطهير , the reason behind these translations is that baptism is one of the rites of Christianity and the first sacraments of that religion . it is washing the boy and the others with water in the name of the Father, the Son and the Holy Spirit, and then become a Christian. The person who baptized becomes a follower of Jesus and a follower of the Christian Church. Baptism represents the death of Jesus And his resurrection in the new life. Also the baptized of child is saved from the original sin which is the sin of Adam and Eve and enters life again as a new human being according to Christian beliefs the first pillar in history.

This ritual may not mean much to the Muslim reader, so *Okasha* chose a cornerstone of the rituals of Islam which is purifying . for Christian the marriage between the girl and the man who took her baptism is forbidden because he is considered a spiritual father to her.

Purity is cleanliness, purity and removal from filth whether it is sensual like the purity of the garment, or the body of water, and others. Or moral which means: cleanliness, integrity, integrity in behavior and ethics, and innocence of the defect, and rid the soul of all impurities, and hatreds. The translations show that each religion has its own pillars. Therefore, translations differed due to the different ideological, background and cultures of translators.

Sample eleven (11)

Table 12: “what judgment pronounce you upon him who though honest in the flesh yet is a thief in spirit.”,(p.25), *crime and punishment*.

Gibran khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
What judgment pronounce you upon him who though honest in the flesh yet is a thief in spirit.	اي نوع من الاحكام تصدرون على الرجل الامين بجسده السارق بروحه؟	أي حكم عساكم تصدرون على من كان شريفا بالجسد ولصا بالروح ؟	وأى حكم تصدرون على من برئ جسده وأثمت سريرته ؟

Analysis and comparison

Naimy's translation shows to what extent his translation choice and decision to carry on literal translation impacted the original text the same thing applies on Antonius's translation, as for the translation of *Okasha* it contains the same meaning but the translation is carried on in a different way, in order to not produce a similar literal translation. Searching for the differences between the three translations showed the fact that the translation of both *Naimy* and *Antonius* carry within a holy word and it is not right to distort their sense in the translations nor to apply any amendments too, therefore; their translations were a reflection of the original text which was impacted by *Gibran* Biblical influence, this is why *Okasha's* translation is so as not to convey the Christian words and meanings to the Arabic Muslim recipient whose ideology and cultural background do not correspond to the Christian manifestation in the content. *Okasha* used and adopted the word (الإثم) أئمت , since this word related directly to Islam and it is in The Holy Quran (adaptation).

Sample twelve (12)

Table 13: “and the white handed is not clean in the doing of the felon” ,(p.24), *crime and punishment*.

Gibran khalil Gibran	Antonius bachir	Mikhail Naimy	Sarwat okasha
and the white handed is not clean in the doing of the fallen	ولا الطاهر نقي اليدين بريء الذمة من قذارة المجرم	ولا ابيض اليدين غير ملوث بقذارة المجرم	وطاهر اليدين لا ينجو من رجس الاثيم

Analysis and comparison

Compared to the original text, both *Naimy* and *Antonius* translated the phrase (the white handed) to ابيض اليدين , while *Okasha* translated to طاهر اليدين .

The white hand is one of the symbols in the Christian religion, and it has the meaning of power and strength. Each hand movement and gesture in Christianity as its closure, annexation and applause, have a special meaning. This is why *Okasha* did not translate this sentence as it is, but rather he acted and adapted it so it became suitable for the Muslim receptor, translated to طاهر اليدين (the purity of the hands) . Even though the attribute of whiteness also means goodness and may indicate the grace, benevolence, and the purity of the offer that spoils or defects. The white hand mentioned in (LISAN ALARAB, 1970), or in the Arabic situation and context means the proven argument. طاهر اليدين (pure hands); so as to create the contradiction between purity and penance, also because purity is one of the rituals in the Islamic religion that is why *Okasha* preferred to translate it in this specific way (adaptation), so that the meaning of whiteness in Christianity can be understood as the meaning of purity in Islam. (Doing of the fallen) translated to قذارة المجرم by *Antonius* and *Michael* and to رجس الأثيم by *Okasha*, all of the translators used the relevant expression that mentioned in their holy book, رجس means a ugly deeds, Unclean and dirty الأثيم means who falls into disobedience or the sinful, these two words used a lot and in different positions in the Holy Quran .

Sample thirteen (13)

Table 14: “*God rests in reason*” , (p.31) , *reason and passion*.

Gibran khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
God rests in reason.	ان الله ليستريح في العقل.	ان الله ليستريح في العقل.	ان روح الله تسكن في العقل.

Analysis and comparison

Both the translation of *Naimy and Antonius* clarify that they are translators with a Christian background and reason. Due to the unity of faith and belief shared by both of the translators and the writer, we observe that there their translations are both similar and literal.

As we mentioned earlier, if the connection of the God-self to the human being is acceptable in Christianity, it is unacceptable in Islam, because God (Allah) is greater than that, and every description pertained to Allah is strictly bound with the original text (The Holy Quran). Okasha in the other hand added the word "الروح" in his translation, which is mentioned in the Holy Qur'an. "Do not despair of the spirit of Allah, for He will not despair of the Spirit of God except for the people of the disbelievers." [Yusuf: 87]. As to avoid any violation to God's attributes.

" { وَلَا تَيْأَسُوا مِنْ رَوْحِ اللَّهِ إِنَّهُ لَا يَيْأَسُ مِنْ رَوْحِ اللَّهِ إِلَّا الْقَوْمُ الْكَافِرُونَ } [يوسف: 87].

Okasha added the word الروح, which speaks either " رُوح " و " رُوح " but رُوح is blown by Allah Almighty in the freeze objects to move and come alive. Okasha also adopted from The Holy Quran in translating the verb rest to تسكن , in the Sura of Al-Araf: (189) “ هُوَ الَّذِي ” “ حَلَقَكُمْ مِنْ نَفْسٍ وَاحِدَةٍ وَجَعَلَ مِنْهَا زَوْجَهَا لِيَسْكُنَ إِلَيْهَا ” , English translation :

“It is He who created you from one soul and created from it its mate that he might dwell in security with her”.

Because God (Allah) is in the conscience of every Muslim receptor, and therefore cannot translate the verb (to rest) in its original sense (literally).

Sample fourteen (14)

Table 15: “*God moves in passion*”, (p.32), reason and passion.

Gibran khalil	Antonius Bachir	Mikhail Naimy	Sarwat Okasha
God moves in passion	ان الله يتحرك في الاهواء	ان الله ليتحرك في الهوى	ان روح الله تموج في العاطفة

Analysis and comparison

Both translations of *Antonius and Naimy* are similar and both are literal translation to the ST, while *Okasha's* one is utterly different in form.

As we mentioned in the earlier examples, the name of God cannot be involved with the human self in the Islamic religious belief, so *Okasha* translated it into العاطفة a word that derives from the Names of Allah " (البر) “*The Most Kind and Righteous*”, in addition to that; he add the word الروح attached to the name of Allah. In this example, we note that the name of God was involved in a context that includes units of emotion along with religious and mundane revelations, and since it is normal to link the name of God with human self in Christianity so it is the same case with passion, emotions, and so on.

Conclusion

In this practical chapter our work, we have carried on an analytical comparative study between the three translations of *(The Prophet)* by *Antonius Bachir*, *Mikhail Naimy* and *Sarwat Okasha*, through which we attempted to investigate the influence of the ideological background of each of the three translators on their translations.

From the analysis and comparison between the three translations, starting from the translation of *Antonius*, as he was a cleric (priest), his usage of many quotations from the Bible in his translation, and his attempt to preserve the ST intended meaning lead him to the use of literal translation in the majority of those samples. All this indicates his adoption of the foreignization strategy.

Secondly, in the translation of *Naimy*, there was a more use of literal translation, in which he adopted foreignization strategy from the very beginning; as he was not that much concerned to conform the TL readers expectations.

The latest translation was *Okasha's* translation, unlike *Naimy*, he adopted the domestication strategy from the start, and applied adaptation on the foreign cultural and religious phrases; as we noted that *Okasha* adopted a lot of words and expressions from The Holy Quran, the closest and the most reliable religious source to the Muslim readership, and this can only indicate his pursuance to domesticate the ST and bring it closer as possible to his TR s (Arabic Muslim readership).

We conclude 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.

Conclusion & Findings

Basing upon what we have seen in Chapter one (the theoretical part) and Chapter two (the practical part), and after the analysis and comparison we have carried on, we come to herein answer the previously set research questions:

1. To what extent do the translators' ideological backgrounds affect *The Prophet's* three Arabic versions?

- The affect of the three translators' ideological background was clear. Giving the findings of the practical part, we found that the religious belief system set the tendency and inclination of each one of the translators, who acted on in their translations.

- In what background do the three Arabic versions correspond and diverse?

- This could be approached basing on two considerations: 1- The translator's religious background. 2- Their personal perspective of *the Prophet*.

Considering the first one, *Antonius* and *Naimy* translations correspond in the religious background; affiliation to Christianity, influence on their translations, whereas theirs diverse with *Okasha*; his religious affiliation to Islam influenced differently his translation .

Taking the second consideration, we concluded upon their introductions to the translations of *The Prophet*, that the perspective of *Antonious* and *Okasha on The Prophet*' theme is correspondent , whereas *Naimy's* one is different, since he perceived The Prophet's theme and symbolism in a different view; as clarified in the analytical study of *Yared* (2013).

- What are the possible strategies and procedures adopted in the three versions to reflect the original text faithfully?

- From the samples' analysis, comparison and description; we found that the main strategies adopted by the translators are: Foreignization and Domestication. And the majority of the procedures applied in these translations are: Adaptation; expansion, situational equivalence and literary translation. Both of *Antonius* and *Naimy* adopted Foreignization and applied literal translation, while *okasha* adopted domestication as a strategy, and applied adaptation, expansion, situational equivalence, and even creation in few samples.

- ✓ We have already hypothesized that the translators' ideological background would influence unconsciously their decision – making towards the cultural and religious manifestations existing in the original text. This hypothesis has been supported with the previously answered questions (the answers to the 1st and 2nd question).

- ✓ We have also hypothesized that the background of the TR would have a major effect on the selection of the strategy implemented by the translator especially if the work contains much of cultural manifestations. And this hypothesis proved through the practical part to be true in this case of study. The TR is the Arabic speakers whom the majority of them are Muslims, as we noticed *Okasha* who shared the same religious affiliation of TR s majority, have considered their cultural knowledge and expectation, by implementing Adaptation as the leading procedure in his translation. While *Antonius* and *Naimy* used literal translation, a more common procedure in the translation of literary texts.

Recommendation:

We recommend that the translator should resort to reception theory and study carefully his TR s background, in order to resolve any conflict manifests between the ST writer and TR.

We also highly recommend that the translator must control and reduce his ideological influence on his strategical choices and decision-making during the translating process.

Glossary

Definition of the Terms in bold and *Italic* located in Chapter one, along with their Arabic equivalences are below ordered alphabetically.

<i>Adjustment</i> (الأقلمة)	Techniques for producing correct EQUIVALENTs and achieving <i>DYNAMIC EQUIVALENCE</i> in translation.
<i>Audience</i> (جمهور القراء)	The readership of the text.
<i>Componential Analysis</i> (تحليل المحتوى)	Breaking down lexical items into their basic meaning components.
<i>Context</i> (السياق)	The level of lexical and SEMANTIC meaning of an expression.
<i>Creation</i> (الترجمة الابداعية)	A more global replacement of the original text that preserves only the essential message/idea/functions of the original.
<i>Decision-making, Translation</i> (عملية اتخاذ القرار في الترجمة)	As A term used to characterize part of the process which the translator goes through in the course of formulating a TT.
<i>Discourse</i> (الخطاب)	Modes of speaking and writing which involve participants in adopting a particular attitude towards areas of socio-cultural activity (e.g. racist discourse, bureaucratese, etc.).
<i>Expansion</i> (الترجمة الشارحة)	making explicit information that is implicit in the original, either in the main body or in footnotes or a glossary.
<i>Faithfulness, Fidelity</i> (الأمانة الترجيمية)	A general term, now less used in translation theory, which describes the close mirroring of ST sense by the TT.

<p>Ideology (الأيدولوجية)</p>	<p>A body of ideas that reflects the beliefs and interests of an individual, a group of individuals, a societal institution, etc., and that ultimately finds expression in language.</p>
<p>Invisibility (شفافية المترجم)</p>	<p>A term used by Venuti (1995) to describe translations which tend to be heavily domesticated (i.e. which conform to the expected linguistic and cultural patterns of the target culture).</p>
<p>Manipulation (التلاعب في الترجمة)</p>	<p>Term popularized in translation studies from the 1980s referring to the changes a translator makes to a text during the translation process.</p>
<p>Omission: (الترجمة المختصرة)</p>	<p>The elimination or reduction of part of the text.</p>
<p>Patronage (الرعاية الادبية)</p>	<p>The powers that can further or hinder the reading, writing or RE-WRITING of literature, which has implications for what may or may not get translated.</p>
<p>POWER (القوة)</p>	<p>In the analysis of INTERPERSONAL MEANING, two basic types of relationship may be distinguished: power and solidarity. Power emanates from the text producer's ability to impose his or her plans at the expense of the text receiver's plans. Solidarity, on the other hand, is the willingness of the text producer genuinely to relinquish power and work with his or her interlocutors as members of a team.</p>
<p>Reception (التلقي)</p>	<p>The reaction a TT receives from its readers. Published reviews are one instance of reception in the TT culture.</p>
<p>Register (الأسلوب / التعبير اللغوي / المقال)</p>	<p>A style of a language used in a particular context.</p>
<p>Rendition (نقل نص في الترجمة)</p>	<p>It is the reproduction of a foreign text into a another language (target language).</p>

Situation (المقام)	(See context).
Situational Equivalent (الترجمة المكافئة)	The insertion of a more familiar context than the one used in the original.
Skopos (النظرية الغائية)	A term, used by Reiss and Vermeer, referring to the purpose of the translation as stated in a BRIEF or COMMISSION.
Style, Stylistic (أسلوب / أسلوبية)	The patterns of deliberate or subconscious choices made by speakers or writers from among the lexicon grammatical resources of language In Translation Studies, style is often linked to FORM as opposed to content.
Terminology (الاصلاحية)	Specialized vocabulary relating to a specific field of translation.
Theme (الفكرة الرئيسية للعمل الادبي)	An idea that is developed or repeated in the work of a writer or artist.
Transcription of the original (نسخ النص الاصيل)	Word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation.
Translation Procedures (عمليات الترجمة)	<i>Vinay and Darbelnet</i> identify seven main techniques of translation which they term ‘procedures’.
Third Space (الفضاء الثالث)	A postcolonial sociolinguistic theory of identity and community realised through language or enunciation. It is attributed to <i>Homi K.Bhabha</i> . third Space Theory explains the uniqueness of each person, actor or context as a “hybrid”.
Wordplay (التلاعب الألفاظ)	playful use of words.

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المُلخَص العَرَبِي

لِلبَحْثِ

ملخص

نسعى في هذا البحث إلى دراسة تأثير الخلفية الأيديولوجية لكل من المترجم والقارئ المستهدف (المتكلم العربي) على الترجمات العربية الثلاث لكتاب النبيّ الذي كتبه الفيلسوف والكاتب الشهير جبران خليل جبران، حيث نقارن بين الترجمات العربية الثلاثة المختارة لكل من: (أنطونيوس بشير 1925) و(ميخائيل نعيمة 1956) و(الدكتور ثروت عكاشة 1999). اتبعنا في هذه الدراسة منهج النظم المعقدة لدراسة تأثير الخلفية الأيديولوجية (وخاصة الدينية) للمترجم على نتائج عملية الترجمة. حيث سنعمد أسلوب المقارنة التحليلية. إن الهدف من هذه الدراسة هو عرض مدى تأثير الخلفية الأيديولوجية للمترجم على عملية اتخاذ القرار خلال العملية الترجمة بشأن كيفية ترجمة العناصر الثقافية داخل النص المصدر وما إذا كان هذا المترجم يبدي اعتبارا لخلفية القارئ المستهدف و ما مدى تأثير هذه الاخيرة على نتائج الترجمة (لغة النص الهدف).

الكلمات المفتاحية : الأيديولوجية ، المفهوم الشخصي ، التوطين، التعجيم، التصرف، النبيّ.

المقدمة

لطالما تركزت دراسات الترجمة على المقارنة الوصفية كوسيلة لاستخراج الاستراتيجيات و التقنيات المطبقة في العملية الترجمة على النص الادبي. و قد اهتم مؤخرا دارسوا اللغة و المترجمون بدراسة التأثير الأيديولوجي و الثقافي على الترجمة. في هذا السياق أختارنا أن ندرس التأثير الأيديولوجي على ترجمات كل من : أنطونيوس بشير(1925)، ميخائيل نعيمة(1956) ، ثروت عكاشة (2000). حيث وجدنا ان كتاب النبيّ نموذج مناسب لدراستنا هذه، لكون المترجمين الذين تم اختيارهم ينتمون الى ثقافات و ديانات مختلفة كما أن لكل منهم موضوعي خاص للفكرة الاساسية للنبيّ.

إشكالية البحث

تتميز غالبية الأعمال الأدبية ب بروز المظاهر الثقافية الخاصة بكل من لغتها الاصل وكذا الخلفية الثقافية للأديب. لقد تعلم المترجمون أن يأخذوا عن طريق الممارسة هذه الصور الثقافية للعمل الادبي بعين الاعتبار لأنها تعكس جوهره. ومع ذلك، فإن المترجمين لا يزالون يواجهون صعوبات معينة عند ترجمتها. يتقصى بحثنا في المقام الأول التأثير الأيديولوجي والثقافي للمترجم على نتائج الترجمة.

أهداف البحث

الهدف من هذه الدراسة هو دراسة تأثير الخلفية الأيديولوجية والثقافية لكل من المترجمين الثلاثة للنبي و القارئ المستهدف (المتحدثون باللغة العربية) على الاساليب الترجمية المنتهجة. نبتغي عموما التوصل إلى أي مدى أيد المترجمون الثلاثة من خلال ترجماتهم النص الاصلي واحتفظوا بالموضوعية تجاه الفكرة الاساسية له ، بالرغم من انتمائاتهم و خلفياتهم العفائدية المختلفة قليلا أو كثيرا عن الكاتب.

أسئلة البحث

يهدف هذا البحث إلى الإجابة عن الأسئلة التالية:

- 1- إلى أي مدى يصل تأثير الخلفيات الأيديولوجية للمترجمين على الترجمات العربية الثلاث للنبي؟
2. ما هي الخلفية التي تتداخل وكذا تتباين فيها الترجمات العربية الثلاث ؟
- 3 - ما هي الاستراتيجيات والاساليب التي اعتمدت في الترجمات الثلاثة لتعكس بأمانة النص الأصلي ؟

الفرضيات

في محاولتنا للإجابة على الأسئلة المذكورة سابقا، اقترحنا الفرضيتين الاتيتين:

- (أ) نفترض أن الخلفية الأيديولوجية ستؤثر بشكل لا واعي على قرار المترجم تجاه المحتوى الثقافي والديني الموجود في النص الأصلي.
- (ب) نفترض أن خلفية القارئ المستهدف سيكون لها تأثير كبير على اختيار الاستراتيجية المنتهجة إذا كان هذا النص يحتوي على العديد من المظاهر الثقافية.

المنهجية

تبنينا في هذا البحث منهج النظم المعقدة لتتبع اثر تأثير أيديولوجيا المترجمين في الترجمات الثلاث. اما في ما يخص طريقة التبع فانتهجنا طريقة التحليل الوصفي المقارن . وهذا للإجابة عن الاسئلة المطروحة اعلاه.

هيكل البحث

وينقسم هذا البحث إلى فصلين حيث يتناول الفصل الأول تأثير الأيديولوجيا والثقافة على عملية الترجمة وقرارات المترجم وكذا كيفية تأثر الترجمة الأدبية بأيديولوجية المترجمين، بالإضافة إلى الاستراتيجيات والأساليب الرئيسية المستخدمة في ترجمة هذا النص. أما الفصل الثاني فهو الفصل التطبيقي، والذي يتضمن مقارنة وتحليل بعضا من الأمثلة المختارة مأخوذة من الترجمات الثلاثة، هذه المقارنة ستشمل أساسا كلا من المصطلحات ذات الخلفية الثقافية وكذا خلفية المترجم.

الفصل الاول: تأثير الأيديولوجيا والثقافة على الترجمة الأدبية

مفهوم الأيديولوجيا

الأيديولوجيا مفهوم واسع ومنتشعب في شتى المجالات حيث حاول الكثير من العلماء و الدارسين توضيح معالمها فالبعض عرفها قائلًا بأن الأيديولوجيا يمكن أن تتمثل في المعتقدات الأساسية لمجموعة من الأشخاص كما يمكن أن تتمثل في معتقدات و مذهب الشخص الواحد فالعلاقة علاقة تأثير متبادل بين الفرد والمجتمع.

الأيديولوجيا في دراسات الترجمة

تعد الترجمة في حد ذاتها نشاط أيديولوجي حيث تتجلى الأيديولوجيا في الترجمة عند طريق المظاهر الثقافية المتواجدة في النص و علاقتها و تأثيرها على الخطاب . فالمترجم يمر بعملية نقل للمصطلحات والكلمات ؛ الجمل والفقرات ، إلى العبارات، في سياق اجتماعي و ثقافي خاص باللغة النص الهدف . هذه العملية في لبدأ تتطلب مترجما متمرسا ، مترجما ذو اطلاع ثقافي و اجتماعي ما يتعلق باللغة الأجنبية وهذا حتى يتجنب المغالطات اللغوية و الاصطلاحية و حتى السياقي منها ، و حتى يتجنب الوقوع في فخ التلاعب بالالفاظ او الخيانة الترجمة.

التأثير المظاهر الثقافية على الترجمة

الثقافة هي الاخرى من المفاهيم المتشعبة و التي يصعب حصر تعريف لها، عموما هي ما يميز أسلوب و ماهية حياة مجتمع ما من أفكار العادات والمعتقدات والفنون ولغة الخ... فاللغة جزء لا يتجزأ من الثقافة، هذه الاخيرة هي المظلة التي تضم تحتها عديد الأشياء في المجتمع بما في ذلك اللغة ، كما تعد اللغة معرضا لمخلف المظاهر الثقافية مثال ذلك وجود مصطلحات وتسميات و حتى تعابير تختلف من لغة الى اخرى لنفس الاشياء و الحالات احيانا. ويواجه معظم المترجمين صعوبة في ايجاد مكافئات في اللغة

الهدف عند ترجمة بعض النصوص خاصة الدينية منها أو بعض النصوص التي تظهر بحلة ثقافية محلية.

التأثير الإيديولوجي للمترجمين على الترجمة

لقد تبين في العديد من الدراسات أن للإيديولوجية تأثيرا كبيرا على المترجمين خلال ترجمتهم وهذا التأثير يمس كل جانب من جوانب الترجمة للنص الاصيلي والتي تظهر في ترجمته سواء بشكل واعي أو لاوعي منه. كما أوضح " ليفيفير" بأن التأثير الإيديولوجي للمترجم على لغة و أسلوب النص الهدف هي أحد أهم العوامل المحددة للعمل المترجم. هذا التأثير يظهر خلال عملية الترجمة والذي قد يكون تأثيرا خارجيا (الرعاية الادبية) ويكون هذا عن طريق تأثير دور النشر و التي قد تفرض على المترجم منها سياسيا أو دينيا معينا ، أما التأثير الداخلي فمصدره خلفية المترجم بحد ذاته (دينية ، ثقافية ، تعليمية أو ناتجة عن بيئته الاجتماعية أو الجغرافية).

التأثير الإيديولوجي والثقافي للقارئ الهدف على المترجم

للقارئ المستهدف دور مهم في تشكيل الترجمة، حيث يكون المترجم ملزما بأن يأخذ بإعتبارات و توقعاته ومعارفه المندرجة تحت خلفيته الثقافية بعين الاعتبار أثناء عملية الترجمة . فبعد تحديد المترجم لقارئه المستهدف عليه أن يقوم بإجراء تغييرات على المحتوى الثقافي، (الديني مثلا) إن أعتبر غير لائق بأي شكل من الأشكال، ويعتمد مترجم خلال ذلك على استراتيجيات و أساليب معينة من شأنها أن تكيف هذه المعطيات مع مقام اللغة المترجم إليها و تتناسب كذلك مع الحساسيات الايدولوجية لهذا القارئ.

الترجمة الأدبية

تشكل الأعمال الأدبية تحديا في ترجمها ، لإختلاف نصوصها التي تتنوع من شعر ونثر وغيرها ، لذلك تعد ترجمة عمل أدبي تحديا للمترجم (الحفاظ على جوهره و طبيعته الفنية) ، لذلك وجب أن يكون المترجم غاية في التمرس أي أن يكون قادر على نقل النص ليس فقط لغويا بل معنا كذلك و أن يحاول الحفاظ على نفس التأثير وترك نفس الإنطباع على القارئ المستهدف. هذه العملية تتطلب حنكة من المترجم حيث عليه أن ينتهج الاستراتيجيات المناسبة في نصه، و منه أن يطبق ما يناسبها من أساليب على الجمل و العبارات المربك ترجمتها، هنا تتاح للمترجم خيارات محدودة ، ففي حالة ما إذا وجد نفسه محتارا بين الكاتب و القارئ المستهدف ، عليه أن يأخذ بإستراتيجيتين في عين الاعتبار *التوطين والتغريب* .

التوطين

إستراتيجية ترجمة عرفها "لارونس فينوتي" تهدف الى توطين العناصر الثقافية للنص الأصلي إلى لغة وثقافة القارئ المستهدف، حيث تركز هذه الترجمة على الحد من غرابة النص الأجنبي للقراء .

التعجيم

هذه الإستراتيجية الثانية و التي عرفها "فينوتي" كذلك و تأتي عكس سابقتها ، فهي تحاول الحفاظ على العناصر الثقافية الأجنبية للنص الأصل في الترجمة .

أساليب الترجمة: التصرف

يعتبر التصرف أحد الإجراءات المطبقة على الترجمة التي اقترحها " فيني وداريلنيت". حيث وصفها "بالحد الأقصى للترجمة" الغرض الرئيسي من إستعمال هذا الأسلوب هو تعديل محتوى معين في الغالب ما يكون ثقافيا ، وذلك حتى تتناسب مع ثقافة القارئ المستهدف وهذا حتى يكون للترجمة نفس التأثير عليهم . الطرق التي يتم بها هذا الإجراء تختلف وفقا للنص الأصلي ومدى التعديل المطلوب . منى بكر (1998) تصنف هذه الطرق الى أربع نذكر منها التالي: (نسخ النص الأصلي، الترجمة المختصرة ، الترجمة الشارحة).

دور المترجم

يعتبر المترجم وسيطا فدوره الأساسي هو نقل محتوى النص المعطى له (النص الأصلي) إلى اللغة المستهدفة، ويراعي خلال هذه العملية الاساليب اللغوية و السياقية الصحيحة .

الفصل الثاني: تحليل ومقارنة ثلاث عينات مختارة من رواية النبي

قبل الشروع في أي تحليل، يتوجب علينا أن نقدم الكاتب أولا، حياته وأعماله وأسلوبه في الكتابة وكذا التعريف بالمترجمين الثلاث و تقديم مفهوم كل منهم حول موضوع النبيّ.

جبران خليل جبران (1883 _ 1931)

شاعر وكاتب وفيلسوف وفنان لبناني عربي من أدياء وشعراء المهجر، ولد في 6 جانفي 1883م في بلدة بشرى شمال لبنان. هاجر صبيًا إلى الولايات المتحدة الأمريكية مع والدته وأشقائه ماريانا وسلطانة وبطرس. كانت أسرة جبران خليل جبران فقيرة بسبب كسل والده وإنصرافه إلى السكر والقمار ولذلك لم يتلقى التعليم الرسمي في أي مدرسة وإنما تتلمذ على يد كاهن القرية "جرمانوس" الذي كان يعلمه العربية والسريالية والإنجيل، وتعلم مبادئ القراءة والكتابة من الطبيب الشاعر "ظاهر بطرس" ما فتح له آفاقًا كثيرة أمامه من تعلم للمطالعة والتعرف إلى التاريخ والعلوم والأدب، وفي 25 جوان 1895م قررت والدته جبران الهجرة إلى أمريكا مصطحبة معها أبناءها الأربعة نظرًا للظروف المعيشية غير الملائمة.

الرابطة القلمية

في ليلة العشرين من شهر أفريل 1920م، اجتمع الكتاب اللبنانيون والسوريون المقيمون في نيويورك وأجمعوا على ضرورة السعي لبث روح جديدة نشيطة في جسم الأدب العربي وانتشاله من الخمول والتقليد لذلك قرروا تأليف جمعية تكون الحداثة محور نشاطها وغايتها الجمع بين الكتاب وتوحيد مساهمهم لخدمة اللغة العربية وآدابها. في الثامن والعشرين (28) من شهر أفريل اجتمع الكتاب في منزل جبران لصياغة قوانين وأهداف الجمعية التي أطلقوا عليها اسم الرابطة القلمية *THE PEN LEAGUE (APOLLO)* والتي ضمت عضويتها كل من خليل جبران وميخائيل نعيمة وأمين الريحاني ووديع باحوط ورشيد أيوب وإيليا أبو ماضي ونسيب عريضة وندرة حداد وإلياس عطا الله ووليم كاتسفليس. تم انتخاب جبران كعميد للرابطة والتي كان شعارها "لله كنوز تحت العرش مفاتيحها السنة الشعراء"، ومن مهام هذه الرابطة نشر أعمال العاملين فيها ومؤلفات سواهم من كتاب العربية وترجمة المؤلفات المهمة من الآداب الأجنبية إلى العربية. (اسكندر نجار، 2006، ص 133).

من أهم خصائصها :

- الأسلوب الفني والطابع الشخصي المتميز، الحنين إلى الوطن، التأمل والتحرر من قيود القديم، النزعة الإنسانية والبساطة في التعبير، عمق الشعور بالطبيعة، براعة الوصف والتصوير، الغنائية الرقيقة في الشعر، الحرية الدينية.

أسلوب الأديب جبران خليل جبران في الكتابة :

لم يكن جبران يجري على طريقة واحدة في الكتابة , فهو حينما يكتب خيالا عاطفيا مجردا , وحينما أحاسيس واقعة عميقة, وطورا يخاطب الناس بالأمثال والرموز والحكم والمواعظ الروحية وطورا بأسلوب التعنيف القاسي وتارة يكتب شعرا فلسفيا تأمليا وتارة نثرا شعريا موسيقيا . كما يتميز أسلوبه أيضا باتجاهاته الفكرية الانسانية والتأملية, وفي إستلهاام الطبيعة, والتحرر الفكري والتعبيري, الرموز الشفافة الحلوة وكذا خيالاته الرقيقة الحلوة, عباراته البسيطة الغنية بالموسيقى وإستعماله للإستعارة والتشبيه والكناية, مما لوحظ أيضا إنه كلما أراد جبران المدح والمجاملة أو التعبير عن حبه وسعادته إستعان بالطبيعة بما فيها من عناصر الجمال والطهارة, وبالمقابل كلما أراد الذم والتحقير أو الكشف عما يختلج فؤاده من غضب وإضطراب, إستخدم المدينة وأوساخها أداة لشنّ هجومه العنيف على الشرّ والبؤس وفي بعض الأحيان على المدينة بذاتها. والإنزعاج والضياع الذي يعيشه جبران في حياته. فلكتابات جبران حدود معينة فلا نجد قط أي أثر لروح الفكاهة أو السخرية في كتاباته أو حتى لوحاته. كل ما كتبه كتبه بجدية. بالطبع ليس الوحيد الذي تفتقر كتاباته الى الفكاهة، لكن هذه الصفة مميّزة في جبران الذي عسف أيضا عن إتباع النثر كثيرا.

أهم مؤلفات جبران

ألف الأديب جبران خليل جبران العديد من الأعمال الأدبية التي إحتوت كل من الرواية والشعر والنثر وغيرها باللغتين العربية والإنجليزية حيث تم تعريب كل مؤلفاته التي كتبت بالإنجليزية من قبل كتاب ومترجمين من جهات مختلفة, الجدول الآتي يوضح أهم مؤلفات جبران الأدبية التي كتبت باللغة الإنجليزية وترجمت إلى اللغة العربية وكذا المترجمين المعربين لها :

الكتاب والمترجمين المعربين	مؤلفات جبران بالانجليزية	مؤلفات جبران باللغة العربية
انطونيوس بشير	The Mad Man 1918	الموسيقى 1905
انطونيوس بشير	Forerunner 1920	عراس المروج 1906
انطونيوس بشير و ميخائيل نعيمة وثروت عكاشة ونديم	The Prophet 1923	الارواح المتمردة 1908

		نعيمة ويوسف الخال
الاجنحة المنكسرة 1912	Sand and foam 1926	انطونيوس بشير
دمعة وابتسامة 1914	Jesus son of man 1928	ثروت عكاشة
المواكب 1918	Drifter 1932	ثروت عكاشة
العواصف	Gods of earth 1931	ثروت عكاشة
البدائع والطرانف	the Garden of the Prophet 1933	ثروت عكاشة

والكتابين اللذين صدرا بعد وفاته وهما "التائه" 1932، و"حديقة النبي" 1933، إضافة إلى مسرحيتين صدرتا بعد وفاة جبران، وهما "لعازر وحبيبته" و "الأعمى".

النبي *THE PROPHET* :

ظهر كتاب *النبي* لجبران سنة 1923 ويعد من أشهر الكتب أي كتبها، كتب بالانجليزية وترجم لأكثر من أربعين لغة وهو يعتبر بحق رائعة جبران العالمية لأن مضمونه إجتماعي يعالج كل قضايا الانسان، كتاب *النبي* هو الرسالة التي أراد جبران إيصالها على لسان الشخصية الأساسية للرواية (المصطفى) فهو خلاصة لكل تجاربه في الحياة، ففيه يعبر جبران عن آرائه من خلال تطرقه للعلاقات الإنسانية التي تربط الإنسان بالإنسان. يتحدث جبران في هذا الكتاب عن عديد المواضيع الحياتية منها: الحب و الزواج والأولاد و الصداقة، الدين والعمل، الجريمة والعقاب و القانون، الحرية وغيرها.

ترجم هذا الكتاب إلى اللغة العربية من قبل كتاب و مترجمين ذوى إنتماءات ثقافية ودينية مختلفة أمثال ثروت عكاشة (مصري ومسلم) و ميخائيل نعيمة وانطونيوس بشير ويوسف الخال ونديم نعيمة (لبنانيين ومسيحيين)، بتغير الخلفية الأيديولوجية للمترجمين يتغير المحتوى الثقافي للنص الأصلي أثناء عملية النقل وهذا كان السبب الرئيسي في إختيارنا لهم في هذه الدراسة لنقارن بين ترجماتهم.

ثروت عكاشة (1921_2012)

ولد ثروت عكاشة سنة 1921م بالقاهرة وتوفي 27 فيفري 2012م. كان وزيرا للثقافة ونائب رئيس الوزراء المصري سابقا، وهو أحد مترجمي رواية النبي فهو في الأصل كاتب متحصل على دكتوراه في الآداب من جامعة السوربون عام 1960م. يقول عكاشة في مقدمة ترجمته للنبي (النبي، 2000) بأن جبران أراد أن يقدم لنا نفسه من خلال هذه الرواية بالإضافة إلى الصورة الصحيحة للإنسان الكامل الذي أسفرت تجاربه عن ضرورة وجوده لإصلاح نفوس البشر. كما أضاف عكاشة بأن جبران عرف الخطيئة بنفسه وعاش فيها وأدرك نقائص النفس الانسانية عن طريق تجاربه.

ميخائيل نعيمة (1889_1988)

الصديق الوفي لجبران والذي بقي مع جبران حتى آخر نفس له، ألف كتابا بعنوان جبران خليل جبران سنة 1936 كما أنه نائبه في الرابطة القلمية، نعيمة مفكر عربي وأحد قائدي النهضة الفكرية والثقافية كما أنه شاعر وقاص مسرحي وناقد وكاتب ومتفلسف في الحياة والنفس الانسانية وترك ايضا خلفه كتابات باللغة العربية والإنجليزية والروسية (أدباء المهجر، 1977). النبي أحد الكتب التي ترجمها ميخائيل إلى العربية (النبي 1956) حيث قام بشرح الرموز المبهمة التي إستعملها جبران في النسخة الأصلية والتي هي أورفليس ويقصد بها هذه الحياة وسكانها هم البشر والسفينة هي سفينة الموت التي ستنتقله الى الحياة الاخرى .

أنطونيوس بشير (مارس 1898_1966)

ولد أنطونيوس بشير في دوما ببلبنان، ودرس في البلمند الأرثوذكسية اللاهوتية في طرابلس ثم واصل تعليمه في مدرسة قانون بعيدا ودرس الأدب العربي في الجامعة الأمريكية ببيروت وعمل بنشاط من اجل الكنيسة. المطران أنطونيوس بشير عرّب العديد من كتابات جبران الإنجليزية من بينها "النبي" ويقول أنطونيوس في مقدمة كتابه (النبي 1925م) "لو نظرنا إلى جوهر الدين لرأينا بأن جبران في طليعة المؤمنين العاملين الذين يسعون لنشر الحقيقة مجردة من الوهم وخالدة بالفن".

كما قال عن "النبي": "بيد أن هذه الشخصية الممتازة قد ظهرت في أوج عظمتها وكمال روحانياتها في هذا الكتاب الذي أودعه المؤلف خلاصة آرائه في الحب و الزواج و الدين و الموت، وغير ذلك على لسان نبي سماه المصطفى".

شرح بعض العينات في الجانب التطبيقي

العينة الاولى :

جبران خليل	انطونيوس بشير	ميخائيل نعيمة	ثروت عكاشة
and the pain is their baptism	وهذه الحسرة هي معموديته .	فالمهم هو المعمودية لهم .	وفي الألم تطهير لنفسه .

ترجم كل من أنطونيوس ونعيمة هذه العبارة حرفيا أما عكاشة فقد تصرف فيها وغير الترجمة كليا، يعود السبب في إختلاف الترجمات لكون كلا من المترجمين يعتنقان نفس ديانة الكاتب "جبران" وهذا يعني بأن لهم نفس العقيدة المسيحية. المعمودية هي أحد اسرار الدين المسيحي المقدسة في الكنائس وهي طقس يمثل دخول الانسان الحياة و المسيحية وإعتناقه هذه الديانة وتتمثل في إغتسال المعمد بالماء بطريقة أو باخرى، ولذلك لا يمكن إجراء أي تغيير هنا في الترجمة لأن النص موجه للقارئ المسيحي أما عكاشة فقد تصرف في الترجمة لكون النص موجه للقارئ المسلم إذ ترجم العبارة إلى " تطهير لنفسه " هذه الكلمة تحمل الكثير من المعاني وهي ركن أساسي من أركان الشعائر الإسلامية ألا وهو " التطهر " أي "كالوضوء للصلاة" والذي يعني النقاء والبراءة من النجس وغيره. في الأخير فكل مترجم هنا إستعمل المصطلحات التي يتقبلها كل متلقي من كلتا الديانتين .

العينة الثانية :

جبران خليل	انطونيوس بشير	ميخائيل نعيمة	ثروت عكاشة
Through the hands of such as these God speaks and from behind their eyes he smiles upon the earth.	بأيدي هؤلاء وأمثالهم يتكلم الله ومن خلال عيونهم يرسل بسماته على الأرض.	بمثل أيدي هؤلاء يتكلم الله ومن خلال عيونهم يبتسم على الأرض.	وعلى فيض أمثال هؤلاء تتجلى كلمة الله ومن خلال عيونهم تشرق ابتسامتهم على الأرض

ترجم كل من نعيمة وأنطونيوس هذه العبارة إلى (بأيدي هؤلاء وأمثالهم يتكلم الله) أما عكاشة فقد ترجمها إلى (وعلى فيض أمثال هؤلاء تتجلى كلمة الله). في الإسلام لا يصح أبدا ربط كلام الله بالأشياء الملموسة ولذلك إمتنع عكاشة عن ترجمة كلمة hands بل وأيضا لم يترجم العبارة الأخيرة ترجمة حرفية, كما أنه أضاف كلمة (تتجلى) حتى يعظم من شأن الله سبحانه وتعالى وهي عبارة مألوفة في الإسلام (الله جل جلاله), أما فيما يخص ترجمات نعيمة وأنطونيوس واللذان ترجما العبارة كما هي، نلاحظ هنا بأن أمر إضفاء الصفات البشرية على الذات الإلهية في الديانة المسيحية خاصة شيء عادي ومقبول. فمتلقي النص له دور إذا في تصرف المترجم في الترجمة (الخلفية الايدولوجية للمتلقي).

العينة الثالثة :

جبران خليل	أنطونيوس بشير	ميخائيل نعيمة	ثروت عكاشة
God rests in reason	ان الله ليستريح في العقل	إن الله ليستريح في العقل.	إن روح الله تسكن في العقل

توحي كل من ترجمة نعيمة وأنطونيوس بأنهما مترجمان مسيحيان وكما ذكرنا سابقا إذا كان ربط الذات الإلهية بالإنسان أمرا عاديا في الديانة المسيحية فهو أمر غير مقبول في الدين الاسلامي لكون الله أعظم من ذلك، وتقديهما بحذافير النص الأصلي ناتج عن الوحدة العقائدية لكل من المترجمين والكاتب, أما في ترجمة عكاشة فنلاحظ إضافته كلمة (روح) والتي ذكرت في القرآن الكريم ﴿ وَلَا تَتَّخِذُوا مِنْ رُوحِ اللَّهِ إِنَّهُ لَا يَتَّخِذُ مِنْ رُوحِ اللَّهِ إِلَّا الْكَافِرُونَ ﴾ [يوسف: 87]. ولذلك كان على عكاشة إضافة كلمة "روح" والتي تنطق أما "رُوح" و "رُوح", أما الروح فهي التي ينفخها الله سبحانه وتعالى في الجماد فيتحرك. كما تصرف أيضا عكاشة في ترجمة rest وترجمها (تسكن) لأن الله في وجدان كل مسلم ولذلك لا يمكن ترجمة الفعل بمعناه الأصلي .

الخاتمة

إستنادا إلى ما تم تناوله في الفصل الأول (الجانب النظري) ونتائج الفصل الثاني (الجانب التطبيقي)، وبعد التحليل و المقارنة التي أجريناها توصلنا إلى أن :

الأيدولوجية للمترجمين الثلاث أثرت بطريقة واضحة على ترجماتهم بناء على خلفياتهم الدينية المتباينة وكذا مفهومهم الشخصي لكتاب النبي، وتجلي ذلك في ترجماتهم مما لاحظناه من إستراتيجيات وأساليب متبعة من قبلهم :

قام كل من أنطونيوس و ميخائيل بإستعمال أسلوب الترجمة الحرفية للعبارات. مع إقتباس بعض العبارات الأخرى من الإنجيل أحيانا (أنطونيوس) وإن دلّ هذا على شيء فإنه يدلّ على إنتهاجهما إستراتيجية التعجيم .

أما عكاشة فقد أخذ بإستراتيجية التوطين في ترجمته وإتبع في ذلك أساليب ترجمة مدعمة كالتصرف و الترجمة الشارحة، الترجمة المختصرة و الترجمة الإبداعية في بعض العينات.

في الأخير يتضح و يتأكد لنا التأثير الأيدولوجي للمترجم على النص المترجم .

Abstract

This study seeks to investigate the effect of the ideological background of both the translator and the target reader (Arabic speaker) on the Arabic translations of *The Prophet* written by the famous philosopher and writer *Gibran Kahlil*. It compares the three chosen Arabic translations of *the Prophet* translated by (*Antonius Bashir 1925*), (*Mikhail Naimy 1956*), and (*Dr. Sarwat Okasha 2000*). In this study we follow a complex systems approach to trace down the ideological-background influence on the translating process outcome, as we adopt a analysis comparative and descriptive method. The overall aim of this study is to display the range- effect of the translator 'ideological background on his decision-making concerning the procedures adopted in the translation of cultural elements within the source text, and whether the translator's consideration of the target reader's background confined him/her, and how did it influence the translation outcome (the target text language).

Keywords: *ideology, personal perspective, the Prophet, Adaptation, foreignization, domestication.*

ملخص

نسعى في هذا البحث إلى دراسة تأثير الخلفية الأيديولوجية لكل من المترجم والقارئ المستهدف (المتكلم العربي) على الترجمات العربية الثلاث لكتاب النبي الذي كتبه الفيلسوف والكاتب الشهير جبران خليل جبران. حيث نقارن بين الترجمات العربية الثلاثة المختارة لكل من: (أنطونيوس بشير 1925) و(ميخائيل نعيمة 1956) و(الدكتور ثروت عكاشة 1999). اتبعنا في هذه الدراسة منهج النظم المعقدة لدراسة تأثير الخلفية الأيديولوجية (وخاصة الدينية) للمترجم على نتائج عملية الترجمة. حيث سنعمد أسلوب المقارنة التحليلية. إن الهدف من هذه الدراسة هو عرض مدى تأثير الخلفية الأيديولوجية للمترجم على عملية اتخاذ القرار خلال العملية الترجمة بشأن كيفية ترجمة العناصر الثقافية داخل النص المصدر وما إذا كان هذا المترجم يبدي اعتبارا لخلفية القارئ المستهدف و ما مدى تأثير هذه الاخيرة على نتائج الترجمة (لغة النص الهدف).

الكلمات المفتاحية: الأيديولوجية ، المفهوم الشخصي ، التوطين، التعجيم، التصرف، النبي.

Résumé :

Cette étude vise à étudier l'effet de l'arrière-plan idéologique des deux traducteurs et le lecteur arabe, sur les traductions arabes du prophète écrit par le célèbre philosophe et écrivain Gibran Kahlil Gibran. Il compare les trois traductions arabes choisis du Prophète traduit par (Antonius Bashir 1925), (Mikhail Naimy 1956), et (Dr Sarwat Okacha 2000). Dans cette étude, nous suivons une approche complexe de systèmes pour étudier l'influence idéologique sur les résultats du processus de traduction surtout religieuses, nous adoptons une méthode comparative d'analyse et descriptive. L'objectif général de cette étude est d'afficher l'effet idéologique du traducteur « arrière-plan idéologique sur sa prise de décision concernant les procédures adoptées dans la traduction des éléments culturels dans le texte original, et si le traducteur fait attention à l'idéologie du lecteur arabe limité lui / elle, et comment elle influe sur le résultat de la traduction (la langue du texte étudié).

Mots-clés: idéologie, perspective personnelle, Le Prophète, l'adaptation, foreignization, domestication

