

Investigating Explicitation in Literary Translation from English into Arabic

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Abstract

The present paper tests the general tendency in translation studies that translated texts are more explicit than source texts or non-translated texts in the same language. It is basically based on Blum-Kulka's (1986) hypothesis which argues that explicitness is a translation universal. The hypothesis has been tested with reference to a considerable number of languages such as German, English, Persian, etc. The present paper attempts to find out the validity of Blum-Kulka's (1986) hypothesis in English-Arabic translation. The translation of Gibran's *The Garden of the Prophet* has been taken as a case study and the recurrence of explicitation is investigated at the lexico-grammatical, pragmatic and translation-inherent levels. Using an eclectic approach based on Blum-Kulka's (1986) hypothesis and the refinements of the hypothesis as suggested by Klaudy (2008), Pym (2005), Heltai (2005) and Schmieid and Schäffler (1997), the paper suggests that explicitness is reflected in the Arabic translated texts at the grammatical, lexical, pragmatic and translation-inherent levels.

Keyword: Explicitation; translation universal; grammatical; lexical; pragmatic; translation-inherent

1. Introduction

It is a generally accepted fact that translated texts (TT) are different from non-translated texts (NTT) or authentic texts.

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This kind of assumption has encouraged a lot of scholars in the field of translation studies to think of the universals of translation. Toury (2004: 17), Chesterman (2004: 33), among others have argued that regularities, similarities and patterns do exist in translation. One of the universals of translation that gained a lot of attention is explicitness. The term 'Explicitation' was first introduced by Vinay and Darbelnet in 1958 as "the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation" (Vinay and Darbelnet 1995: 8). While Vinay and Darbelnet introduced the concept as a strategy, among other strategies adopted by translators when they encounter a problem in the process of translation, the concept has been refined with a view to universalizing it by many other scholars. The first systematic contribution in this regard came from Blum-Kulka's (1986), who introduced the so called 'explicitness Hypothesis' in her seminal work 'Shifts of Cohesion and Coherence in Translation'. According to Blum-Kulka, there is "an observed cohesive explicitness from ST to TT regardless of the increase traceable to differences between the two linguistic and textual systems involved" (Blum-Kulka 1986: 300). The hypothesis postulates that explicitness is a 'universal feature of translation' that is, a globally observable tendency (Eskola 2004:48), irrespective of the languages.

Baker (1993:243) puts it clearly that universal features of translation are those "features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems." In fact, searching for universal features of translation has been the crux of the matter in translation studies. Perhaps such universals, if they exist, could be a great help and may bring out a revolution in the field of computer-aided translation. Yet the debate among scholars has led to a proliferation of terms and concepts. Two frequently used concepts are 'norms' and 'universals'. Distinguishing between the two concepts, Eskola (2004:85) points out that *norms* are "binding constraints, social expectations" fixed in a local socio-cultural context; they change in time, and are prescriptive, whereas *universals* are globally observable tendencies, irrespective of the languages involved; they are descriptive or predictive (Eskola 2004: 84). Another term used to describe universal features of translation is *laws*. The concept of *laws*, however, is treated as a superior concept. They are "features inherent in translation" Eskola (2004: 85). In this study, we opt for the term *universals* and our aim is to examine the validity of the explicitness hypothesis in English-Arabic translation with specific reference to Gibran's *The Garden of the Prophet* and its Arabic translation.

2. Literature Review

A considerable number of studies have been conducted on explicitation in different languages. Øveras (1998) examines the validity of the explicitation hypothesis with reference to a corpus of fictional works which includes both English-Norwegian and Norwegian-English translations. The study concludes that an increased level of cohesive explicitness exists in the corpus. Another finding of the study is that the translators have been more oriented towards explicitation than implicitation. Besides, explicitations are more frequent than implicitations in translations from English into Norwegian than in the other direction. Øveras argues that explicitness is a translation norm and that an increased level of cohesive explicitness may be one of the features of the "the third code" (Frawley 1984:168): translations as a sub-code of each of the linguistic codes involved.

Baleghizadeh and Sharifi (2010) deal with the explicitation of implicit logical links between sentences and clauses in Persian-English translation and to what extent these shifts influence the cohesion of the target text TT. The researchers find that different junctives are used in the TTs with a view to explicating different types of logical relations between ST sentences and clauses of the corpus (eighty-seven cases). The researchers claim that the explicitation of those logical links contributes to the intelligibility and naturalness of the TT. The translators resort to explicitation "to make the text cooperative and acceptable in the TL by providing more communicative clues" (Baleghizadeh & Sharifi 2010: 57).

Becher (2011) has discussed explicating and implicating shifts in a corpus of English and German business texts and their translations in both directions on the basis of both formal and functional criteria. Becher (2011) claims that every instance of explicitation (and implicitation) can be explained as a result of lexico-grammatical and/or pragmatic factors rather than the universality of explicitness. He argues that explicitations in one translation direction are often not 'counterbalanced' by implicitations in the other direction (cf. Klaudy's (2001) Asymmetry Hypothesis). Becher compiles a list of factors which he claims regularly lead translators to explicitate or implicate. These factors, according to him, "explain why implicitations are often outnumbered by the corresponding explicitations." (Becher 2011:4)

Chen (2004) investigates the use of connectives in English-Chinese source texts, their Chinese translations, and comparable Chinese texts using the English-Chinese Parallel Corpus (ECPC), a corpus of popular science and information technology. The corpus contains two Chinese translations per English source text, one published in Taiwan (traditional Chinese characters) and the other from a Chinese publishing house (simplified Chinese characters). Chen concludes that "...translated Chinese in the genres under investigation tends to exhibit a higher level of conjunctive explicitness than both the [source text] and the comparable non-translated Chinese texts." (Chen 2004: 309).

Olohan and Baker (2000) have conducted a study on the optional use of the complementizer *that* after the reporting verbs *say* and *tell* in translated vs. non-translated English texts ("reporting that"). Olohan and Baker have used the Translational English Corpus (TEC) and a comparable sample from the British National Corpus (BNC) to test Blum-Kulka's Explicitation Hypothesis. The TEC is composed of English target texts from four different genres translated from "a range of source languages" (Olohan and Baker 2000: 151), and the BNC sample is composed of non-translated English texts. Both corpora contain approximately 3.5 million words. Olohan and Baker (2000) conclude that the occurrences of *say* with and without reporting *that* are 50.2% vs. 49.8%, respectively in the TEC. However, only 23.7% of all occurrences of *say* occur with the complementizer *that* and 76.3% occur without it in the BNC sample. As for *tell*, the optional complementizer occurs in 62.7% of all cases and is left out in 37.3% in the TEC. As opposed to this, the BNC sample has shown that the optional complementizer *that* has been used in 41.5% of the cases and has been omitted in 58.5% of the cases.

Toussi and Jangi (2013) discuss the cohesion shifts in translating English medical texts into Persian, with a view to validating Blum-Kulka's (1986) hypothesis. Their data is composed of 50 translated Persian medical booklets and their corresponding texts in English. They have used Halliday and Hasan's (1976) framework. They have concluded that shifts of cohesion are obvious in translation and shifts are more oriented towards explicitation. In particular, lexical cohesion and conjunctions are two cohesive devices where explicitation is more evident.

Englund Dimitrova (2003, 2005a, 2005b) has used thinking Aloud protocols with a view to testing the hypothesis. In a thinking aloud protocol technique, subjects of the study are asked to verbalize whatever comes to their mind in the process of translation and their utterances are recorded or videotaped.

In addition to TAPs, Englund Dimitrova has used software that enables subjects to record all keystrokes. The study has concluded that at least two different types of explicitation exist, namely norm-governed explicitation and strategic explicitation. The former is language pair-specific and it occurs as a result of lexico-grammatical and pragmatic differences between the source and target language. Norm-governed explicitations are regular in the sense that most translators are inclined to do "the same type of explicitation in the given linguistic environment" (Englund Dimitrova 2005a: 37). This type of explicitation is not attributed to translators' processing problems. Strategic explicitation, on the other hand, occurs when a translator encounters a processing problem in the target text. As a result, the translator will attempt to utilize a strategy to solve such a problem. However, the strategy used by him/her is likely to be insufficient to solve a translation problem and thus the translator resorts to explicating or reformulating the target text in order to make the comprehension of the message easier.

Heltai (2005) has dealt with explicitation, redundancy and ellipsis as related universal features of translation. Explicitation, in Heltai's words "is necessary, among others to recover elements elipted in the source text, and that explicitation often leads to a high degree of redundancy in the target text." (Heltai 2005:45). Heltai argues that the concept of 'explicitness' is vague and explicitation must be considered together with ellipsis and redundancy. She believes that all those aspects contribute to an easy processing of the target text.

Schmied and Schäffler (1997) have tested the hypothesis using a corpus material, taken from the Chemnitz English-German translation corpus. They point out that explicitation and its reverse process which they call condensation (for the term cf. Lipka 1987), can also be observed in translation. They differentiate between two subcategories for both processes involved. Structural explicitness, they argue, results from typological differences between the two languages in question at the lexical level or at the grammatical level. Structural condensation occurs when the TL allows for lexical or grammatical structures which are less complex than corresponding SL structures. Non-structural explicitness, however, is the product of conscious or subconscious choices made by translators rather than systemic structural differences between the two languages.

3. Data and Method

The study aims to test Blum-Kulka's Explicitation Hypothesis in English-Arabic translations. The literary genre in general and fiction in particular is selected to test the hypothesis. In particular, the hypothesis will be tested on the basis of the comparison between the original English version of Gibran's *The Garden of the Prophet* and its Arabic translation. This literary work has been translated by a renowned translator and literary figure, namely Tharwat 'ukāsha. This fictional work and its translation were published in the form of a parallel corpus by *Dār Al-Shurūq*, Cairo in 2009 and it has been highly appreciated by critics. For these reasons, we have selected the translation of this work with a view to finding out whether explicitation is a dominant phenomenon in literary translations from English into Arabic and to what extent explicitation is used as a translation technique by professional and expert translators. Generally speaking, novice translators and student translators tend to be more explicit than implicit even though the context does not require such kind of overt explicitation. Explicitation in the Arabic translation will be classified in accordance with Klaudy's typology (2008), who proposes four different kinds of explicitation in translation:

- 1- Obligatory explicitations are the product of grammatical differences between source and target languages. Such differences are likely to force a translator to explicitly present features of the text that are only implicit in the source text.
- 2- Optional explicitations stem from "differences in text-building strategies [...] and stylistic preferences between languages. Such explicitations are optional in the sense that grammatically correct sentences can be constructed without their application in the target language, although the text as a whole will be clumsy and unnatural" (Klaudy 2008: 106).
- 3- Pragmatic explicitations result from the differences between the source culture and the target culture compelling the translator to explicitly add linguistic material in order to explain a concept specific to the source culture.
- 4- Translation-inherent explicitations "can be attributed to the nature of the translation process itself" (Klaudy 2008: 107) .

In our analysis, both obligatory explicitation and optional explicitation have been merged and we opted for examining explicitation at different linguistic levels (i.e., grammatical, lexical, pragmatic, etc.) rather than the criterion of being obligatory or optional, governed or non-governed.

Our sole aim is to test the validity of the hypothesis rather than to examine the previous dichotomies.

4. Data Analysis

4.1. Grammatical Explication

The translation corpus shows that explication is very common in English-Arabic translation at the grammatical level. Describers, adverbs, vocatives, connectives, etc are some of the grammatical categories that exhibit a degree of explicitness while translating from English into Arabic, as we will state below.

4.1.1 Describers

Describers can undergo a certain degree of explication when rendered into Arabic. Consider, for example, (1a) which has been translated as (1b).

1a ...the *formless* is forever seeking form. (2:2)⁴

1b *kuli mā lā shakl lahu yanshidu ' abadan shaklan.* (2:2)

BT *Whatever has no form* always aspires to have a form.

It is clear from (1a) that the adjective *formless* has been rendered as a relative clause in Arabic *kuli mā lā shakl lahu*.

Another example of the explication of English adjectives is given in (2a) which has been translated as (2b).

2a His heart was *mindful* of their yearning... (12:3)

2b ...*qarīr al-bāl bi-mā aḥsa min shawkihim ilibī* ... (8:3)

BT He has a *peaceful mind* ...

Here again, the two-morpheme adjective *mindful* has been translated as *qarīr al-bāl* 'to feel the peace of mind'.

⁴ In each case of the quoted expression, the first number in the bracket indicates the page and the second the line(s) in that text.

In some other cases, the adjective has been rendered as a verbal group as is clear in (3b).

3a... and in the silence there was an *unheard* song... (13:9)

3b *Wa sarat fī hadha al-sukūn 'ughniyah lam tatalaqaḥā al-adḥān.* (9-10:9)

BT ... and in this silence there was a song *ears did not receive*.

'unheard' in (3a) has been explicitated in (3b) as *lam tatalaqaḥā al-adḥān* 'has not been picked up by ears'. That is to say, the adjective has been rendered as a verbal group in Arabic.

In the same vein, 'homesick' in (4a) has been translated in (4b) by means of explicitation .

4a For love when love is *homesick*. (4:7)

4b *f' aina al-ḥub 'idbā mā kāna ḥanīnan li-al-waṭan.* (3:7)

BT For love when it is *longing for the homeland*...

Thus 'homesick' has been transformed as a noun followed by a circumstantial adjunct of cause in Arabic (i.e., *ḥanīnan li-al-waṭan*).

Another example in which the adjective has been explicitated and rendered as a finite clause is given in (5b).

5a Oftentimes we call life bitter names but only when we ourselves are *bitter* and *dark*. (10-11: 8)

5b *mā 'kthar mā nan'ī 'la al-ḥyāt wa nad'ūbā bi-lādh 'i al-āsmā wa lakīna lā naf' al ila ḥīma nah'su fī nufūsina ladh'an wa izlāman.* (10-12:8)

BT ... but we did not do that except when *we feel in ourselves bitterness and darkness*.

Here, the relational process (Halliday 1994) 'we ourselves are bitter and dark' , which includes two attributes 'bitter' and 'dark' has been rendered as a mental process which consists of the sensor and mental process *nah'su* and the phenomenon *ladh'an wa izlāman* 'bitterness and darkness' that follow the circumstantial adjunct of location *fī nufūsina* 'in ourselves'.

Similarly, 'deathless' in (6a) has been shifted in (6b).

6a All that is *deathless* in you is free into the day and the night and cannot be housed nor fettered, for this is the will of *the most High*. (9-12: 25)

6b *fakulli mā lā yajūz 'layhi al-mawt fi-kum ħurun talīq anā al-layl wa aṭraf al-nahār lā yaḥudahu maḵān wa lā yafilhu qayd wa tilka hiya mashiyat al-'alī al-qadīr*. (8-11:25)

BT Everything that *is not prone to die* in you is free and released.

Thus 'deathless' has been rendered as a verbal group *lā yajūz 'layhi al-mawt*.

It is clear from the previous examples that explicitation while translating describers is obvious. However, we cannot claim that all adjectives must be explicitated in the target texts.

4.1.2. Vocatives

The corpus also includes some instances of obligatory explicitation while translating vocation. Consider, for instance, (7a) which has been translated as (7b).

7a *Master*, life has dealt bitterly with our hopes and our desires. (17-18:7)

7b *'ayuha al-Mu'alim laqad 'aṣafat al-ḥayat 'aṣfan bi-' amālina wa raghabatina*. (16-17:7)

BT *O! Master*... life has dealt so bitterly with our hopes and our desires.

Arabic requires the use of a vocative particle before the noun and this is why the particle *'ayuha* has been used in (7b). Standard Arabic does not permit calling somebody without the use of particles such as *yā*, *'ayuha* and *yā 'ayuha* especially in formal situations. Therefore, the use of *'ayuha* in (7b) is appropriate and it fits the sermonic style of the book. Other examples of explicitations in the use of vocatives are given in (8b) and (9b).

8a *My friends* and my road-fellows... (8-9:13)

8b *yā ṣiḥābi wa yā rifāq al-ṭarīq*... (8-9:13)

BT *O! My friends* and my road-fellows...

9a *Master*, I am afraid of time .

9b *lashadu mā akhsha al-ḥamān 'ayuha al-mu'alim*.

BT I am terribly afraid of time, *dear Master*.

In both (8b) and (9b), the vocative particles *yā* and *'ayuha* have been inserted before the names being called i.e., *ṣihābi* 'my friends' and *al-mu'alim* 'the master' respectively.

4.1.3. Adverbs

Another grammatical category that is likely to undergo explicitation while translating from English into Arabic is that of adverbs. Consider, for example, the adverb *bitterly* in (7a) above, which has been translated as an absolute object in (7b) as *'aṣafat al-ḥayat 'aṣfan*. Thus, the shift of an adverb to an absolute object is also a case of explicitation in this context. In the same token, *heavily* in (10a) has been explicitated in (10b) as a circumstantial adjunct of manner *fī 'unfin wa shidah*.

10a ... and the hoofs of the hours beat *heavily* upon my breast. (6-7:33)

10b *aḥusu bi-sanābik al-zaman tadusu ṣadri fī 'unfin wa shidah*. (5-6:33)

BT I feel the hoofs of the time tread on my breast *in heaviness and violence*.

4.1.4. Non-Finite Clause

Unlike English and other Indo-European languages, Arabic verbs are always morphologically finite and are inflected for number, person, tense and mood. This will necessitate some kind of explicitation while translating a non-finite clause from English into Arabic. Consider, for instance, (11a), which has been translated as (11b).

11a And she stood without, *asking nothing, nor knocking with her hand upon the gate, but only gazing* with longing and sadness into the Garden. (5-8:19)

11b *wa qad zalat waqifah bi-al-bāb lā taṭlub shay'an wa lā taqra'ahu bi-yadiha bayda 'anahā mā bariḥat tataṭala 'ila al-ḥadiqah fī ḥanin wa 'asa*. (3-5:19)

BT And she stood at the door. *She did not ask any thing and she did not knock at the gate with her hand. However, she never stopped gazing* at the garden with longing and sadness.

The participial constructions 'asking nothing, but only gazing with longing...' in the original text are not structurally apt in Arabic. The Arabic constructions have therefore been made more explicit through the use of the finite clauses *lā taṭlub shay'an wa lā taqra'ahu bi-yadiha bayda 'anahā mā bariḥat tataṭala 'ila al-ḥadiqah fī ḥanin wa 'asa*.

Another example of the explicitation of non-finite clauses in the process of translating from English into Arabic is given in (12b) and (13b).

12a Only Karima went after him a little way, *yearning over his aloneness and his memories*. (1-5:11)

12b *Karīma waḥdaha hiya alatī maḍat fī ṯhriḥī tatba‘uhu ‘an kathab taṣbu ʾila wuḥdatihi wa tatziq ʾila dhikrayātihi*. (1-5:11)

BT Karima alone she is the one who went after him, followed him closely. *She was yearning for his aloneness and yearning for his memories*.

13a And they were silent *awaiting his word*. (7:6)

13b *wa inḥabasat al-aṣwāt tarqubu ṣawtah*. (6:6)

BT The voices stopped and *waited for his voice*.

Arabic has no real infinitives, and no participles and thus finite clauses should be used in place of non-finite forms. 'Yearning over his aloneness and his memories' has therefore been translated as a finite clause in Arabic *taṣbu ʾila waḥdatihi wa tatziq ʾila dhikrayātihi*. In the same token, 'awaiting his word' in (13b) has been rendered as a finite-clause in Arabic *tarqubu ṣawtah*.

4.1.5. Gender Distinction

While Arabic distinguishes between masculine and feminine genders, English does not have a clear-cut sex-based grammatical gender. These differences in gender systems may compel the translator to explicitate, as is obvious in (14a), which has been translated as (14b).

14a But *the sea* followed after you, and *her* song is still with you. And though you have forgotten your parentage, *she* will forever assert *her* motherhood, and forever will *she* call you unto *her*. (5-9:17)

14b *lakina al-baḥr kāna fī ṯbrikum lā yafta ‘ yulāḥakum wa ‘unshūdatabu lā tanfaku tulāzimakum wa ‘in kuntum qad nasitum bunwatakum lahu fa-sawfa yaʿzalu ʾila al- ‘abad yū’kid ‘ubuwatahu lakum wa sawfa yaʿzalu yad ‘ūkum labu abadan lā yakuf wa lā yarim*. (4-8:17)

The sea has been repeated over again and again by Gibran in his various works. One of his poems is titled *the sea*. Similarly, in his *Sand and Foam*, the sea has a special status. What we are more concerned with here is the gender of the sea in Gibran's works. In his *The Prophet*, he says "And you, vast sea, sleepless mother, Who alone are peace and freedom to the river and the stream." Thus despite the fact that 'sea' is neither masculine nor feminine in English, Gibran has considered the sea to be feminine perhaps under the influence of the French culture. However, the sea is masculine in Arabic and thus the Arabic translator has been obliged to specify the gender in (14b). The translator has made the gender distinction clear through the avoidance of the use of feminine signs such as the t-feminine as in *lā yafta' yulāḥakum*. Another device to explicitate the masculine gender of the sea in (14b) is the use of the word *lahu* 'to him' which also indicates masculinity. A third device is the explicitation of the expression 'her motherhood' by using its parallel existing gender-specific expression *'ubu watahu* 'his fatherhood'. In fact, the explicitation of the gender of the sea continues throughout the corpus.

4.1.6 Discourse Connectives

Another area in which Arabic shows more explicitation than English is that of discourse connectives. The corpus substantially shows that the Arabic sentences are typically longer than their counterpart English sentences. Consider, for instance, the following extract and its Arabic translation. We have placed additional shifts of the English connectives in curly brackets in the translated text together with their ST equivalents: 15

EN-US	AR-SA
Then he said:	{ ثم } { Then } التفت إليهم يقول : " يا صحابي
"My friends and my road-fellows, pity the nation that is full of beliefs and empty of religion.	{ و } { and } يا رفاق الطريق ما أولاكم أن تراثوا لأمة زاخرة النفوس بالمعتقدات خاويتها من الأيمان
"Pity the nation that wears a cloth it does not weave, eats a bread it does not harvest, and drinks a wine that flows not from its own winepress.	{ و } { ما } أولاكم أن تراثوا لأمة تلبس أردية لا تنسجها , { و } { تأكل } خبزاً لا تحصده , { و } { تشرب } نبيذاً لا يسيل من معاصرها
"Pity the nation that acclaims the bully as hero, and that deems the glittering conqueror bountiful.	{ و } { ما } أولاكم أن تراثوا لأمة تهتف للباغي هتافها للبطل , { و } { يبهرها } الغازي فتعده الوهاب الجواد

"Pity the nation that despises a passion in its dream, yet submits in its awakening.

{ و } ما أولاكم أن تراثوا لأمة تستنكف اصطخاب العاطفة في أحلامها , { و } تستسلم لها في يقظتها

"Pity the nation that raises not its voice save when it walks in a funeral, boasts not except among its ruins, and will rebel not save when its neck is laid between the sword and the block.

{ و } ما أولاكم أن تراثوا لأمة لا ترفع صوتها إلا حين تشيع ميتاً , { و } لا تتفاخر إلا بأطلالها { و } لا تثور إلا عندما ترى رقابها بين السيف { و } النطع

"Pity the nation whose statesman is a fox, whose philosopher is a juggler, and whose art is the art of patching and mimicking.

{ و } ما أولاكم أن تراثوا لأمة وليها ثعلب ماكر , { و } حكيمها مشعوذ , { و } فنها فن بني على الترقيع { و } المحاكاة

"Pity the nation that welcomes its new ruler with trumpeting, and farewells him with hootings, only to welcome another with trumpeting again."

{ و } ما أولاكم أن تراثوا لأمة تستقبل حاكمها الجديد بالطبل { و } الزمر , { و } تشيعه بالنكير { و } الصفير , { و } تعود { و } تستقبل الخلف بما استقبلت به السلف

"Pity the nation whose sages are dumb with years and whose strong men are yet in the cradle.

{ و } ما أولاكم أن تراثوا لأمة قد عقدت السنون السنة حكمانها , { و } خلفت ذوي البأس من رجالها في مهادهم

"Pity the nation divided into fragments, each fragment deeming itself a nation."

{ و } ما أولام أن تراثوا لأمة تفرقت أحزاباً , { و } ظن كل حزب أنه أمة وحده

Thus, the aligned corpus above shows clearly that the Arabic text tends to employ more connectives such as *wa*, *thuma*, *fa*, etc. as well as some simple secondary connectives such as *li* than its parallel English text. A cursory look at the translation in (15) shows that 26 connectives have been used, 10 out of them only have replaced the connectives of the original text.

The use of those different junctives in the target text serves to explicitate the lexico-logical relations involved in the clauses of the source text and their underuse will certainly lead to the clumsiness of the target text. Those visible cohesive ties are part and parcel of the texture of the target text and their deletion will sacrifice not only the cohesion of the text but its coherence and informativity. However, cohesive shifts have taken place not only at the level of basic connectives but also through the use of a myriad of some other cohesive devices as follows.

4.1.6.1. The Use of Preverbal *lā*

The use of preverbal *lā* is repeated over again and again in the corpus. *Lā* is used as a cohesive particle in progressive imperfect tense and it does convey an emphatic function. Consider, for instance, (16a) and (17a) which have been translated as (16b) and (17b) respectively.

16a ...and for ever will she call you unto her. (8-9:17)

16b ... *wa sawfa yaẓalu yad' ūkum labu abadan lā yakuf wa lā yarim..* (7-8:17)

BT ... and he will continue to call you into him. *He will never stop and he will never refrain.*

17a And whose children are deaf. (6-7:58)

17b *wa aṭfālubu ṣumun lā yasma'ūn.* (6-7:58)

BT And his children are deaf. *They do not hear.*

(16a) has been explicitated through the addition of the preverbal *lā* and the semantic relationship of near-synonymy *yakuf* and *yarim* with a view to emphasizing the proposition that the sea will continue to call us to come to it persistently. Similarly, the equivalent of *lā yasma'ūn* in (17b) adds nothing to the meaning of the proposition that 'the children are deaf' in English and it looks very redundant and clumsy. However, its use in Arabic is normal and is not redundant in the sense that it conveys a rhetorical function. That is, *lā yasma'ūn* rhymes with *lā yashrabūn* in the preceding stanza.

A similar usage of preverbal *lā* is given in (18a) which has been translated as (18b).

18a And his mariners held their steps... (17:10)

18b *Wa huna tawaqafa al-malāḥūn lā yakbṭūn.* (12:10)

BT Here the mariners stop. *They don't step forward.*

In so far as the information load is concerned, *lā yakbṭūn* adds nothing to *tawaqafa*. However, the translator has opted for this kind of explicitation for a rhetorical function. That is to say that *lā yakbṭūn* rhymes with *lā yamḍūn* in the subsequent line.

4.1.6.2. The Use of Non-Directive Speech Acts of Oath

The translator of the text has also introduced the Arabic technique of oath with a view to confirming a statement. The use of such non-directive speech act is an obvious instance of explicitation. Consider, for example, (19a) which has been translated as (19b).

19a "Would that I were a well, dry and parched, and men throwing stones into me; For *this* were better and easier than to be borne than to be a source of living water when men pass by and will not drink. (15-19:57)

19b *Alā laytani kuntu 'aynan jāfah naḍaba ma'īnuha yulqi fī-bā al-nāsu bi-al-hijārah fa-la-'amri 'ina dhālika la-'akram 'ala al-nafs wa ahwan min 'an akūn manba'an li-al-mā' al-jāyash yamur bibi al-nās fa-lā yashrabūn.* (8-12:57)

BT I wish I were a well whose water was dry and parched and men were throwing stones into it. *I swear this* is better and easier than ...

In (19b), *la-'amri* 'I swear' is an oath expression in which the *muqṣam bihi* (the object of oath) emphasizes the statement made in the *muqṣam 'alayh* (complement of oath).

That is to say that *la-'amri* emphasizes the statement made by the addressor that being a dry and parched fountain is far better than being a fountain full of water but people never drink its water.

4.1.6.3. Morphological Repetition

Another form of explicitation consists in the employment of different types of Arabic morphological repetition. The translation abounds in the use of pattern repetition, root repetition as well as suffix repetition. Pattern repetition has been used in combination with some kind of semantic relations (Dickens et al , 2002: 100). (20a) , for instance, has been translated as (20b).

20a And when we weep, Life *smiles* upon the day. (7-8:8)

20b *Wa hīna nabki tazālu al-hayāt bāsimah ghair 'ābisah.* (7-8:8)

BT And when we weep, the life remain *smiling* rather than *frowning*.

Here, the behavioral process (Halliday 1994) 'smiles' has been rendered as two synonymous epithets *bāsimab* and *ghair* 'ābisab. The repetition of the pattern *fā* 'il in both *bāsimab* and 'ābisab in this context gives some additional emphasis (Dickens et al , 2002) and it is acceptable in both translated and non-translated texts in Arabic.

Another example of pattern repetition is given in (21b), where the pattern *fa* 'il is repeated in the two semantically related lexical items 'anīs 'friend' and *nadīm* 'companion'.

21a "Raise it high above your head and drink deep to those who drink *alone*. (3-4:34)

21b 'irfa'ha 'aliyan fawqa r'asika wa tajra'ha ḥata al-thamālah fi nakhab man yasbrabūn waḥdabum lā anīs labum wa lā nadīm. (2-3:34)

BT Raise it high above your head and drink it deep like those who drink alone, they have *neither a friend nor a companion*.

Another type of morphological explicitation in the translated corpus is that of root repetition, in which the same root rather than the pattern is repeated. (22a) which has been translated as (22b) is a clear example of this kind of repetition.

22a To be *robbed, cheated, deceived*... (7-8:49)

22b 'ishu nabban li-sarq al-sāriq wa ghish al-ghāsh wa kbidā' al-kbādi'. (5-7:49)

BT Live subject to *the theft of the thief, the cheating of the cheater and the deceit of the deceiver*.

The use of the genitives *sarq al-sāriq*, *ghish al-ghāsh* and *kbidā' al-kbādi'* serves an obviously emphatic function and it is clear evidence of root explicitation. *Sarq* and *al-sāriq* are derived from the root *sariqa* 'to steal'; *ghish* and *al-ghāsh* are derived from the root *ghasha* 'to cheat' and *kbidā'* and *al-kbādi'* are derived from the root *khada* 'a 'to deceive'.

In a different context, the translator has opted for explicitation through the use of root repetition with the absolute accusative as is clear in (23a), which has been translated as (23b).

23a And Almustafa went out from the Garden of his mother, and his steps were swift and they were soundless; and in a moment, like a *blown* leaf in a strong wind. (12-15:66)

23b *Wa intalaqa Al-Muṣṭafa min ḥadīqat 'umihī bi-khuṭan sarī'ah lā yusma'u laha ṣawt wa maḍa 'anhum ba'idan fī lahẓah ka-waraqatin dafa'ataha al-rīḥ al-'āsīfab daf'an.*(10-12:66)

BT And Almustafa went out from the Garden of his mother, and his steps were swift and they were soundless; and in a moment as a leaf which the wind has *blown so quickly*.

In (23b), 'blown' has been explicitated using the absolute object *daf'an* which serves to emphasize the meaning of the main verb *daf'a*. It seems that the absolute object in Arabic serves a function similar to that of intensifiers in English.

4.1.6.4.Shifts From Referential Cohesion to Lexical Cohesion

Endophoric references such as anaphora are used to refer to something intratextually i.e., in the same text (cf. Halliday and Hasan 1976).The corpus shows recurrent shifts from referential cohesion to lexical cohesion. For example, the referential cohesion in (24a) has been replaced by a lexical cohesion in the translated text given in (24b).

24a " When *she* sings, the deaf hear and are held; and when *she* comes walking, the sightless behold *her* and are amazed and follow *her* in wonder and astonishment."

And *he* ceased from speaking, and a vast silence enfolded the people, and in the silence there was an unheard song, and they were comforted of their loneliness and their aching. (6-14:9)

24b "wa ḥīna tuḡhani al-ḥayāt yasma'uha al-aṣam wa yu'khadhu bi-siḥri ḡbinā'ibā. wa ḥīna tuḡbil mukhtālah yarābā al-ḍarīr fa-yuftanu biha wa yakḥṭu fī itḡribā 'asīr al-'ījāb wa al-dahshah".

Thuma amsaka Al-Muṣṭafa 'an al-ḳalām , wa 'amma al-qawm sukūn shāmīl , wa sarat fī hadha al-sukūn 'ughniyah lam tatalaḳafuha al-'ādhān , ṭābat biha nufūsubum ba'da wuḥshah wa ṣaḥat ba'da tawaju' . (5-11:9)

The endophoric anaphora *she* has been replaced by a lexical cohesion (i.e., the word *al-bayā*). Likewise, the anaphoric reference *he* has also been replaced by *Al-Muṣṭafa*. In fact, the replacement of endophoric references with lexical cohesion is widely used in the translated corpus. It aims at avoiding any kind of vagueness in the target text.

4.2.Semantic Explicitation

Explicitation is not only restricted to the grammatical level, but it does exist at the lexical level. The translator has introduced some lexical items, collocations, idioms, etc in the target text which do not overtly occur in the source text. In other words, the translator has introduced more information load in the target text. In fact, Klaudy's definition of the dichotomy of explicitation vs. implicitation pays a lot of attention to the lexical level. As Klaudy and Károly point out

Explicitation takes place, for example, *when a SL unit with a more general meaning is replaced by a TL unit with a more specific meaning*, when the meaning of a SL unit is distributed over several units in the TL; when new meaningful elements appear in the TL text; when one sentence in the ST is divided into two or several sentences in the TT; or, when SL phrases are extended or "raised" to clause level in the TT, etc. (Klaudy and Károly 2005: 15)

In this section, we investigate lexical explicitation in the translated corpus. In particular, we deal with specification, generalization, collocations, idioms , lexical repetition, filling in ellipsis and figurative expressions.

4.2.1. Specification and Generalization

Now and then the translator has translated certain lexical items with more specific terms in the target language. This strategy is called *specification* or *particularization*. A translator tends to use the procedure of specification when no exactly equivalent term exists in the target language or when he/she deliberately wants to explicitate some subtle nuances of a term. The latter is our concern here due to its recurrence in the translated corpus. Consider, for instance, (25a), which has been translated as (25b).

25a Those who were ruddy with the touch of wind and sun... (12-13:7)

25b *Wa ʾilā baʾulā al-adbāna iḥmarat wajanātubum min lafḥ al-shams wa mas al-riḥ...*
(11-12:7)

The generic term 'touch' in (25a) has been replaced by more particular terms in (25b) with an aim to collocate with both 'wind' and 'sun'. The term *lafḥ* has been used with *al-shams* 'the sun'. *lafḥ* is used in Arabic when the sun or fire affects the upper body of a person and his face in particular. Similarly, the particular word *mas* has been aptly associated with *al-riḥ* 'the wind'.

In some contexts, the translator has tended to use both a generic sense followed by a more precise term as is obvious in (26a), which has been rendered as (26b).

26a ...and his hands were filled with jewels. (22-23:53)

26b *Wa qad imtalaʿt bi-al-ḥuli wa al-jawhar.* (14-15:53)

(26b) shows clearly that *al-ḥuli*, the equivalent of 'jewels' has been explicated by the use of *al-ḥuli wa al-jawhar*. While *al-ḥuli* is an equivalent of 'jewels' and can be sufficient to convey the message in this context, the more specific *al-jawhar* has been added to make the target text more explicit.

Similarly, 'his own people'(6:4) has been replaced by the general *ahlahu* and the specific *ʿashīratuhu* (6:3). Whereas 'people' is a general term that may be used in any context, the collocation *ahlahu wa ʿashīratuhu* reflects subtle nuances of warmth and implies a down-home tone. *ʿashīrah* also refers to a group of people related in blood.

It is worth mentioning that *particularization* has also been used with classifiers as is clear in (27a) which has been translated as (27b).

27a "Listen to the flute-player as it were listening to *April*..." (1-4:62)

27b *iṣghū ʾilā nāfīkhi al-nāy ka-mā lau kuntum taṣghūn ʾilā anāshīd naysān.* (1-4:62)

BT Listen to the flute-player as if you were listening to *the hymns of April*.

While 'April' has not been preceded by any classifier in (27a), (27b) has explicated meaning by introducing the classifier *anāshīd* 'hymns'.

While *specification* adds certain semantic features in a target language text which are not reflected in the source text, *generalization* is viewed to be the opposite. That is to say that in *generalization* certain features which are present in the source text are excluded or undermined in the target text. Klaudy and Károly view generalization as a case of implicitation rather than explicitation. They clearly put it

Implicitation occurs, for instance, *when a SL unit with a specific meaning is replaced by a TL unit with a more general meaning*; when translators combine the meanings of several SL words in one TL word; when meaningful lexical elements of the SL text are dropped in the TL text; when two or more sentences in the ST are conjoined into one sentence in the TT, etc. (Klaudy and Károly 2005: 15)

It seems that Klaudy and Károly's assumption is based on empirical data in some languages. However, we concur with Kamenická (2007: 48) who argues that neither *specification* nor *generalization* should be categorized under explicitation or implicitation automatically for in some exceptional cases, the use of a more general term/expression may lead to explicitation and the use of a more specific term/expression is likely to lead to implicitation. In what follows, we are going to explain this argument on the basis of our corpus.

28a "Thus it is with you, and thus, in seeking, you find *meat* and fulfillment. (15-16:24)

28b *wa ḥakadba sba'n al-layl ma'akum , fa- 'innakum 'idh tas'un tajidun al-rizq wa taḥqīq al-a'māl.* (12-13:24)

Despite the fact that 'meat' is derived from the Old English word *mete*, which was used in a generic sense (i.e., food), it has been generalized even further in the target text as *al-rizq* 'sustenance' which refers to any means of subsistence or livelihood, including food. It is very customary that people seek *al-rizq* 'sustenance' in general and thus the use of the term *al-rizq* in this context is more accurate than the use of the particular term *al-laḥm*, the equivalent of 'meat'.

In a different context, the translator has explicitated the particular term 'fireside' with a generic expression as is shown in (29b).

29a I shall come to you at your *fireside*, a guest unseen. (21-22:65)

29b *wa 'unwafikum 'inda al-muṣṭala fi 'uqr dūrikum ḍayfan lā yubṣirahu aḥad.* (17-18:65)

Needless to say, *al-muṣṭala* 'fireside' in (29b) does not make much sense to Arab readers. A guest is not invited to a fireside but to a house. The Arabic saying 'my home is yours' is reverberated on the tongues of Arabs as a way of showing hospitality. Therefore, the translator has explicitated the specific term 'fireside' by providing its equivalent in the target language *al- muṣṭala* and supplementing it with the general expression *fī 'uqr dūrīkum* 'at your home'.

4.2.2. Collocations and Idiomatic Expressions

The translation corpus shows a tendency by the translator to render a lexical item in the ST by a fixed or frozen expression in Arabic. Consider, for instance, the describer 'silent' which occurs frequently in the text. *Silent* has been rendered by using the standard Arabic collocations *lafahum al-sukūn* and *shamalahum al-sukūn* 'to be enveloped by silence' as shown in (30b) and (31b) respectively.

30a ...and *were silent* in the presence of the rising sun. (3-4:32)

30b *wa qad lafahum al-sukūn fī ḥaḍrat al-shams al-bāziḡhab.* (3-4:32)

BT And *the silence has enveloped them* in the presence of the rising sun.

31a ...and *were still and silent.* (3-4:33)

31b *wa qad shamalahum al-ṣamt wa al-sukūn.* (3:33)

BT And *the silence and tranquility have enveloped them.*

However, in (32a), the same lexical item has been translated as an idiom.

32a ... and *he was silent.* (10-12:3)

32b ... *lakinahu lam yanbis bi-binti shafah.* (8-9:3)

BT *He did not say a dicky bird.*

Thus 'silent' has been explicitated through the use of the Arabic idiom *lam yanbis bi-binti shafah*, which can be equivalent to the English idiom 'he did not say a dicky bird'. This idiom is used to refer to the absolute silence taking place due to a shocking incident. Thus, explicitation in the examples above takes place through either collocability or idiomaticity.

4.2.3. Forms of Exaggeration

Arabic tends to use exaggeration of different forms with a view to intensifying meaning. In this case, explicitation takes place at the level of pattern as well as at the level of meaning. Consider, for instance, the translation of 'low voice' in (33a).

33a And he turned and picked up the stone, saying in a *low voice*... (4-5:35)

33b *Wa ʿirtada ila al-hajar wa iltaqaṭahu wa qāla fī sawtin kbafīḍ*... (2-3:35)

BT And he turned back to the stone and he picked it up and he said in a *very low voice*...

'Low' in (33a) can be translated as *munkhafiḍ* in Arabic with no loss of meaning. However, the translator has opted for the term *kbafīḍ* which has the pattern *fa ʿiḍ* and it conveys a degree of exaggeration in meaning. That is to say, the equivalent of *kbafīḍ* in English should include an intensifier (e.g. very, exceedingly, too) and the adjective 'low'. According to *Kashf al-ṭarāh and Al-furūq al-lughawiyah* (in Sāmra'ī, 2005), the exaggeration pattern *fa ʿiḍ* is used to describe a quality that has become a matter of habit. It is also used to refer to an action that has been repeated to the extent that it becomes a matter of habit and this is what the translator is referring to here.

Another example of exaggeration as a way of explicitation in the corpus is the use of the form *fa ʿaāl* as given in (34a), which has been translated as (34b).

34a ... but I have also seen you *shy*. (9-10:44)

34b *Wa lākini raitukum ʿayḍan hayyābīn*. (7-8:44)

BT But I have also seen that you are *extremely shy*.

The pattern *fa ʿaāl* is used when an action/behavior is repeated time after time. In this sense, *hayyābīn* in (34b) is not an equivalent for the source term 'shy'. *Hayyābīn* means that the addressees went far in their shyness, or to put it simply, they are extremely shy. Thus, the explicitation of the pattern will inevitably result in an explicitation of meaning.

⁵ See Muḥamid Afandi. *kitāb kashf al-ṭarāh ʿan al-gharāh* (pp.79-80) and al-ʿaskari, abu al-hilāl. *muʿjam al-furūq al-lughawiyah* (pp 12-13).

⁶ See Muḥamid Afandi. *kitāb kashf al-ṭarāh ʿan al-gharāh* (pp.79-80).

4.2.4. Semantic Repetition

The translated corpus abounds in the use of semantic repetition (Dickins and Watson 1999: 541-53). In fact, this is in line with the conventions of the fictional genre in Arabic. Sometimes a single term/expression is explicitated in the translated text as two terms/two expressions which are near-synonymous or semantically-related. An example of this is the translation of 'bountiful' (13:17) as the doublet *Al-mahāb al-jawād* (13:15) and the translation of 'peace' (15:15) as the doublet *al-amn wa al-sakānah* (15:13) as well as the rendition of 'the clever' (43:6) as *al-dubātu al-ḥāthiqūn* (43:5-6). In some other cases, the term/expression is explicitated by using words, which though they are not synonymous or near-synonymous in Arabic, they are related by means of collocability or idiomaticity.

An example of this aspect of semantic repetition is the rendition of the two words 'trumpetings' and 'hootings' (14:5) as *al-ṭabl wa al-zamr* and *al-nakīr wa al-ṣafīr* (14:4-5) respectively.

4.2.5. Explicitating Elliptical Constructions

The use of ellipsis is a recurrent feature of Gibran's style. However, the translator has adopted the strategy of filling out elliptical constructions, as is obvious in (35a), which has been translated as (35b).

35a Only Karima went after him, a little way, *yearning over his aloneness and his memories*. (1-5:11)

35b *Karima waḥdaha hiya alati maḍat fī 'ithrihi tatba'ahu 'an kathab taṣbu ʾila wuhdatihi wa tatūq ʾila dhikrāyatih*. (1-5:11)

BT Karima alone she is the one who went after him, followed him closely. She was *yearning for his aloneness and yearning for his memories*.

The translator in (35b) has filled out the elliptical constructions by translating 'yearning' into two separate semantically-related words. The first is *taṣbu* which collocates with *wuhdatihi* and the second is *tatūq*, which is in more compatibility with the word *dhikrāyat* in Arabic.

Similarly, the elliptical part in (36a) has been filled out in (36b).

36a "...When Spring comes to seek His beloved among *the slumbering groves and vineyards*. (1-3:16)

36b *hīna yuqbil al-rabī' yunshidu maḥbūbahu bayna al-ḥarajāt al-hāji'ah wa al-ḥurūm al-ghāfiyah*. (1-3:16)

BT When Spring comes to seek His beloved among *the slumbering groves and slumbering vineyards*.

Here, the metaphorical expression 'slumbering groves and vineyards', which has the construction (adjective + noun + conjunction + noun) has been translated in a way that the describer 'slumbering' has been explicitated as two describers *al-hāji'ah* and *al-ghāfiyah*. Even though the two terms have closely-related meanings, *al-hāji'ah* looks more appropriate with *al-ḥarajāt* and *al-ghāfiyah* is more apt with *al-ḥurūm*.

4.2.6. Translating Metaphors as Similes

Sometimes, shifts have taken place in the translation of figurative expressions as well. The translator has sometimes tended to disambiguate metaphors and he has changed them to similes, as is obvious in (37a), which has been translated as (37b).

37a And men with *forked tongues*; give them honey for words. (20-21:62)

37b *Wa 'unās dhawī alsinab lādhi'ah ka-al-shawk*. (18-20:62)

BT And men with *sharp tongues like forks*.

In (37b), the ST figurative expression, 'forked tongues' has been translated as *alsinab lādhi'ah* 'sharp tongues' and it has been also disambiguated as simile *ka-al-shawk* 'like forks'.

In the same vein, the metaphor in (38a) has been disambiguated as a simile in (38b).

38a ...like oil that burns in the dark, *you are flames* though held in lamps. (5:25)

38b *wa kamā 'inna al-ḥayt yataqīd fī al-ḍalām ka-dhalika antum ka-al-miṣbāḥ wa lau ḍamathu ḥujājab.* (3-5:25)

BT ...like oil that burns in the dark, *you are like a lamp.*

Thus, the metaphorical expression 'you are flames' has been translated as a simile *antum ka-al-miṣbāḥ* 'you are like a lamp'.

4.3. Pragmatic Explication

Pragmatic explications are prevalent in the translated corpus. According to Englund Dimitrova(2005:37), "Pragmatic explications are caused by aspects of the communicative situation and anticipated difficulties for the TL reader to understand (parts of) the text which a ST reader can be expected to understand, due to assumed differences in culture and world knowledge."

A reader of the translation will easily pick up several aspects of what we shall call 'islamization' throughout the text. The ST includes a lot of culture-specific and highly philosophical texts which are likely to create a lot of problems if they are not explained. An example of this type from the corpus is the translation of the word 'God'. In fact, the concept of God in *The Garden of the Prophet* as well as in other works of Gibran is universal and Gibran has shown reverence to all heavenly religions. A famous quote of wisdom attributed to him is "I love you when you prostrate yourself in a mosque and kneel in your church and pray in your synagogue for you and I are sons of one religion" in (Bushrui 2011:9-10).The translator has tended to explicate some concepts which are deeply-rooted in religion in a way that does not contradict with the principles of Islam. Consider, for instance,(39a) which has been translated as (39b).

39a ... the Blessed *Fingers*.(17-18:15)

39b ... *yadu Allah al-mubārakah* (15:15)

BT ... *the hand of God* which is blessed.

The use of the expression *yadu Allah al-mubārakah* 'the blessed hand of God' in (39b)as an alternative for the more exact expression *al-aṣābi ' al-mubārakah* 'the blessed fingers' has to do with doctrinal discrepancies among Muslims and Christians.

While it is customary to say 'the fingers of God' in Christianity, it is not acceptable to say so in Islam. However, the expression *yadu Allah* is a Qura'nic expression even though it is used allegorically rather than literally. Thus the translator has been forced to explicitate the religiously exotic expression with a more natural one.

In the same token, all other Godly attributes have been acculturated and Islamized. The superlative attribute 'the most High' (25:12 & 31:21) has been rendered as *al-'ali al-qadir* (25:10-11) and *al-'ali al-muta'āl* (31:17), which are three of the 99 names of God in Islam. In addition, 'the Prince' (31:16) has been explicitated through the use of the famous Qura'nic name of God *Al-maula* (31:13).

Similarly, (40a) has been translated as (40b), which is more explicit both lexically and ideologically.

40a "Let us speak no more now of *God the Father*. (10-11:38)

40b *fal-nakuf al-'an al-ḥadīth 'an Allah al-muḥaymin*. (7:38)

BT So let us refrain from speaking about *Allah the Sovereign*.

'God the Father' is a matter of belief in Trinitarian Christianity. He is the first person of the Holy Trinity, followed by Jesus Christ and the Holy Spirit. However, Muslims believe in the Oneness of God. Thus the translator has used *Allah Al-muḥaymin* instead of 'the Father'.

Thus, the islamization of the terms is by itself a kind of pragmatic explicitation. In other words, explicitation may not be through the use of long footnotes, explanations or paraphrase but through the use of more culture-friendly terms/concepts or through the simplification of philosophical notions that are likely to defy a layman.

4.4. Translation-Inherent Explicitations

This kind of explicitation is not the result of grammatical or cultural or lexical gaps between the two languages/cultures. It is rather the product of the nature of the translation process itself. According to Klaudy (1998: 83) in any translation activity, it is of paramount significance "to formulate ideas in the target language that were originally conceived in the source language".

A mediation between the source culture and the target culture seems inevitable. Sometimes the process of translation is likely to impose some restrictions on the translator and thus he/she is left with no option but to explicitate a text with a view to facilitating the message and making it accessible to the target reader. An example of this kind of explicitation is given in (41b).

41a "And if *my words are a rock and a riddle*, then seek, none the less...

(1-2:38)

41b *fa-'in waqa'at kalimāti 'alaykum waq'a al- ṣukhoūr fī thiqalīha wa al-alghāz fī kbafā'īha fa-jīddu fī al-baḥṭh.* (1-2:38)

BT And if *my words fall on you like the rocks in their heaviness and the riddles in their vagueness*, then seek

A literal translation of (41a) cannot be easily comprehended by an Arab speaker. Therefore, the translator has explicitated the text with a view to making it more target reader friendly. The translator has explained how the words of Al-Mustapha are like rocks and riddles. He added *fī thiqalīha* to explain the aspect in which the words of Al-Mustapha are similar to the rocks. That is, they are as heavy as the rocks. Similarly, he explained how such words are similar to the riddles by inserting the prepositional phrase *fī kbafā'īha*. That is to say that the words are as mysterious as riddles and the disciples need to decipher the essence of such words. Thus this kind of explicitation is not attributed to any grammatical or pragmatic factors. It is rather triggered by the process of translation and by the need of the translator to make the text communicative to the target reader.

5. Conclusion

The paper has sought to investigate explicitation as a translation universal in literary translation from English into Arabic. It concludes that the translator of Gibran's *The Garden of the Prophet* has used different devices in order to make the translation more explicit. Noticeable cases of explicitations are found at the grammatical, semantic, pragmatic and translation-inherent levels. Such explicitations have been utilized by the translator with a view to making the target text more communicative and more target-friendly. Thus, the findings of the study are of course indicative of the validity of the 'explicitness hypothesis'.

However, further research needs to be conducted to find out to what extent implicitation (i.e., the reverse process of explicitation) is used as a strategy in English-Arabic translation. Besides, corpus-based investigations which include both parallel texts as well as comparable texts in the target language are still needed to conclude more comprehensive results.

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