

Creative Translation Through the Lens of Antoine Berman's Translation Critique

الترجمة الإبداعية في ظل نقد الترجمات لأنطوان برمان

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Abstract:

This research explores the intersection of creative translation and translation critique, applying Antoine Berman's framework of deforming tendencies. By analyzing translations of *The Garden of the Prophet* by Gibran Khalil Gibran, the study examines the extent to which creativity can enhance or distort a text. The comparison of translations by Abdul Latif Sharara and Tharwat Okasha reveals that while literal adherence maintains fidelity, creativity can enrich a text, sometimes surpassing the original in beauty. The findings highlight the balance between fidelity and creative expression in literary translation.

Keywords: Creative Translation; Deforming Tendencies; Poetic Translation; Fidelity in Translation; Translation Critique

ملخص:

يستكشف هذا البحث تقاطع الترجمة الإبداعية مع نقد الترجمات، بتوظيف "الميولات التحريفية" لأنطوان برمان. من خلال تحليل ترجمتي حديقة النبي لجبران خليل جبران، يتناول البحث مدى تأثير الإبداع في إثراء النص أو تشويهه. تكشف المقارنة بين ترجمتي عبد اللطيف شرارة وثرwat Okasha أن الالتزام بالترجمة الحرفية يحافظ على الأمانة، بينما يمكن أن تُثري الحرية الإبداعية النص وتتفوق أحياناً على الأصل في جماليته. تُبرز النتائج أهمية التوازن بين الأمانة والإبداع في الترجمة الأدبية.

كلمات مفتاحية: الترجمة الإبداعية، الميولات التحريفية، الترجمة الشعرية، الأمانة في الترجمة، نقد الترجمات

1. INTRODUCTION

Translation, as a creative art, has not garnered the attention bestowed upon other contemporary literary forms. This neglect arises from the common belief that translation is merely a transference of cultural productions from one language to another, reducing the translator to nothing more than a conduit for texts, leaving no room for creativity in their craft. Even today, this misconception persists, leading to the unfortunate reality, where readers consume translated works without recognizing, even after finishing the text, the translator's distinguished effort. Hence, it becomes imperative to 'correct' this flawed perception and acknowledge the translator as an artist in his own right, not merely a text transporter.

Creativity in translation reveals itself across literary domains—novels, short stories, poetry, drama, and critique—where the translator's freedom grows in proportion to his cultural breadth and linguistic mastery. Unlike scientific language, where precision reigns and the translator's task is rigid, literary translation offers a vast canvas. Here, the translator must not only faithfully transfer a text but must also capture its essence, translating its style with grace into their language after having deeply understood, savored, and felt the work. This lies at the heart of creative translation, where the freedom to select words, synonyms, and nuanced expressions allows for a smoother rendering of the author's intentions while maintaining the structural integrity of his thoughts.

A successful creative translation necessitates a deep cultural understanding, linguistic expertise, literary sensitivity, and an intellectual or aesthetic connection to the source text. The translator, driven by a desire to faithfully convey the text to the reader, assumes the role of an author within his own linguistic domain. He must carefully read, appreciate, and engage with the foreign text, possessing a refined artistic and aesthetic sensibility to value the original work and choose to bring it into his own language.

Yet, the translator's task grows more complex when approaching literary, especially poetic, texts—among the most challenging to render. Poetry carries not only semantic weight but also formal and aesthetic dimensions, and each language harbors its unique stylistic and expressive characteristics. Faced with this challenge, the translator must decide between two paths: a literal translation, which preserves the source's form and meaning but risks creating a hybrid text alien to the target culture, or a freer approach, where the translator reworks the source's ideas and style, unleashing his creativity to ensure the translated text resonate with the target audience.

Antoine Berman highlights the necessity of translating in a way that makes the reader feel as though the author wrote the text directly in the translated language. However, the cultural gap continues to present a barrier, limiting the literary translation's ability to fully convey both its communicative and aesthetic functions.

Thus, the core issue of this research revolves around several questions:

- To what extent can literal translation successfully preserve both the form and meaning of the source text with transparency and faithfulness?
- Should the translator embrace creativity, freeing himself from the constraints of literal translation and employing all his linguistic and expressive resources?
- Does creative translation constitute a form of betrayal, altering the original text's structure through techniques, such as omission, addition, and explanatory translation?

In pursuit of answers, this study will explore the ongoing debate between advocates of literal translation, who prioritize the source text's linguistic and cultural specificity, and proponents of creative translation, or "target-oriented" translators, who permit alteration and adaptation of foreign texts, potentially erasing their identity. The research, therefore, proposes two hypotheses:

1. The translator faces a choice: follow the path of literal translation, preserving the form and meaning of the source text but delivering a hybrid product that may alienate the target audience.
2. Alternatively, the translator may opt for creative freedom, reworking the source's style and ideas, exploiting the richness of his language, and ensuring the translated text to be accessible and enjoyable to the target reader, with the audience's understanding as their ultimate goal.

We aspire to guide students of translation towards the benefits of adopting a critical methodology in appreciating the aesthetic reception of texts, for it is the essential key to achieving the same impact as the original work. This study seeks to demonstrate that translation is not only possible but also the sole tool through which art can be disseminated and shared across the globe. Our research will focus on uncovering the specificities of literary writing and introducing these treasures and thoughts to others. The text we will examine, though written in prose, exhibits poetic qualities. The author weaves poetic passages into the narrative, enhancing its aesthetic appeal. This multi-faceted approach to language elevates the art of translation, demanding a holistic understanding of both the literary and aesthetic dimensions of the text.

More specifically, this study will explore the methodology of translation critique and its applications to the text, drawing from both historical and theoretical perspectives. By bridging past and present, form and meaning, and aesthetics, we aim to propose modest, yet, precise and objective solutions that can be of benefit both in teaching and practical applications.

Our study will follow the "Methodology of Translation Critique" and its applications to literary texts. Translation critique has been a focus of many theorists, who have both agreed and disagreed on various aspects of theory and practice. Notable

contributors include Katharina Reiss (Reiss, 2014), Antoine Berman (Berman, 1984), Roland Barthes, and Peter Newmark. The latter discussed these issues in his book *A Textbook of Translation*, among others. Moreover, translation critique is understood as a comparison (not to be confused with mere comparison, as it involves a distinct field) between a text and its original, or between a text and its various translations, with the goal of examining both constants and variables.

To analyze the problem posed by this research and test the validity of the proposed hypotheses, we will primarily study the steps of Antoine Berman's "Methodology of Translation Critique" (Berman A. , 1995). This approach will be applied to select passages from *The Garden of the Prophet* by Gibran Khalil Gibran, after a detailed analysis of the section under study. We will begin by introducing the methodology, followed by a translation analysis and an examination of the systemic distortions, highlighting the deforming tendencies as outlined by Berman. These will be explored in the practical chapter through the selected examples.

Corpus importance:

The significance of *The Garden of the Prophet* by Gibran Khalil Gibran, and its two translations into Arabic by Tharwat Okasha and Abdul Latif Sharara, lies in the rich opportunities they provide to analyze the creativity in translation. Each translator brings a unique style and interpretation, with Okasha focusing on the philosophical depth and Sharara on the poetic and emotional nuances of Gibran's work. By comparing these translations, my research highlights how creative translation affects the reception of literary works. The diversity in language choices, sentence structure, and cultural interpretation enriches the study of creative translation, providing a nuanced understanding of Gibran's original text. Furthermore, the thematic richness of the corpus, with its metaphorical and symbolic language, makes it ideal for examining the subtleties of both form and meaning in translation. Specific passages, such as Gibran's reflections on freedom, love, and spirituality, serve as key samples to showcase how each translator navigates the creative challenges of translating metaphor, tone, and style, offering insights into the creative decisions that shape the reader's experience.

2. Translation Critique:

There is often confusion surrounding the term "translation critique," with some interpreting it as solely a negative evaluation focused on identifying and classifying errors. This misconception stems from the belief that criticism is inherently negative. However, it is essential to recognize that criticism, whether in the realm of literary production or any other field, is fundamentally a positive endeavor. Purely negative, criticism does not constitute true criticism. Friedrich Schlegel, a pioneer of contemporary criticism, distinguished between "*Criticism*," reserved for the analysis of high-quality works, and "*Characterization*," for the study of lesser works. (Berman A. , 1995, p. 68)

Antoine Berman emphasized that if literary criticism is essential for preserving and perpetuating literary works, then translation critique must be given equal importance and not diminished in value. Criticism serves as a tool to either highlight and immortalize a work or to obscure and erase it. Berman also noted that the tendency to judge translations stems from two essential expectations: first, that the translation should be faithful and accurate to the original; and second, what he termed "*Defectivity*," which refers to the various flaws or distortions that can affect a translation (Berman A. , 1995, p. 38).

2.1 Berman's Critical Methodology:

Berman sought to develop a method for analyzing translations, drawing on the approaches of Henri Meschonnic and the Tel Aviv School. He formulated a methodology, not as a rigid model, but as a flexible analytical process divided into several stages: reading the translation(s), reading the original text, and consulting related scholarly commentary. The subsequent stages involve the critique itself. Berman's approach diverged from those of Meschonnic and the functionalist school, particularly in his classifications for supporting translation critique.

Berman's methodology emerged from his extensive study of translations and his attempt to closely examine their details that were shaped by his experiences in translating literary works, particularly his collaboration with his wife Isabel on Roberto Arlt's *The Seven Madmen*. Through this collaborative process, they repeatedly compared and contrasted their translation with the original text. This experience laid the groundwork for his critical method, which comprises the following stages:

2.1.1 Reading the Translation:

Berman stressed the importance of a patient, deliberate reading of the translation, avoiding hasty judgments. The initial reading should treat the translation as an independent text, disregarding the source language. This impartial approach enables the critic to assess the quality of the translation on its own merits. (Gouadec, 2007) The goal is to avoid diminishing the translation's value by comparing it to the original too soon, a pitfall that can lead to unnecessary critique. This step contrasts with other critical methods, which often rely on direct comparison. (Berman A. , 1995, p. 65)

2.1.2 Rereading the Translation:

The second reading helps identify problematic spots in the text—areas where distortion or flaws are evident. This might manifest as awkwardness, overly simplistic language, or disruption of the original rhythm. The critic also identifies linguistic interference, where the translation remains too closely tied to the source language. Conversely, the second reading might unveil moments of "inspiration"—passages where the translation surpasses mere accuracy, becoming a creative act that enriches the target language. Berman called these points "impressions" that aid the critic in forming a solid foundation for deeper analysis. However, he warned that such

impressions could also be misleading if not approached carefully. (Berman A. , 1995, p. 65)

2.1.3 Reading and Rereading the Original:

For Berman, reading the original text is crucial for uncovering its stylistic features, sentence structures, key terms, and rhythmic qualities. The critic must create a network of connections between these elements. This reading differs from the translator's, as it is a preparatory step for analysis, not translation.

According to Berman, effective translation necessitates a comprehensive and extensive reading practice. A translator who confines their attention solely to the target text is inherently limited. He referred to this broader reading as the "support of the act of translation." Such extensive reading equips the critic to select stylistic samples from the original text—passages imbued with rich meaning and linguistic complexity that reflect the author's intent. (Berman A. , 1995, p. 68)

2.1.4 In Search of the Translator:

Understanding the identity of the translator is for Berman the most critical phase of his methodology. In the latter, he asked the following questions: who is the translator? Is the translator part of the target culture, or foreign to it? Does the translator have other professions, such as teaching? Does the translator have literary works of his own? Therefore, understanding the translator's background and linguistic expertise, according to him, provides valuable insights into the choices made during the translation process. (Berman A. , 1995, p. 68)

3. Analytics of Translation and Berman's Deforming Tendencies

Berman's concept of "Analytics of Translation" refers to the examination and analysis of the deformations that all translations undergo, preventing them from fully achieving their intended goals. He explains that this analytic has two meanings: first, the detailed analysis of the deforming system of translation, and second, a perspective influenced by psychoanalysis, as these deformations often operate unconsciously. These tendencies or forces distort the translation, diverting it from its core purpose.

The goal of this analysis is to identify the tendencies and forces that deform translations and highlight their foundations. These deformations are closely related to ethnocentric and transformative translations, which are deeply influenced by these forces. No translator can entirely escape their impact, even if they are conscious of them and attempt to neutralize them, as they shape the translator's very desire to translate.

Before delving into the details of these deforming forces, Berman clarifies that the analytic, he proposes, is based on his own experience as a translator. To ensure its coherence, he invites contributions from other translators working in different languages and fields, as well as linguists, poets, and psychoanalysts, recognizing that these deforming tendencies are open to critique and varying interpretations.

Berman's analytic focuses on the deforming forces found primarily in literary prose -such as novels, essays, and letters- stemming from both his personal experience and the marginal status of translation studies. He justifies the deformations in prose, particularly in novels, by emphasizing the interplay of languages within literary works. In Berman's view, great prose works are characterized by a certain "bad writing" and a lack of "control" over their form due to the vast linguistic material that must be condensed, leading to what he calls "textual proliferation". This phenomenon raises specific questions for translation, especially when translating prose. The main challenge lies in respecting the multiple deformations within the text. (Berman A. , 1995, pp. 80,83)

Berman also acknowledges that some deformations in prose translation are acceptable and may even go unnoticed because they often involve subtle aspects. Based on this premise, he developed an analytic approach to prose translation.

4. Deforming Tendencies

The first step in this analytic process is the examination of numerous deforming tendencies that form a cohesive system aimed at altering the original text in favor of "beautiful meaning and form." Berman identifies thirteen of such tendencies in his book *La Traduction et la lettre ou l'Auberge du Lointain*, noting that some intersect or derive from others, with varying degrees of impact. (Berman, 2010, pp. 73,75)

For the purposes of this study, the following tendencies will be analyzed, critiqued, and compared in two translations: rationalization, clarification, expansion, simplification, ennoblement, arbitrary reduction (both qualitative and quantitative), homogenization, destruction of rhythm, destruction of underlying networks of meaning, destruction of textual structures, destruction of local linguistic networks, destruction of idioms or familiar expressions, and erasure of linguistic layering.

4.1 Rationalization

Rationalization primarily involves restructuring the syntactic structure of the original text, including punctuation, to conform to the discursive norms of the target language. However, Berman criticizes this approach, arguing that it can strip the original text of its diverse and complex structure, reducing it to a more linear and monotonous style. This is particularly evident in texts that are rich in repetition, relative clauses, and participial phrases.

Rationalization also eliminates the sensory element in the text, transforming the concrete into the abstract. Prose, which often emphasizes tangible elements, loses this quality as rationalization restructures the sentences, translates verbs into substantives, and selects more generalized nouns.

For Berman, the negative aspect of rationalization lies in its proximity to totalitarianism. Its meaning remains vague, as it only inverts the relationship between the orderly and the disorderly, the structured and the unstructured, the abstract and the

concrete. This characteristic is typical of ethnocentric translations, which tend to alter the sign and status of the work without visibly affecting its structure or meaning. (Berman, 2010, pp. 76,77)

4.2 Clarification

Translation naturally leans toward explanation and clarification to facilitate communication. By "clarification," Berman means the shift from polysemy (multiple meanings) to monosemy (a single meaning) by revealing what was hidden in the text. For Berman, clarification is a natural consequence of rationalization—it brings clarity to what was previously ambiguous, making it easier for the reader to grasp. Almost every translator relies on clarification because translation inherently involves explicitation, which can either explain something implicit in the original text or shed light on an element the author intended to keep obscure. Clarification in translation often leads to a more detailed explanation, a process that paves the way for the next deforming tendency. (Berman, 2010, p. 78)

4.3 Expansion

Translations tend to be longer than the original text, a result of the previous tendencies of rationalization and clarification. This expansion occurs by elaborating on brief content, increasing the linguistic mass without necessarily adding any new meaning to the text. In some cases, the translation may become overly clear, resulting in negative consequences for the text's style and eliminating its natural rhythm. Berman refers to this as "over-translation" (Berman, 2010, p. 79).

4.4 Ennoblement

Ennoblement involves elevating the rhetorical quality of the original text, rewriting it in a more refined style. Berman characterizes this approach as "Platonic translation," where the original text serves as a mere foundation for the translator to construct a more polished and sophisticated version, sacrificing the original's raw texture in favor of enhanced meaning. This tendency to embellish the text was particularly prevalent during the classical era, giving rise to the term "les belles infidèles" (the beautiful but unfaithful translations).

However, Berman considers ennoblement a deforming tendency because it strips the original of its oral richness and its diversity of voices, leading to a homogenization of the prose. Furthermore, it can introduce pseudo-slang, making the text seem more popular or even vulgar, thus distorting the tone of the original work. (Berman, 2010, p. 80)

4.5 Qualitative Impoverishment

Qualitative impoverishment involves replacing original words, phrases, or expressions with less meaningful or less rich equivalents in the target language. This loss of semantic richness is particularly evident when the translation lacks the sonorous qualities and iconic features of the original. (Berman, 2010, p. 82) By

"iconicity," Berman refers to words whose meaning is closely tied to their form or sound, creating a vivid mental image. When these are substituted with poorer equivalents, a significant portion of the literary work's meaning and expressiveness is lost.

4.6 Quantitative Impoverishment

Quantitative impoverishment occurs when a translation fails to preserve the original's lexical diversity, leading to a reduction in the text's semantic richness. According to Berman, prose often features a proliferation of meanings and a complex network of terms. (Berman, 2010, p. 83) For instance, in Roberto Arlt's work, the author uses three distinct words for "face" (*semblante*, *rostro*, *cara*) without explicit justification for their variety. If a translation reduces this trio to a single term, it creates a lexical gap that diminishes the richness of the text's linguistic fabric. Expansion, as a translation method, often compensates for this quantitative loss by adding articles, relative pronouns, or explanatory terms, resulting in an increase in the raw volume of text. For prose, this quantitative aspect holds significant importance.

4.7 Homogenization

Homogenization is a natural result of the previous tendencies, combining many of them into a cohesive system. Berman sees it as a deforming tendency in its own right. It involves unifying the texture of the original text at all levels, even when the original prose is characterized by diversity. Every prose work contains inherent diversity, but the translator often strives to unify and smooth out what is varied and dissonant. Boris de Schloezer refers to this as the "combing" (*peignage*) process inherent in all translations. The negative aspect of this tendency is that it is deeply rooted in the translator's core being. (Berman, 2010, p. 84)

4.8 Destruction of Rhythms

Berman argues that prose, much like poetry, is imbued with rhythm. He views prose as a network of rhythms that the translator must preserve. When the rhythm is disrupted, the translation suffers. A significant alteration of rhythm, such as changing the punctuation, can be considered a deformation, as punctuation plays a crucial role in maintaining the original rhythm of the text (Berman, 2010, p. 85).

4.9 Destruction of Underlying Networks of Signification

Berman explains that certain key words or phrases, which recur throughout a literary work, form underlying networks beneath the text's surface. These networks carry implicit meanings (subtext), which are crucial to the structure and meaning of the work. Words or motifs might appear without any clear context; yet, they form a connected chain when viewed together. For instance, in Roberto Arlt's *The Seven Madmen*, terms like "Gate," "Wing," "Cage," and "Giant" may seem scattered, but they are linked by a subtle, underlying network that suggests themes of nightmares and

expansion. Destroying these networks through translation weakens the text's inherent richness and coherence (Berman, 2010, p. 86).

4.10 Destruction of Linguistic Patternings

The consistency of a text is not limited to its metaphors or individual words but extends to the types of sentences, syntax, and use of tenses. According to Berman, rationalization, clarification, and expansion often disrupt this consistency by introducing elements that do not fit the original's linguistic structure. The translated text may appear more cohesive and clearer than the original, but it often loses its stylistic depth, leading to a confusing mixture of registers. This asystematic nature of translation is akin to the incoherent writing style of novices, making the text seem less trustworthy and cohesive, even though its incoherence is hidden beneath the surface. This results in a less structured and organized text compared to the original. (Berman, 2010, p. 88)

4.11 Destruction and Exoticization of Vernacular Networks

The use of vernacular and local dialects is fundamental to the depth and richness of great prose. Berman emphasizes that the vernacular reflects the linguistic diversity and concrete nature of a writer's expression. Local dialects often serve to add authenticity, depth, and emotional resonance to a text, especially in 20th-century Latin American, Italian, and North American literature. The destruction or exoticization of these networks in translation, often through italicization or simplified substitution, strips the text of its local essence. Berman warns that this approach trivializes the original text and distorts its cultural authenticity. (Berman, 2010, p. 89)

4.12 Destruction of Idioms

Prose is often rich with idiomatic expressions that convey cultural nuances or shared experiences. Berman points out that translating idioms can lead to a loss of meaning or cultural context. Using an example from Joseph Conrad's *Typhoon*, Berman illustrates how literal translations of idiomatic phrases can result in awkward or meaningless expressions in the target language. The translator's attempt to find an equivalent often leads to ethnocentric bias, replacing culturally specific expressions with those familiar to the target audience. This process oversimplifies the text and fails to capture the unique flavor of the original idiomatic language. (Berman, 2010, p. 90)

4.13 The Effacement of the Superimposition of Languages

There are two primary types of linguistic layering in literature: the coexistence of dialects with a cultivated language, and the blending of multiple educated languages, as Bakhtin described. In Latin American literature, for instance, Spanish is layered with regional dialects, while in other cases, different spoken languages influence the narrative structure. Berman argues that translation often fails to preserve these layers, leading to a loss of the text's linguistic diversity. The interplay between dialects and the standard language, or between implicit and explicit linguistic registers, is central to

prose's richness. Translation frequently erases this superimposition, resulting in a flattened, less dynamic version of the original. (Berman, 2010, p. 92)

5. Study of Selected Samples from *The Garden of the Prophet*

Our study of the models is based on Berman's approach to translation critique, through translation analysis and the use of *deforming tendencies* to uncover the negative points in both translations. Simultaneously, we will compare the two translations to observe their similarities and differences, the reasons behind their diverging perspectives, and which translator was closer to accuracy in conveying the meanings and selecting the most appropriate words.

First Sample

First Sample	Source Text (Khalil Gibran):	
	<i>For this is the law of mariners and the sea: if you would freedom, you must needs turn to mist. The formless if forever seeking form, even as the countless nebulae would become suns and moons ; and we who have sought much and return now to this isle, rigid moulds, we must become mist once more and learn of the beginning.</i> (Tharwat, 2000, pp. 1,2)	
	Translation by Tharwat Okasha	Translation by Abdul Latif Sharara
	هذه هي شريعة البحارين، وتلك هي شريعة البحر: "إذا كنتم تنشدون الحرية فلا مفرّ من عودٍ إلى الضباب. فكل ما لا شكل له ينشد أبداً شكلاً، وحتى هذه السدم التي لا تحصى تودّ لو أصبحت شمساً وأقماراً. ونحن الذين طوفنا ما طوّفنا ونقوب الآن إلى هذه الجزيرة في أشكالنا هذه الجامدة حتم علينا أن يشتملنا الضباب مرة ثانية وأن نعرف كيف كانت بدايتنا." (Tharwat, 2000, pp. 1,2)	تلك هي شريعة البحر والبحارة، فإذا أنت أردت الحرية كان عليك أن تحول حاجات الحياة إلى ضباب، إن ما لا شكل له ينشد أبداً أن يكون ذا شكل، حتى السديم الذي لا يعدّ، يودّ أن يتحول إلى شمس وأقمار. ونحن الذين طلبنا الكثير وعدنا الآن إلى الجزيرة قوالب صلبة علينا أن نصبح ضباباً مرة أخرى ونأخذ في التعلم من البدء. (Sharara, 1994, p. 425)

Commentary:

1. The first thing a reader notices in this excerpt is that Okasha's translation is somewhat longer than Sharara's, as Okasha tends to elaborate more in his translations. A striking difference is their interpretation of the phrase "**you must needs turn to mist**." Each translator understood it differently. The gap between "كان عليك أن تحول حاجات الحياة إلى ضباب" (Okasha) and "فلا مفرّ من عودٍ إلى الضباب" (Sharara) is vast. Okasha seemingly omitted the word "needs" or possibly merged it with the auxiliary verb "**must**," which implies obligation, unlike Sharara, who treated it as an independent word, translating it as "حاجيات الحياة"

(*life's needs*). This is an example of expansion, and it is likely that Okasha was more accurate, as supported by the book's conclusion where Almustafa says, "*O Mist, my sister Mist, I am one with you now.*" indicating a return to the mist, not a transformation of life's needs.

2. The divergence in perspective doesn't stop there. In translating "*learn of the beginning*," Okasha rendered it as "أن نعرف كيف كانت بدايتها" while Sharara chose "نأخذ في التعلم من البدء" Learning from the beginning is not the same as knowing about the beginning. In English, there is a significant difference between "learn of" and "learn from."
3. In translating "*rigid moulds*" as "في أشكالنا هذه الجامدة" Okasha combines **expansion** and **clarification**, both of which are deforming tendencies that can overlap, according to Berman. Okasha added the preposition "في" and the demonstrative "هذه" which do not exist in the source text, to clarify the meaning. In contrast, Sharara adhered closely to the original wording, retaining the same structure. Additionally, the original sentence is a parenthetical clause enclosed by commas, but both translations omitted the commas, integrating the clause into the rest of the sentence, which Berman classifies as a form of "destruction of underlying structures."
4. Reading Okasha's translation immediately captivates the reader with its eloquence, word choices, and his tendency to liberate himself from the source text's form, not bound by the constraints of the source language. At times, this results in embellishment and stylistic elevation in the Arabic text, as Okasha seeks to imitate Gibran's style in his Arabic writings, unlike Sharara's translation, which sticks more closely to the English sentence structure. For example, consider the following pairs:

Okasha	شريعة	تنشد	طوفنا ما طوفنا	نؤوب	يشتملنا الضباب
Sharara	شريعة	تريد	طلبنا الكثير	عدنا	نصبح ضباباً

This illustrates the tendency toward **ennoblement** in translation.

5. The phrase "*rigid moulds*" suggests the crystallization of the sailors' character and thoughts after their long journeys, filled with new principles of life. This phrase carries an iconicity that is absent in Okasha's translation, as he sought to clarify the meaning, thus falling into a deforming tendency by destroying the iconic imagery, unlike Sharara's translation, which preserved the image. This is categorized as "**destruction of underlying networks of signification.**"

Proposed Translation:

هذه هي شريعة البحر والبحارة: "فإذا كنتم تسعون للحرية وجب عليكم أن تعودوا إلى الضباب. فكل ما يفتقر لشكل يصبو دوماً لاكتساب شكل، حتى السُّدُم العديدة تودّ لو صارت شموساً وأقماراً؛ أمّا نحن الذين جُلنا ورُمنا الكثير وعدنا الآن إلى الجزيرة قوالب صلبة، حتمّ علينا أن نصبح ضباباً من جديد ونتقصّى عن بدايتنا".

Second Sample

Second Sample	Source Text (Khalil Gibran):	
	<i>And Almustafa looked upon the people, and he saw them all, the youth and the aged, the stalwart and the puny, those who were ruddy with the touch of wind and sun, and those who were of pallid countenance; and upon their face a light of longing and of questioning.</i> (Tharwat, 2000, p. 8)	
	Translation by Tharwat Okasha	Translation by Abdul Latif Sharara
	ونظر المصطفى إلى القوم جميعاً: شبّانهم وشيبيهم، أقويائهم وضعفائهم، وإلى هؤلاء الذين احمرّت وجنّاتهم من لفح الشمس ومسّ الرّيح، وإلى أولئك الذين علا مخيّاتهم شحوبٌ واصفرار. وقد أشرقت وجوه هؤلاء وأولئك بوهج الشّوق وشعاع التساؤل. (Tharwat, 2000, p. 8)	ونظر المصطفى إلى الناس، وأبصر جمعهم كلّهم، شبّاناً وهزالي ومعافين، أولئك الذين لفحتهم الشمس والريح، والذين تبدو عليهم نضرة النعيم، ورأى على وجوههم شعاعاً من الشوق والسؤال. (Sharara, 1994, p. 428)

Commentary:

1. Okasha's translation shows a **quantitative impoverishment** by omitting the second verb of sight, "*saw*," and choosing to translate only the first verb, "*looked*." He likely perceived this as redundant and potentially disrupting the structure of the Arabic sentence. In contrast, Sharara adhered to the original order, preserving both verbs, "نظر" and "أبصر" in a demonstration of fidelity. The repetition of vision in the original text is meant for emphasis and should not be overlooked in translation; otherwise, the translator risks a quantitative impoverishment that distorts the meaning.
2. In translating the phrase "*ruddy with the touch of wind and sun*," Okasha used the collocations of "لفح" and "مسّ" in Arabic, even though this pairing doesn't naturally occur in the target language. Thus, he employed two terms with similar meanings: "احمرّت وجنّاتهم من لفح الشمس ومسّ الرّيح". This is an example of what Berman calls a **rationalization** deforming tendency, as Okasha rearranged the sentence and its components to suit the target language. In contrast, Sharara

retained the original English structure and stayed true to the source: "لفتحهم الشمس والرياح".

3. When two translators work on the same text, significant differences can emerge. This variation may stem from the time period in which the text was translated or the conceptual interpretation each translator has in mind. In this example, the phrase "*pallid countenance*" consists of an adjective and noun, but Okasha translated it as a complete sentence with a verb, subject, and object: "علا محياهم" "اصفرار" and "شحوب" "شحوب" and "اصفرار". He used two words, "شحوب" and "اصفرار", to convey the meaning of "*pallid*." This translation combines several deforming tendencies: **rationalization**, **expansion**, **clarification**, and **ennoblement**. As a result, the translation exceeds the source in terms of embellishment, a phenomenon Berman describes as **ennoblement (rhetorical enhancement)**. Meanwhile, Sharara made an error in his interpretation, translating it as "والذين تبدو عليهم نظرة" "والذين تبدو عليهم نظرة", which entirely misrepresents the intended meaning. There is no suggestion that the people addressed by Almustafa show signs of bliss; rather, Gibran meant to convey that their faces were pale and worn.
4. Expansion, clarification, and ennoblement recur in this example, particularly in Okasha's translation of the sentence "and upon their face a light of longing and of questioning." as "وقد أشرقت وجوه هؤلاء وأولئك بوهج الشوق وشعاع التساؤل" Gibran uses the word "*light*" alone, but Okasha broke it down into three terms: "أشرقت", "وهج", and "شعاع". If Gibran had intended this multiplicity of meanings, he would have expressed it in his text. This suggests that Okasha engaged in a **ennoblement** deforming tendency, as his translation elevates and embellishes the original.

Proposed Translation:

ونظر المصطفى إلى القوم جميعاً ورأى شبانهم وشيبيهم، أقويائهم وضعفائهم، وأولئك الذين احمرت وجناتهم من لفتح الشمس ومسّ الريح، وأولئك الذين شحبت وجوههم. ولمح في وجوههم إشراقة توحى بالشوق والسؤال.

Third Sample

Third Sample	Source Text (Khalil Gibran):	
	<i>"It is indeed the stillness of the night that weaves a wedding-veil over the trees in the forest, and the flowers in the garden, and then spreads the lavish feast and makes ready the nuptial chamber; and in that holy silence tomorrow is conceived in the womb of Time. (Tharwat, 2000, p. 24)</i>	
	Translation by Tharwat Okasha	Translation by Abdul Latif Sharara
	"وإنما سكون الليل الساجي، هو الذي ينسج نقاب العرس ويضيفه على الأشجار في الغابة والأزهار في البستان، ثم يمدّ سباط المأدبة في كرم وسخاء، ويعدّ مخدع العرس. وفي هذا السكون المقدّس، يستوي الغدّ جنيناً في رحم الزمن. (Sharara, 1994, p. 24)	"إنّها هدأة الليل التي تنسج، في الحقيقة، ثوب العرس على الأشجار في الغابة، والأزهار في الحديقة، وتمدّ من ثمة المائدة السخية وتعدّ غرفة العرس إعداداً مغرياً، وفي جوّ ذلك الصمت القدسي يتكوّن الغدّ في رحم الزمن. (Sharara, 1994, p. 437)

Commentary:

1. Glossary of Words and Phrases:

Okasha	سكون الليل الساجي	ثم يمدّ سباط المأدبة في كرم وسخاء	نقاب العرس	مخدع العرس
Sharara	هدأة الليل	تمدّ من ثمة المائدة السخية	ثوب العرس	غرفة العرس

- We notice in Okasha's translation the elegance of the Arabic words, reflecting his deep proficiency as both a translator and a literary figure. It is clear that his experience in translation enabled him to master the Arabic language with such sophistication. He occasionally adds extra words for clarification, which, while not necessary, sometimes serve to regulate the rhythm of the Arabic sentence. For example, he follows the word "الليل" with the adjective "الساجي", although the concept of stillness had already been mentioned "السكون". However, this repetition does not weigh down the Arabic sentence, as it accommodates this type of structure.
- Okasha uses the word "إنما" to translate "*indeed*," which effectively conveys the meaning of exclusivity and emphasis. Meanwhile, Sharara translates it literally and includes it as a parenthetical phrase. Removing it would not affect the meaning, as the Arabic word "إنّ" already serves as sufficient emphasis. Sharara's use of commas around this phrase disrupts the flow of the sentence.
- Sharara's close adherence to the structure of the source text does not achieve the desired success for the translation. It remains more of a direct imitation than a creativity. In contrast, Okasha proves himself to be a genuine translator and a

true literary figure. He embraces the literary heritage of his culture and endeavors to convey Gibran's work with an expressive mastery that communicates the figurative imagery, even at the risk of falling into deforming tendencies.

5. Among the deforming tendencies observed in both translations is **rationalization**, where the translators shift from abstract to concrete concepts, or vice versa. An example is the translation of the word "*feast*," an abstract concept, into "ماندة", a concrete one. This shift illustrates **rationalization**. Another instance is the translation of "*wedding-veil*," which Sharara renders as "ثوب العرس", whereas "ثوب" is more general than "نقاب".

Proposed Translation:

"وإنما سكون الليل هو الذي ينسجُ نقابَ العُرس على الأشجار في الغابة والأزهار في البستان، ثم يسط سماء المأدبة في سحاء، ويهيئ مخدعَ العُرس. وفي غمرة هذا السكون القدسي، يستوي الغد في رحم الزمن.

Fourth Sample

Third Sample	Source Text (Khalil Gibran):	
	<i>"Therefore I say unto you, though the hoofs of the hours beat heavily upon your bosom, what of it? It is well for you to drink your cup of sorrow alone, and your cup of joy shall you drink alone also.</i> <i>p. 32</i>	
	Translation by Tharwat Okasha	Translation by Abdul Latif Sharara
	"ولذلك أقول لك: ما ضرّك إذا داست سنابكُ الزمن صدرك في عنفٍ وشدة؟ خيرٌ لك أن تشرب كأس أتراحك وحيداً، كما تشرب كأس أفراحك وحيداً". (Sharara, 1994, p. 34)	"ولذلك أقول لك: ماذا وإن راحت حوافر الزمن تمرّ على صدرك ثقبلة الوطء؟ إنّ من الخير لك أن تشرب كأس أساك وحيداً، فستشرب كأس نعيمك وأنت وحيد أيضاً". (Sharara, 1994, p. 442)

Commentary:

1. Glossary of Words and Phrases:

Okasha	أفراحك	أتراحك	ما ضرّك إذا داست سنابكُ الزمن صدرك في عنفٍ وشدة؟
Sharara	نعيمك	أساك	ماذا وإن راحت حوافر الزمن تمرّ على صدرك ثقبلة الوطء؟

2. Structural Observation:

Gibran begins his sentence through the Prophet with a declarative phrase, placing the interrogative element at the end. In contrast, both translators have opted to start with a question, which aligns with Arabic syntax norms but alters the structure of the original. This reordering disrupts the flow which falls under

the deforming tendency: “**Destruction of linguistic patternings**”, notably eliminating the comma that separates the introductory clause from the interrogative phrase in the source text. This adjustment is an example of **rationalization**, a deforming tendency described by Berman as a deviation that transforms a branching structure into a linear one.

3. Okasha favors eloquent expressions, employing "سنابك" (hooves of horses) for "*hoofs*" instead of the common term "حوافر". This choice adds a layer of linguistic *ennoblement*, for rhetorical effect. The choice does not obscure the meaning, as the context allows readers to deduce it, making this embellishment appropriate.
4. Okasha unpacks the word “*heavily*” into two terms: "في عنفٍ وشدة" (with violence and intensity). This *expansion* adds redundancy, as a single term suffices. Sharara, on the other hand, preserves the original sense of weight with "ثقيلة الوطاء" (heavy tread).
5. Okasha enhances the rhetorical contrast in the source text between “*sorrow*” and “*joy*” by employing partial rhyme (أتراح وأفراح). This transformation adds poetic quality without distorting the meaning. While the English terms are singular and uncountable, the Arabic translations are pluralized, which aligns with the uncountable nature of the terms in English and is contextually appropriate.

Sharara opts for "أسى" (sorrow) and "نعيم" (bliss), which preserve the original contrast but lack the rhyming quality of Okasha's translation.

Proposed Translation:

"ولذلك أقول لك: ما ضرك إذا مرّت سنابكُ الزمن على صدرك ثقيلة الوطاء؟ أولى بك أن تحتسي من كأس أتراحك وحيداً، كما تشربُ كأسَ أفراحك وحيداً".

6. CONCLUSION:

Through our critical study, we have concluded that poetic sensibility in translation can, in certain cases, make the translated text more beautiful, surpassing the original. While we acknowledge that translation is inherently a secondary text, this transcendence is not beyond reach. Our analysis reveals that ‘Abdul Latif Sharara generally adhered to Gibran’s style, carefully selecting words, rearranging elements, and maintaining the coherence and rhythmic harmony of the text. In contrast, Tharwat Okasha displayed remarkable creativity, often departing from the original English structure, letting his imagination and artistry flourish, choosing words and expressions that better suited the Arabic language and avoiding rigid literal translations that might not resonate with the reader. Though we identified instances of interpretative shifts in both translations, these are not weaknesses but reflections of the inherent challenge in creative translation. These shifts often suppress creative translation by enforcing

fidelity to the latter, which binds the creative translator, preventing them from breaking the chains of literalism.

Literary translation is a complex task, and translating poetry differs fundamentally from translating prose in both method and purpose. Since our corpus is a piece of prose poetry imbued with poetic essence, the spirit of creativity is not only desired but essential.

In conclusion, the act of translating a poetic text is not merely a task of linguistic transfer; it is an artistic endeavor that requires the translator to capture the soul of the original, sometimes even elevating it.

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