

Translator's Discursive Identity and Translation Strategies in Arabic Translation: "The Prophet" by Gibran as a Case Study

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Abstract:

This study aims to investigate the translator's discursive identity and translation strategies in Arabic translation taking "The Prophet" by Gibran as a case study. It also aims to identify the strategies used by translators in translating discursive identity aspects. To achieve the objectives of the study, the comparative and analytical descriptive method was followed. A sample of eight excerpts denoting variation in discursive identity and cultural views between the source texts (ST) and the target text (TT) were selected from "The Prophet" by Gibran translated by Tharwat Okasha (1999), Mikhail Naimy (1956) and Antonius Bashir (1932) in different context. All translator participants translated all English texts into Arabic. For the purpose of disassembling of the selected excerpts, data analysis was processed by using Fairclough's (1992) three-dimensional modal of CDA. In relation to strategies used for translating the selected excerpts, the modals of translation strategies proposed by Julian House's (1997) and Mona Baker's (1992) were adapted as an analytical framework for data analysis. The study findings revealed how translator's discursive identity played a significant role in determining the outcome of the translating process and the selection of specific translating strategies, as translators manifested their affiliations to their own identity and cultural and religious orientations. In addition, the findings revealed the role of translators' discursive identity on the selection of translating strategies and showed translator's subjectivity in this concern.

Keywords: discursive identity, translation strategies, The Prophet, Fairclough's model, House's Model.

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"الهوية الخطابية للمترجم واستراتيجيات الترجمة في الترجمة العربية: "النبي" لجبران نموذجًا"

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ملخص البحث:

هدفت الدراسة إلى معرفة هوية المترجم الخطابية واستراتيجيات الترجمة في الترجمة العربية (النبي لجبران كدراسة حالة). كما هدفت إلى تحديد الاستراتيجيات التي يستخدمها المترجمون في الترجمة العربية لجوانب الهوية الخطابية. ولتحقيق أهداف الدراسة تم اختيار المنهج الوصفي التحليلي المقارن. إذ تم اختيار عينه مكونه من ثماني مقتطفات في سياقات مختلفة من قصة النبي لجبران تم ترجمتها من اللغة الانجليزية إلى اللغة العربية حيث ترجمت بواسطة ثلاثة مترجمين لديهم هوايات خطابية مختلفة وهم ثروة عكاشة وميخائيل نعيمة وأنيونطوس ببشير. وقد ظهر فيها من التباين في الهوية الخطابية بين نص المصدر ونص الهدف بشكل واضح. وقد تم تحليلها باستخدام نموذج فيركلاف (١٩٩٢) ثلاثي الإبعاد لتحليل الخطاب النقدي وفيما يتعلق باستراتيجيات المستخدمة في الترجمة للمقتطفات المختارة من كتاب النبي لجبران تم اعتماد نماذج استراتيجيات الترجمة التي اقترحتها جولين هوس (١٩٩٧) ومنى بيكر (١٩٩٢)، بوصفها إطارا تحليليا لدراسة المقتطفات المختارة. وقد توصلت الدراسة إلى عدد من النتائج، أهمها إن الهوية الخطابية للمترجم لها دور بارز في تحديد نتيجة عملية الترجمة وفي اختيار استراتيجيات محددة لترجمة، إذ أظهر المترجمون انتماءهم إلى الهوية الخطابية والتوجهات الدينية والثقافية، مما أدى إلى بعض التعديلات من قبل المترجمين فيما يتعلق بتوجهاتهم الخاصة في التغييرات المخالفة للمنظور الهوية الخطابية بالنسبة لهم.

الكلمات المفتاحية: الهوية الخطابية، استراتيجيات الترجمة، النبي، نموذج فيركلاف،

نموذج هاوس.

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Introduction

Since the age of human civilization, translation has played a substantial role in transferring and exchanging knowledge between people of different nations, cultures, and languages. The need of translation process increased considerably among people during Renaissance period in which translation is considered the symbol of civilization. Translating literary texts is not an easy task. It is more demanding than other types of translation since it deals with two cultures, a source culture and a target one. The translator has the duty of social mediator between both cultures since it is necessary to decide on how to translate concepts represent in the SL and TL using different ideas and images and how to translate idiomatic expressions that may carry extra meaning in the translated literary genre (Lahlali & Hatab, 2014).

On the last decades, the focus on discursive identity in the social sciences and literary highly increased. Each of these discourses can be described as occupying position in a larger system and forming. Those discursive practices are not stable and fixed because they change overtime that is rapidly becoming a buzzword to which academic of all sorts refer (Ainsworth & Hardy, (2004). In the present day, there has been a lot of effort to investigate a controversial issue in translation, which is "discursive identity". Translation studies scholars' concern shifted from focusing on studying translation principles, strategies and techniques alone to a more substantial issue, that is, discursive identity in translation. Translators can reflect identity in translation by using a handful of syntactic structures, which Critical Discourse Analysis (CDA) attempted to show their functional role in shaping the meaning of text

Discursive identity governs aspect of human life, and translation is no exception. It impossible to remove discursive identity from the text or the text from discursive identity; the two are inextricably intertwined. However, it is considered the most difficult task because it requires professional translators who are well acquainted with the SL and TL cultures to find out accurate translations of cultural terms and expressions. They also need to know the background of the author, his beliefs, ideology, identity and his discursive formation which has particular discourses to compare them with target audience. As Eesa (2017) believed that the identity of translated work is a reflection of one or more of three identities: the writer, the translator and the reader's identity.

Research on discursive identity of translators has been devoted to be searched in depth because the possible difficulties that might exist in such kind of tasks, particularly in the context of literary texts " *The Prophet*". Sometimes the translators do the act of intervention between contexts either consciously or subconsciously so translation bias occurs unconsciously according to translator's

social, cultural and professional identity. However, little attention has been given to investigate the translator's discursive identity on "*The Prophet*", and to understand what strategies employed during translation process to deal with possible difficulties that might exist in such kind of tasks.

Questions of the Study

The current study will answer the following questions:

- 1- To what extent translator's discursive identity impact on translating "The Prophet" by Gibran?
- 2- What strategies do translators use to translate "the prophet" excerpts from English into Arabic?

Theoretical Background

Discursive identity

This study investigates the translator's discursive identity and translation strategies by analyzing the lexical choice and the discursive practices behind them by translators while translate "*The Prophet*". Chouliaraki and Fairclough (1999) describing the term as one kind of mechanism working in combination with other mechanisms- e.g. economical, physical, biological and psychological- to constitute a social practice. The mechanisms represent moments of every social practice. According to De Cillia et al (1999) discursive identity refers to how individual or group's identity is constructed and reproduced through various 'reifying figurative discourses continually launched by politicians, intellectuals and media people and disseminated through the system of education, schooling, mass communication, militarization as well as through sport meetings. Hansen (2006) describe discursive identity as a system in which identities are produced and reproduced takes the place within a social and political space that contains an already existing identity.

Language and discursive identity have such a close association that Joseph (2004) refers to the concept of identity also as a linguistic phenomenon. Discursive identity is at the heart of linguistic theory development. In his book "*Language and Identity. National, Ethnic, Religious*" how writes: "Our understanding of linguistic identity must begin with what in common usage is the primary meaning of identity: the name"(Joseph, 2004, p. 11). He took about the power of our instinctive capacity to construct identities based on minimal input. Haberman (1973, p. 112) claims that "language can be used to legitimize organized power relations". For Bauman's article on the language and identity (2000), his text is begun by stating clearly that identity is a linguistic construct. According to van Dijk (1992), language discourse is not explicit as "there are propositions which are not directly expressed, but which may be inferred from other propositions which have been expressed". It mirrors the societal framework and provides context for geographical, social, and cultural organizations. This can be exemplified through linguistic features like accent, dialect, vocabulary, and sentence structures.

However, language itself remains impartial and lacks any social inclination (Fairclough, 1992). Nonetheless, the manner in which speakers employ language often reveals specific notions or cultures. Consequently, language becomes one of the most conducive environments for translator's identity. Charaudeau(2009) claiming that language is necessary for the construction of a discursive identity, which guarantees social cohesion of community and, moreover, is the foundation on which the community is maintained. It is due to the language that the social integration occurs and identity symbolism is forged. It is also clear that the language makes us share the past, create solidarity with it, makes our identity a part of history.

Discursive Identity and literature are intrinsically interwoven. Identity as revealed through history of literature and other forms of art is an entity, which is very concrete in its being. Culture should not be understood as a sum of phenomena, but as a concrete totality, where the notion totality should be understood pragmatically. The identity of culture is established through a complex reality of historical process The identification of literary identity with national culture is regression to the idea of identity conceived in the nineteenth century. As Darmoko (2006) emphasized that it was important to understand that multicultural literary texts should be read as a representation of identity. Various cultural expressions and values represented in a literary work. For Mustafa Atun (2023) literature has always been important in forming both personal and cultural identities. It reflects the complexity of human identity via the representation of individuals' experience, cultural origins, and personal development. It also provides a forum for exploring the complexity of identity and advocating for inclusiveness. Translation scholars who favor literature definitions of identity primarily believe that translating itself is a literary act.

Previous Studies

Translation Strategies

Translation is seen to be the most communicative activity that involves the transfer of information across linguistic boundaries. There are numerous constraints, such as cultural skills and memory capacity to know extensive vocabulary in both languages, that distinguish translation process from other types of communicative process, as well as their textual counterpart (Basnett, 2010).

Translation strategies are deliberate and goal-oriented tactics used to help in managing difficulties arising from the translator's processing capacity limitations or knowledge gap, as well as to facilitate the translator's work and avert potential. Krings (1986) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task, ".

A. Mona Baker's (1992) strategies of translation

Baker's (1992) proposes some strategies to solve non-equivalence in different text types. These strategies are translation by more general word, translation using a loan word, translation by cultural substitution, translation by paraphrase using a related or non-related word, translation by addition and translation by omission.

a. Translation by a more general term

According to Baker's (1992) the translator usually uses a more general word (superordinate) or a more commonly known to replace the more specific one.

b. Translation by cultural substitution

The strategy of translation by cultural substitution involves replacing a culture –specific item or expression in the source text with a target language item which describe a similar concept in target culture and thus is likely to have a similar impact on the TL audience.

c. Using a loan word

There is repetition of the SL word, in which translator sticks closely to the source text and preserves some of the original references from the original work.

d. Paraphrasing

When using it, the translator has two possible solutions at his disposal. The main advantage of translation by paraphrase (no matter whether with use of related or unrelated words).

e. Deletion

Baker (1992) refers to deletion as (omission of a lexical item due to grammatical or semantic patterns of receptor language".

f. Addition

Is a technique used by the translator to supplement the text with information that does not exist in the original text.

B. House's (1997) model of translation quality assessment

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

a. Language / text includes the writer's linguistic choices and, through a detailed grammar, systematically relates these choices to the text's function in a wider sociocultural framework.

b. Register is categorized into three parts which covers a variety of elements, some of which are additional

a. Field refers to the subject matter and social action, and covers the specificity of lexical items.

b. Tenor includes the participant relationship. It involves the author's provenance and stance, social role relationship and 'social attitude' which refers to formal, consultative or informal style. There is an element of individuality to this, as there is to stance.

C. Mode relates to channel (written or spoken, etc.) and the degree of participation between addresser and addressee

c. Genre refers to the conventional text type that is associated with a specific communicative function.

According to House (1997), there are two types of translation, overt and covert translation. House (1997) defined the terms covert and overt translation for the purpose of translation quality evaluation. In her view, covert translation is only recommendable in the case of culturally neutral text, whilst the overt should be applied to those that are strongly embedded in the source culture.

Application of Fairclough's approach to CDA

Fairclough's (1992) CDA approach encompasses three dimensions of discourse analysis. These dimensions are text, discursive practice, and social practice. These three aspects correspond to three functions of language. These functions are: 'identity', 'relational' and 'ideational'. Fairclough further explains this to mean that the identity function is related to the way social identities are represented in discourse; the relational function refers to the way social relations between participants are enacted and represented in discourse; the ideational function refers 'to the ways in which text signify the world and its processes, identities and relations' (Fairclough, 1992, P. 64).

Fairclough's 3D modal of discourse

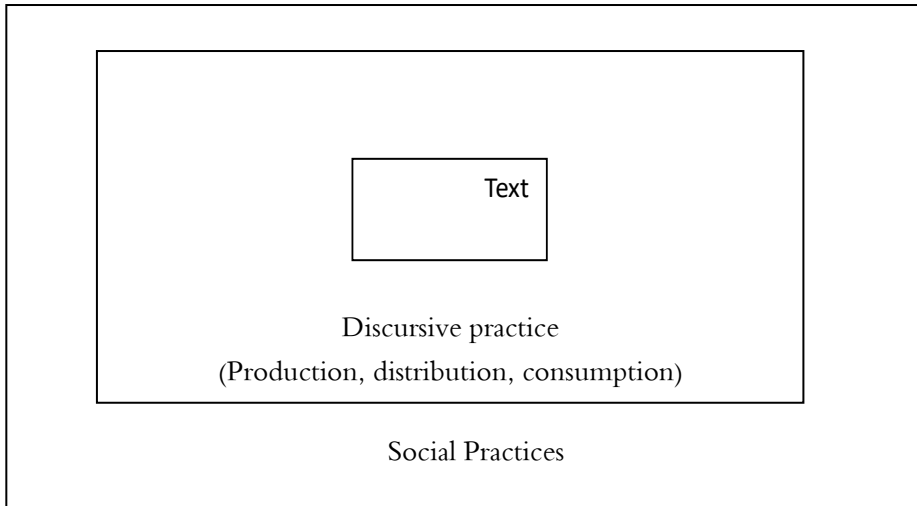


Figure (2.1) Fairclough's Three-Dimensional Model of CDA (Fairclough, 1992, p.73)

Furthermore, Fairclough (1992) proposes three stages of CDA: description, interpretation, and explanation. These stages correlate with the above-mentioned three dimensions of discourse analysis and should be followed by a discourse analyst. More illustration of these stages is given below.

1- Text (Description)

This dimension is based on the traditional methods of linguistic analysis, where the focus is mainly on the grammatical and semantic aspects of sentences and other smaller units. In the description stage, i.e. wording, the analyst must describe linguistic features such as lexical choice/vocabulary, disclaimers (e.g., certain words carry identity either for the authors or translators, while others may work to invite readers into certain interpretations), grammar (transitivity, modality, nominalization), and syntactic structures.

2- Discursive practice (Interpretation)

This dimension involves aspects of text production and text consumption, which have an institutional nature. For instance, the production process would include editorial procedures involved in the production of a piece of discourse. According to Fairclough (1989, p.26), "interpretation is concerned with the relationship between text and interaction, with seeing the text as the product of production process, and as a recourse in the process of interpretation".

3- Social Practice (explanation)

This dimension allows the analysis of texts in relation to the context of the situation, which includes the interpretations of the totality of the social practice of which discourse is a part; these interpretations, the effect of the context on the interpretation of the text depends upon the 'reading of

the situation' (Fairclough, 1995, p.83). At this stage, the analyst should explain how texts fit into a larger social, cultural, and historical framework.

As this study seeks to investigate the impact of the translator's discursive identity in the process of translation through analyzing the discourse of texts from Gibran's *"The Prophet"*, it can be claimed that Fairclough's three-dimensional model of CDA merits be utilized as a conceptual foundation in the current study.

Al-Khazraji (2022) investigates the core identity of Al Mustafa (the chosen) in Gibran's book *The Prophet* (1923), specifically focusing on the discursive features as revealed in words and deeds of the participants in the discourse. The study examines how the prophet refers to himself, his worries and needs and how the interlocutors address him in the discourse. The findings show that the source of the power of such a discursive identity is neither nature, nor certain established institution, but the people of Orphalese themselves. Hajj (2019) shows that literary translation is one of the most challenging tasks in the field of translation. It focuses on the aporias in literary texts written and/or translated into Arabic, French, Italian and English. It contended that some terms/phrases are difficult to render in target text. It applied *The Prophet* which translated several times into the same target languages in addition to the large number of languages which it has been rendered. It concentrated on the cultural differences between languages by emphasizing on untranslatability and various retranslations. It analyzed how these elements were rendered into the target culture and language.

Qrei (2017) examined the problems that may occur when translating literary works through contrasting two translations of Khalil Gibran's *'The Prophet'*(1923). She compares between two translations; The first translation is Tharwat Okasha's (1980) and the other is Archimandrite Anthony Bashir's cited in Jabr's book (1994). These two translations impinge on translation dynamism: Foreignizing, domestication, intertextuality, literal translation, recording, and figure of speech. The findings illustrate various problems that could occur in translating literary works, and it proves that both cultural and religious backgrounds of the translators have influenced their translations, therefore, keeping the same stylistic features and thoughts of the writer in the translated texts is rather difficult.

Messoud (2019) investigated the quality of translation product of the English novel *The Prophet* written by Gibran Khalil Gibran. Two Arabic translations were selected; the first was translated by Sarwat Okasha and the Other by Mikhail Naimy. Based on Julian House's model of assessing the quality of translation, both translations were assessed. For data analysis, analytical method was used to reveal the cultural differences in both versions and a comparative method to analyze them. According to the findings of the study, the study aimed to uncover the influence of the translator's

background on the quality of the translation product, and identified the strategies and procedures adopted by each translator and whether the translator's awareness of the target reader's knowledge contributed for both translators to successfully render the world of the source text.

Boughazela and Guemmoula (2017) investigated the effect of the ideological background of both the translator and the target reader on the Arabic translations of *The Prophet* written by the famous philosopher and writer Gibran. It compares the three chosen Arabic translations of *The Prophet* translated by (Antonius Bashir 1925), (Mikhail Naimy, 1956), and (Dr. Sarwat Okasha 2000). They concluded that " the cultural background, especially the religious affiliation is the primary element responsible for shaping the translators' ideological influence on these translations; through affecting their strategical choices and their decision-making in translation process." (2017, p.35)

Mohammed and Akram (2016) carried their study on the role of cultural aspects selected *The Prophet* by Gibran translated work from English to Arabic following the two translations by Tharwat Okasha and Antonius Bashir. They focused on two key elements which are subjectivity and equivalence taking into account many odd elements that are mainly related to literary works such as cultural aspects and linguistic as well as extra-linguistic features of the language. For data analysis, this study depends on the analytical and descriptive method in order to examine as much as possible examples in relation to the difficulties and prominent problems that are tackled in the current book *The Prophet* written by Gibran, depending on two key elements that are subjectivity and equivalence. The results show that in order to avoid misinterpreting the source text, the translator has to carefully select equivalent words and expressions taking into account all aspects of the source language as well as being objective while translating.

Research Method

This study used the comparative and analytic descriptive approach. It was analytic and comparative in relation to investigating and analyzing the translator's discursive identity and translation strategies in translating "the Prophet " into Arabic via comparing the excerpts from the source language to their translation in the TL and show the differences between translators. The study was also descriptive and quantitative in terms of the statistical processes and numerical figures used to demonstrate data pertaining to the use of translation strategies employed to translate the texts under consideration in this study. The study also used a CDA framework to examine the translators' discursive identity on "*The Prophet*" by Gibran translated into Arabic, on one hand, and the usage of translation strategies used by translators, on the other hand.

Data Collection Procedures

The source texts selected for analysis in the current study were eight excerpts from *"The Prophet"* by Gibran translated into Arabic. Data collection was processed through the following steps. First, the selected excerpts were collected in terms of translator's and audience's identity and ideological background. The variation of identities between the author, on the one side, and the translators and the audience, on other side, was the base for data search a collection. In consideration of such variation, eight excerpts from *"The Prophet"* were purposefully identified and selected. Second, the selected excerpts from *"The Prophet"* were analyzed to recognize how translator's discursive identity play a crucial role in their translation to achieve the purpose of the present study. Finally, some excerpts denoting variation in discursive identity views between ST and the TL were selected from *"The Prophet"* to construct data analysis items.

1.2 Data Analysis

For the purpose of accomplishing the present study objectives, data analysis is processed in two sections. Section one is meant to investigate the translator's discursive identity on translating texts from *"The Prophet"* via applying Fairclough's (1992) three-dimensional model of CDA. Section two focuses on examining the strategies used in translation process by translators combining two models of translation strategies: House's (1997), Baker's (1992),

Analysis of translator's discursive identity on texts extract from *"The Prophet"*

The analysis in this section is occurred by comparing the source texts from *"The Prophet"* to their translations in the target language and shows the differences between translators. This comparison is meant to provide rational cues to explain the intervention and translation bias according to translator's social, professional and cultural identity to show the impact of translator's discursive identity on translation process. The discursive identity was carefully examined and commented on for the purpose of finding out if such translation covered identity orientations. To proceed with the analysis of data, some excerpts encompass issues related to the topic of this study have been selected from the novel. Then, these excerpts are presented in the form of items including the ST items and their translations followed by analysis and discussion.

Translating excerpt (1)

Excerpt (1) "Al-Mustafa, the chosen and the beloved, who was a drawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth."(p.2), the coming of the ship

ST	Al-Mustafa, the chosen and the beloved, who was a drawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bear him back to the isle of his birth.
TT	المصطفى المختار الحبيب، كان فجرا لزمانه، ظل اثنتي عشرة سنة بمدينة أورفليس يتربح عودة سفينته، لترجع به إلى الجزيرة التي شهدت مولده. (Okasha, 1999, p.1)
TT	مر على المصطفى، حبيب الله ومختارة، والرجل الذي كان فجرا لزمانه، اثنا عشر حولاً في مدينة أورفليس وهو يرتقب عودة سفينته ليركها قافلاً إلى الجزيرة التي كانت مسقط رأسه. (Naimy, 1956, P. 37)
TT	وظل المصطفى، المختار الحبيب، الذي كان فجرا لذاته، يتربح عودة سفينته في مدينة أورفليس: اثني عشرة سنة ليركها عائداً إلى الجزيرة التي ولد فيها. (Bashir, 1932, P. 7)

a. Text Production analysis (Description)

At the micro-level (text analysis), the lexicalization of the ST along with its corresponding translation is investigated to show the role of discursive identity in manipulate the translation. It also identifies the laden lexical patterns embedded in the intended translation. Vocabulary is an important tool used to convey the intention of text producer. It is also important in reflecting identity using specific lexical items, such as emotive lexis, nouns, pronouns, adjectives, verbs, and tenses. Various linguistic features including the syntactic, semantic, structural and esthetic drawn in the intended translation. The text is analyzed lexically and syntactically

Okasha as an Egyptian Muslim and translators, transferred the sequence of the English sentence in his translation, also starting with "المصطفى" and next with the verb "كان فجرا". In Contrary Naimy and Bashir, who have western identity and Christians, followed the Arabic sentence structure. Bashir starting with the verb "ظل" then the subject "المصطفى" while Naimy starting with the verb "مر" then the subject "المصطفى". The purpose of the subject-verb shift is to hold the reader's attention to the translated text as if it is originally written in the TL. Naimy translate it into "المصطفى، حبيب الله و"مختاره" he added the word الله deliberately which does not exist in the ST to allow the Arabic reader think about the prophet Mohammad since this trait pertaining to him. The deviation noticed in the translation of this item reveals the discursive identity biases that exist between the source text and the translator's institution. The translators intended, on the basis of his recognition of the target audience's societal values, to manipulate the source text in a way that matches their orientations.

b. Discursive Practice Analysis (Interpretation)

Discursive practices involve the language formed around the process of text production, distribution, and consumption. Analyzing text as a discursive practice which refers to the rules and practices that produced meaningful statements and regulated discourse in different historical periods includes two processes. One is the institutional process, editorial procedures; and the other is the discourse process, the alteration that the text goes through in production and consumption.

Okasha took into consideration the reader's cultural background; Arabic Muslim and represented their culture and identity. Since it is preceded by "Al Mustafa" the receptor could not imagine someone else with these qualities rather than Mohammed peace upon him. Whereas Naimy added the word "الله" as an illustration that *the prophet* is chosen by God. Since he is contemporary of Khalil Gibran and has the same Christian background. Naimy and Bashir's philosophy is different from Islamic philosophy. He was affected by particular discursive practices. According to Christian identity of translators, the word "لزمانه ، لذاته" indicate that everybody can be a prophet in his era. Whereas Islamic philosophy indicates that the discursive practices for Muslims is that the prophet Mohammed is "فجرا لكل ألامان" so this word make the Muslims return a little bit and know that the person mention here is not the prophet Mohammed. Naimy use the verb "يرتقب" which used by Muslims and exist in the Holy Qur'an. It usually associated with waiting victory and represent strength. The verse that shows the use of this verb is

"فارتقب يوم تأتي السماء بدخان مبين" (الدخان، أية ١٠) and "فارتقب أنهم مرتقبون" (الدخان، أية ٥٩).

to show that he knows all the discursive practices of Muslims while Basir and Okasha use the verb "يرتقب" which associated with fears that means waiting for something disfavored. It mentioned only two times that associated with fear. The verse that shows the use of the verb "يرتقب" from the Holy Qur'an is

" فأصبح في المدينة خائف يترقب فإذا الذي استنصره بالمش يستصرخه قال موسى أنك لغوي مبين" (القصص، أية ١٨)

"فخرج منها خائف يترقب قال ربي نجني من القوم الظالمين" (القصص، ٢١)

Such differences in translation shows how translation was influence by discursive identity of translators.

c. Social Practice Analysis (Explanation)

In a matter of fact, the three stages of CDA are closely related to each other. However, this part of analysis focuses on the specific societal structures that affect translation by explaining how text reproduction fits with a target identity, social, cultural, and ideological framework. In other words, the

goal of this stage is to depict a discourse as part of social process, as a social practice, showing how it is determined by social structures, and what reproduction affects discourse can have on those structures sustaining it.

By referring to the different usage of verbs and the addition of the word الله and the differences between translators in using different verbs show the various life aspects discussed in the ST and TT. Gibran sorted the aspects under titles. The title was also translated by translator. The researcher noticed that the translators were also affected by their own discursive practices, particularly identity, religious background and discursive practices.

In comparing the original text to its translation, it is noticed that Okasha followed English structure and used "فجرا لزمانه" to indicate that this person is the ideal in his era, and used the verb "يترقب" which associated with fear while Naimy and Bashir followed Arabic structure. Naimy added the word الله which does not exist in the original text and used the verb "يرتقب" and used the phrase "فجرا الله" which does not exist in the original text and used the verb "يرتقب" and used the phrase "فجرا الله" for Bashir, he used the phrase "فجرا لذاته" to indicate that this person is ideal for himself and responsible for his actions. The differences between translators occurred in response to social determinations and affects that led to mediation in discourse reproduction in the target context. That is, social structures of the target context shaped the process of interpretation, which in turn, changed discursive practice in the target language.

Translating Excerpt (2)

Excerpt (2): "On the seventh day of lelool, the month of reaping" (P. 7) *The coming of the ship*.

SL	On the seventh day of lelool, the month of reaping (Gibran, 1923, p.2)
TT	في السابع من أيلول (سبتمبر)، شهر الحصاد (Okasha, 1999, P.1)
TT	في اليوم السابع من أيلول – شهر الحصاد (Naimy, 1956, P. 37)
TT	في اليوم السابع من ايلول شهر الحصاد (Bashir, 1932, P.7)

a. Text Production Analysis (Description)

In comparing the source text to its translation, it noticed that the translators translated the phrase "The seventh day" differently. Okasha translated it into "السابع" and added "سبتمبر" to illustrate the meaning while Naimy and Bashir translated into "في اليوم السابع" without addition. The lexical manipulation reflects a sort of the discursive identity from the side of the translators. As such, the

translators' identity motive was reflected through this sort of translation, providing a different connotation to the target audience.

b. Discursive Practice Analysis (Interpretation)

In this text, Muslims comprehend that the number seven indicates religious connotations. It was mentioned positively in the Qur'an as the number of days creation, the heavens. It also had a negative connotation when expressed the number of years particularly those of drought and torment. By Islamic discursive practice, Gibran intended to emphasize on the number seven than others to provide such significance to the text because he was lived in Lebanon and his identity is Arabic even though he is Christian but he has Islamic background. Translators also gave attentions to this number. The first verse that shows how number seven is used positively to talk about the number of heavens.

"ففضاهن سبع سماوات في يومين وأوحى في كل سماء أمرها وزينا السماء وزينا السماء الدنيا بمصابيح وحفظا ذلك تقدير العزيز العليم." (فصلت، آية ١٢)

Here the number seven is of biblical indication as it was mentioned in the Qur'an to express the number of the heavens Muslims believe they exist. The second verse which illustrates how number seven is used negatively to indicate seven years of hard work followed by seven years of drought.

"قال تزرعون سبع سنين دأبا فما حصدتم فذرته في سنبله إلا قليلا مما تأكلون (٤٧) ثم يأتي من بعد ذلك سبع شداد يأكلن ما قدمتم لهن إلا قليلا مما تحصلون" (سورة يوسف، ١٢، ٤٨-٤٧)

This number is used in this example to represent the years of drought and suffering. Either the number seven used positively or negatively, it reflects the identity and a holy connotation of Muslims. Similar to Islam, the Christian point of view is that the universe was created in seven days and God had a rest in the seventh day according to the Genesis.

"وفرغ الله في اليوم السابع من عمله الذي عمل. فاستراح في اليوم السابع من جميع عمله الذي عمل" ("سفر التكوين، ٢)

This verse clarifies the use of number seven and how it is collected with the number of days. Furthermore, Gibran not mentioned the seventh day, which is proved to be biblical, but also, he associated it with reaping. For Christian discursive identity, the number of seven has intended meaning which represent the reaping in the seventh day after six days of hard work.

"سنة أيام تعمل، وأما اليوم السابع فتستريح فيه في الفلاحة وفي الحصاد تستريح" (سفر الخروج، ٢١)

Gibran as a Christian used the same phrase to describe reaping a harvest in the seventh day of the month of Ielool. Accordingly, such interpretation was meant to provide a kind of interconnectedness between text and context. This interpretation might lead to discourse acceptable consumption by the target audience.

c. Social Practice Analysis (Explanation)

In this text, it is worth discussing that Gibran did not write the English name of month. Instead, he borrowed the word from Arabic using transliteration. The transliteration reflected foreignizing since "lelool" was not rendered in English. Transliteration in this novel goes in harmony with foreignizing.

In examining the translation for this item, the translating of "seventh days", was translated differently by all these translators according to their discursive practices, particularly discursive identity. Okasha, as Muslim who lived in Egypt and has Arabic identity and all Arab discursive practices, followed the pattern of Qur'an "سبع، سبعة" it can be noted via using "السابع". On the other hand, Naimy and Bashir, as Christians who have background for Christians, followed the pattern of the Bible "اليوم السابع". The intertextuality occurred in ST and in the TTs due to the identity and religious backgrounds of the translators. This puts stress on discourse social structures and shows how social practices impose certain roles upon the individual that determine the concept of the self and how identity relationships determine discourse reproduction.

Translating Excerpt 3

Excerpt 3: "and looked seaward; and he beheld his ship coming with the mist" (P. 7) *The coming of the ship*.

ST	"And looked seaward; and he beheld his ship coming with the mist" (Gibran, 1923, P.2)
TT	ورمى ببصره إلى البحر، فلمح سفينته تأتي مع الغمام" (Okasha, 1999, P.1)
TT	"والتفت إلى البحر، فأبصر سفينته قادمة مع الضباب" (Naimy, 1956, P. 37)
TT	"وألقى نظره عميقة إلى البحر فرأى سفينته تمخر عباب البحر مغمورة بالضباب" (Bashir, 1932, P. 7)

a. Text Production Analysis (Descriptive)

In this translation, the translators deliberately substituted some words in Gibran's novel. Okasha translated the expression "looked seaward" into "رمى ببصره الى البحر" and "mist" into "الغمام" whereas Naimy translated the latter into "الضباب" and the expression of "looked seaward" into "والتفت إلى البحر" while Bashir translated the expression into "وألقى نظره عميقة إلى البحر" and "mist" into "الضباب". This alteration in word use reflects the translator's discursive identity drive accounting in religious background that made translators differ from each other while translating Gibran's novel.

b. Discursive Practice Analysis (Interpretation)

This item includes Gibran's expression "and looked seaward" which translated differently. Okasha and Bashir used a rhetoric device which is metaphor in rendering the expression of "looked seaward" by "ورمى" and "ألقى نظرة عميقة" thus; the translators added an aesthetic value whereas Naimy chose to translate the expression into "التفت" which is not the translation of the word looked however it served the meaning. As was noticed, their selecting of words when they rendered the ST into the TT depend on some factors related to discursive practices. Okasha translated "mist" into "الغمام" which exists in the Quran; (البقرة. آية ٥٧) "وظلنا عليكم الغمام وأنزلنا عليكم المن والسلوى" where adapted the word "الغمام" to meet the audience's identity and religious knowledge. Naimy and Bashir translated "mist" into "الضباب". This kind of discursive practice denotes that the translator chooses words and expressions to meet the receptor's knowledge. The way the original discourse was produced by Gibran has been altered in translation in this item. Due to the contextual and institutional conditions that derive the translator's focus to the situatedness of the text any reproduction of the same discourse might not be consumed pleasantly since the target audiences has the same knowledge and identity.

c. Social Practice Analysis (Explanation)

Concerning the translation of this portion of discourse, it is observed that Okasha, as Muslim who has Arabic identity, translated some words in Gibran's novel deliberately by replacing the expression "Mist" with "الغمام" that elicited from Holy Qur'an but Naimy and Bashir, as Christians who has western identity, translated it with "الضباب". Obviously, Okasha's identity and religious background was reflected in the translation of this expression. The translation reveals how discursive identity practices are constituted by an assortment of institutions such religious institutions and agendas.

Translating Excerpt (4)

Excerpt (4): "Fain, would I take with me all that is here. But how shall I?" (p.8) *The coming of the ship*

ST	"Fain, would I take with me all that is here. But how shall I? Gibran, 1923, P.8)
TT	"ليتني أستطيع أن أصطحب معي كل ما حولي، ولكن ما السبيل؟ (Okasha, 1999, P.2)
TT	" وددت لو كان في مستطاعي أن اخذ معي كل من في هذه المدينة وما فيها. ولكن أني لي ذلك " (Naimy, 1956, P. 38)
TT	وأني أود لو يتاح لي أن يصطحبني جميع الذين ههنا، ولكن أني يكون لي ذلك؟

a. Text Production Analysis (Interpretation)

Again, this excerpt shows intertextuality in the ST and TTs as the three translators have quoted from holy books as illustrated. In comparing between translators Okasha translated "Fain I would I take" by "ليتني استطيع" which elicit from holy Qur'an in verse "ياليتني كنت معهم فأفوز فوزا" (سورة النساء، ٧٣) "وددت لو كان في" whereas Naimy and Okasha translated this expression by "وأني أود لو يتاح لي" and "مستطاعي". The expression of "How shall I" was translated differently, for Okasha, "ما السبيل في ذلك" but Naimy and Bashir translated it by "أني يكون لي ذلك" and "أني لي ذلك". The lexical manipulation made by translators in this part of Gibran's novel led to discursal alteration, shifting the focus from a specific context into a broader one. Here again, the translator made such intertextuality purposefully to be in the line with their target audience's identity and religious orientations.

b. Discursive Practice Analysis (Interpretation)

In this item, as many other expressions, Gibran starts with the intertextuality of the ST, the interrogative phrase 'how shall I', 'how long shall I', and 'what shall I', were used several items in the Bible. Gibran's interference from his religious background clarifies of the use of the interrogative phrase "how shall I" in the Bible, with Arabic edition of the same verse as Gibran used a similar interrogative phrase in ST.

"Wherefore David said unto the Gibeonites, what shall I do for you? And where with shall I make the atonement that ye may bless the inheritance of the LORD?" (Samuel, 21,3)

"قال داود للجبعونيين: ماذا أفعل لكم؟ وبماذا أكفر فتباركوا نصيب الرب؟ (صموئيل، ١٢، ٣)"

This illustrates how the use of the interrogative phrase "how shall I" is related to religious purposes which reflects the discursive practices, discursive identity in particular. Other examples for using interrogative phrases"

"فأجاب يسوع وقال: أيها الجيل غير المؤمن، الملتوي، إلى متى أكون معكم؟ إلى متى أحتملكم؟ قدموه إلى ههنا" (متى ١٧)

Those examples show how Gibran influenced by Christian's background.

In comparing the ST to its translation, it noticed that Okasha translated 'How shall I' into "ما السبيل" whereas Naimy and Bashir's translation the phrase into "أني يكون لي" and "أني لي" from the ST. This phrase represents TT intertextuality from the Qur'an as the following examples indicates:

"قالت أنى يكون لي غلام ولم يمسه بشي بشر ولم أك بغيا" (سورة مريم، ١٩، ٢٠). According to the example above, it noticeable that Bashir and Naimy's translation for this expression is thought to be typical and

also represents intertextuality whereas Okasha 's translation totally different. For Further justification, a verse from Surat Al-Dukhan which includes the same ST phrase 'how shall I' with the same TT equivalence.

"أنى لهم الذكرى وقد جاءهم رسول مبين" (سورة الدخان، ١٣، ٤٤)

Okasha translated "Fain would I take" by "ليتني أستطيع" which was taken from the holy Qur'an in verse "يا ليتني كنت" and in another verse of "يا ليتني مت قبل هذا وكنت نسيا منسيا" (سورة مريم، أية ٢٣) whereas Naimy and Bashir translated it by "وأنى أود لو يتاح لي" (سورة النساء، ٧٣) and "وددت لو كان باستطاعتي". All these translated expressions reflected the discursive practices, discourse as a discursive practice is structured in a given order of discourse, and discourse structuring is determined by changing the power at the level of the social institution.

Accordingly, such translation was meant to provide a kind of interconnectedness between text and context as Bashir and Naimy are not Muslim and have western background. This translation might lead to discourse acceptable consumption by the target audience.

c. Social Practice Analysis (Explanation)

Looking at the translation of this items provides a significant cue about the identity impact on the discourse reproduction and consumption. Any exact translation of the source text would create a kind of offense to the target audience. The author, Gibran in this context, starts with the intertextuality of the ST, the interrogative phrase 'how shall I', 'how long shall I', and 'what shall I', were used several items in the Bible. Bashir and Naimy as translators have different identity and religious background values from his audience but they deliberately translated expressions as their audience 's identity aspects and religious background.

Re-contextualizing the original text via translation implies changing its discursive identity framework to ease discourse consumption by the target audience. Considering all these issues, the replacement of the expression of "how shall I" with "أنى يكون لي" and "أنى لي" by Christian translators and "ما السبيل لذلك" by Muslim translator witness the discursive identity drives that influence discourse reproduction.

Translating Excerpt (5)

Excerpt 5: "His joy flew far over the sea. And he closed his eyes and prayed in the silences of his soul" (p. 7) *The coming of the ship*

ST	"His joy flew far over the sea. And he closed his eyes and prayed in the silences of his soul" (Gibran, 1923, p.2)
TT	"وطارت فرحته بعيدا حتى رفت على البحر، وأطبق المصطفى عينيه يردد الصلوات في"

	محراب السكون من روحه. (Okasha, 1999, p.2)
TT	"فأنطلق منها سروره انطلاق الطائر السجين من سجنه وراح يحلق عاليا وبعيدا فوق البحر. فأغمض عينه وصلّى في قرارة نفسه" (Naimy, 1956, p.38)
TT	"وطارت روحه فوق البحر فرحا، فأغمض عينيه وصلّى في سكون نفسه" (Basher, 1932, p.8)

a. Text Production Analysis (Description)

At the micro-level, the lexicalization of the source text along with its corresponding translation are investigated to identify the discursive identity laden lexical patterns embedded in the intended translation. In this context, the translators omitted a word or a phrase that is worth mentioning in the TT. Naimy and Bashir omitted the word "far", which was translated by Okasha as "بعيدا" whereas Naimy add the word "عاليا" to show height and distance. Its presence is significant since it illustrates how far did his soul flow over the sea. The omission of "far" in Bashir as Christian translator show that his soul has flown over the sea, without explaining the distance. On the other hand, Naimy used a rhetoric device which is metaphor in rendering the expression " his joy flew far over the sea" by "فأنطلق منها سروره انطلاق الطائر السجين من سجنه وراح يحلق عاليا وبعيده", thus the translator added an aesthetic value. This grammatical shift was made for a rhetorical purpose. Okasha uses "روحه" with prayer to show how Muslims sacredly connected with soul while connected the prayed with breath. Text (re)production in such a way reflects the translator's identity orientations.

b. Discursive Practice Analysis (Interpretation)

Language user engage in discourse as members of several social groups, organizations, or institutions; and, conversely, groups thus may act by or through their members. The western identity is somehow different from Arabic identity. Regardless of translators' identity, it will be observed that this item is biblical but it does not indicate a specific religion. In the first TT, Okasha has added the word "محراب" mihrab: A recess in a mosque indicating the direction of prayer. The definition above illustrates the word "محراب" has Islamic connotations because it is a symbol of prayers in Islam. It is obvious that Okasha's identity, Islamic background and culture affected his translation.

The first word written in "*The Prophet*" by Gibran was Al-Mustapha which refers to the prophet in Gibran's novel which considered a well-known name for the prophet Mohammed for Muslims. Gibran mentioned Al-Mustapha only one time and did not repeat this word in the whole novel. Gibran replaced the prophet with the subject pronoun 'he' when describing the prophet's actions. For Okasha,

he repeated the word "المصطفى" in several times "فقال المصطفى", "أطبق المصطفى عينه", etc. On the other hand, Naimy and Bashir's western identity and Christian background was also clear. For example, of "المصطفى", Naimy and Bashir applied the same pattern of Gibran's. Naimy translated the previously examples as, "وقال" and "غمض وصلى" and Bashir also translated them as "فقال" and "غمض عينه". Okasha translated the verb "prayed" into "الصلوات" to indicate the five prayers for Muslims but Naimy and Bashir translated it into verb as Gibran "صلى". This item clarifies how translators are unintentionally affected by discursive practices such as culture, religious background, discursive identity and beliefs.

c. Social Practice Analysis (Explanation)

Religious institutions and cultural backgrounds are social practices that have language as an integral part of this practices. Okasha's translation for the verb "prayed" into noun "الصلوات" expressed his identity through the language. His values and religious background are portrayed discursive practices via discourse production.

On the other side, the context of translation involves using language to 'include' or 'exclude' a particular kind of identity, a certain system of values, a set of beliefs or an entire culture. Through examining the translation of this unit, it found that the expression "and prayed in the silences of his soul" translated by Okasha "يردد الصلوات في محراب السكون من روحه" added the word "محراب" to show how prayed provide spiritualism to the prayer and connected between prayer and soul while Naimy and Bashir translated into "فأغمض عينه وصلى في قرارة نفسه" and later by "فأغمض عينه وصلى في سكون نفسه" was entirely translated. It can be argued that the translators rendered any cues that fit their social practices and discursive identity.

Translating Excerpt (6)

Excerpt 6: "And your vast sea, sleepless mother" (P. 10) *The Coming of the Ship*

ST	And your vast sea, sleeping mother
TT	وأنت أيها البحر العظيم، بل ألام الهاجعة (Okasha, 1999, p.3)
TT	وأنت أيها البحر الشاسع- أيها ألام الغافية، الحاملة Naimy, 1956, P 39)
TT	أما أنت أيها البحر العظيم، أيها ألام الهاجعة (Bashir, 1932, p.8)

a.

b. Text Production Analysis (Description)

The influence of identity on the translation process may be traced in omission and addition of various kinds. At the micro-level, this item from chapter one witnessed essential lexical additions and optional shift. The lexical items "العظيم", "الشاسع", "الحاملة", "الهاجة", "الغافية" used by translators in the target text to show the audience's culture. Gibran called the sea with both names; vast sea and sleeping mother as a metaphor to increase intimacy. There are differences between translator while selecting lexical items, Okasha used "العظيم", "الهاجة", he added the preposition "بل" between the two names of the sea. That shifted the meaning on the sentences from calling the sea with both two names into choosing one of the provided names. Naimy used "العظيم", "الغافية", "الحاملة", he added the word "الحاملة" to expand the meaning and used "أيتها" which used in Arabic for feminine solicitation even though "the sea" is masculine. As though Bashir used the same style of Gibran's ST of appeal to call the sea with both names. Optional shifts and addition are occasionally opted for by the translators for stylistic, identity and cultural reasons. In this context, it is clear that the translators made this lexical modification to suit and satisfy their audience's views.

c. Discursive Practice Analysis (Interpretation)

Regarding the translation of this excerpt, it appears that discourse reproduction took place within a specific discursive practice, which is constrained by the social conventions within which it was reproduced. The discursive representation of this items was based on specific discursive identity perspective, from the sides of the target audience and translators. As such, Bashir used the same style of appeal to call the sea with both names, Okasha added the preposition "بل" between the two names of the sea with both two names into choosing one of the provided names.

Okasha added the word "بل" "but rather" to connect between the sentences, but this use changed the meaning. The Quran verse illustrates the meaning "بل".

"ولا تقولوا لمن يقتل في سبيل الله أموات بل أحياء ولكن لا تشعرون" (سورة البقرة، ١٥٤)

In Arabic identity and Qur'an verse, "بل" was used to abort the belief that people who are killed are dead, and provides a stronger idea that they are still alive but human do not realize that. Thus, Okasha shifted the meaning from addition into contrast.

d. Social Practice Analysis (Explanation)

From the social perspective, discourse is both socially constituted as well as socially constitutive, in that it is not only shaped by, but can also help to sustain, reproduce, and transform the status quo. Taking into account the differences between translators, they manipulated with lexical items in order to change the meaning of the source message, in the sense that discourse, which occurs in social

contexts, is part of social processes and practices rather than merely an expression and reflection of them. Okasha added "بل" which does not exist in the ST, Naimy added the word "حاملة" and "أيتها" but Bashir used the same style of Gibran to show how choices, intentions, values, and desires are inculcated by discursive identity via discourse production

Translating Excerpt (7)

Excerpt 7: "And he raised his head and looked upon the people, and there fell stillness upon them.

And with a great voice he said:" (p.15) *Love*

ST	"And he raised his head and looked upon the people, and there fell stillness upon them. And with a great voice he said: (Gibran, 1923, p. 15)
TT	"رفع المصطفى رأسه مشرفا على القوم فغشيم السكون، وفي صوت عريض قال: (Okasha, 1999, p.10)
TT	"أرفع رأسه وألقى نظرة على الجمع حوالبه، وللحال هبطت على الكل سكينه عميقة. ثم فتح فاه وقال بصوت عظيم:" (Naimy, 1956, p.44)
TT	"أرفع رأسه ونظر إلى الشعب نظرة محبة وحنان فصمتوا جميعهم خاشعين، فقال لهم بصوت عظيم:" (Bashir, 1932, p.15)

a. Text production Analysis (Description)

Once more, the translators made lexical differences by translating the expression of "fell stillness upon them" by "هبطت على الكل السكينة", "فصمتوا جميعهم خاشعين", "هبطت على الكل السكينة". The addition of the words "محبة وحنان" by Bashir which do not exist in the ST to take into the consideration the reader's cultural background and identity, Arabic Muslims. In the discourse of the source text the mentioned person has a kind of grandness that distinguish him from others and there is no specific person, everyone can be the prophet of his era. Gibran used the phrase " there fell stillness upon them" to refer the grandness of this ideal person, once he stands the stillness fell upon all people while in the target discourse, there is only one prophet who is Mohammed but when translators translated this expression, they defined their cultural and religious background. Naimy translated it by "هبطت على الكل السكينة" while Okasha by "فصمتوا جميعهم السكون" whereas Bashir translated by "فصمتوا جميعهم خاشعين". All the translators show how they are near to target audience discourse by using words pertaining their religious background. Such kind of lexical differences exposes the interdependence between translators, identity, culture, religion and social context.

c. Social Practice Analysis (Explanation)

Mikhail translated "and there fell stillness upon them" into "وللحال هبطت على الكل سكينه عميقة", and Okasha translate it into "فغشيم السكون" whereas Bashir translated into "فصمتوا جميعهم". Also, we notice that Okasha translate the pronoun "he" into noun المصطفى. The word choice of Okasha defines his identity and cultural background, thus غشيم is found in Quran in many verses such as

"فغشيم من اليم ما غشيم وأضل فرعون قومه وما هدى" (طه، ٧٨)

He used such translation taking into consideration the receptor's culture. Moreover, he used the technique of modulation where he translated the pronoun "He" into noun "المصطفى". However, the addition of Naimy caused an overloaded word; he "and there fell stillness upon them" into "وللحال" "فصمتوا" is the word added not in the ST. Bashir translated it into "فصمتوا جميعهم" the word "خاشعين" allude the weakness and subjection which mentioned five times in Qur'an which generally associated with prayer such as "الذين هم في صلاتهم خاشعون" (المؤمنون، ٢) so Bashir used this word to show the importance of this the speakers talks and reflects the religious background, identity and culture of his audience. Discourse involves social conditions of production and interpretation, which relate to different levels of social organizations. The modulation used by all translators reveals the way social structure is reproduced and transformed through samples of language in use which are packed in discursive practices and discursive identity.

Translating Excerpt (9)

Excerpt 9: "And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips" (P. 18) *love*

ST	"And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips" (Gibran, 1923, p.8)
TT	"ثم تغلد إلى النوم وقلبك يسبح بما تهوى وشفقتك تتمتتان بأنشودة الحمد" (Okasha, 1956, p. 13)
TT	"ثم تنامون وفي قلوبكم صلاة لأجل من تحبون وأنشودة الحمد والثناء تتردد على شفاهكم" (Naimy, 1956, p. 46)
TT	"فتنام حينئذ والصلاة لأجل من أحببت تتردد على شفقتك" (Bashir, 1932, p. 17)

a. Text Production Analysis (Description)

In this context, Bashir and Naimy have very close translations because both of them belong to the same culture and adopt the same religious belief, so they have the same discursive identity. They kept some words as they are mentioned in original text, whereas Okasha's translation was different in form.

In examining the translation of the source texts above, it is observed that Bashir and Naimy translated Gibran's phrase "with a prayer" to الصلاة, the Christian's prayer is supplication and recites some passages of the Bible on various occasions and has no specific time to be carried through, as the five prayers in Islam do. At the grammatical point view, Okasha added the word "تخلد" while Bashir added "حينئذ". This addition was made for rhetorical purpose pursued in this communicative event. The chosen of the lexical items by translators also made shift in the target audience. Naimy and Bashir as Christians translated Gibran's phrase "a song of praise upon your lips" into "وأنشودة الحمد و الثناء" while Okasha as Muslim translated it into "وشفتاك تتممان بأنشودة الحمد". The word "تتم" has religious association. These items shift the target audience's attention.

b. Discursive Practice Analysis (Interpretation)

Discourse as a discursive practice is structured in a given order of discourse, and discourse structuring is determined by changing relationships of power at the level of the social institution or the society. Gibran's statement above represents discursive representation of religious and cultural issues based on specific discursive identity perspective, from the sides of the author and the translator.

Regarding the translation of this unit, controlling the orders of discourse existed in the process. To illustrate, one aspect of such control is discursive practices in general and discursive identity in particular that orders of discourse are the societal level with each other. Okasha made some changeable in content and meaning of the above Gibran's statement. Prayer carries the meaning of praise, as Okasha translated it الحمد, and adapted this meaning of praise in his translation, and because prayer for Muslims is perceived differently from Christians. The translator's intention was to satisfy broader institutional affiliation and cultural orientations. Such translation reveals the effects of some factors such as culture, society, religion and identity in determining the meaning and consequences of discourse.

c. Social Practice Analysis (Explanation)

In this context, Bashir and Naimy translated "with a prayer" to الصلاة while Okasha translated it into الحمد as if it carries the meaning of praise. Okasha as a Muslim translator adapted this meaning of praise in his translation because prayer for Muslims is perceived differently from Christians; since it is accompanied by the idea of five times a day, and it is done by sitting and standing, so this physical movement makes it illogical to be done through sleeping, so he adapted the word التسبيح, owing

that it could be done at any physical position and state, and carried at any time, but he kept the word انشودة , and use the word تتمم which has Islam religious association. We can only hypothesize it is relation to (sleepiness), one would not sing a song while sleeping but perhaps can only whisper or murmur, and that it is use to fit the image and the style. In addition, social relations, social identities and religious identities are components of social practice that do not occur as discrete and autonomous entities but are 'dialectically' related; the different elements of social practice shape each other.

Taking into account that discourse involves social condition of production and interpretation, which relate to different levels of social organizations such as the immediate social environment in which the discourse occurs, the translation of this items involved a major modification of the source text meaning. Okasha manipulated the rendering of this expression by addition of "ثم تخلد إلى النوم و قلبك يسبح". That is to say, the translator's intervention here was meant to intertextual discourse production rather than distancing source-text producer's voice.

Summary of the Analysis of Translator's discursive Identity on Translating "The Prophet" by Gibran

In relation to the first objective of the current study, this section has gone through the analysis of the impact of translator's discursive identity that effect their translation in some selected items from Gibran's "The Prophet". To attain this objective, a special focus was given to the modifications, adaptation and manipulation occurred in translating some items from the original text "The Prophet". By comparing the original texts to their translations, it is found that translators' identity and religious and cultural orientations play a noticeable role in the process of translation at the linguistic, discursive identity and social levels.

According to Wodak (1999) as the results of the study on discursive identity serve as the basis for the comparative analysis of the aspects of identity-related information in different language versions. Thus, translation can also articulate, that is, production and reproduction, an identity. Identity is a personal belief and it is therefore possible that translators will translate texts differently and express different attitudes towards the discursive identity expressed in the literature, source version. Translators, as members of the society, are inevitably influenced by the rules, values, and beliefs of their country of origin. The findings obtained from analyzing the translation of Gibran's novel in the present study reinforce the views mentioned above. The translation of excerpts from chapter one has exhibited many modifications, substitutions and manipulations by Okasha, Naimy and Bashir translators. For instance, Naimy has deliberately distorted Gibran's original text by the addition of the

word **الله** to the text which does not exist in the ST. The translators have also translated the phrase "the seventh day" translated differently, Naimy and Bashir translated it to "اليوم السابع" the same style of Gibran as influence by Christianity while Okasha translated it into "السابع" as Muslim. The translation of the integrative phrase "How shall I" was translated into "أنى لي ذلك", "ما السبيل الى ذلك", which elicited from verses of the Holy Qur'an. As a result, the translators deliberately added and shifted some of Gibran's words to show their discursive identity and religious background. Secondly, a major addition of preposition also occurred in translation of "your vast sea, sleeping mother" Okasha added the preposition of "بلى" between the two names of the sea. Thirdly, the addition and manipulation of lexical items happened by Bashir in translation of "he raised his head and looked upon people" in to "ونظر إلى الشعب نظرة محبة وحنان" while Okasha manipulated with words when he translated in the target text as "فغشيم السكون". Finally, the adaptation in translation of "praise upon your lips" by Okasha as "شفتاك تتمتمان بأنشودة الحمد" while Naimy and Bashir as Christians translated Gibran's phrase in to "وأنشودة الحمد والثناء تتردد على شففتيك/شفاكم". The shift and the addition show closeness of translator from their audience.

To put together, it can be argued that the impact of discursive identity on the target text may come from three sources: the source text, the patron, and/or the target audience. In this sense, Gibran's novel is vivid embodiments which translated by translators of the different identities, religious and cultural background that try to impose themselves on their audiences and their agendas. In order to understand the constraints that influence translator's output, there is a need to review the discursive identity. In addition, the methods of translation provide an opportunity to pass beliefs and attitudes to the target audience as though those of the source texts. Accordingly, the following section focuses on analyzing the implementation of translation strategies in rendering Gibran's novel.

4.4.2. Analysis of the Strategies Used in translating aspects of Identity in Gibran's "The Prophet"

This section is devoted to analyze the results pertaining to the second objective of the present study. It focuses on identifying and investigating the strategies employed by translators in dealing with the translator's discursive identity of Gibran's the prophet. This analysis is based coalescing the strategies proposed in the models of translation strategies by Jullian House (1997) and Mona Baker (1992).

4.4.2.1 Analysis of the Strategies Used in translating aspects of Identity in Text One

Table (4.1): Translation Strategies Used in Translating Text One

No	Original Text	The Target texts & Translators			Strategies Mona Baker and Julian House		
		Okasha	Naimy	Bashir	Okasha's strategies	Naimy's Strategies	Bashir's Strategies
1	Al-Mustafa, the chosen and the beloved, who was a drawn unto his own day, had waited twelve years in the city of Orphales for his ship that was to return and bear him back to the isle of his birth.	المصطفى المختار الحبيب ، كان فجرا لزمانه، ظل اثنى عشرة سنة بمدينة أورفليس ، كان فجرا لزمانه، اثنى عشر سنة في مدينة أورفليس ، وكانت إلى عودة، لترجع إليها إلى الجزيرة التي شهدت	مر على المصطفى ، فحبيب الله ، ومختارة ، والرجل الذي كان فجرا لزمانه، اثنى عشر سنة في مدينة أورفليس ، وهو يرتقب عودته ليركبها قافلا إلى الجزيرة التي	وظل المصطفى، المختار الحبيب، الذي كان فجرا لذاته، يتمرّب في عودة سفينته في مدينة أورفليس: اثنى عشرة سنة ليركبها عائدا إلى الجزيرة التي ولد فيها.	Adaptation & omission	Addition & Omission -Covert	Literal translation -Covert

		مولده.	كانت مسقط رأسه.				
2.	On the seventh day of leelool, the month of reaping	في السابع من أيلول) سبتمبر (، شهر الحصاد	في اليوم السابع من أيلول - شهر الحصاد	في اليوم السابع من أيلول شهر الحصاد	Omission and Foreignization - covert	Addition -overt	Literal translation -overt
3.	"And looked seaward; and he beheld his ship coming with the mist"	"والتفت إلى البحر، فأبصر سفينته قادمة مع الضباب"	"ورمى ببصره إلى البحر، فلمح سفينته تأتي مع الغمام"	"وألقى نظره عميقة إلى البحر فرأى سفينته تمخر عباب البحر مغمورة بالضباب"	- literal translation - covert	-Addition -covert	Addition - covert
4	"Fain, would I take with me all that is here. But how shall I?"	"ليتني أستطيع أن أصطحب معي كل ما حولي، ولكن ما السبيل؟"	" وددت لو كان في مستطاعني أن اخذ معي كل من في هذه المدينة"	وأني أود لو يتاح لي أن يصحبني جميع الذين هم هنا، ولكن أنى يكون لي ذلك؟	Substitution on - covert	Addition, Substitution & intertextuality -covert	Addition & Intertextuality -covert

7	"And he raised his head and looked upon the people, and there fell stillness upon them. And with a great voice he said:	"رفع المصط في رأسه مشرفا على القوم فغشيه م السكو ن، وفي صوت عريض قال:	"فرفع رأسه وألقى نظرة وحنان فصمتوا جميعهم خاشعين، فقال لهم بصوت عظيم: وللحال هبطت على الكل سكينه عميقة. ثم فتح فاه وقال بصوت عظيم:"	"فرفع رأسه ونظر إلى الشعب نظرة محبة وحنان فصمتوا جميعهم خاشعين، فقال لهم بصوت عظيم:	Addition & modulation -overt - Covert	Addition & adaptation -overt
8	"And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips	"ثم تخلد إلى النوم وقلبك يسبح بما تهوى وشفقتك تمتما ن بأنشود الحمد	"ثم تنامون وفي قلوبكم صلاة لأجل من تحبون وأنشود الحمد والثناء تتردد على شفاهك	"فتنام حينئذ والصلاة لأجل من أحببت تتردد على شفقتك	Addition - covert	literal translation -overt

		"("م				
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These items were selected from Gibran's "The Prophet" taken from chapter one "*On the Coming of the Ship*". It was translated by Okasha, Naimy and Bashir into Arabic and examined the differences between them. The choice of the strategy is determined by the genre of the text, as the translators have to decide on the necessary adaptation to make the text available to the target audience. Baker (2006), suggested that in translation of any genera omission, substitution, and addition may be apparently noticed in order to elaborate particular aspects encoded in the ST. According to the data displayed in Table 4.1 above, it is found that there are some strategies such as addition, substitution, modification and Omission were used to discovering the impact of translator's discursive identity issues in the eight excerpts selected from "*The Prophet*".

Generally speaking, Addition is the insertion of information that is not present in the ST, such as discourse makers and rhetorical phrases, so that the target text sounds more logical and coherent for the audience. In the Arabic translation, it is found that addition was used by Naimy and Okasha translators in rendering all excerpts. In item (1) the use of addition is detected in two positions. Firstly, this strategy was employed in rendering the source expression "Al Mustapha, the chosen and the beloved" to the TL as "المصطفى حبيب الله و مختاره" in which the noun "الله" was added in the target text which made changing in the meaning. According to House's model is a covert translation. The second addition occurred by Bahir in translation of the expression of "and looked seaward" into "والقي نظرة" "والقي نظرة" which overtly translated. Another big addition occurred in item (5) by Naimy when he translated ""His joy flew far over the sea" into "فأنطلق منها سروره انطلاق الطائر السجين من سجنه" he added the words "انطلاق- الطائر السجين من سجنه" which do not exist in the source text. Naimy used covert translation in this excerpt. In the same item Okasha added the word "محراب" to attract his audience and show his religious and cultural background. The third position exists in the addition of the word "الرجل" which does not exist in the ST. Likewise, in item (6) Okasha translators added the preposition "بل" between the two names of the sea. That shifted the meaning on the sentences from calling the sea with both two names into choosing one of the provided names. The fourth case of addition exist in item (8) by Bashir when he added the words "محبة وحنان". In item (9) Okasha added the verb "تخلد إلى النوم", he shows Muslims lexical items. Based on the modest linguistic functions of addition, such as creating coherence, it seems that the use of addition in translating this item conveys some effects of discursive identity motives. It is covertly translated. These additions were meant to satisfy the target audience in considerate mode by dragging in some words unavailable in the source. As such, it can be argued that the translator's translation bias was reflected via discourse reproduction

at the interactional micro-level of social structure.

Another strategy used in this item is Omission which defined as a strategy where the translator avoids or omits single words or a group of words during the process of rendering from SL into the TL. According to Faerch and Kasper (1983), avoidance applies to different degrees of appropriateness in different context. The first omission occurred in excerpt (1). In this item, Naimy omit the article "The" from "حيب الله ومختاره" and Okasha omitted the word "الذي" in his translation. The second omission existed in excerpt (3) by Okasha while he omitted the word "اليوم" from the source text "On the seventh day of lelool". The third case of omission exit in excerpt (3) by Bashir when he omitted the word "بعيدا" in his translation "وطارت روحه فوق البحر فرحا" from the expression of His joy flew far over the sea" which translated covertly. This omission stems from the fact that the real interface between society and discourse is socio-cognitive process because language users as social actors mentally represent and connect both societal macro and micro-structures. Omission here can be considered a deliberate act was employed to divert the audience's understating of the source text content.

Foreignization and repetition strategy were employed for one time only in text one. In excerpt (2), Okasha used the word "سيتمر" which recognized as a foreign word even though it does not exist in the source text which overtly translated. Basher and Naimy used the repetition of the preposition in excerpt (6) when translated the expression of "vast sea, sleeping mother" into "أمها البحر العظيم/الشاسع ، أيتها/أمها ألام الغافية/الهاجعة"، According to House's model is covert translation. Here, the repetition of the preposition allows the translators to make a rhetorically forceful point.

Substitutions, on the other side, take place when the translator uses lexical items that are unrelated to the present context of the utterance. Therefore, the outcome may not confuse and distort the audiences' understanding, but also divert their rection towards a certain discursive practice. According to Valdeon (2007) omissions, additions, permutations and substitutions may be used in translating a literary discourse to convey information with certain changes in the target text.

In comparing the source text to its translation in excerpt one to eight above, the frequent use of substitution strategy is detected. In excerpt one, Bashir and Naimy used Arabic structure instead of English while Okasha used English language structure even though he has Arabic identity. As such, the translator's identity orientation was reflected through this sort of substitution, providing a different connotation to the target audience. That to say, identity in this context was used to create a particular perspective of the events portrayed.

In the translation of items three, four and eight, partial mediations occurred via the lexical

replacements of the source expressions. In item three, Okasha substitute the word "mist" by "الغمام" instead of "الضباب", according to House's model is overt translation, while Naimy and Bashir translated it into "الضباب" which covertly translated. The substitution made by the translators led to discursual alteration, shifting the focus from specific context into broader one. Another position of substitution existed in the excerpt (4) by Okasha who substituted the word "here" by "كل من حولي" and Naimy substituted it by "كل من في هذه المدينة وما فيها" Bashir also substituted it by "ههنا". The second case of substitution occurred in excerpt (8) by Okasha when he substituted the pronoun "he" by the word "المصطفى". Conscious or unconscious motivated translating may have an influential impact on translating strategy selection. Therefore, the translators resorted to substitution, purposefully, to be in line with his institutional or his target audience's discursive identity and religious views.

Conclusion

This section is meant to draw conclusion from data analysis and discussion carried out in chapter, focusing on translator's discursive identity on translating *"The Prophet"* and the use of translation strategies. Translator's discursive identity on translating *"The Prophet"* is inevitable due to some personal, social, cultural and professional identity; and their orientations. Translators' identity can be manifested throughout translation process. They shape the product of translation process according to their identity and their cultural perspective. As Alghamdi's (2014) study found that the translators' socio-cultural and discursive identity constraints result in disparity between ST and TTs in choosing the lexical items. Incongruities between the source text and target text identified in this thesis are not the products of linguistic incompatibilities, but of discursive identity. The results obtained from this study revealed that the impact of discursive identity on the process of translation is evident. These results also unveiled that quality and quantity of manipulations made by the translators depended on the amount of identity incorporated in any single text; the more discursive identity the text was to the translators, the clearer that translator's intervention existed. More specifically, in translating Gibran's *"The Prophet"* by Okasha, Naimy, Bashir, the common identities manipulated by these three translators. Concerning the use of translation strategies, the amount and type of using such strategies appeared to rely on the author's identity understandings, on the one hand, and the translator's discursive identity orientations, on the other hand. The highest frequencies of strategy implementation, particularly addition, omission and cultural substitution, were occupied by the translators to manipulate Gibran's "The prophet".

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