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Aesthetic Effect in Arabic-English Literary Translation
A Sample from Gibran Khalil Gibran

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In memory of my adorable mother.

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Abstract

The present paper is an Arabic-English comparative study. It explores the area of literary translation from an aesthetic perspective. The study limits its scope into three literary Arabic texts chosen from “*Damaa wa Ibtissama*” (1914), one of Gibran Khalil Gibran’s creative works. Discovering whether the aesthetic effect of literary Arabic texts is maintained when translated into English is the overall aim of this paper. To this end, the three texts “*طفلان Two Infants*”, “*ابتسامة ودمعة Laughter and Tears*”, “*الأمس و اليوم Yesterday and Today*” and their English translation are compared and analyzed in terms of lexical choice, sentence structure and the use of metaphors & similes. The analysis reveals that the procedures followed in the process of translating the texts, such as literal translation, omission, addition, reduction, expansion and avoiding repetition build the target texts’ sense, form and effect. It follows then that, however difficult is the task, the aesthetic effect of the selected literary Arabic texts is almost wholly kept through the translation.

List of Tables

- Table 1:** A Comparative Analysis of “طفلان” vs. **Two Infants**” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes. **31**
- Table 2:** A Comparative Analysis of “ابتسامة و دمعة” vs. **Laughter and Tears**” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes. **40**
- Table 3:** A Comparative Analysis of “الأمس و اليوم” vs. **Yesterday and Today**” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes. **54**

List of Abbreviations

SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
S	Subject
V	Verb
CEPL	Concise Encyclopedia of Philosophy of Language
ALTA	American Literary Translation Association
X	any linguistic object
Y	any linguistic object

Table of Contents

Dedication	I
Acknowledgements	II
Abstract	III
List of Tables	IV
List of Abbreviations	V
Table of Contents	VI
Introduction	1
Statement of the Problem	1
Aim of the Study	2
Research Questions	2
Research Methods	3
Structure of the Study	4
Chapter One: Literary Translation; Aspects, Effects and Procedures	
Introduction	5
I. Literary Translation: An Overview	5
 I. 1. Definitions of Literary Translation	5

I. 2. Criteria for Literary Translation	9
I. 3. Style and Literary Translation	11
I. 4. Figurative language	14
I. 4. 1. Metaphors	15
I. 4. 2. Similes	17
I. 5. Aesthetic Effect in Literary Translation	18
I. 6. Procedures Followed in Literary Translation	21
I. 6.1. Transposition	21
I. 6. 2. Reduction (Omission)	22
I. 6. 3. Expansion (Addition)	23
I. 6.4. Avoiding Repetition	24
I.7. Gibran khalil Gibran, The Writer	25
Conclusion	28
Chapter Two: Comparison of “دمعة و ابتسامة” to “A Tear and a Smile”	
Introduction	30
II. 1. Analysis of Text one “طفلان” vs. “Two Infants”	31
II. 1.1. Lexical Choice	36
II. 1.2.Sentence Structure	37
II. 1.3. Metaphors and Similes	39
II.2. Analysis of Text Two “ابتسامة و دمعة” vs. “Laughter and Tears”	40

II.2.1. Lexical Choice	47
II.2.2. Sentence Structure	49
II.2.3. Metaphors and similes	53
II.3. Analysis of Text Three “الأمس و اليوم” vs. “Yesterday and Today”	54
II.3.1. Lexical Choice	59
II.3.2. Sentence structure	61
II.3.3. Metaphors and similes	63
Conclusion	64
General Conclusion	66
Bibliography	68
Appendix	

Introduction

Statement of the Problem

In an appreciation of a work of artistic writing, the first estimation to conduct such a study came into my mind. I like reading in Arabic and mainly for Arab literary writers because of their agreeable creative works. I am fond of Arabic literary poetry, prose and fiction; I habitually read Mey Ziada, Taha Hussein, Elia Abu Madi, and mostly Gibran Khalil Gibran as their style is extremely pleasant, smooth and enjoyable. This admiration for Arabic literature then dictates the rationale behind the choice of my research topic. Through the present study, I wish to find out whether or not Arabic literary texts, in general, and Gibran's Arabic literary texts, in particular, would retain their artistic values when translated into English. To this end, I have decided to examine a sample of texts from Gibran's Arabic prose "دمعة وابتسامة" *A Tear and a Smile* (1914); a series of social creative essays, and compare them to their English equivalents to see whether their aesthetic effect is kept in the translation.

In the course of this paper, the field of literary translation is handled from an aesthetic perspective. The sense of delight that the selected texts creates within the readership is obtained via the fine choice of words the writer makes, the excellent arrangement of words to build sentences, and the wide range of figurative tools, mainly metaphors and similes, the author employs. These are principally the features on which this comparative study is built; that is to say the texts are analyzed and compared on the basis of lexical choice, sentence structure, and the use of metaphors and similes.

This dissertation is a comparative descriptive study of the chosen literary Arabic texts and their English counterparts. It examines the texts and their English equivalents in terms of the aforementioned aspects of the aesthetic effect on the target readers.

Aim of the Study

The present paper is a comparative study of a sample of three literary Arabic texts to their corresponding English versions, aiming at discovering whether the aesthetic effect of these texts is maintained throughout the translation. The principal objective is reached upon the following points:

- Detecting the similarities and differences between the lexical choices of both ST and TT.
- Detecting the similarities and differences between the structural features of both ST and TT.
- Detecting the similarities and differences between the ST's use of figurative language, mainly metaphors and similes, and that of the TT.
- Determining the translation procedures followed by the translators as well as their effectiveness.
- Evaluating the English versions of the Arabic texts in terms of success and failure in keeping the aesthetic values of the ST.

Research Questions

This paper is an attempt to answer the following research questions:

- Is the aesthetic effect of literary Arabic texts maintained when translated into English?

- What are the procedures applied in the process of translating literary Arabic texts into English?

Research Methods

This study compares three literary Arabic texts written by Gibran Khalil Gibran to their English counterparts. Unlike the forenamed Arab authors, the Lebanese writer Gibran Khalil Gibran is known for presenting most of his inspirations in the form of relatively short and separate essays, the fact that facilitates the reader's task and brings about further pleasure. That is the reason why I have chosen a sample of three essays among one of his famous works "دمعة و ابتسامة *A Tear and a Smile*" (1914) in order to limit the research focus and simplify the analysis. The texts are chosen on the basis of their elevated aesthetic nature, on the one hand, in addition to their shared interest in contrasting the power of wealth to the trouble of poverty, on the other. The texts are:

- ✓ "طفلان *Two Infants*"
- ✓ "دمعة و ابتسامة *Laughter and Tears*"
- ✓ "الأمس و اليوم *Yesterday and Today*"

The comparative analysis is made on three different dimensions:

- First, on the lexical choice of both the writer and the translator.
- Second, on the structural features represented in the ST and TT.
- Third, on the use of metaphors and similes in the ST and TT.

The comparison is presented through tables, one for each text, then followed by a thorough discussion, and finally summarized into its key findings.

Structure of the Study

This study is made up of two chapters: theoretical and practical. The theoretical chapter places the study into its related literature. Literary translation is first introduced by way of definitions, criteria and procedures. Literary style and its association with literary translation are also undertaken in this chapter. Next, figurative language together with its two foremost components; metaphors and similes are given some focus within the chapter. Literary translation is then dealt with from an aesthetic angle, followed by the commonest translation procedures that are applied in the process of literary translation. Finally, this chapter ends up with a brief account of Gibran Khalil Gibran, his style along with his literary works, principally “دمعة وابتسامة” *A Tear and a Smile*.

The second chapter is a practical framework, where the analysis of the three Arabic texts and their English equivalents is presented in the form of tables that include the similarities and differences found when comparing the Arabic texts to their English versions in terms of lexical choice, sentence structure and the use of metaphors and similes. The tables are followed by the relevant discussion and then briefly summed up.

Chapter One

Literary Translation; Aspects, Effects and Procedures

Introduction

The present chapter presents a review of the associated literature with the area of literary translation. First, it proposes a characterization for literary translation as given by a number of specialized writers in the field. Second, it attempts to highlight the basic requirements for literary translation as a distinct form of translation. Furthermore, it exhibits the relationship held between literary translation and style, as it displays a brief account of figurative language; metaphors and similes. It also sheds light on one of the central values in literary translation that is the aesthetic value, in addition to the commonly applied procedures of literary translation. The chapter at last briefly offers an overview of Gibran khalil Gibran and his artistic works.

I. Literary Translation: An Overview

I. 1. Definitions of Literary Translation

In attempting to identify the term “literary translation”, a range of related literature is reviewed and evaluated so as to draw as much a clear image for the concept of literary translation as possible. It is then essential to introduce the central component in literary translation that is literary language. The necessity to describe literary language before accounting for literary translation is derived from the fact that language is the means by which any piece of literary writing can reach its core effects. Widdowson (1984, p. 151)

says that no matter how literature may be expressed, its effects are certainly attained via language.

To start with, literary translation, as its name reveals, is concerned with translating texts written in a literary language that is distinct from any other sort of language. According to Adewuni (2004, p. 1), every literary writer has his own lexical and stylistic peculiarities that constitute the highly connotative and subjective character of literary language. By means of his powerful imagination, any literary writer makes use of various literary skills such as figures of speech in order to draw literary constructions. Literary language is also deviant and capable to communicate intellectual, emotional, and spiritual interests of individuals.

To put it in other words, literary language is a unique form of language that enlightens a variety of aspects of humankind through a variety of modes differing from one literary writer to another. It is then subject to numerous interpretations.

A further means to define literary language is by way of its basic characteristics, it is a diversity of aspects related one to another as Fowler (cited in Cook, 2003, p. 62) presents:

...three related aspects of literary language: its frequent deviation from the norms of more everyday language use; its patterning of linguistic units to create rhythms, rhymes, and parallel constructions; and the ways in which the form of the words chosen seems to augment or intensify the meaning...

The previous extract suggests that literary language is noticeably different from ordinary language in the way that it employs particular linguistic patterns in a multiplicity of distinctive variations to generate the literary character of the literary piece, as well as to enhance its essence. That is to say, literary language is exceptional in terms of lexical, musical and sense arrangements.

Taking into consideration the definitions given earlier, it would be easier to provide a comprehensible set of definitions for literary translation.

Literary translation is agreed to be the most challenging form of translation. It is described by Wechsler (1998, p. 9) as an “odd art” because “it consists of a person sitting at a desk, writing a fiction or poetry that has already been written, that has someone else’s name on it...” To simplify somewhat, it is the strange nature of literary translation that dictates its complexity, since it involves the literary translator in the burden of rewriting, in the target language, the same literary work written in the original. That is the literary translator becomes the second author for any piece of literature he is to translate, the fact which raises the literary translation’s difficulty.

In a symbolic description, Goethe considers literary translation “one of the most important and dignified enterprises in the general commerce of the world.” (Stated in Wechsler, *ibid.*). In here, the author holds an analogy between literary translation and commercial enterprises by which he intends to point out the importance of literary translation in the distribution of peoples’ literary heritage, just as an enterprise significantly contributes in the delivery of goods all over the world.

In the like fashion, literary translation is considered by Landers (1999, p. 3) as a unique form among all other forms that translation takes, such as technical, scientific, legal, and so forth. Landers (*ibid.*, p. 4) says:

Only literary translation lets one consistently share in the creative process. Here alone does the translator experience the aesthetic joys of working with great literature, of recreating in a new language a work that would otherwise remain beyond reach.

The immediate interest here is in the notable delight that literary translation offers. It paves the way for translators towards the artistic pleasure gained from undertaking

original literary works and rewriting them in many other languages, so that these works become known throughout the world. That is to say, literary translation is a special category within the whole range of translation practices, as it enables the literary translator to enjoy as well as to distribute literature.

Adewuni (op.cit. p. 1) points out, in favour of Lander's claim, that the literary translator participates in the artistic task of the original author and then recreates the target structures by adapting the target language text to that of the source language as strictly as intelligibility permits. Namely, the literary translator's job is to remodel the literary piece under translation in the target language, so that it represents the original meaning along with form.

Furthermore, Jackson (2003) maintains that it is one of the central requirements of literary translation to afford a firm interpretation about both meaning and effect. Hence, literary translators are usually much more involved in finding out a corresponding mood, tone, voice, and effect than in literal translation (cited in Dastjerdi, 2004, p.2). This is another reason behind the distinctiveness of literary translation since it does not only transmit the original meaning but also the form and effect.

The same idea is demonstrated by Tytler (1774, p. 211) as "The literary translator's task is very different: he uses the same colours with the original, but is required to give his picture the same force and effect." It is meant by this that the outcome which every literary translator is to achieve has to do with the creation of a new literary piece, in a new language, that has an equivalent meaning and effect to those of the original. This is, in fact, a major burden on the translator to overcome (Landers, op.cit.), since literary translators have, as their significant aim, the obligation of reproducing the original sense together with form.

Xiaoshu and Dongming (2003, p. 3) also propose that the chief charge of literary translation is seen in the faithful imitation of the spirit and qualities of the original work. As it is an artistic task, literary translation involves recreating the author's intent, thought, feeling and experience by means of a literary language that is almost similar to the source style. This indicates the considerable duty set on the literary translator in keeping the entire values of the original literary work.

In short, literary translation concerns itself with the translation of material originally written in literary language, and it is agreed among a number of experts to be the most demanding type of translation. It entails the transfer of a diversity of features from the source text to the target such as meaning, form, mood, tone, and effect.

I. 2. Criteria for Literary Translation

The translation of literary language is as special as the literary language itself. It follows then that literary translators are also distinctive among the community of translators. There are many different viewpoints regarding the criteria of literary translation, but only some are given priority by translation experts. The ALTA (2003, p. 4-9) suggests a few criteria for literary translation that are agreed upon by translators. These criteria are presented in the following:

- The most important point has to do with the translator's objectives as an imitator of both intent and form of the original work being translated. It says that a literary translator must, in the first place, set clear goals before translating any literary piece. These goals must include the rendition of the sense, form, style, culture, image, experience and effect of the original literary work.

- The love of literature (fiction, short stories, novels...) is the beginning for all good literary translation. Thus, literary translators must read widely in the field.
- A firm grasp of the variety of styles and images in both the source and target languages along with their appropriate use must be of prime importance for literary translators.
- Literary translation is too much demanding, for it entails the recreation of a new distinct work of literature, in a new language, of which the translator is the author.
- There is no definite translation for any piece of literature. Constant reformulations of previous translations remain always present. Several translators of a single work will produce several valid translations.
- “Translation is literary when it assumes the complex interaction of meaning and form.”

In the light of the previously stated criteria for literary translation, we can grasp that any literary translation is invalid unless it achieves its foremost aim that is to fully reproduce the ST's qualities in the TT, and proves a certain mastery of both SL and TL's proper use and usage so as to create a new valid piece of literature in the TL.

Tyler (1774, p. 179) proposes his principles regarding the requirements of literary translation in the following words:

It is essential for any literary translation to:

- “give a complete transcript of the ideas and sentiments in the original passage.
- maintain the character of the style.
- have the ease and flow of the original text.”

Through these principles, it is meant that literary translation is expected to provide the target readers with the entire body of thoughts and feelings included in the ST, retain its style, and display the pleasurable nature of the original.

I. 3. Style and Literary Translation

As it has been already stated, literary translation consists of translating texts written in literary language. One basic element composing literary language is style.

In its literal sense, style is, according to Chesla (2001, p. 90), a way of doing something, whether speaking, dressing, walking, eating or writing; it is the way something is done. In writing, style is commonly three components: sentence structure, specification and formality. First, sentences may be short or lengthy, simple or complex and writers are allowed to use a mixture of sentence types or simply a single category, the fact that determines an aspect of the writer's style. Second, another feature is seen at the level of specification a writer reaches; i.e. how much detail is offered in the description of a given concept. Third, the degree of formality and informality a writer exhibits in the writing practice tells a further aspect. In other words, style is basically perceived through sentence formation, detail and formality which are presented by the authors in their writings.

More narrowly and within the field of literature, style is, as Kane (2000, p. 11) describes, the complete range of all the choices that a literary author makes regarding words and their combinations in order to convey the message as elegantly as possible. Style is flexible in nature and subject to almost persistent variation. It is then "the deep essence of writing." If we are to explain further, style is the way through which thoughts are transmitted as it reveals the writer's own selection of words and structures. Style is thus idiosyncratic and would by no means be the same for each writer.

In the same way, Xiaoshu and Dongming (op.cit, p. 4) consider style as the main feature of every piece of writing; it indicates the writer's personality, experience and feelings. They illustrate the point that style is almost language in the following words:

Style can never go without language. Paragraphs, sentences and words are absolutely essential to style. Paragraphs, sentences and words form the basis of style. Sentences are made up of words, paragraphs of sentences, and an entire work of paragraphs.

The above extract points out the fact that language and style are two facets of the same coin. No style would exist in the absence of language, while language is the medium by which writers show their individual style specific for each of them. The words, sentences and paragraphs an author chooses to communicate meaning are fundamental elements building style.

Further, Shi (2009, p. 61) claims that literary language entails that good form transmits content in more sufficient and adequate manner; that is to say good style significantly helps in appealingly conveying meaning. Unlike poor style, good style enhances meaning and offers a special delight.

Style is the author's selection of words and phrases, and the way the author organizes these words and phrases into sentences and sentences, in turn, into paragraphs. Style is a means to shape the writer's experiences in his literary work, thus the reader will get a sense of enjoyment together with meaning (Shi, *ibid.*). To put it still differently, any artistic writing gets its uniqueness from the author's unique arrangements of linguistic elements. These arrangements characterize the writer's style.

Because style is the central quality in literary language and literary language, in turn, is the basic component in literary translation, there must be a certain relationship between style and literary translation.

Xiaoshu and Dongming (op.cit.) include an account of the link that should be held between style and translation in this way:

The excellence of a work is due to its flawless paragraphs, of a paragraph to its faultless sentences, and of a sentence to appropriate choice of words. This has long been the goal writers pursue and translators should make the utmost effort to make translations correspond to the original in style, so that a resemblance in spirit may be achieved. At the same time, the translator should render the words, sentences, and paragraphs so that a resemblance in form may be achieved.

I will attempt, through the following clarification, to apply the description given above to the scope of this study. Style determines the quality of writing, in general, and literary writing, in particular. It is seen in the proper choice of words to shape accurate sentences and smooth paragraphs. Literary translators are therefore basically required to retain the character of the original style as well as its structure. The major purpose behind literary translation is not only in form maintenance but also in style preservation in the TL.

Within the same frame, Nida (1984, p. 94, as cited in Shi, op.cit. p. 62) defines translation as follows: "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." This implies that translation is imitation of the original meaning and style to create the closest appropriate counterpart. Such a definition may also be reflected on literary translation since style is the foremost value in literary language. Then, literary translation is an imitation of the original meaning and style to produce the most reliable equivalent.

Every word in any literary work must be according to Xiaoshu and Dongming (op.cit. p. 3) carefully treated during the process of translation, and every figure of speech must also be seriously considered in an attempt to render the original work by showing fidelity to its style. To be precise, all aspects of literary style such as the choice of words

and figurative tools have to be thoroughly watched out by literary translators so as to faithfully reproduce the SL material in terms of meaning and style.

In sum, style and literary translation enjoy a mutual relationship; no literary translation is adequate when original style is not retained.

I. 4. Figurative Language

In accordance with the aforementioned style descriptions, figurative language comprises one of the most major qualities typical to style. Figurative language is, as Moindjie (2006, p. 77) proposes, an essential feature of style.

As an attempt to point out the disparity between literal and figurative language, Kane (op.cit. p. 295) includes that literal language is simple, clear and straightforward. Intentions are openly expressed via literal language; it employs words in their true meaning. Whereas figurative language involves that a word has been extended to take a larger or even dissimilar sense from the one which it usually suggests. More explicitly, unlike literal language, figurative language uses new extra words' meanings that are noticeably different from ordinary.

It is also presented in the CEPL (1997, p. 153) that figurative utterances violate the norms of literal language; however they are still understood as meaningful. Syntactic, semantic and pragmatic restrictions govern literal language and let no room for ambiguities or misunderstanding. The same cannot be said about figurative language; figurative utterances generally conform to syntactic rules, occasionally break semantic rules, and frequently violate pragmatic rules. The breach of these constraints results in sentences that are either apparently inaccurate or are clearly improper if understood

literally. It is meant here that figurative language is the result of a series of violations regarding the usually obeyed syntactic, semantic and pragmatic rules.

Besides, figurative language plays an important role in literary works and their perception among the readership. It draws the author's experience and clarifies his intent in a fairly pleasant and artistic way. Chesla (op.cit. p. 93) suggests that figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. In other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning.

Figurative language comes in several categories; it includes a diversity of images such as metaphors, similes, metonymies, synecdoche, personification, allegory and irony (Moindjie, op.cit. p. 77). In the course of this study, I will merely focus on the two former images: metaphors and similes.

I. 4.1. Metaphors

Metaphor is one among the set of figurative tools commonly used by literary writers, in particular, and it serves as a literary device capable of linking the author's imaginative world of experience to that of everyday life.

In his *Dictionary of Literary Terms*, Shaw (1972, as cited in the Encyclopedia of Literary Translation into English, 1999, p. 941) defines metaphors along these lines:

A figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A

metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word.

Based on the above statement, we can say that a metaphor employs a given linguistic unit in an inventive way on a given concept which does not naturally fit, so that the concept under focus acquires the characteristics of the linguistic unit used. A metaphor is a symbolic tool that describes something by way of something else. For instance, the utterance "*Smith is a lion*" is a metaphor which indicates that the person "*Smith*" is as powerful as the animal "*lion*". It reflects the features of the word "*lion*" on "*Smith*". Yet, the utterance does not explicitly state similarity rather it says that "*Smith*" is identical to "*lion*". Individuals do not naturally resemble animals but by means of metaphor, such sameness becomes possible.

In line with Shaw's claim, Young (2008, p. 117) proposes that a metaphor is a literary device that describes a given entity via relating it to another entity which does not actually go with. In addition, in literary works such as novels and stories, metaphors work by stealing familiar experiences and joining them to unfamiliar ones. Namely, a metaphor connects two naturally distinct things and functions, as a prime role within literature, by linking common matters to uncommon ones.

Moreover, Elbow (1998, p. 79) considers every metaphor a "force-fit", by which he referred to the very nature of metaphors that is putting together things that do not literally go together. Yet, a good metaphor in literary writing works as an elegant expression which enhances sense and effect. To explain further, metaphors gather extremely dissimilar items, the fact that gracefully improves the meaning and strength of artistic pieces.

As far as literary translation is concerned, metaphors are associated with indirectness which largely contributes to the difficulty of translation. Any literary translator has to suffer twice when rendering metaphors from source to target language. First, he has to look for

their intended meaning within the original text. Second, he has to find out corresponding metaphors' meaning and effect in the target text (Al-Hasnawi, 2007, p. 3). The immediate concern in here has to do with the fuzzy nature of metaphors which dictates the complexity of translating them. Literary translators are thus required to grasp the metaphor's original meaning and appropriately place it in the target.

I. 4.2. Similes

Unlike metaphors, similes are much more straightforward. A simile is another tool in literature which is nearly identical to metaphor (Young, 2008, p. 117), with a remarkable distinction that is observed in the strength of metaphors. It follows then that similes are less forceful than metaphors in terms of meaning and effect. A simile is less powerful than a metaphor because it explicitly compares two things by means of the words *like* or *as* (Chesla, op.cit. p. 92).

It is also stated in the CEPL (op.cit. p. 157) that the simile is a metaphor differing merely by the addition of an item, then it is less enjoyable as it is longer; it does not say this *is* that, it rather says this is *like* that. That is to say similes are less pleasurable than metaphors in terms of effect. The addition of the devices *like* or *as* to form similes enhances and clarifies the intended meaning, yet it reduces the reader's enjoyment.

Besides, similes, according to Kane (op.cit. p. 302), build an open similarity between X and Y by literally saying X is *like* Y, or X is *as* Y, whereas metaphors do not state that X is *like* Y but rather that X *is* Y. This means that a metaphor is capable of inventing new and unusual connections between items, while similes simply set a given resemblance between concepts. For example, as have been proposed elsewhere, the metaphor "*Smith is a lion*"

draws a strange link between “*Smith*” and “*lion*”. Whereas the simile “*Smith is like a lion*” merely approximates the characteristics of “*Smith*” to those of “*lion*”.

For the reason given above; which is directness, similes do not usually set burden on the literary translator (Al-Hasnawi, op.cit. p. 4). This is due to the directness of similes which can, in many respects, facilitates the native reader’s task, in the first place, simplifies the literary translator’s job, in the second, and at last reduces the target reader’s effort to understand the meaning.

I. 5. Aesthetic Effect in Literary Translation

Literary translation, like any other type of translation, has many effects on the target reader. Linguistic, semantic, and communicative effects are the commonest. Since literary texts are best known for the joy they create within the readership, they generate a further dimension in literary translation effects; the aesthetic effect.

It is recommended before any attempt is made to define aesthetic effect within the field of literary translation to first place it in its natural context: literature. Aesthetic effect is said to be one of the most remarkable characteristics of literary writing as Stecker (2003, p. 65) includes:

...literature is the body of works of art produced in linguistic media, and that this body is to be defined in terms of the possession of certain artistic values...a range of values for which works of literature have characteristically been appreciated.

Literature, as the stated extract shows, is to be perceived as the diversity of literary writings which consists of a good deal of artistic values. These values are the reason behind the readers' admiration for literature. That is to say all literary pieces are valuable for their nicely presented themes that are given in entertaining and appealing forms.

According to Goodarzi (2003, p. 9), literary texts are typically known for the pleasure they create on the readers, for they are more complexly and elegantly organized than their non-literary equivalents. The special patterning of their lexical, structural and stylistic choices creates the unique essence of joy that is lacking in any other sort of writing. This latter is known as the "aesthetic effect". He states: "Aesthetic effect is a sense of enjoyment experienced by the reader." Namely, every literary piece is distinct from ordinary writing and capable of generating the aesthetic effect on the readers. The aesthetic effect is a pleasant feeling of enjoyment typical to such an exceptional sort of writing and is the outcome of particular selection of words and structures as well as style design.

In an attempt to apply this description to the main focus of our research paper, we can emphasize that since literary translation entails the rendition of the original meaning together with form, style and effect into the TL, then the aesthetic effect should also be retained in order for the translation to be adequate and effective. To be precise, literary texts should be entirely dealt with in the literary translation practice, i.e. all aspects of the literary language used in a given piece of literature are to be rendered in the target product. Aesthetic effect, as a significant aspect in literary language, is to be retained in the literary translation process so as to amuse the target readers as much as the native readers are amused by the source material.

In line with Goodarzi's view regarding aesthetic effect, Stecker (op.cit. p. 67) points out his claim in the following words:

Literary value is often identified as aesthetic value, the value of the experience of a literary work...I take the aesthetic value of a piece of writing to consist in the pleasure it is capable of giving to those who imaginatively experience or contemplate the world of the work.

The earlier extract enlightens the leading feature for which literary works are highly appreciated: the aesthetic value. It is the enjoyable perception of a given literary piece experienced by the readers. This involves, as suggested before, that since literary works are valuable for their artistic nature; there must be certain preservation regarding the aesthetic character of literary pieces when translated from source to target languages.

Literary translation is then not simply a process of rendering the linguistic and communicative functions of the source text into the target text, but also a way to show fidelity to the aesthetic aspects included in the original work. (Xiaoshu and Dongming, op.cit. p. 3) state:

Literary translation is to reproduce the original artistic images in another language, so that the reader of the translation may be inspired, moved and aesthetically entertained in the same way as the native reader is by the original.

In other words, literary translation should offer the target readers identical feelings of enjoyment to those experienced by the native readers.

In the same line, literary translation is, according to Shi (2004, p.2), not simply linguistic conversion between languages, but it also requires accommodation in many other factors such as cultural and aesthetic aspects of the original literary text. To put it still differently, no matter how faithful is the linguistic rendition in literary translation, it is incomplete until an adjustment covers a variety of aspects of the source literary piece; basically cultural and artistic.

In the course of this dissertation, the field of literary translation is undertaken from an aesthetic angle. The sense of delight that literary texts creates among readers is gained through the fine choice of words the literary writer makes, the excellent arrangement of words to build sentences, and the wide range of figurative tools, mainly metaphors and similes, the author employs. These features, all in all, compose the aesthetic effect of literature on the readers and thus must be given much consideration in the literary translation process and reflected in the TL with the utmost force in order to provide the target readers with nearly the same aesthetic effect experienced by the readers of the original.

These are principally the features on which the present comparative study is built; that is to say the texts are analyzed and compared on the basis of lexical choice, sentence structure, and the use of metaphors and similes aiming at discovering the extent to which the aesthetic effect of literary texts is kept when translated.

I. 6. Procedures Followed in Literary Translation

Dealing with literary works and attempting to render almost all aspects of the original, literary translators tend to resort to many procedures in order to reach their goals. Transposition, reduction, expansion, addition, omission, and avoiding repetition are some among the wide range of translation procedures that are used by both ordinary and literary translators.

I. 6.1. Transposition

Transposition entails the grammatical changes that occur in translation from SL to TL. It offers a variety of possibilities for translators in order to cope with the problem of untranslatability (Zakhir, 2009, p. 114). Transposition is more likely to occur when the natural arrangements of the two languages significantly differ, as it is the case with Arabic and English languages. It may render a singular noun into plural or a plural noun into singular, as it may alter the position of adjectives to take the position of nouns and so forth.

Newmark (1988, p. 7, stated in Zakhir, *ibid.* p. 115) presents a categorization for many types of transposition, the following are only some which are applicable to our research focus:

- Transposition in word's form; this procedure allows the translator to change singular nouns into plural or vice versa. For instance: “*طفل*, *boys*”. Here, the singular Arabic noun “*طفل*” is rendered into English in the plural form “*boys*”.
- Transposition in word's position depending on the TL structure; as in: “*قصر جميل*, *nice palace*”. The example shows the change in the adjective position; it is placed at the end of the Arabic utterance while placed at the beginning of the English utterance.

I. 6.2. Reduction (Omission)

Reduction is, according to Zakhir (*ibid.* p. 117), the process whereby the translator reduces the number of elements in the TT, though he ought to respect an important requirement; no central information is to be dropped. This entails that reduction is to select among a set of ST's elements those which do not significantly affect the original meaning

in order to get rid of in the TT. As an example, the following Arabic sentence is translated into English resorting to reduction:

كان الجو جميلا جدا خلال رحلتي الماضية إلى حيث التقينا في تلك السهول الواسعة
The weather was so nice during my last trip where we met.

In this example, the Arabic sentence is longer than the English one. Reduction covers the last part of the Arabic sentence as it does not affect the original meaning that is the detail “في تلك السهول الواسعة” is not retained in the target sentence but without changing the source sentence’s intended meaning.

Another term given by Dickins et al (2002, p. 23, cited in Al Ghussain, 2003, p. 196) to refer to this procedure is “Omission”. They state: “Translation by omission is the most obvious form of translation loss. It is translation in which something in the source text is simply omitted in the target text.” Unlike Zakhir’s claim, this suggests a further dimension in the reliability of translation when omission is applied; that is a translation loses its adequacy if omission is resorted to. However this cannot be true if a good choice of words to be omitted is done beforehand as it is shown in the above example.

I. 6. 3. Expansion (Addition)

Unlike reduction, expansion involves providing the target reader with further explanation regarding a given element in the ST. Through expansion, the translator moves from the implicit into the explicit (Zakhir, op.cit. p. 117). To be precise, expansion in translation means to clarify an item in the ST by offering more details, so that the target readers can fully grasp the intended meaning. Yet, these details are not of major significance; rather they are secondary in importance. The following example illustrates the point:

أسمع من بعيد خرير جداول الوادي
I could hear from a distance the agitated murmur of the rivulet singing its way briskly into the valley.

The Arabic sentence is actually shorter than its English equivalent. This means that some additional elements are used in the target sentence. In here, the translation contains a further description about “*the rivulet*”, which is “*singing its way briskly into the valley.*” The detail is expanded in the translation but offers no central information.

Expansion is also termed differently by Dickins et al (op.cit. p. 24, cited in Al Gussain, op.cit. p. 197), it is called “addition”. They state: “Translation by addition is translation in which something is added to the target text, which is not present in the source text.” The previous example may as well work to illustrate the current procedure: “addition”.

I. 6.4. Avoiding Repetition

One more procedure typically present in literary translation practice is avoiding repetition. Repetitions play a major role in literary texts; they may serve as musical devices, emphasis, symbolic tools...etc. Despite the fact, they enjoy an uneasy relationship with translation recommendations. Notwithstanding the importance of repetitions, one of the most constant norms of translation is avoiding repetition. Two ways are followed in the literary translation process in order to tackle repetitions; omission or replacement (Ben-Ari, 1998, p. 1-3). To put it still in other words, repetition is not often welcome in translation even if repetitions are highly effective in literary pieces, in particular. The next Arabic sentence is filled with enjoyable repetitions which are immediately omitted in English:

يقودني المال إلى المال, و المال إلى الانهماك, و الانهماك إلى الشقاء.
Gold leads into gold, then into restlessness and finally into crushing misery.

In this example, two of the Arabic underlined words are not given in English, the fact that reduces, to some extent, the pleasurable nature of the Arabic sentence.

I.7. Gibran khalil Gibran, the Writer

Gibran Khalil Gibran (January 6, 1883 – April 10, 1931) was a Lebanese American artist, poet and writer. He spent most of his early life in the United States, and started his artistic writing in English. As he did not receive any formal education in Arabic, Gibran determined to learn his mother tongue by himself. He became then a bilingual poet and writer.

Gibran's poetry and prose writing is notable for its use of standard language to express his powerful inspirations in a variety of topics; such as social, political, idealistic, religious...and many other fields.

All readers of any sort of literary works develop an "aesthetic attitude" towards the piece of art they are reading. The aesthetic attitude is explained by Scruton(1974, p. 148) as follows:

If I am interested in X for its own sake, then I shall respond to the question: "Why are you interested in X?" with the expression of the thought that provides the reason for my continuant interest. In other words, I shall respond with a description of X.

(Cited in Malmkjaer, 2008, p. 306)

The aesthetic attitude is the way one perceives a given work and develops a given sense of interest regarding the work's qualities. It follows then that since I, as a reader, developed an aesthetic attitude towards Gibran's literary writing, I shall provide a description of Gibran's style through the following account.

The elegance of Gibran's style is derived from his use of creative and spiritual words, powerful images, parallel sentence structures (as far as prose is concerned), and

strong adjectives. It is described by one of the historians of Arabic literature in the following words:

أوتي جبران خليل جبران خيالا عجبيا غذاه بروح شرقية
صوفية و بعاطفة متقدة و بألوان مقتبسة من الكتاب
المقدس فكان في تعبيره مصورا أكثر منه كاتباً و كأنما
كتب بريشة المصور لا بقلم الكاتب... و إنشاء جبران ناعم
يسيل كالينبوع العذب و يسحر بموسيقاه و يبهر العين
بألوانه الرائعة...

(الفاخوري 1949، ص. 1098)

The earlier Arabic extract is translated into English as follows:

Gibran Khalil Gibran was given an extraordinary imagination filled with oriental spirit and consuming emotions, along with images derived from the Holy Book. He was a painter more than he was a writer as if he wrote using the painter's brush rather than the writer's pen... Gibran's writing is so smooth like a pure source, so charming with its tone and so attractive with its wonderful images...

The earlier extract indicates the uniqueness of Gibran Khalil Gibran's style that is highly pleasurable and extremely fascinating. Thus, the readers of Gibran's works are likely to be attracted to read more and more, for they largely appreciate his special inspirations written in an exceptional style.

Here are some of Gibran's works that are originally written in Arabic, published during his life hood and then translated into English and many other languages. The works are given in a chronological order as stated in Wikipedia (2010):

- *Nubthah fi Fan Al-Musiqa* (1905)
- *Arayis Al-Muruj* (1906)
- *Al-Arwah Al-Mutamarridah* (1908)
- *Al-Agniha Al-Mutakasirra* (1912)

- *Damaa wa Ibtissama* (1914)
- *Al-Mawakib* (1919)
- *Al-'Awasif* (1920)

Because Gibran Khalil Gibran was a bilingual writer, he wrote in English as well. Here are some other works that were originally written in English:

- *The Madman* (1918)
- *Twenty Drawings* (1919)
- *The Forerunner* (1920)
- *The Prophet* (1923)
- *Sand and Foam* (1926)
- *Kingdom Of The Imagination* (1927)
- *Jesus, the Son of Man* (1928)
- *The Earth God* (1931)

These were only some among the wide range of artistic works written by Gibran Khalil Gibran; there still are numerous others, the fact that reveals the immense amount of literature offered to the readership by this inspirational and intellectual Lebanese author. Proud of being one of Gibran's loyal readers, I have chosen one of his most delightful works to build the present study on.

"*Damaa wa Ibtissama*" (1914) is the work from which the corpus of this study is selected. It is a collection of 59 essays filled with so emotional senses, beautiful expressions and nice words. Three essays among the overall collection are examined and analyzed in terms of the aesthetic values seen in their word choice, sentence structure and their use of figurative language. The texts are chosen on the basis of their elevated

aesthetic nature, on the one hand, in addition to their shared interest in contrasting the power of wealth to the trouble of poverty, on the other. The texts are:

- “طفلان *Two Infants*”
- “ابتسامة ودمعة *Laughter and Tears*”
- “الأمس و اليوم *Yesterday and Today*”

Conclusion

Literary translation is the rendition, in a new language, of texts that are originally written in literary language. It is not only meaning preservation but is also form, style, mood, voice, experience and effect maintenance. It entails a good grasp of both SL and TL in terms of use and usage so that the resultant literary piece would retain the same force and sense of the original. Style is one of the core features in literary language, and then it must be given much attention in literary translation; no successful literary translation would be if style is not adequately rendered. The use of figurative language, in turn, shapes the literary writer's style character and entails that the literary translator fully understands the figure of speech used in the ST such as metaphors and similes and looks for the most appropriate equivalent in the TT in order to offer the target reader almost the same pleasure as the native reader. This pleasure is known as the aesthetic effect; the sense of amusement experienced by readers of literary works. It is achieved through good word choice and sentence structure in addition to proper application of figurative devices. Translation procedures such as transposition, reduction, expansion and avoiding repetition help in rendering all these aspects of literary language. The purpose is then to create a new literary piece equivalent to the original in terms of meaning, style and effect.

The chapter fixed the main research focus; literary translation from an aesthetic viewpoint. Then, it displayed the research aim that is to find out whether the aesthetic effect of literary Arabic texts is kept in the translation. Further, it stated the research questions together with the research methodology. The chapter then reviewed the related literature to the following points: definitions and criteria for literary translation, style and its implications to literary translation, as well as figurative language including metaphors and similes. In addition, the chapter included the aesthetic effect in literary translation and the procedures applied by literary translators. Finally, a brief account of Gibran Khalil Gibran along with his literary style and works were placed at the end of the chapter.

Chapter Two

Comparison of “دمعة و ابتسامة” to “*A Tear and a Smile*”

Introduction

The present analysis is a comparison of three translated literary Arabic text with their English equivalents. The texts are selected from Gibran Khalil Gibran’s artistic literary work “دمعة و ابتسامة” “*A Tear and a Smile*”. This study compares the original Arabic texts with their English counterparts in order to show the similarities and differences in the lexical and structural features, as well as in the use of figurative language.

The overall aim is to highlight the ways translators follow to maintain the aesthetic effect of the original texts, and also to determine their success or failure regarding this aspect. The three texts are compared to their respective translation and analysed in terms of:

- lexical choice
- sentence structure
- metaphors and similes

The analysis of each text is presented in the form of a table that includes the three features of comparison, paragraph’s number, the similarities found and the differences detected along the whole text. The three Arabic texts along with their translation are given in the Appendix.

The similarities are best understood as a result of the process of literal translation that attempts to render the most basic concepts of the original as faithfully as possible,

whereas the differences are the result of free translation which helps in better aesthetic effect.

II. 1. Analysis of Text one “طفلان” vs. “Two Infants”

The first text under discussion is entitled “طفلان” whose English equivalent is purely literal “Two Infants”. It is originally seven paragraphs reduced into five in the English version, but, throughout the study, I’ll follow the Arabic division for a clear follow up, since Arabic is the SL in this study.

The following table (table1) categorizes the information according to the parameters selected for the comparison; lexical choice, sentence structure and the use of metaphors and similes.

Features of comparison	Paragraph number	Similarities		Differences	
		ST	TT	ST	TT
Lexical Choice	§ 1	الأمير شرفة القصر الجموع المزدحمة عائلتي المجيدة أفرحوا وتهللوا	a prince the balcony of his palace a great multitude summoned my noble family sing and be merry	في تلك الحديقة الأميرة	a new prince fortunate country brilliant future
	§ 2	الجموع ملأت الفضاء أهازيج الفرح متأهلة ويغنون	the throngs flooded the sky exhilarating song welcoming singing	مهد الترف منصة الإعزاز	joy thankfulness tyrant bitter destiny the heady the new Emir

	§ 3	يمجدون القوى يحتقرون ذواتهم المستبد تيكى أقمطة بالية	glorifying the strong belittling themselves despot were weeping ragged swaddles	تضم صدرها الملتهب	thinking potential heaven servitude her newly born starving
	§ 4	أهملت ظلم الأمير وحيدة رفيقا صغيرا	neglected prince's oppression solitary tiny companion		penurious miserable the trap of death sustaining life
	§ 5	المسكينة حضانها تعلمه عالم الأرواح الملائكة الفضاء الواسع ذراعي العاريتين ترعى مغبوطة	wretched woman her lap baptize him spiritual world angels spacious firmament naked arms graze placidly	بكاء مرا السخينة فلذة كبدي يا وحيدي	the vicinity his face shivering warmth
	§ 6	ضمت الطفل الجسدين رفعت العلاء صرخت	she took the infant the two bodies she lifted heaven cried	صدرها عينها	withered breast burning eyes slowly as before
	§ 7	ولما انقشعت الغيوم وجه القمر نافذة انسكبت	at that moment the clouds floated the face of the moon transom fell	أشعته اللطيفة جسدين هامدين	
Sentence Structure	§ 1	وقف الأمير على شرفة القصر ونادى الجموع المزدحمة	a prince stood on the balcony of his palace addressing a great	أبشركم وأهنئ البلاد	summoned for the occasion. Let me offer you and this whole fortunate

		<p>يحیی شرف عائلتی المجیدة</p>	<p>multitude who will carry the name of my noble family</p>	<p>فالأمیرة قد وضعت غلاما یکون لکم فخرا وملاذا ورینا لما أبقتہ أجدادی العظام أفرحوا وتهللوا فمستقبلکم صار مناطا بسلیل المعالی</p>	<p>country my congratulations upon the birth of a new prince of whom you will be justly proud He is the new bearer of a great and illustrious ancestry. upon him depends the brilliant future of this realm. Sing and be merry!</p>
§ 2	<p>فصاحت تلك الجموع و ملأت الفضاء بأهازيج الفرح ضابطا بقوته أعنة الضعفاء حریا باستخدام أجسادهم و إتلاف أرواحهم</p>	<p>The voices of the throng, flooded the sky with exhilarating song. By ruling the weak with bitter authority, and exploiting their bodies and killing their souls.</p>		<p>full of joy and thankfulness the new tyrant for that destiny</p>	
§ 3	<p>وبینما سكان تلك المدينة یمجدون القوی و یحترقون ذواتهم و یتغنون باسم المستبد</p>	<p>While the crowds were glorifying the strong and belittling themselves by singing praise to a potential despot</p>	<p>كان فی بیت حقیر مهجور امرأة مطروحة علی سریر السقام تضم</p>	<p>while the angels of heaven were weeping over the people's weakness and servitude a sick woman was thinking. She lived in an old, deserted</p>	

			إلى صدرها الملتهب طفلا ملتقا بأقمطة بالية	hovel and lying in her bed beside her newly born infant wrapped with ragged swaddles, was starving to death.
§ 4	أهملت من بنى الإنسان يكبل يديها دون العمل و الارتزاق	neglected by humanity prevent her from working and sustaining life.	صبية كتبت لها الأيام فقرا زوجة أمات رفيقها الضعيف ظلم الأمير القوى	She was a penurious and miserable young wife. Her husband had fallen into the trap of death set by the prince's oppression.
§ 5	وبكت بكاء مرا كأنها تريد أن تعمده بالدموع لماذا جئت يافذة كبيدي من عالم الأرواح ؟	she wept as if she were to baptize him with tears why have you left the spiritual world?	و قالت بصوت تتصدع له الصخور وأنت يا ولدي ليس لك إلا تنهداتي وضعفي	and with a hunger weakened voice she spoke to the child saying but you, my beloved, have naught save a loving but destitute mother. miserable land of humans, filled with agony, oppression, and heartlessness
§ 6	كأنها تريد أن تجعل الجسدين جسدا واحدا	as if wanting to join the two bodies in one	ضمت الطفل إلى صدرها بشدة أرفق بنا يا رب	she took the infant to her withered breast and clasped her arms around him. God! Have mercy on my unfortunate countrymen.

	§ 7	انقشعت الغيوم عن وجه القمر	the clouds floated from the face of the moon		
		دخلت أشعته اللطيفة من نافذة ذلك البيت الحقير	whose beams penetrated the transom of that poor home.		
Metaphors and Similes		الملائكة تبكى على صغرهم	The angels of heaven were weeping over the people's weakness and servitude.	سليل المعالي مهد الترف سرير السقام	
		بكت بكاء مرا كأنها تريد أن تعمده بالدموع السخينة	she wept as if she were to baptize him with tears		
		كأنها تريد أن تجعل الجسدين جسدا واحدا	as if wanting to join the two bodies in one, as before.		
		جسدين هامدين	two corpses		

Table 1: A Comparative Analysis of “**طفلان**” vs. “**Two Infants**” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes.

It should be specified here that throughout the following discussion regarding the three texts, I do not mean by literal translation a word for word translation, rather it is the translation that does not omit or reduce the original imaginative meaning into its real meaning.

II. 1.1. Lexical Choice

As far as the lexical choice is involved, the table reveals that the number of items rendered literally is considerable. In that way, the translators could keep the concepts of the original and build the basic fabric in the target text. Words such as الأمير *prince*, القصر *palace*, عائلتي المجيدة *my noble family*, المستبد *despot*, القوى *the strong* point out the idea of enjoying wealth and oppression which is one of the two main elements building the whole text. The second being suffering poverty is illustrated via words as تبكى *weeping*, أقمطة بالية *ragged swaddles*, وحيدة *solitary*, المسكينة *wretched*, ذراعي العاريتين *naked arms*, صرخت *cried*.

The ST is aesthetically entertaining, and the translators' concern should include the rendering of its beautiful aspects along with its bases. To this end, some items are omitted while some others are added. The process of omission covers those elements that lead to padding such as الملتهب *مرأ*, السخينة *مرأ*, اللطيفة *مرأ*, هامدين *مرأ* for their immediate context expresses the intended meaning. In the utterance *مرأ بكت بكاء مرأ wept*, the adjective *مرأ* is not rendered because the verb *to weep* inherently means *to cry with great sadness*. The same can be said about *السخينة* in *الدموع السخينة* *tears* and *هامدين* in *جسدين هامدين* *two corpses*; that is the immediate context, to which these two adjectives belong, perfectly draws the meaning, and there is no need to overload the translation with unnecessary items.

In some other contexts, the translators prefer to insert additional items for the purposes of clarity, suitability and beauty. As an example, in the first paragraph, the word *مستقبلكم* is translated as *your brilliant future* with the addition of the adjective *brilliant* in an attempt to clarify the intended meaning of the prince's message by which he meant that the new prince will bring with him all what is good for his people.

In a glance at the third paragraph, we find that the word *thinking*, which is originally absent, is added in the English text. It makes the expression more suitable to the

natural structure of the English sentence, since all what follows results in a long one, and then there must be a cut resorting to addition.

Many other words are added for the sake of aesthetic effect such as *joy, thankfulness, penurious, miserable, shivering, burning, as before*. Those words do not add meaning or arrange structure as they aesthetically amuse the target reader.

II. 1.2.Sentence Structure

The second part of the table is concerned with illustrating the similarities and differences between the Arabic and English sentence structure.

Regardless of the slight differences between the Arabic and English sentence structure, a good deal of Arabic sentences are rendered literally. Examples of these are clearly shown in the table. Let us take the first sentence in the text:

وقف الأمير على شرفة القصر ونادى الجموع المزدهمة
A prince stood on the balcony of his palace addressing a great multitude

In here, the translation captures the wording, the order and the sense of the original. As it is the case with:

فصاحت تلك الجموع و ملأت الفضاء بأهازيج الفرح
The voices of the throngs flooded the sky with exhilarating song

And with the sentence:

وبينما سكان تلك المدينة يمجدون القوى و يحتقرون ذواتهم و يتغنون باسم المستبد
while the crowds were glorifying the strong and belittling themselves by singing praise to a potential despot

The sentence *انتشعت الغيوم عن وجه القمر* is also faithfully reproduced as *the clouds floated from the face of the moon*. All its original components are retained in the translation.

What we can notice from the aforementioned sentences is that no matter what the translation is, the aesthetic effect that the original sentence creates in the readership would maintain almost the same degree in the target. That is to say, a beautiful piece of prose can keep its beauty if translated literally in a successful fashion.

As for the differences in sentence structure, there are many examples to choose from. The first paragraph contains the most glaring. The translators partially sacrifice form and give more focus on the beautiful aspect in *أبشركم وأهنئ البلاد*. The sentence is restated as *let me offer you and this fortunate country my congratulations*; this translation sounds better than *I congratulate you and the country* if translated literally.

While in the following sentence *فالأميرة قد وضعت غلاما*, the form is fully ignored. Only the meaning is nicely given as *upon the birth of a new prince* rather than *the princess has given birth to a boy* if translated literally.

The coming sentences are also translated differently and pleasantly:

ويكون لكم فخرا وملاذا وورثا لما أبقته أجدادي العظام
and of whom you will be justly proud. He is the new bearer of a great and illustrious ancestry

أفرحوا وتهللوا فمستقبلكم صار مناطا بسليل المعالي
and upon him depends the brilliant future of this realm. Sing and be merry!

Take the third paragraph and consider this sentence which is originally long:

كان في بيت حقير مهجور امرأة مطروحة على سرير السقام تضم إلى صدرها الملتهب طفلا ملتفا بأقمطة بالية

It is prominent that Arabic accepts long sentences, whereas English does not usually do; that is why the translators of this text divided this single sentence into two, as follows:

a) *a sick woman was thinking.*

b) *She lived in an old, deserted hovel and lying in her hard bed beside her newly born infant wrapped with ragged swaddles, was starving to death.*

Another sentence has been totally changed in the target text

وأنت يا ولدي ليس لك إلا تنهداتي وضعفي

But you, my beloved, have naught save a loving but destitute mother.

As the table shows, many expressions are added in the English version to contribute to a better understanding. Some being highly aesthetic such as: *another child entered life and that kingdom at the same time, and come to this miserable land of humans, filled with agony, oppression, and heartlessness.*

II. 1.3. Metaphors and Similes

As the analysis covers the lexical choices and sentence structure, it also deals with the use of metaphors and similes along the text.

The metaphor *الملائكة تبكى على صغرتهم* is faithfully translated as *the angels of heaven were weeping over the people's weakness and servitude*. It originally expresses the high level of weakness shown by those people. Its translation closely renders the meaning, with additional items such as *heaven* and *servitude* which gives more elegance to the English metaphor.

Let us observe this simile: *بكت بكاء مرا كأنها تريد أن تعمده بالدموع السخينة* which means that the poor woman wept so heavily that her tears can suffice to baptize an infant. The translation of this simile exactly renders the sense and effect of the original, *she wept as if she were to baptize him with tears*. The same can be reflected on the following simile:

كأنها تريد أن تجعل الجسدين جسدا واحدا

as if wanting to join the two bodies in one

The metaphor *سليل المعالي*, for instance is omitted in the target text, for it has no direct equivalent and if it is to be explained, the result will negatively affect the aesthetic

nature of the text. A long expression like: *the one who comes of higher ranks* does not sound nice in English. Then, it is better omitted.

II.2. Analysis of Text Two “ابتسامة ودمعة” vs. “Laughter and Tears”

The title of this text shows slight differences between the source and target lexical choice. The word *laughter* stands for *ابتسامة* while it is more faithful and beautiful if it is *a smile*. The word *tears* stands for *دمعة* one being in the singular while the other in the plural. The Arabic text is built of nine paragraphs with two relatively long, whereas the English text is fourteen short paragraphs.

The following table (table2) categorizes the information according to the parameters selected for the comparison; lexical choice, sentence structure and the use of metaphors and similes.

Features of comparison	Paragraph number	Similarities		Differences	
		ST	TT	ST	TT
Lexical Choice	§ 1	لمت الحدائق سكب نورا لطيفا خايا النجوم المنشورة بساط أزرق	withdrew the garden threw cushioned beams through strewn stars a blue carpet	الناضرة طلع من وراء الأفق انقلاب	the flowers glittered
	§ 2	لما استأمنت بين سادت السكينة	when took shelter among descended tremendous silence	القضببان المورقة وقع أقدام خفيفة	
	§ 3	الفتى إلى كل ناحية	the young man in every direction	يا حبيبي اسمعيني يخامر الكثير	

		اجلسي بجانبني ابتسمني رمز افرحني فرحت نفسي الشك إثم عن قريب سيدة الأملاك الواسعة ينيرها ربة مخباته أماننا الأميرات يحسدنك حلاك ملابسك	sit by me smile a symbol be merry rejoice my soul the doubt a sin soon the owner vast land lighted the mistress its secrets await us princesses envy you your jewels clothes	شواطئ قصور النيل السيدات	
§ 4	بعد قليل يدوسان قلب الفقير		In a little while stepping the hearts of the poor	قدم	commenced comparison analyze the heart
§ 5	غابا بصري		disappeared my sight	أفكر منبع السعادة النور	commenced comparison analyse the heart
§ 6	تائها مسارح الأفكار شبحين هنيهة سكينة صادرا تنهدات تعزى مرارة الشقاء تباريح الفراق		wandering vast desert contemplation spectre-like couple a few moments silence uttered sighs be consoled sharpness of misery emptiness of separation	عميقة لا بد لي تليق يا حبيبتني تقتبل	forlorn cool solitary place our hearts our delay heartning

		مصارعة قطع مراحل العمر تكافئنا	attack complete the journey of life reward us		
§ 7		صوتاً رقيقاً حرارة الحب حلاوة التجلد	a pure voice consuming flame of love sweetness of patience	زفرات أنفاس ملتبهة عذراء لطيفة جوارحها	longing resolved
§ 8		افترقا	they separated	جالس الشجرة الشفقة الكو ن الغريب	elegy union smothered wails crying heart
§ 9		الطبيعة الراقدة لا حد له لا نهاية دموع حزن يحيا	slumbering nature vast infinite tears sorrow flourishes	تلك الساعة وجدت شيئاً الخريف الشتاء	the reality demand acquire blue beautiful autumn winter
Sentence structure	§1	و أنا جالس هنالك تحت الأشجار و أنظر من خلايا الأغصان إلى النجوم المنشورة	I sat under the trees looking through the branches at the strewn stars	أمت الشمس أذبالها عن تلك الحدائق الناصرة وطلع القمر من وراء الأفق و سكب عليها نورا لطيفاً أتأمل في انقلاب الجو من حالة إلى حالة	As the sun withdrew his rays from the garden and the moon threw cushioned beams upon the flowers pondering upon the phenomena of the

				atmosphere و أسمع من بعيد خرير جداول الوادي	I could hear from a distance the agitated murmur of the rivulet singing its way briskly into the valley.
§2	و سادت السكينة سمعت وقع أقدام خفيفة على الأعشاب فحولت نظري و أنا أراهما ولا أرى.	and tremendous silence descended I heard a rustle of feet through the grass I took heed where I could see them without being seen.	و لما استأمنت الطيور بين القضبان المورقة يقتربان مني جلسا تحت شجرة غضة	When the birds took shelter among the boughs approaching my arbour they sat under a tree	
§ 3	و بعد أن تلفت الفتى إلى كل ناحية سمعته يقول ابتسمي لأن ابتسامتك هي رمز مستقبلنا حدثتني نفسي بالشك الذي يخامر قلبك, و الشك في الحب إثم يا حبيبتي	After he looked in every direction I heard the young man saying smile, for your smile is a symbol of our future. My soul is warning me of the doubt in your heart,	اجلسي بجانبتي يا حبيبتي و اسمعيني و افرحي لأن الأيام قد فرحت من أجلنا عن قريب تصيرين سيدة هذه الأملاك الواسعة التي ينيرها ذلك القمر الفضي, و ربة هذا القصر	Sit by me, my beloved, and listen to my heart be merry, for the sparkling days rejoice with us soon you will be the owner of this vast land, lighted by this beautiful moon; soon you will be	

	سوف تلتقين بالأميرات و السيدات فيحسدنك على حلاك و ملابسك	for doubt in love is a sin. you will meet the princesses who will envy you for your jewels and clothes.	المضاهي قصور الملوك , تجرك خيولي المطهمة في المتنزهات و تذهب بك مركباتي الجميلة إلى المراقص و الملاهي . أمامنا سنة العسل	the mistress of my palace, and all the servants and maids will obey your commands. twelve months of comfort and travel await us
§ 4	و بعد قليل رأيتهما يمشيان	In a little while I saw them walking In a little while I saw them walking	و يدوسان الأزهار بأقدامهما كما تدوس قدم الغنى قلب الفقير.	Stepping on the flowers as the rich step upon the hearts of the poor.
§ 5			غابا عن بصري و أنا أفكر بمنزلة المال عند الحب . أفكر بالمال مصدر شرور الإنسان و بالحب منبع السعادة و النور .	As they disappeared from my sight, I commenced to make comparison between love and money, and to analyze their position in the heart. Money, the source of insincere love, the spring of false light and fortune, the well of poisoned water, the desperation

				of old age.
§ 6	<p>ظللت تائها في مسارح هذه الأفكار</p> <p>فتى وفتاة أتيا من جهة الحقول حيث أكواخ الفلاحين</p> <p>سمعت هذا الكلام صادرا مع تنهدات عميقة من فم مصدور</p> <p>كفكفي الدمع</p> <p>و لا بد لي من مصارعة الأيام حتى أظفر بغنيمة تليق بأن أضعها بين يديك تساعدنا على قطع مراحل العمر.</p> <p>إن المحبة يا حبيبتي - و هي الله - تقبل منا هذه الدموع كبخور عاطر, و هي تكافئنا عليها بقدر ما نستحق.</p>	<p>I was still wandering in the vast desert of contemplation</p> <p>a young man and woman who had left their farming shacks in the nearby fields</p> <p>I heard the following words uttered with sighs from weather- bitten lips.</p> <p>shed not tears</p> <p>I shall attack these hardships until I triumph and place in your hands a strength that will help over all things to complete the journey of life.</p> <p>Love, which is God, will consider our sighs and tears as incense burned at His altar and He will reward us with fortitude.</p>	<p>من أجل الحب العذب نحتمل عذاب الفقر و مرارة الشقاء و تباريح الفراق</p> <p>أودعك يا حبيبتني فأنا راحل قبل أن يغيب القمر</p>	<p>for our love will ever grow in adversity for it is in love's name that we are suffering the obstacles of poverty and the sharpness of misery and the emptiness of separation.</p> <p>Good-bye, my beloved, I must leave before the heartening moon vanishes.</p>
§ 7	<p>تقول " الوداع يا حبيبي "</p>	<p>said : Good- bye , my</p>	<p>ثم سمعت صوتاً رقيقاً</p>	<p>a pure voice, combined of</p>

		beloved.	تقاطعه زفرات أنفاس ملتهبة. صوت عذراء لطيفة أودعته كل ما في جوارحها من حرارة الحب و مرارة التفرق و حلاوة التجلد	the consuming flame of love and hopeless bitterness of longing and resolved sweetness of patience.
§ 8			ثم افترقا وأنا جالس تحت أغصان تلك الشجرة تتجاذبني أيدي الشفقة و تتساهمني أسرار هذا الكون الغريب.	They separated and the elegy to their union was smothered by the wails of my crying heart.
§ 9	و نظرت تلك الساعة نحو الطبيعة الراقدة شيئا لا يشتري بالمال. وجدت شيئا لا تمحوه دموع الخريف و يميته حزن الشتاء. وجدت فيها المحبة.	I looked upon slumbering Nature nor riches can purchase nor cloud it be effaced by the tears of time or deadened by sorrow I found love	و تأملت مليا فوجدت فيها شيئا لا حد له ولا نهاية وجدت شيئا يتجلد فيحيا في الربيع و يثمر في الصيف.	and with deep reflection discovered the reality of a vast and infinite thing It is something that gathers strength with patience, grows despite obstacles, warms in winter, flourishes in spring, casts a breeze in summer, and bears fruit in autumn.
Metaphors and similes		النجوم المنشورة كالدرهم	القضببان المورقة	the boughs

			glittered like chips of silver	أغمضت الأزهار عيونها	the flowers folded their petals
		بساط أزرق	a blue carpet	و ارمقيني كما ترمقني جواهر والدي.	
		ابتسمي يا حبيبتي كما يبتسم الذهب في خزانتي	smile, like the gold smiles from my father's coffers	سنة العسل	twelve months of comfort
		الطبيعة الراقدة	slumbering Nature	آه ما أظنى ابتسامتك تحاكي ابتسام دهري	
				مصارعة الأيام	attack these hardships

Table 2: A Comparative Analysis of “ابتسامة و دموع” vs. “Laughter and Tears” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes.

II.2.1. Lexical Choice

The lexical items in both source and target texts are almost compatible, as appears in the table. The similarities' column shows that too many words from the Arabic text have their exact equivalents been used in the translation. The verb *لمت* in the first paragraph is faithfully rendered as *withdrew* being in the same tense as the original, unlike the noun *الحدائق* (plural) which is translated as *the garden* (singular) resorting to transposition. All the remaining words within the same paragraph can be examples of successful literal translation: *سكب* *threw*, *نورا لطيفا* *cushioned beams*, *سادت* *descended*, *كل ناحية* *every direction*, *يحييا* *sorrow*, *ابتسمي* *smile*, *الشك* *the doubt*, *اثم* *a sin*, *الأميرات* *the princesses*, *تنهدات* *sighs*, *حزن* *sorrow*, *يحييا* *flourishes...*

In this text, the translators do not only follow a literal translation process, they also make use of free translation represented in the two translation procedures omission and addition.

The adjective *الناضرة* in the first sentence of the ST is not rendered in English. It is omitted without affecting the meaning. In *أتأمل في انقلاب*, the word *انقلاب* is omitted, for its exact equivalent *change* reads more scientific than literary in this context.

Take the third paragraph where the word *يا حبييتي* is repeated four times. While it is found only once in the English version as *my beloved* in the first sentence of the TT; the remaining repetitions are omitted, since it is not recommended in English, unlike in Arabic, to keep repeating the same word many times. The sixth paragraph also contains the same word *يا حبييتي* repeated three times and found only once in the target. Then, it follows that the aesthetic nature of the Arabic text regarding repetition is captured in English through omission.

If we consider the sentence *حدثتني نفسي بالشك الذي يخامر قلبك, و الشك في الحب إثم يا حبييتي*, we find it translated as *my soul is warning me of the doubt in your heart, for doubt in love is a sin*. Each word in the Arabic sentence has a counterpart in English but the word *يخامر* which is omitted because it has no direct equivalent, and if substituted for any other near equivalent, the translation would sound less attractive.

Let us turn to paragraph six and take this sentence

سمعت هذا الكلام صادرا مع تنهدات عميقة

I heard the following words uttered with sighs

In here, *تنهدات عميقة* is rendered as *sighs* with the omission of the adjective *عميقة*.

The item *لا بد لي* is also omitted as many other words such as: *جوارحها, ملتبهة, زفرات, الشتاء, الخريف, الكون, جالس*.

Take again the first sentence in the Arabic text, and notice that along with the omission of the adjective *الناضرة* in the first place, there is also the addition of the noun *the*

flowers in rendering *سكب عليها نورا لطيفا* as *threw cushioned beams upon the flowers*; the expression is much more pleasant than *threw cushioned beams upon them*.

The word *اسمعيني* in the third paragraph is restated as *listen to my heart*; the addition of *my heart* gives more aesthetic effect to the resultant sentence. It is more faithful to be *listen to me* but more attractive when it is *listen to my heart* for the softness of the conversation.

Other lexical items such as *travel, sparkling, comparison, the heart, cool, solitary, heartening, longing, union...* are added for the sake of rendering the TT with almost the same attractiveness of the ST.

II.2.2. Sentence Structure

The table reveals the diversity of the examples showing the similarities as well as the differences between the ST and TT regarding sentence structure. There is a sort of equilibrium between the number of sentences rendered literally and those freely translated.

Starting with the similarities, let us consider the first paragraph where the following Arabic sentences are faithfully reproduced:

و أنا جالس هنالك تحت الأشجار
I sat under the trees

و أنظر من خلالي الأغصان إلى النجوم المنشورة
looking through the branches at the strewn stars

In here, both form and meaning of these two sentences are captured in the translation.

Still with the same paragraph, when tackling the differences, we find that the first sentence *لمت الشمس أذياها عن تلك الحدائق الناضرة* has a partially different equivalent in the English text. It is *as the sun withdrew his rays from the garden*. In here, *أذياها* is substituted

for *his rays* which is the intended meaning of the Arabic word, and *الحدائق* is translated as *the garden* with the transposition of the plural form into singular.

The sentence *أتأمل في انقلاب الجو من حالة إلى حالة* is differently rendered as *pondering upon the phenomena of the atmosphere*. In here, the English sentence approximates the original meaning and stands far from the form and wording.

The next sentence being literally reproduced as far as the first part of the translation is concerned:

أسمع من بعيد خرير جداول الوادي

I could hear from a distance the agitated murmur of the rivulet...

While the second part is added for more aesthetic effect in the target text: *singing its way briskly into the valley*.

Take the following sentence and notice its translation:

ولما استأمنت الطيور بين القضبان المورقة, وأغمضت الأزهار عيونها و سادت السكينة

when the birds took shelter among the boughs and the flowers folded their petals and tremendous silence descended. In this sentence, *القضبان المورقة* is rendered with reference to its real meaning as *the boughs*. The same can be said about: *وأغمضت الأزهار عيونها* which is rendered as *the flowers folded their petals*, whereas *سادت السكينة* is restated with form and sense maintenance as *the tremendous silence descended*.

The fourth sentence in the third paragraph shows many differences between the Arabic and English sentence structure. The English version conveys the same meaning as the original but with the addition of some elements together with the omission of others. This process renders the sentence more pleasant than if it were literally translated. Notice:

عن قريب تصيرين سيّدة هذه الأملاك الواسعة التي يبنيها ذلك القمر الفضي, و ربة هذا القصر المضاهي قصور الملوك, تجرك خيولي المطهّمة في المتنزهات و تذهب بك مركباتي الجميلة إلى المراقص و الملاهي .

Soon you will be the owner of this vast land, lighted by this beautiful moon; soon you will be the mistress of my palace, and all the servants and maids will obey your commands.

In the English sentence, the utterance *this vast land* stands for *الأملك الواسعة*, the substitution of *الأملك* (*possessions*, if literally translated) for *land* (الأرض) gives the translation a better stance, as it clarifies the intended meaning. The repetition of *soon you will be* sounds beautiful in the English version, because the sentence is relatively long, and it needs to be cut in order to flow smoothly. This repetition then plays the role of a separator in the sentence. *القصر المضاهي قصور الملوك* is simply reproduced as *my palace*. Without affecting the original meaning, the rest of the Arabic sentence is omitted, while another part is added *and all servants and maids will obey your commands* which i.e. the addition, in turn, aesthetically entertains the reader.

Look at the table and notice the analysis of the fifth paragraph. No sentence is rendered literally, because the paragraph is so short and holds an obscure meaning. The translators clarified the meaning of this paragraph as follows:

غابا عن بصري وأنا أفكر بمنزلة المال عند الحب
As they disappeared from my sight, I commenced to make comparison between love and money, and analyze their position in the heart.

أفكر بالمال مصدر شرور الإنسان و بالحب منبع السعادة و النور
Money, the source of insincere love, the spring of false delight and fortune, the well of poisoned water, the desperation of old age.

In here, the additional items expressing the meaning of *المال مصدر شرور الإنسان* create a powerful aesthetic effect on the target reader through four sets of strong expressions, whereas, there is nothing representing *و بالحب منبع السعادة و النور*.

As for the sixth paragraph, the table shows that many sentences are rendered literally while only few translated freely.

Take the first sentence in this paragraph and notice:

ظللت تائها في مسارح هذه الأفكار حتى لمحت شبحين مرا من أمامي و جلسا على الأعشاب
this sentence are given in the target text with slight differences as follows: *I was still wandering in the vast desert of contemplation* represents *ظللت تائها في مسارح هذه الأفكار* and

the vast desert of contemplation aesthetically amuses the reader better than a literal rendition. The second part of this sentence حتى لمحت شبحين مرا من أمامي و جلسا على الأعشاب is rendered as *when a forlorn and specter-like couple passed by me and sat on the grass.*

In the sentence سمعت هذا الكلام صادرا مع تنهدات عميقة من فم مصدور, the meaning is expressed in English as *I heard the following words uttered with sighs from weather-bitten lips*; the expression *the following words* stands for هذا الكلام and sounds better than *this speech* if it is literally retained. The utterance فم مصدور means that the speaker's lips are nearly closed, and it is represented in English with *weather-bitten lips*.

The following two sentences are also rendered with few differences between the ST and TT:

ولا بد لي من مصارعة الأيام حتى أظفر بغنيمة تليق بأن أضعها بين يديك تساعدنا على قطع مراحل العمر
I shall attack these hardships until I triumph and place in your hands a strength that will help over all things to complete the journey of life.

إن المحبة يا حبيبي - وهي الله - تقبل منا هذه الدموع كبخور عاطر, وهي تكافئنا عليها بقدر ما نستحق
Love - which is God - will consider our sighs and tears as incense burned at His altar and He will reward us with fortitude.

The underlined expressions are not mentioned in the original, but for more clarity and suitability, the translators inserted them within the English version.

Consider this sentence ومن أجل الحب العذب نحتمل عذاب الفقر و مرارة الشقاء و تباريح الفراق
and notice the beautiful additions in its translation:

for our love will ever grow in adversity for it is in love's name that we are suffering the obstacles of poverty and the sharpness of misery and the emptiness of separation.

The underlined expression represents the attractive addition for both meaning and form.

The translation of the last sentence in the Arabic text contains three more sets of pleasant expressions that nicely emphasize the meaning. Consider the underlined expressions:

و جدت شيئاً يتجدد فيحيا في الربيع و يثمر في الصيف .. وجدت فيها المحبة

It is something that gathers strength with patience, grows despite obstacles, warms in winter, flourishes in spring, casts a breeze in summer, and bears fruit in autumn.

The underlined expressions are not originally present, but the translators of the text attempted to further describe and explain the intended meaning; that is love is so precious in human life.

II.2.3. Metaphors and similes

Turning now to the use of metaphors and similes, let us start with the first paragraph of the Arabic text which contains two images translated literally. As I have proposed elsewhere, I do not mean by literally a word for word translation, rather it is the translation that does not omit or reduce the original image into its real meaning.

The simile *النجوم المنشورة كالدرهم* is rendered as *strewn stars which glittered like chips of silver* and the metaphor *بساط أزرق* which refers to *the sky* is restated as *a blue carpet*.

Another simile in the third paragraph is translated into English with a slight difference regarding the choice of words, notice:

كما يبتسم الذهب في خزائني

like the gold smiles from my father's coffers.

In here, the writer's choice of the word *خزائني* is not the same as the translator's choice which is *my father's coffers*.

Whereas the simile *كما ترمقني جواهر والدي* is omitted, as it is the case with another simile *آه ما أحلى ابتسامتك تحاكي ابتسام دهري* for it is hard to capture the same degree of aesthetic effect that the original simile creates, as it is also difficult to express the intended meaning without affecting the aesthetic nature of the text.

Four other metaphors along the text are reduced into their real meanings for a better understanding within the target readers.

the boughs

القضبان المورقة

the flowers folded their petals

أغمضت الأزهار عيونها

twelve months of comfort

سنة العسل

attack these hardships

مصارعة الأيام

II.3. Analysis of Text Three “الأمس و اليوم” vs. “Yesterday and Today”

The title is literally translated with no tiny difference between the source and target. The text is originally made up of five relatively long paragraphs which are represented in English through thirteen shorter paragraphs.

The following table (table3) categorizes the information according to the parameters selected for the comparison; lexical choice, sentence structure and the use of metaphors and similes.

Features of comparison	Paragraph number	Similarities		Differences	
		ST	TT	ST	TT
Lexical choice	§ 1	حديقة صرحه حام القلق النسور بحيرة بلغ المتدفقة تدفق الخال الفتاة	palace park hovered worries a vulture lake reached poured flowing freely birth-mark a maiden	الموسر صفعها الموت أنا الجميل	beautiful magnificent contemplating
	§ 2	يتلوها الدموع تحجب رسوم نسجتها لوعته	he read tears veiled the images woven his anguish	جلس جالسته الذكرى نشرت أمام عينيه محيطا	

			الماضي	his fancy falling his eyes prevented additions nature early life aloud
§ 3	أرعى الروابي المخضرة شبابتي أسير المطامع المال يقودني الحقول سجين عادات الاجتماع أتمتع السهول الواسعة السواقي المترنمة الهواء النقي عبيد صرح ابنة البدو العفاف رقيبنا عيون البغض ملك رءوف	grazing the green valley my flute prisoner greed gold leads fields a slave society's rules enjoy spacious plains singing brooks pure breeze slaves palace Bedouin's daughter virtue our guardian hateful eyes merciful king	النسيم ملابسي مائدتي غامزات العيون الشاريات الحسن البائعات الوصل نخطر الأشجار الغزلان	finally crushing yesterday fickle wealth purchased friends strange narrow free carefree the joy of life eating playing working dancing frightened scorn shepherd
§ 4	متأوها مرددا	sighing repeating		wearily contentment
§ 5	باب القصر الراكض وراء التعاسة القاضي بالباطل المتكلم بالحماسة الأطمار البالية	palace gates hastening toward misery preaching falsehood speaking with stupidity tattered	ابن السبيل المرتجفتان المساواة يا أخي	the noisome city ignorant it is time retake it!

		المستعطي	robes the pauper		the thieves of ignorance slowly painfully
Sentence structure	§ 1	مشى الموسر في حديقة صرحه ومشى الهم متبعا خطواته فجلس هناك ينظر أنا إلى المياه المتدفقة من أفواه التمائيل تدفق الأفكار من مخيلة العاشق	The gold- hoarder walked in his palace park and with walked his troubles. He sat there pondering the water which poured from the mouths of the statues like thoughts flowing freely from a lover's imagination .	حتى بلغ بحيرة تساقبت في صنعها أيدي الإنسان وجمعت جوانبها منطقة من الرخام المنحوت	until he reached a beautiful lake surrounded by magnificent marble statuary.
	§ 2	فأخذ يتلوها و الدموع تحجب عنه محيطا صنعه الإنسان واللهفة تعيد إلى قلبه رسوم أيام نسجتها الآلهة	which he read with falling tears that veiled his eyes and prevented him from viewing man's feeble additions to nature He looked back with piercing regret to the images of his early life, woven into pattern by the gods	جلس فجالسته الذكرى و نشرت أمام عينيه صفحات كتبها الماضي في رواية حياته حتى أبت لوعته إلا الكلام	his fancy revealed to him the pages of his life's drama until he could no longer control his anguish

<p>§ 3</p>	<p>كنت بالأمس أرعى الغنم بين تلك الروابي المخضرة , وأفرح بالحياة</p> <p>و ها أنا اليوم أسير المطا مع</p> <p>أين السهول الواسعة؟</p> <p>أين إلهيتي؟</p> <p>قد ضيعت كل ذلك</p> <p>كنت وابنة البدو نسير والعفاف ثالثنا, والحب نديمنا, والقمر رقيبنا</p> <p>بالأمس كنت غنيا بسعادتي و اليوم أصبحت فقيرا بمالي.</p>	<p>Yesterday I was grazing my sheep in the green valley, enjoying my existence</p> <p>Today I am a prisoner of greed</p> <p>Where are the spacious plains?</p> <p>Where is my deity?</p> <p>I have lost all</p> <p>Yesterday I roamed the prairies and the hills together with the Bedouin's daughter; virtue was our companion, love our delight, and the moon our guardian.</p> <p>Yesterday I was rich in happiness and today I am poor in gold</p>	<p>يقودني المال إلى المال, و المال إلى الانهماك, و الانهماك إلى الشقاء.</p> <p>و ها أنا الآن سجين عادات الاجتماع أتصنع بملابسي وعلى مائدتي وبكل أعمالي من أجل إرضاء البشر و شرائعهم.</p> <p>كنت و الفتيان نخطر بين الأشجار كسرب الغزلان نشترك بإنشاد الأغاني</p>	<p>Gold leads into gold, then into restlessness and finally into crushing misery.</p> <p>Today I am a slave to fickle wealth, society's rules, and city's customs and purchased friends, pleasing the people by conforming to the strange and narrow laws of man</p> <p>Yesterday I was carefree, sharing with the shepherds all the joy of life</p>
<p>§ 4</p>	<p>و مشى ببطء نحو قصره متأوها مرددا</p>	<p>And walked slowly toward the palace sighing and</p>	<p>وقام الموسر من مكانه</p> <p>أهذا هو المال؟</p>	<p>He gathered himself wearily</p> <p>Is this what</p>

	<p>أهذا ما نبتاع بالحياة؟</p> <p>من يأخذ قبضة من الجواهر بدقيقة محبة؟</p>	<p>repeating.</p> <p>Is this what I seek of the earth?</p> <p>Who would give me one moment of love for a handful of gems?</p>		<p>people call wealth?</p>
§ 5	<p>ولما وصل إلى باب القصر نظر نحو المدينة نظرة أرميا إلى أورشليم</p> <p>قد انطفأ سراج الحكمة فاسقا زيتا</p> <p>انبعث من عينيه نور لطيف.</p> <p>فاقترب من المستعطي و قبله قبلة المحبة و المساواة , و ملأ يده ذهباً</p> <p>دخل الموسر إلى قصره قائلاً كل شيء حسن في الحياة حتى المال لأنه يعلم الإنسان أمثولة.</p>	<p>As he reached the palace gates he turned and looked toward the city as Jeremiah gazed toward Jerusalem.</p> <p>The lamp of wisdom is dimming; it is time to furnish it with oil</p> <p>his eyes brightened with softness</p> <p>he embraced the pauper with affection and filled his hands with gold</p> <p>He entered his palace saying: “everything in life is good; even</p>	<p>إلى متى تأكل الثوبك و الحسك و ترمى الثمار و الزهر إلى الهاوية؟</p>	<p>until when shall you remain ignorant?</p>

			gold, for it teaches a lesson.”		
Metaphors and Similes		مثلما تحوم النسور على جثة	as a vulture hovers over a carcass	ومشى الهم متبعا خطواته	and with him walked his troubles
		تدفق الأفكار من مخيلة العاشق	like thoughts flowing freely from a lover's imagination	كالفرش منتقلا	soaring freely here and there
		جلوس الخال على وجنة الفتاة	like a birth-mark upon the cheek of a maiden	بين كالنعجة الكواسر	like a frightened lamb among the wolves
		كالعصفور مغردا	like a singing bird	ابتسامه الزهرة الذابلة	

Table 3: A Comparative Analysis of “الأمس و اليوم” vs. “Yesterday and Today” in Terms of Lexical Choice, Sentence Structure and Metaphors and Similes.

II.3.1.Lexical Choice

Many words throughout the Arabic text are faithfully rendered; some are omitted while some others are added in the target text. When trying to tackle the text quantitatively regarding the words used in the translation, we find about 60 words rendered literally, 32 words omitted and 38 added.

In paragraph one, the word حديقة is translated as *park* which represents the intended meaning of the Arabic word, that is a large garden. The word صرحه is also restated literally *his palace*. The verb حام and its direct equivalent *hovered* are both used in the past tense, whereas the plural noun *worries* stands for the singular الفلق. The same can be said about the singular noun *a vulture* which represents the plural النسور in the target text.

Words like *beautiful* and *magnificent* are added in order to create a given aesthetic effect in the English version, since they neither clarify meaning nor specify context.

Turn now to the second paragraph, which is a bit shorter, but filled with beautiful words and meanings. For the sake of rendering the same meaning as the original, the translators made almost a thorough change in the diction and form of the sentence. Only few exact equivalents are used such as *الدموع* *tears*, *صفحات* *pages*, *حياته* *his life*, *تجيب* *veiled*, *رسوم* *images*, *نسجتها* *woven*, *لوعته* *his anguish*, whereas a number of words is not rendered, for instance: *عينيّه*, *قلبه*, *محيطا*, *الذكرى*, *الماضي*. There are other words added to rebuild the original meaning in the TT such as: *his fancy*, *drama*, *falling*, *prevented*, *additions*, *nature*, *early life*, *aloud*...

The third paragraph is the longest in this text, in which the number of added and omitted words altogether exceeds the number of those rendered literally. Examples of literally translated lexical items can be seen in the following: *الروابي المخضرة* *the green valley*, *أسير* *prisoner*, *يقودني* *leads*, *الحقول* *fields*, *أتمتع* *enjoy*, *المترنمة السواقي* *singing brooks*, *صرح* *palace*, *رءوف* *merciful*...

The process of omission, on the one hand, covers those elements that represent almost the same meaning in the Arabic text; there is no need to keep repeating them in English once the meaning is conveyed. Items like *البائعات الوصل*, *إشارات الحسّن*, *غامزات العيون* are best examples; these items represent a nice repetition in the Arabic text but they are simply rendered into English with a moderate reference to their intended meaning as *women with shallow beauty*.

On the other hand, addition is conducted in order to emphasize meaning as in : *crushing* in *crushing misery*, *strange and narrow* in *strange and narrow laws of man*, *free* in *I was born to be free* or to please the target reader aesthetically as in: *eating*, *playing*, *working*, *dancing*...

As the table shows, the last paragraph contains many additional items in comparison to the exact equivalents used in the translation, along with the omission of many other words.

II.3.2.Sentence structure

Along the table, we can notice a good deal of Arabic sentences that are restated in English with almost the same sense, form and effect.

The first sentence in the text is nicely and faithfully rendered.

مشى الموسر في حديقة صرحه ومشى الهم متبعاً خطواته
The gold-hoarder walked in his palace park and with him walked his troubles.

In the English sentence, the SV structure is changed into VS.

In rendering the following sentence, the translators kept the sense but not the form of the original. Notice:

حتى بلغ بحيرة تسابقت في صنعها أيدي الإنسان, وجمعت جوانبها منطقة من الرخام المنحوت
until he reached a beautiful lake surrounded by magnificent marble statuary

The first part of the sentence *تسابقت في صنعها أيدي الإنسان* is omitted in the English sentence and the second *وجمعت جوانبها منطقة من الرخام المنحوت* is differently expressed.

The second paragraph is originally highly aesthetical, but when considering its translation, we find that it lost its strength for the expressions used are too much simplified.

Consider this sentence:

جلس فجالسته الذكرى و نشرت أمام عينيه صفحات كتبها الماضي في رواية حياته
his fancy revealed to him the pages of his life's drama.

Notice that the Arabic sentence includes a so nicely expressed sense, but it is too simply expressed in English; only the intended meaning is rendered.

In paragraph three, *يقودني المال إلى المال, و المال إلى الانهماك, و الانهماك إلى الشقاء* contains many repetitions which are omitted in the translation; *gold leads into gold, then into restlessness and finally into crushing misery*. In the coming sentence, there are many sets of added expressions, notice the underlined items:

و ها أنا الآن سجين عادات الاجتماع أتصنع بملابسي و على مائدتي و بكل أعمالتي من أجل إرضاء البشر و شرائعهم
today I am a slave to fickle wealth, society's rules, and city's customs and purchased friends, pleasing the people by conforming to the strange and narrow laws of man.

These additions that are underlined in the English sentence contribute to the understanding of the message being conveyed, as well as in the beauty of the English sentence.

Still with the same paragraph, there are many other sentences rendered literally such as:

كنت بالأمس أرعى الغنم بين تلك الروابي المخضرة, وأفرح بالحياة
Yesterday I was grazing my sheep in the green valley, enjoying my existence.

بالأمس كنت غنيا بسعادتي و اليوم أصبحت فقيرا بمالي
Yesterday I was rich in happiness and today I am poor in gold.

Take the fourth paragraph and consider the first sentence:

وقام الموسر من مكانه و مشى ببطء نحو قصره متأوها مرددا
He gathered himself wearily and walked toward the palace sighing and repeating.

As for the first part, the translation represents a totally different equivalent, whereas the second part is literally rendered.

A number of sentences in the fifth paragraph have their form and meaning captured in the translation, such as:

ولما وصل إلى باب القصر نظر نحو المدينة نظرة أرميا إلى أورشليم
As he reached the palace gates, he turned looked toward the city as Jeremiah gazed toward Jerusalem.

كل شيء حسن في الحياة حتى المال لأنه يعلم الإنسان أمثولة

Everything in life is good; even gold, for it teaches a lesson

II.3.3. Metaphors and similes

The table shows that the ST contains a good deal of images, some are rendered with form and meaning maintenance while others are differently translated or even omitted.

Notice the first paragraph in the Arabic text, and consider the following simile

وحام الفلق فوق رأسه مثلما تحوم النسور على جثة , the exact equivalent of this simile is used in the translation: *and over his head hovered worries as a vulture hovers over a carcass.*

Another simile within the first paragraph is:

المياه المتدفقة من أفواه التماثيل تدفق الأفكار من مخيلة العاشق , which is faithfully rendered into *the water which poured from the mouths of the statues like thoughts flowing freely from a lover's imagination.*

Still with the same paragraph, the simile قصره الجميل الجالس على تلك الرابية جلوس الخال على وجنة الفتاة has its exact counterpart been used in the translation: *his palace which stood upon a knoll like a birthmark upon the cheek of a maiden.*

The ellipsis in *a birthmark... upon the cheek of a maiden*, the verb *stood* is not repeated. Avoiding repetition in this context gives a highly aesthetic effect, for repetition in English might result in destruction of the aesthetic side of the text.

Some other images are freely translated as it is the case with the metaphor ومشى الهم which is reduced into its direct meaning *and with him walked his troubles.*

The simile كالفراش متنقلا is expressed in English as *soaring freely here and there*, whereas the simile فابتسم الفقير ابتسامة الزهرة الذابلة is not rendered into English.

Conclusion

The comparative analysis of the three Arabic literary texts with their English translation reveals the following points:

- A good deal of the aesthetic effect of the original Arabic texts is successfully kept when translated into through the translator's good selection of words, excellent arrangement of sentences and adequate use of figurative tool, mainly metaphors and similes.
- The translators make use of many fruitful procedures such as addition, omission, transposition and avoiding repetition in order to maintain the sense, form and effect of the original.
- Literal translation is not constantly a failure in literary translation process; it might also bring about good results.
- Free translation establishes the most aesthetic effect of the original texts.
- The omission of some lexical items, sentences, and speech figures usually causes some translation loss. Yet, it is valuable in case of redundancy, repetition and padding.
- The addition of some lexical items, sentences and speech figures enhances the legibility of the original meaning and increases the elegance of the ST.
- The transposition of some words' form and position preserves the natural structure of the TL and gives the required smoothness in the TT.
- Though the aesthetic value of the Arabic texts is almost entirely maintained, there still is some sort of translation loss.

General Conclusion

Literary translation is not simply rendering a text from one language into another. Rather it entails three sets of requirements; faithfulness to the original meaning, faithfulness to the original form, and faithfulness to the original effect. Since literary texts are mostly known for the enjoyment they create on the readers, it is one of the major goals of literary translators to maintain the aesthetic values of the original literary texts.

This dissertation put as its main objective the discovery of the aesthetic effect in literary translation. Three literary Arabic texts were compared to their English equivalents and analyzed in order to find out whether the aesthetic effect of the original texts is kept in the translation. Many points paved the path toward the research aim; detecting the similarities and differences between the source and target texts in terms of lexical, structural and figurative aspects, determining the variety of procedures applied in the translation, and evaluating the effectiveness of the translation regarding aesthetic effects.

The study answered the research questions as follows:

Q1: Is the aesthetic effect of literary Arabic texts maintained when translated into English?

The aesthetic effect of literary Arabic texts is, though not fully, maintained when translated into English as explained in the following points:

- First, the fine choice of words carried out by the writer is almost successfully imitated by the translator, so as to amuse the target readers the same way native readers are amused by the original.
- Second, the admirable sentence forms arranged by the writer are also successfully reproduced in the translation.

- Third, the pleasant set of metaphors and similes utilized by the writer are nearly all represented by the translators as forceful as sufficient for the target readers.

Q2: What are the procedures applied in the process of translating literary Arabic texts into English?

The procedures applied by the literary translators in the process of translating literary Arabic texts into English are:

- Literal translation
- Transposition
- Reduction (omission)
- Expansion (addition)
- Avoiding repetition

In a word, in the course of this dissertation, we were interested in determining whether or not the three selected Arabic texts that are originally written by the Lebanese writer Gibran Khalil Gibran in an outstanding style would maintain their aesthetic nature when translated into English. The aim was reached upon the analysis of these texts in terms of lexical choice, sentence structure and the use of metaphors and similes. The analysis then revealed that the aesthetic effect of the Arabic texts was kept when translated into English.

Further attempts to handle the area of literary translation from an aesthetic angle could focus on other aspects of the aesthetic effect in literary translation. Aspects such as sentence openings and sentence length that are favoured by both the original literary writer and literary translator might shape extra dimensions within the field and outline new researches.

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Appendix

طفلان

وقف الأمير على شرفة القصر ونادى الجموع المزدحمة في تلك الحديقة, وقال: "أبشركم وأهني البلاد
فبالأميرة قد وضعت غلاما يحيى شرف عائلتي المجيدة, ويكون لكم فخرا وملاذا و وريثا لما أبقتة أجدادي العظام .
أفرحوا وتهللوا فمستقبلكم صار مناطا بسليل المعالي".

فصاحت تلك الجموع و ملأت الفضاء بأهازيج الفرح , متأهلة بمن سوف يربى على مهد النرف , ويشب على
منصة الإعزاز و ويصير بعد ذلك حاكما مطلقا برقاب العباد . ضابطا بقوته أعنة الضعفاء , حريا باستخدام أجسامهم و
إتلاف أرواحهم . من أجل ذلك كانوا يفرحون ويغنون الأناشيد و يعاقرون كاسات السرور .

وبينما سكان تلك المدينة يمجدون القوى و يحتقرون ذواتهم و يتغنون باسم المستبد , والملائكة تبنى على
صغرهم, كان في بيت حقير مهجور امرأة مطروحة على سرير السقام تضم إلى صدرها الملهب طفلا ملتفا بأقمطة
بالية .

صبية كتبت لها الأيام فقرا , والفقر شقاء فأهملت من بنى الإنسان زوجة أمات رفيقها الضعيف ظلم الأمير
القوى, وحيدة بعثة إليها الآلهة في تلك الليلة رفيقا صغيرا يكبل يديها دون العمل و الارتزاق.

ولما سكنت جلبة الناس في الشوارع , وضعت تلك المسكينة طفلها على حضنها, ونظرت في عينيه اللامعتين
وبكت بكاء مرا كأنها تريد أن تعمده بالدموع السخينة , وقالت بصوت تتصدع له الصخور: "لماذا جنت يا فلذة كبدي من
عالم الأرواح , أطمعا بمشاطرتي الحياة المرة؟ أرحمة بضعفي؟ لماذا تركت الملائكة والفضاء الواسع وأتيت إلى هذه
الحياة الضيقة المملوءة شقاء و مذلة؟ ليس عندي يا وحيدى إلا الدموع. فهل تتغذى بها بدلا من الحليب؟ و هل تلبس
ذراعي العاريتين عوضا عن النسيج؟ صغار الحيوان ترعى الأعشاب و تبيت في أوكارها آمنة , و صغار الطير تلتقط
البذور و تنام بين الأغصان مغبوبة , وأنت يا ولدي ليس لك إلا تهدياتي وضعفي .

حينئذ ضمت الطفل إلى صدرها بشدة كأنها تريد أن تجعل الجسدين جسدا واحدا, و رفعت عينيها نحو السماء
و صرخت " أرفق بنا يا رب"

و لما انقشعت الغيوم عن وجه القمر, دخلت أشعته اللطيفة من نافذة ذلك البيت الحقير, وانسكبت على جسدين
هامدين..

Two Infants

A prince stood on the balcony of his palace addressing a great multitude summoned for the occasion and said, "Let me offer you and this whole fortunate country my congratulations upon the birth of a new prince who will carry the name of my noble family, and of whom you will be justly proud. He is the new bearer of a great and illustrious ancestry, and upon him depends the brilliant future of this realm. Sing and be merry!" The voices of the throngs, full of joy and thankfulness, flooded the sky with exhilarating song, welcoming the new tyrant who would affix the yoke of oppression to their necks by ruling the weak with bitter authority, and exploiting their bodies and killing their souls. For that destiny, the people were singing and drinking ecstatically to the heady of the new Emir.

Another child entered life and that kingdom at the same time. While the crowds were glorifying the strong and belittling themselves by singing praise to a potential despot, and while the angels of heaven were weeping over the people's weakness and servitude, a sick woman was thinking. She lived in an old, deserted hovel and, lying in her hard bed beside her newly born infant wrapped with ragged swaddles, was starving to death. She was a penurious and miserable young wife neglected by humanity; her husband had fallen into the trap of death set by the prince's oppression, leaving a solitary woman to whom God had sent, that night, a tiny companion to prevent her from working and sustaining life.

As the mass dispersed and silence was restored to the vicinity, the wretched woman placed the infant on her lap and looked into his face and wept as if she were to baptize him with tears. And with a hunger weakened voice she spoke to the child saying, "Why have you left the spiritual world and come to share with me the bitterness of earthly life? Why have you deserted the angels and the spacious firmament and come to this miserable land of humans, filled with agony, oppression, and heartlessness? I have nothing to give you except tears; will you be nourished on tears instead of milk? I have no silk clothes to put on

you; will my naked, shivering arms give you warmth? The little animals graze in the pasture and return safely to their shed; and the small birds pick the seeds and sleep placidly between the branches. But you, my beloved, have naught save a loving but destitute mother."

Then she took the infant to her withered breast and clasped her arms around him as if wanting to join the two bodies in one, as before. She lifted her burning eyes slowly toward heaven and cried, "God! Have mercy on my unfortunate countrymen!"

At that moment the clouds floated from the face of the moon, whose beams penetrated the transom of that poor home and fell upon two corpses.

ابتسامة و دمة

لمت الشمس أذبالها عن تلك الحدائق الناضرة , وطلع القمر من وراء الأفق و سكب عليها نورا لطيفا , و أنا جالس هنالك تحت الأشجار أتأمل في انقلاب الجو من حالة إلى حالة , و أنظر من خلايا الأغصان إلى النجوم المنشورة كالدرهم على بساط أزرق , و أسمع من بعيد خرير جداول الوادي.

و لما استأنمت الطيور بين القضبان المورقة , و أغمضت الأزهار عيونها و سادت السكينة , سمعت وقع أقدام خفيفة على الأعشاب فحولت نظري , و إذا بفتى و فتاة يقتربان مني ثم جلسا تحت شجرة غضة و أنا أراهما ولا أرى.

و بعد أن تلفت الفتى إلى كل ناحية سمعته يقول: "اجلسي بجانبني يا حبيبتى و اسمعيني. ابتسمي لأن ابتسامتك هي رمز مستقبلنا, و افرحي لأن الأيام قد فرحت من أجلنا. حدثتني نفسي بالشك الذي يخامر قلبك, و الشك في الحب إثم يا حبيبتى. عن قريب تصيرين سيدة هذه الأملاك الواسعة التي ينيرها ذلك القمر الفضي, و ربة هذا القصر المضاهي قصور الملوك , تجرك خيولي المطهمة في المتنزهات و تذهب بك مركباتي الجميلة إلى المراقص و الملاهي . ابتسمي يا حبيبتى كما يبتسم الذهب في خزائني, و ارمقيني كما ترمقني جواهر والدي. اسمعي يا حبيبتى فقد أبى قلبي ألا يسكب أمامك مخبأته. أمامنا سنة العسل.. سنة نصرها مع الذهب الكثير على شواطئ بحيرات سويسرا, و في متنزهات إيطاليا. و قرب قصور النيل, و تحت أغصان أرز لبنان. سوف تلتقين بالأميرات و السيدات فيحسدنك على حلاك و ملابسك كل ذلك لك مني , فهلا رضيت أه ما أحلى ابتسامتك تحاكي ابتسام دهري".

و بعد قليل رأيتهما يمشيان على مهل و يدوسان الأزهار بأقدامهما كما تدوس قدم الغنى قلب الفقير.

غابا عن بصري و أنا أفكر بمنزلة المال عند الحب. أفكر بالمال مصدر شرور الإنسان و بالحب منبع السعادة و النور.

ظللت تائها في مسارح هذه الأفكار حتى لمحت شبحين مرا من أمامي و جلسا على الأعشاب. فتى و فتاة أتيا من جهة الحقول حيث أكواخ الفلاحين في المزارع. و بعد هنيهة من سكينة مؤثرة سمعت هذا الكلام صادرا مع تنهدات عميقة من فم مصدر: "كفكفي الدمع يا حبيبتى . إن المحبة التي شاءت ففتحت أعيننا و جعلتنا من عبادها تهبنا نعمة الصبر و التجلد . كفكفي الدمع و تعزى لأننا تحالفنا على دين الحب, و من أجل الحب العذب نحتمل عذاب الفقر و مرارة الشقاء و تباريح الفراق, و لا بد لي من مصارعة الأيام حتى أظفر بغنيمة تليق بأن أضعها بين يديك تساعدنا على قطع مراحل العمر. إن المحبة يا حبيبتى - و هي الله - تقبل منا هذه الدموع كبخور عاطر, و هي تكافئنا عليها بقدر ما نستحق. أودعك يا حبيبتى قبل أن يغيب القمر".

ثم سمعت صوتا رقيقا تقاطعه زفرات أنفاس ملتهبة. صوت عذراء لطيفة أودعته كل ما في جوارحها من

" الوداع يا حبيبي ".:حرارة الحب و مرارة التفرق و حلاوة التجلد تقول

ثم افترقا وأنا جالس تحت أغصان تلك الشجرة تتجاذبني أيدي الشفقة و تتساهمني أسرار هذا الكون الغريب.

و نظرت تلك الساعة نحو الطبيعة الراقدة, و تأملت مليا فوجدت فيها شيئا لا حد له ولا نهاية.. شيئا لا يشتري

بالمال. وجدت شيئا لا تمحوه دموع الخريف و يميته حزن الشتاء. شيئا لا توجده بحيرات سويسرا ولا متنزهات إيطاليا.

و جدت شيئا يتجلد فيحيا في الربيع و يثمر في الصيف.. وجدت فيها المحبة.

Laughter and Tears

As the Sun withdrew his rays from the garden, and the moon threw cushioned beams upon the flowers, I sat under the trees pondering upon the phenomena of the atmosphere, looking through the branches at the strewn stars which glittered like chips of silver upon a blue carpet; and I could hear from a distance the agitated murmur of the rivulet singing its way briskly into the valley.

When the birds took shelter among the boughs, and the flowers folded their petals, and tremendous silence descended, I heard a rustle of feet through the grass. I took heed and saw a young couple approaching my arbour. They sat under a tree where I could see them without being seen.

After he looked about in every direction, I heard the young man saying, "Sit by me, my beloved, and listen to my heart; smile, for your happiness is a symbol of our future; be merry, for the sparkling days rejoice with us.

"My soul is warning me of the doubt in your heart, for doubt in love is a sin." Soon you will be the owner of this vast land, lighted by this beautiful moon; soon you will be the mistress of my palace, and all the servants and maids will obey your commands. "Smile, my beloved, like the gold smiles from my father's coffers.

"My heart refuses to deny you its secret. Twelve months of comfort and travel await us; for a year we will spend my father's gold at the blue lakes of Switzerland, and viewing the edifices of Italy and Egypt, and resting under the Holy Cedars of Lebanon; you will meet the princesses who will envy you for your jewels and clothes." All these things I will do for you; will you be satisfied?"

In a little while I saw them walking and stepping on flowers as the rich step upon the hearts of the poor. As they disappeared from my sight, I commenced to make comparison between love and money, and to analyze their position in the heart.

Money! The source of insincere love; the spring of false light and fortune; the well of poisoned water; the desperation of old age!

I was still wandering in the vast desert of contemplation when a forlorn and specter-like couple passed by me and sat on the grass; a young man and a young woman who had left their farming shacks in the nearby fields for this cool and solitary place.

After a few moments of complete silence, I heard the following words uttered with sighs from weather bitten lips, "Shed not tears, my beloved; love that opens our eyes and enslaves our hearts can give us the blessing of patience. Be consoled in our delay our delay, for we have taken an oath and entered Love's shrine; for our love will ever grow in adversity; for it is in Love's name that we are suffering the obstacles of poverty and the sharpness of misery and the emptiness of separation. I shall attack these hardships until I triumph and place in your hands a strength that will help over all things to complete the journey of life.

"Love - which is God - will consider our sighs and tears as incense burned at His altar and He will reward us with fortitude. Good-bye, my beloved; I must leave before the heartening moon vanishes."

A pure voice, combined of the consuming flame of love, and the hopeless bitterness of longing and the resolved sweetness of patience, said, "Good-bye, my beloved."

They separated, and the elegy to their union was smothered by the wails of my crying heart.

I looked upon slumbering Nature, and with deep reflection discovered the reality of a vast and infinite thing -- something no power could demand, influence acquire, nor riches purchase. Nor could it be effaced by the tears of time or deadened by sorrow; a thing which cannot be discovered by the blue lakes of Switzerland or the beautiful edifices of Italy.

It is something that gathers strength with patience, grows despite obstacles, warms in winter, flourishes in spring, casts a breeze in summer, and bears fruit in autumn -- I found Love.

الأمس و اليوم

مشى الموسر في حديقة صرحه ومشى الهم متبعا خطواته , وحام الفلق فوق رأسه مثلما تحوم النسور على جثة صفعها الموت حتى بلغ بحيرة تسابقت في صنعها أيدي الإنسان , وجمعت جوانبها منطقة من الرخام المنحوت , فجلس هناك ينظر أنا إلى المياه المتدفقة من أفواه التماثيل تدفق الأفكار من مخيلة العاشق , وأونة إلى قصره الجميل الجالس على تلك الرابية جلوس الحال على وجنة الفتاة .

جلس فجالسته الذكرى و نشرت أمام عينيه صفحات كتبها الماضي في رواية حياته , فأخذ يتلوها و الدموع تحجب عنه محيطا صنعه الإنسان , واللهفة تعيد إلى قلبه رسوم أيام نسجتها الآلهة حتى أبت لوعته إلا الكلام , فقال:

"كنت بالأمس أرى الغم بين تلك الروابي المخضرة , وأفرح بالحياة وأنفخ في شبابتي معان غبطني . و ها أنا اليوم أسير المطاعم يقودني المال إلى المال , و المال إلى الانهماك , و الانهماك إلى الشقاء . كنت كالصقور مغردا و كالفراس منتقلا , ولم يكن النسيم أخف وطأة على رؤوس الأعشاب من خطوات أقدامي في تلك الحقول . و ها أنا الآن سجين عادات الاجتماع أتصنع بملابسي و على مائتي و بكل أعمالتي من أجل إرضاء البشر و شرائعهم . كنت أود لو أنني خلقت لأتمتع بمسرات الوجود , ولكني أراني اليوم متعبا بحكم المال سبل الغم , فصرت كالناقاة المثقلة بحمل من الذهب و الذهب يميئها . أين السهول الواسعة؟ أين السواقي المترنمة ؟ أين الهواء النقي؟ أين مجد الطبيعة ؟ أين إلهوتي؟ قد ضيعت كل ذلك ولم يبق لي غير ذهب أحبه فيستهزئ بي , و عبيد كثرتهم فقل سروري , و صرح رفعتهم ليهدم غبطني . كنت وابنة البدو نسير و العفاف ثالثنا , و الحب نديمنا , و القمر رقيبنا , و اليوم أصبحت بين اللواتي يمشين ممدودات الأعناق غامزات العيون , الشاريات الحسن بالسلاسل و المناطق , البائعات الوصل بالأساور و الخواتم . كنت و الفتيان نخطر بين الأشجار كسرب الغزلان تشتترك بإنشاد الأغاني . أمشي في الشوارع فتنتفتح على عيون البغض و يشار إلى بأصابع الحسد . و إن ذهبت إلى المتنزهات لا أرى غير وجوه كالحة ورؤوس شامخة . بالأمس أعطيت الحياة و جمال الطبيعة و اليوم سلبتهما . بالأمس كنت غنيا بسعادتي و اليوم أصبحت فقيرا بمالي , و بالأمس كنت ونعاجي مثل ملك رءوف ورعية و اليوم صرت لدى الذهب كالعبد المتصاغر أمام السيد المظلوم .. ما كنت أحسب أن المال يطمس عين نفسي و يقودها إلى مغائر الجهل , ولم أدر ما يحسبه الناس مجدا كان و احرق قلباه جحيما .."

وقام الموسر من مكانه و مشى ببطء نحو قصره متأوها مرددا: "أهذا هو المال؟ أهذا الإله الذي صرت كاهنه؟ أهذا ما نبتاع بالحياة؟ يبيعي فكري جميلا بقنطار من الذهب ؟ من يأخذ قبضة من الجواهر بدقيقة محبة؟ من يعطني عينا ترى الجمال و يأخذ خزائني؟"

ولما وصل إلى باب القصر نظر نحو المدينة نظرة أرميا إلى أورشليم, و أو ما بيده نحوها كأنها يرثيها و قال بصوت عال: "أيها الشعب السالك في الظلمة , الجالس في ظل الموت , الراكض وراء التعاسة, القاضي بالباطل , المتكلم بالحماقة, إلى متى تأكل الشوك و الحسك و ترمي الثمار و الزهر إلى الهاوية ؟ حتى متى تسكن الوعر و الخرائب تاركا بستان الحياة؟ لماذا ترندي الأطمار البالية تاركا ثوب الدمقس؟ قد انطفأ سراج الحكمة فاسقا زيتا, و خرب ابن السبيل كرم السعادة فاحرسه , وسرق اللص خزائن راحتك فانتبه " في تلك الدقيقة وقف أمام الغنى فقير و مد يده متسولا , فنظر إليه و قد انضمت شفاته المرتجفتان , و انبسطت سحنته المنقبضة , و انبعث من عينيه نور لطيف. كان بالأمس الذي رثاه بقرب البحيرة قد مر مسلما فاقترب من المستعطى و قبله قبلة المحبة و المساواة , و ملأ يده ذهباً , و قال و الرأفة تسيل من كلماته : "خذ يا أخي الآن , و عد غدا مع أتراكك و استرجعوا أموالكم". فابتسم الفقير ابتسامة الزهرة الذابلة بعيد المطر و راح مسرعا. حينئذ دخل الموسر إلى قصره قائلاً كل شيء حسن في الحياة حتى المال لأنه يعلم الإنسان أمثولة. إنما المال كالأرغن يسمع من لا يحسن الضرب عليه أنغاماً لا ترضيه. المال كالحب يميت من يظن به و يحيى واهبه.

Yesterday and Today

The gold-hoarder walked in his palace park and with him walked his troubles. And over his head hovered worries as a vulture hovers over a carcass, until he reached a beautiful lake surrounded by magnificent marble statuary.

He sat there pondering the water which poured from the mouths of the statues like thoughts flowing freely from a lover's imagination, and contemplating heavily his palace which stood upon a knoll like a birthmark upon the cheek of a maiden. His fancy revealed to him the pages of his life's drama which he read with falling tears that veiled his eyes and prevented him from viewing man's feeble additions to Nature.

He looked back with piercing regret to the images of his early life, woven into pattern by the gods, until he could no longer control his anguish. He said aloud, "Yesterday I was grazing my sheep in the green valley, enjoying my existence, sounding my flute, and holding my head high. Today I am a prisoner of greed. Gold leads into gold, then into restlessness and finally into crushing misery.

"Yesterday I was like a singing bird, soaring freely here and there in the fields. Today I am a slave to fickle wealth, society's rules, and city's customs, and purchased friends, pleasing the people by conforming to the strange and narrow laws of man. I was born to be free and enjoy the bounty of life, but I find myself like a beast of burden so heavily laden with gold that his back is breaking.

"Where are the spacious plains, the singing brooks, the pure breeze, the closeness of Nature? Where is my deity? I have lost all! Naught remains save loneliness that saddens me, gold that ridicules me, slaves who curse to my back, and a palace that I have erected as a tomb for my happiness, and in whose greatness I have lost my heart.

"Yesterday I roamed the prairies and the hills together with the Bedouin's daughter; Virtue was our companion, Love our delight, and the moon our guardian. Today I am among women with shallow beauty who sell themselves for gold and diamonds.

"Yesterday I was carefree, sharing with the shepherds all the joy of life; eating, playing, working, singing, and dancing together to the music of the heart's truth. Today I find myself among the people like a frightened lamb among the wolves. As I walk in the roads, they gaze at me with hateful eyes and point at me with scorn and jealousy, and as I steal through the park I see frowning faces all about me. "Yesterday I was rich in happiness and today I am poor in gold.

"Yesterday I was a happy shepherd looking upon his head as a merciful king looks with pleasure upon his contented subjects. Today I am a slave standing before my wealth, my wealth which robbed me of the beauty of life I once knew.

"Forgive me, my Judge! I did not know that riches would put my life in fragments and lead me into the dungeons of harshness and stupidity. What I thought was glory is naught but an eternal inferno."

He gathered himself wearily and walked slowly toward the palace, sighing and repeating, "Is this what people call wealth? Is this the god I am serving and worshipping? Is this what I seek of the earth? Why can I not trade it for one particle of contentment? Who would sell me one beautiful thought for a ton of gold? Who would give me one moment of love for a handful of gems? Who would grant me an eye that can see others' hearts, and take all my coffers in barter?"

As he reached the palace gates he turned and looked toward the city as Jeremiah gazed toward Jerusalem. He raised his arms in woeful lament and shouted, "Oh people of the noisome city, who are living in darkness, hastening toward misery, preaching falsehood, and speaking with stupidity...until when shall you remain ignorant? Until when shall you abide in the filth of life and continue to desert its gardens? Why wear you tattered robes of narrowness while the silk raiment of Nature's beauty is fashioned for you? The lamp of wisdom is dimming; it is time to furnish it with oil. The house of true fortune is

being destroyed; it is time to rebuild it and guard it. The thieves of ignorance have stolen the treasure of your peace; it is time to retake it!"

At that moment a poor man stood before him and stretched forth his hand for alms. As he looked at the beggar, his lips parted, his eyes brightened with a softness, and his face radiated kindness. It was as if the yesterday he had lamented by the lake had come to greet him. He embraced the pauper with affection and filled his hands with gold, and with a voice sincere with the sweetness of love he said, "Come back tomorrow and bring with you your fellow sufferers. All your possessions will be restored."

He entered his palace saying, "Everything in life is good; even gold, for it teaches a lesson. Money is like a stringed instrument; he who does not know how to use it properly will hear only discordant music. Money is like love; it kills slowly and painfully the one who withholds it and it enlivens the other who turns it upon his fellow man."

ملخص

تبحث هذه الدراسة المقارنة مجال الترجمة الأدبية من اللغة العربية إلى الانجليزية من زاوية جمالية. وتحدد الدراسة مجال بحثها ليشمل ثلاثة نصوص أدبية مختارة من كتاب "دمعة و ابتسامة" (1914) للكاتب اللبناني جبران خليل جبران. تهدف هذه الدراسة أساسا إلى معرفة مدى محافظة النصوص الأدبية العربية على قيمتها الجمالية الفنية عند ترجمتها إلى اللغة الانجليزية. و من اجل الوصول إلى هذا الهدف فان النصوص العربية المختارة "طفلان" "ابتسامة و دمعة" "الأمس و اليوم" و ترجماتها الانجليزية تحلل و تقارن على أساس اختيار الكلمات و تركيب الجمل و استعمال الاستعارات و التشبيهات. و أوضح التحليل بأن الأساليب المتبعة في عملية ترجمة هذه النصوص كالترجمة الحرفية و الحذف و الإضافة و الاختصار و الإسهاب و تفادي التكرار قد عززت معنى النص الأصلي و أسلوبه و تأثيره على القارئ. و بذلك خلصت الدراسة إلى انه بالرغم من صعوبة الترجمة الأدبية إلا أن القيمة الجمالية الفنية للنصوص العربية المختارة لهذه الدراسة قد حفظت بشكل تام تقريبا خلال ترجمتها إلى اللغة الانجليزية.