Original Research Article

Translating Equivalence of *Gibran Khalil's* Style in TT: English into Arabic

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Abstract

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This research paper investigates *Gibran Khalil's* simplicity in *The Wanderer* as a stylistic feature which represents artistic values intended by the original author compared to the high formal style of the translator in the TT according to Newmark's communicative theory. The ambiguity of meaning and the misunderstanding that came out from using highly formal choices in the translation instead of simple language; the intended function by the original author; are the core of this study. The study includes content analysis of ten random selected examples from the parables and was based on Bell (1991: 186); Tytlor (1907 and 2007); Alosh (2005:1-17); Libo Huang (2015); Landers (2001: 7); Newmark (1981&1995); Baker (2000); Abdullah Shunnaq (1994) and Bastin (1998:7). The Study concludes that the translator uses highly formal equivalents which change the style of the origin. This way of style shifting leads to a loss of the artistic value of the simplicity of Gibran. Simplicity as a stylistic feature of the ST leads the reader of the TT to a misunderstanding and ambiguity.

Keywords: Equivalence, Style, Faithfulness, Formal, Simplicity, Standard Arabic, English

INTRODUCTION

Literary translation is different from other kinds of translations since it obliged the translator to get into the soul of the author to render not just the literal meaning, but the life of the work. Translators can render this life by deciding to reflect semantic, syntactic, stylistic and other features. "All facets of the [literary] work, ideally, are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original SL reader" (Landers 2001: 27).

This study is a content analysis study of 'the wanderer' by *Gibran Khalil Gibran* written in English and its translation into Arabic by "Abdelatif Sharara", sought to find out to what extent the translator reflected the simple equivalent style of the author and its artistic value through Newmark theory. It also aims at finding out if the translator is faithful in rendering simplicity of the author's style. Following Pantůček (1993) Gibran brought his

parables and having written them expressly as parables and having given this fact a direct recognition in the subtitles; this indicates his intention. To do so, the researcher have examined ten examples of words and phrases from the ST and compared them to their Arabic equivalents in the TT.

The study shows that Abdulatif Sharara, the translator, has changed the level of the lexical choices of the author from informal and semi-formal to highly formal levels which aren't familiar to the ordinary readers.

Statement of the Problem

Through reading the Arabic version of Gibran's "The wanderer" by Abdulatif Sharara, the reader notices that the translator uses highly formal unfamiliar words and expressions, which aren't the same level with the simple

ones in the ST. This problematic issue needs to be investigated as the formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information (Bell 1991: 86-87). This research aims at finding if the translator maintains the stylistic equivalence of simplicity of the ST throughout his translation or he renders a higher level which is incompatible with Gibran's style of simplicity.

OBJECTIVE OF THE STUDY

This research investigates the effect of using highly standard Arabic in the translation of "The wanderer" instead of using the same level of simplicity of Gibran. It also explores the degree of faithfulness in conveying the similar style of the original. It also investigates if using different styles in translation affect the artistic values as in the ST.

Research Questions

This study investigates the following questions:
1. Is the translator faithful to the ST in translating simple style of Gibran's?
2. How may using highly formed language in translation affect the artistic values and the readability of the ST?

Introduction of the Novel

The writer of "The Wanderer" is Gibran Khalil Gibran. He is a poet, author, illustrator and journalist. He was born on January 6, 1883, in Bsharri, Lebanon. He immigrated with his mother and siblings to Boston in 1895. Gibran is known with his simple, poetic, imaginative and creative language; the translator here seems that he does not grasp those aesthetic features. *The wanderer (Atta'eh)* is a one of Gibran's masterpieces. It is a collection of 52 short stories which all contains morals and pieces of wisdom. The work is originally written in simple style while few writers approach writing with the simplicity like him. These parables were translated by Abdullatif Sharara where his translation would be our focus in this paper.

Theoritical Background

This study explores the importance of keeping the simple style of literary works by analyzing the lexical choice and the equivalents used by the translator which is highly formal. Following Landers (2001, p. 7), in literary translation, the order of the cars- which is to say the

style- can make the difference between a lively, highly readable translation and a stilted-rigid and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

Texts are considered formal when they need the reader or the listener extra time and effort to decode the meaning, and they're informal when they are easy to understand. In this example it's clear that the writer of the original text intends to use a simple language to keep the artistic and the esthetic value and to preserve the easy flowing of the discourse or the register. However, the translator changes the simple words to formal ones (Bell, 1991: 86).

According to Alosh (2005, pp. 1-17) Arabic language has three levels of formality: formal or casual, standard and the high level (the highest register level). The highest level is very careful speech, official and formal. It adheres strictly to the pronunciation characterized by low frequency word choice. It's mainly used among Arabic specialists and highly formal situations.

Loyalty or faithfulness is taken as one of the key conceptual tools in evaluating translations. Stylistically, a translator was forbidden to have his or her own style. To achieve the same stylistic effect of the source text in the target text is one of the ways to attain loyalty or faithfulness in translation. Then, in the linguistics period " equivalence"is proposed as the major criterion. But, again, the author's style is considered to be something sacred in translation. The task of a translator is nothing but to imitate the author's style in his or her translation (Newmark, 1981, p. 4). He adds that the point is that "expressive texts", i.e. serious imaginative literature, authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original.

In literature, style assumes supreme importance and becomes a major vehicle whereby the author strives to express his personal mode of existence or vision of the world a translation is considered ideal when it seeks not only to convey the general meaning but to be faithful to the style and effect of the original in addition to preserving its cultural elements. If the TT doesn't reproduce successfully the stylistic and cultural elements of the ST, it will fail to achieve a full impact of the original.

Following the Translation's Father, the Monitor and the Legend, Abdullah Shunnaq, a translation is considered ideal when it seeks not only to convey the general meaning, but to be faithful to the style and effect of the original in addition to preserving its cultural elements. If the TT doesn't reproduce successfully the stylistic and cultural elements of the ST, it will fail to achieve a full impact of the original.

"style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9). He also adds that the style and manner of a good translation should be the same

Table 1

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"they **loved** his coming "	Wa kunna fi ghabtatin min liqa'eh.	"...وكنَا في **غبطة** من لقاءه"	We were in exultation because of his coming

character with that of the original and should have all the ease of original composition.

The substitution of SL stretches of expression by formal equivalents in the target text leads to a loss of what Bastin (1998:7) calls 'exoticism' of the original. That is, rendering a given ST expression by TL standard runs the risk of losing the special effects intended in the ST.

METHOD

This study is a qualitative contrastive analytical method examines 10 selected samples that involve simple words, phrases and sentences in the original text 'The Wanderer' and compare them with their Arabic equivalents in the target text (Atta'eh) on the stylistic level. A back translation from Arabic into English is used as a literal translation to show the differences in styles from English (ST) into Arabic (TT). The simple and highly formed expressions and words are highlighted to show the different levels. Collecting techniques are reading both texts (ST and TT), selecting the highly formed words, which have a difficulty to read, from the TT and comparing them with their equivalents in the ST stylistically.

Each example is examined to find the effect of using highly formal language (standard Arabic) instead of rendering simple language of the author and how the level of formality may lead to ambiguity and hard decoding process for the reader and to find out if the translator is faithful to the ST.

The content analysis method is based on Newmark (1981:4); Bastin (1998:7); Libo Huang (2016); (Bell1991:86); Landers (2007:7); Alosh (2005: 1-17); Tytler (1907/2007: 63-64) and Abdullah Shunnaq (1994). According to the Translation's Father, the Monitor and the Legend, Abdullah Shunnaq, a translation is considered ideal when it seeks not only to convey the general meaning, but to be faithful to the style and effect of the original in addition to preserving its cultural elements. If the TT doesn't reproduce successfully the stylistic and cultural elements of the ST, it will fail to achieve a full impact of the original. Huang (2016: 22) adds that a good translation should be the same character with that of the original and should have all the ease of original composition.

Analysis

This section analyzes and discusses the selected examples of the ST compared to the TT on the stylistic level of formality. It also investigates in detail how the translator changes the tone of many words and phrases from simple and informal style to a higher level that reflect unfaithfulness adapted by the translator. The following are tables of the study samples. Each table includes the ST sample, TT, the TT transcription and page numbers. Then, it is followed by discussion and analysis. Table 1

- In the first example ,the author used the verb **loved** which is simple , understandable and suitable for the level of the discourse ; while it is translated into *ghibtah* **غبطة**which is highly formal and requires the reader to spend extra time and effort on this lexical item to decode their intended meaning.

- According to Bell (1991, p. 86), texts are considered formal when they needs the reader or the listener extra time and effort to decode the meaning, and they're informal when they are easy to understand.

- In this example it's clear that the writer of the original text intends to use a simple language to keep the artistic and the esthetic value and to preserve the easy flowing of the discourse or the register. However, the translator changes the simple words to formal ones and opts to elevate the style to a higher formality by lexical selections.

- In the above example the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007, p. 9).

- Following Shnnaq (1981), the result is that the translator is not faithful to the ST since he did not preserve the style of the original. Based on this analytical comparison, the nature of lexical choices made by the translator; one notices that the highly formed words disperse the reader's attention and leads to ambiguity.

- There are other aspects got affected by using highly formed lexical choices? The word love" is substituted with "غبطة" *"ghibtah"* which leads to what Bastin (1998:7) calls 'exoticism' of the original.

- The ST verb **"love"** reflects the character of the author and his style which is simple and clear, is translated as**"غبطة"** which is ambiguous and different

Table 2

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"swam in the waters"	Wa khadaa alobab	"و خاضا العباب"	They slosh in the torrents

Table 3

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"the great ocean "	Al ogyanos alkabeer.	"الاوقيانوس الكبير…"	The big circumference

from the origin. A good translation should be the same character with that of the original and should have all the ease of the original composition. Table 2

• In this example the ST phrase **"swam in the waters"** reflects the character of the author and his style which is simple and clear , is translated as**" *khada al obab*" و"** **"خاضا العباب** which is ambiguous and different from the origin. "العباب"is also an Islamic word used in the Prophet Mohammad (PBUH) sayings and no longer used in modern Arabic.(*Al-Mu'jam al-Wasiit*)

• This kind or words isn't clear to a lot of readers; it needs then a lot of time and effort to decode the meanings. A good translation should be the same character with that of the original and should have all the ease of the original composition. The formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information (Bell 1991: 86-87).

• Style of the ST got affected in this example since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9).

• Huang (2016: 22) adds that a good translation should be the same character with that of the original and should have all the ease of original composition, while the TT doesn't maintain the same character which is simple and switched to a higher level of formality.

• The simple style intended by the original author isn't preserved since the TT has some highly formal words and expressions such as the above example. As a result the translator is not faithful to the ST since he did not preserve the style of the original. To be faithful to the style and effect of the original in addition to preserving its cultural elements (Abdullah Shunnaq 1994).

• The result here is that rendering different styles leads to unfaithfulness and loses the character of the ST. Another result is that using formal register instead of the simple one requires more attention and they needs the

• reader or the listener extra time and effort to decode the meaning. Table 3

• In this example, the author used the word "**ocean**" which is clear and simple while it is translated into "الاوقيانوس" *oqyanos"* which is strange to the Arabic reader since it is originally a Greek word .The style intended by the author, which is simplicity, was changed in translation. The author's style is considered to be something sacred in translation. The task of a translator is nothing but to imitate the author's style in his or her translation. He adds that the point is that "expressive texts", i.e. serious imaginative literature, authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original (Newmark (1981:4).

• Using such words needs the reader extra time and effort to decode the meaning or to look it up. In this example it's clear that the writer of the original text intends to use a simple language to keep the artistic and the esthetic value and to preserve the easy flowing of the discourse or the register (Bell1991:86).

• The translator changes the simple words to formal ones. "ocean" *almoheet*"المحيط" is known by most of the readers while"*oqyanos*"الاوقيانوس" is not known by the readers which leads to ambiguity and strangeness and changes the intended style.

• In the above examples the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler(2007:9).

• The substitution of SL stretches of expression by formal equivalents in the target text leads to a loss of what Bastin (1998:7) calls 'exoticism' of the original. That is, rendering a given ST expression by TL standard runs the risk of losing the special effects intended in the ST. Table 4

• In this example taken from the ST, the word "was bitter" is translated as "جعل دأبه وديدنه ذم الأمير…". This lexical choice in   "ديدنه"*daidanahu and* "دأبه"*da'abahu are* cla-ssical Arabic words that are uncommon and unfamiliar in

Table 4

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"who was bitter against the prince"	Wjaala daabahu wa daydanahu thamma alameer	"...جعل دأبه وديدنه ذم الأمير"	He made his habitudes to vilify the prince

Table 5

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"He **might** rid himself of the little bird"	Wa qad akhmara an yolqi alqubbarata an dhahrehi	"... وقد**أخمر** أن يلقي القبرة عن ظهره"	He conceal to rid the skylark from his back

Table 6

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"beguile my mind"	Wa yakhlubu lobbi	"ويخلب لَبّي"	Allure my pulp

Arabic. This choice changed the level of discourse from informal or semi- formal to highly formal. The formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information. (Bell 1991: 86-87). As a result, this leads to dispersion or a distraction to the TT reader.

• The intended meaning and the special effects of the ST will be lost by such rendering. The substitution of SL stretches of expression by formal equivalents in the target text leads to a loss of what Bastin (1998:7) calls 'exoticism' of the original fail to achieve a full impact of the original.

• In the above examples the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9). He also adds that the style and manner of a good translation should be the same character with that of the original and should have all the ease of original composition.

• As a result, the translator isn't faithful to the author's style since he rendered the text from simplicity and semi-formality to a highly formal style. Table 5

• In this example the word "might" is clear, simple and highly readable translated into "أخمر"*akhmara which* is classical and highly formal. Following Landers (2001: 7), in literary translation, the order of the cars- which is to say the style- can make the difference between a lively, highly readable translation and a stilted-rigid and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

• The simple style of the original text isn't maintained by using such strategies. Huang (2016: 22) said that a good translation should be the same character with that of the original and should have all the ease of original composition, while the TT doesn't maintain the same character which is simple and switched to a higher level of formality.

• Such "expressive texts, have to be translated closely, matching the writing, good or bad, of the original. (Newmrak 1981: 4). The task of a translator is nothing but to imitate the author's style in his or her translation.

• In the above examples the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9).

• There are other aspects got affected by using highly formed lexical choices. The word "might" is substituted with"أخمر"*akhmara which* leads to what Bastin (1998:7) calls 'exoticism' of the original. Table 6

• In this example taken from the ST the expression **"beguile my mind"** is translated as "ويخلب لَبّي".This lexical choice is classical Arabic expressions that are uncommon and unfamiliar in Arabic. This choice changed the level of discourse from informal or semi- formal to highly formal. The formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information. (Bell 1991: 86-87). As a result, this leads to dispersion or a distraction to the TT reader.

• The substitution of SL stretches of expression by formal equivalents in the target text leads to a loss of what Bastin (1998:7) calls 'exoticism' of the original. That

Table 7

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"we have no doubt"	La yokhamiruna shakun	"لايخامرنا شك..."	No doubt would entice us

Table 8

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
" the poet was **distant** "	Wa kana alshaeru jafian.	"وكان الشاعر **جافيا** ..."	جافيا has no equivalent it means in Arabic that someone who leave his place and didn't stay in.

is, rendering a given ST expression by TL standard runs the risk of losing the special effects intended in the ST.

• Following Shnnaq (1981), the result is that the translator is not faithful to the ST since he did not preserve the style of the original. Based on this analytical comparison, the nature of lexical choices made by the translator; one notices that the highly formed words disperse the reader's attention and leads to ambiguity. Table 7

• In this example, the author used the expression "**we have no doubt**" which is clear and simple while it is translated into "لا يخامرنا شك""*la yokhamiruna shakun*" which is strange to the Arabic reader. The style intended by the author, which is simplicity, was changed in translation. The author's style is considered to be something sacred in translation. The task of a translator is nothing but to imitate the author's style in his or her translation. He adds that the point is that "expressive texts", i.e. serious imaginative literature, authoritative and personal statements, have to be translated closely, matching the writing, good or bad, of the original (Newmark, 1981:4).

• Such expressions need the reader extra time and effort to decode the meaning or to look it up. In this example it's clear that the writer of the original text intends to use a simple language to keep the artistic and the esthetic value and to preserve the easy flowing of the discourse or the register (Bell, 1991:86).

• The translator changes the simple words to formal ones which leads to ambiguity and strangeness and changes the intended style.

• In the above examples the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations (Tytler, 2007:9).

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is, rendering a given ST expression by TL standard runs the risk of losing the special effects intended in the ST. Table 8

• In this example the ST word "**distant**" reflects the character of the author and his style which is simple and clear , is translated as" "**جافيا**" which is ambiguous and different from the origin. The word "جافيا" isn't clear to a lot of readers; it needs then a lot of time and effort to decode the meanings. Bell) 1991: 86-87) said that good translation should be the same character with that of the original and should have all the ease of the original composition. The formal register takes far longer to encode and to decode and, consequently, requires more attention by both the sender and the receiver to process information

• Style of the ST got affected in this example since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9).

• Huang (2016: 22) adds that a good translation should be the same character with that of the original and should have all the ease of original composition, while the TT doesn't maintain the same character which is simple and switched to a higher level of formality.

• The simple style intended by the original author isn't preserved since the TT has some highly formal words and expressions such as the above example. As a result the translator is not faithful to the ST since he did not preserve the style of the original. To be faithful to the style and effect of the original in addition to preserving its cultural elements (Abdullah Shunnaq 1994).

• The result here is that rendering different styles leads to unfaithfulness and loses the character of the ST. Another result is that using formal register instead of the simple one requires more attention and they needs the reader or the listener extra time and effort to decode the meaning. Table 9

Table 9

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
" then everyone was **comforted**"	Enda thalika surreya an aljameea'	" عند ذلك سُري عن الجميع ..."	جافيا has no equivalent it means in Arabic that someone who leave his place and didn't stay in.

Table 10

ST	Phonetic Transcription	TT (Arabic)	Back translation into English
"I hate my husband"	Ama ana faeni omqetu zawji	أما انا فاني أمقت زوجي"	But for me, I abominate my husband

• In this example the verb "**comforted**" is clear , simple and highly readable translated into "سُري"*surreya* which is classical and highly formal. Following Landers (2001: 7), in literary translation, the order of the cars- which is to say the style- can make the difference between a lively, highly readable translation and a stilted-rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

• The simple style of the original text isn't maintained by using such strategies. Huang (2016: 22) said that a good translation should be the same character with that of the original and should have all the ease of original composition, while the TT doesn't maintain the same character which is simple and switched to a higher level of formality.

• Such "expressive texts, have to be translated closely, matching the writing, good or bad, of the original. (Newmrak, 1981: 4). The task of a translator is nothing but to imitate the author's style in his or her translation.

• In the above examples the style of the ST got affected since it is changed by using higher level of discourse. "style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007: 9).

• There are other aspects got affected by using highly formed lexical choices. The verb "comforted" is substituted with"سُري"*surreya which* leads to what Bastin (1998:7) calls 'exoticism' of the original. Table 10

• In the above example the style of the ST got affected since it is changed by using higher level of discourse." hate" is translated into "أمقت". "Style"is sacred in translation and a successful transfer of the ST style is the focus of attention of almost all translations Tytler (2007:9).

• Following Landers (2001: 7), in literary translation, the order of the cars- which is to say the style- can make the difference between a lively, highly readable translation and a stilted-rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.

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• The result here is that rendering different styles leads to unfaithfulness and loses the character of the ST. Another result is that using formal register instead of the simple one requires more attention and they needs the reader or the listener extra time and effort to decode the meaning.

CONCLUSION

The qualitative comparative analysis of the parables of Gibran's *The Wanderer* and its equivalent *Al-Tae'h* investigates the effect of using highly standard Arabic in the translation of *The wanderer* instead of using the same level of simplicity of Gibran. It also explores the degree of faithfulness in conveying the similar style of the original and if using different styles in translation affect the ST.

The style of the original text intended by the author is simplicity. Following Pantůček, S. (1993) Gibran brought his parables and having written them expressly as parables and having given this fact a direct recognition in the subtitles; this indicates his intention.

Based on Bell (1991: 186); Tytlor (1907&2007); Alosh (2005:1-17); Libo Huang (2015); Landers 2001: 7); Newmark (1981&1995); Mona Baker (2000); Abdullah Shunnaq (1994) and Bastin (1998:7), the discussion and analysis conclude that the following:

• The artistic value to preserve easy flowing of discourse has got affected by using highly formal

equivalents instead of the simples intended by the original.

• Translating simple words and phrases into highly formal lexical choices leads to ambiguity, misunderstanding and exoticism of the original.

• This substitution requires reader to spend extra time and effort on such lexical items to decode their intended meanings.

• The style intended by original author isn't preserved and got affected. It is changed from simplicity to highly formal, so the translator isn't faithful to the ST style.

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