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Translation Shifts in Gibran's *The Prophet*(*)

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تحولات الترجمة في كتاب "النبي" لجبران خليل جبران

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الملخص

هدفت هذه الورقة البحثية إلى دراسة التحولات الترجمة في ترجمتين عربيتين لكتاب النبي لجبران خليل جبران وذلك باستخدام نموذج لوفينزوارت (Leuven-Zwart) المقارن والوصفي، حيث كان الهدف الرئيسي من هذا البحث هو التعرف على التحولات البنيوية الجزئية التي أحدثت تحولات على المستوى البنيوي الكلي وتحليل آثارها على المعنى العام للنص الأصلي مع محاولة اكتشاف العوامل المحتملة الكامنة وراءها. وفي هذا الصدد، تم إتباع المنهج الوصفي التحليلي والمقارن، حيث تم تحليل (23) مثلاً مأخوذاً من النص المصدر والنص الهدف. وعلى الرغم من العينة المحدودة نسبياً، لكنها قدمت رؤى قيمة حول الأهمية الحاسمة لوجود معرفة كافية حول فلسفة المؤلف، وكفاءة عالية في اللغة الهدف، وتحديد مناسب لغرض الترجمة بناءً على غرض النص الأصلي. وكشفت النتائج، في أماكن عديدة، أنه على عكس النعيمي، لم يكن لدى البشير صداقة وثيقة مع جبران، وكذلك عدم وجود كفاءة مناسبة في اللغة الهدف مما دفعه إلى إجراء تحولات كلية كبيرة في النص الهدف. والأهم من ذلك، أكدت النتائج أيضاً في بعض الأماكن أن كلاهما تناول غرض الترجمة بشكل مختلف بهدف إحداث تأثير على القراء المستهدفين المحددين وبالتالي التأثير سلباً على الرسالة الكلية والغرض من النص الأصلي ككل.

الكلمات المفتاحية: تحولات الترجمة، التحولات الهيكلية الجزئية، التحولات البنيوية الكلية، النبي لجبران، نموذج (Leuven Zwart) لوفينزوارت.



Translation Shifts in Gibran's *The Prophet*

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Abstract

This research paper aimed at investigating translation shifts in two Arabic translations of Gibran's *The Prophet*, using Leuven-Zwart's comparative and descriptive model. The main objective of this paper was to identify the micro structural shifts that induced shifts on the macro structural level and to analyze their consequences on the general meaning of the original text with an attempt to explore the potential factors behind them. In this respect, it followed an analytical, descriptive and comparative methodology, analyzing (23) examples taken from the source text (ST) and its target texts (TTs). In spite of the relatively limited sample, it offered valuable insights into the crucial importance of having sufficient knowledge about the author's philosophy, high proficiency in the TL, and adequate determination of translation purpose upon the original text's purpose. The findings revealed, through many occasions, that unlike Naimy, Bashir's having no close friendship with Gibran and also no appropriate competency in the target language (TL) led him making big macro shifts. Most importantly, the findings also confirmed in some occasions that they both took the translation purpose differently with a view to create an impact on determined target readers and thus adversely affecting the macro message and purpose of the original text as a whole.

Keywords: Translation Shifts, Micro structural Shifts, Macro structural Shifts, Gibran's *The Prophet*, Leuven-Zwart's Model.



1. Overview

Commonly, translation is mainly used for communication among nations, civilizations, and societies, playing a major role in the rapprochement among peoples, but it can also be employed beyond its communicative purposes. Talking about such role between two different languages having different linguistic, stylistic, and cultural systems, we refer to translation as a two-way process, involving fully grasping a message and interpreting it from one language (SL) into another (TL).

With the development of translation studies from a discipline with only a perspective study to be interdisciplinary with a descriptive and applicative study, it came up with much more fields within translation, one of which is comparative literature studying two different literatures and their historical, social, cultural, philosophical, and linguistic dimensions. However, translating literature is considerably different from other types of translation, given its beauty and essence that set it apart and make it requires a great deal of effort to be adequately delivered to the target readers. In particular, when the text is combined with literary devices along with philosophical ideas, it becomes much more complicated to be translated as it embodies primarily the philosophy of the author himself which is hardly obtained. For that, many scholars and theorists have always tried to formulate theories that can help the translators in such task.

In 1970s and 1980s, seminal contributions have been made by many theorists on translation studies concerning its theory, practice and phenomena. Vermeer (1986) and Reiss (1970s) developed what is known as "functional approaches" in an attempt to guide the translators on the possible appropriate ways of analyzing and conducting a translation for fulfilling the task adequately without producing shifts.

Translation shifts refer to the deviations from the normal compatibility of the ST language while being rendered to the TT language, (Catford, 1965). As each language has its own linguistic systems, shifts in translation between two languages are unavoidable. Even so, based on Leuven-Zwart (1989)'s description of translation shifts, there are shifts on micro structural level that are mainly needed due to the different systems of languages and shifts on the macro structural level that go beyond mere needed shifts but make radical changes in the actual original text's meaning, affecting its conceptual meaning.

The case study in this paper is taken from *The Prophet*. It is a book written by Khalil Gibran, a Lebanese-American author, poet, writer, visual artist, and

also philosopher who is best-known for this book as his masterpiece. Due to its high popularity since it was first published in 1923 till nowadays, it has been translated into more than 100 languages. Because it was written with philosophical concepts, combining the prose style and poetic devices and presenting timeless spiritual wisdom on a range of subjects, translating it is considered as the most challenging task to conserve all of its elements. That's why it is selected in this study, attempting to compare it with two of its Arabic translations for investigating the translation shifts that changed its global meaning.

2. Statement of The Problem

Translating philosophical texts often entails shifts either on the micro level of the text or on the macro level of it. Through reading the Arabic versions of Gibran's *The Prophet*, the researchers noticed that translators have made several micro structural shifts some of which have led to shifts on the macro structural level. Based on Leuven-Zwart's model, two Arabic translations of Gibran's *The Prophet* are compared with their ST for the purpose of identifying those shifts, analyzing their consequences, discussing how the translators' unfamiliarity with the author's own philosophy has a major part in causing those shifts, and also highlighting how the final product can be determined by the translation purpose as well as exploring the way both translators dealt with it.

3. Objectives of the Study

The main objectives of this paper are as follows:

- To pinpoint the micro structural shifts in Gibran's *The Prophet* that brought about shifts on the macro structural level.
- To analyze the consequences of those shifts for the ST's global meaning and concept.
- To show how the translator's insufficient knowledge about the author's vision of life and philosophy in the text may lead to such shifts.
- To highlight how the translation purpose can determine the final product.
- To explore how the two translators dealt with it as a philosophical text.

4. Significance of the Study

To the best of the researchers' knowledge, earlier studies, concerning Arabic translations of Gibran's *The Prophet*, have studied them from many aspects but still leave some significant gaps. That's why this study would be of importance since it aims to bridge one of these gaps by drawing attention to the fundamental changes to which translation shifts led in the text's core meaning and also what

could lay behind them. It attempts to raise awareness of the fact that even though translation shifts are absolutely needed due to the variable systems of languages, they sometimes greatly affect the ST's global concept and meaning. On the same concern, it seeks to have an effective part contributes to the Arabic translation field.

5. Design and Methodology of the Study

The current study is fundamentally a qualitative study in nature. It follows the analytical, comparative, and descriptive case-study design, and is mainly based on subtle content-analysis to investigate the macro structural shifts in the selected two Arabic versions comparing to their original one Gibran's English book *The Prophet*. Its methodological approach has been taken from Leuven-Zwart's model of translation shifts, namely its abbreviated form that appeared in 1989. Her model was applied in this study in an effort to identify those shifts, to analyze their consequences, and to explore the potential factors behind them. There are different methods that were proposed to classify translation shifts; one of them was by Catford (1965). However, the one by Leuven-Zwart is the most suitable to this investigation as it is the most detailed and simplified method. It produced and applied a model for analyzing translation shifts in an attempt to systemize a kind of comparison and to build a level of analyzing texts above the sentence level.

5.1. Corpus of the Study

The data used in this study consists of philosophical literary examples collected from Gibran's book *The Prophet*. It was written in English in 1923 by the Lebanese-American author Khalil Gibran and therefore it stands as the ST while *Mikhail Naimy (1956)* and *Antonius Bashir (1932)* translations stand as the TTs. The researchers have made a comparative reading of the ST and the TTs, drawing out words and expressions that deviated from the ST's actual and intended meaning. Then, due to the study's constrained area that impedes covering them all, a deep reading has been made so that only (23) examples included words and expressions have subjectively been selected.

5.2. Steps of Analyzing Data

To analyze the collected data, the researchers have extracted from each example what is being a full sentence in order to first apply Leuven-Zwart's comparative model, conducting a comparison of each Arabic version individually with the original text. Then, certain steps have been pursued as follows:

- a) Dividing the extracted sentences into transemes.
- b) Establishing the ART (Architranseme)
- c) Drawing a comparison of each transeme separately to identify the AD (Aspect of Disjunction) of both transemes.
- d) Determine the relationship of both transemes.
- e) Deciding the type of shift with a help of some English dictionaries.

Having detected shifts on the micro structural level, the last and most important step in this study has been carried out by applying Leuven-Zwart's descriptive model. It is where the researchers have analyzed the differences and then described their consequences on the macro structural level. For analyzing those micro structural shifts and describing adequately their reasons and consequences, a number of dictionary apps have been consulted in both English and Arabic languages such as *Vocapture*, *Merriam-Webster*, *Dict Box Thesaurus*, *Mu'gam Alma'ani*. After analyzing shifts on the two levels, three categories have been drawn regarding the reasons of the macro structural shifts; each category includes a classification for the types of the micro structural shifts with a description provided to each type. To sum up, the first category comprises (8) examples of shifts that was due to the translator's unfamiliarity with the author's vision of life and philosophy in the text, classified in terms of shift type into (1) *semantic modulation/ generalization*, (4) *syntactic-semantic modification*, (6) *semantic modification*, and (1) *mutation/ radical change of meaning*. The second category comprises (8) examples of shifts that was because of the translator's misinterpreting or poor selection of lexical vocabulary, classified in terms of shift type into (3) *syntactic-semantic modification*, (1) *semantic modulation/ specification*, (2) *mutation/ deletion*, and (5) *mutation/ radical change of meaning*. The last category comprises (7) examples of shifts that are by virtue of the translation purpose and method used by the translators, classified in terms of shift type into (2) *semantic modification*, (6) *semantic modulation/ specification*, (4) *mutation/ addition*, (2) *mutation/ deletion*, and (1) *mutation/ radical change of meaning*.

6. Scope and Delimitation of the Study

As already indicated, translation shifts, namely micro structural shifts, are essential in the process of coping with two different languages. However, such shifts become a matter of great significance when translators turn them from being just shifts on the micro level to be on the macro one, losing the original overall meaning of the text. Focusing only on that aspect, this study falls short of addressing the others such as the figurative, aesthetic, structural, semantic, or



rhetorical aspect for having already been investigated. This study is confined to only two Arabic translations of Gibran's masterpiece *The prophet*, namely by *Mikhail Naimy (1956)* and *Antonius Bashir (1932)* for their contrasts. It applies the Leuven-Zwart's comparative and descriptive model to only certain deviation-entailing expressions. The researchers selected these expressions objectively in order to analyze those deviations, their impact on the original meaning of the ST, and what could lay beyond them.

7. Literature Review

In view of what the researchers have learned about translation, any act of transforming a ST language into a TT language needs to be with a multi-stage process; full understanding of the text's message, identifying its type and purpose, deciding the translation method in accordance with its purpose, and then starting the act. Due to the fact that translation- as an act deals with two different languages- is to render meanings, messages, and ideas, such act with a literary philosophical text needs a further stage which is a thorough analysis of its author background, its hidden concept, and its words' intended meanings. This field presents the theoretical view of related studies on translation that support this study and previous researches that studied *The Prophet*.

7.1. Translation in Literature

Scholars and theorists have always been trying to define translation for identifying when, where and how to be conducted. Thereupon, they came up with many definitions in different contexts. Given that translating literature entails various contexts to be translated in, this paragraph presents some definitions in accordance to the contexts in which translating literary works has to be carried out. Catford (1965) defined translation as: "The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p. 20). By his definition, he took it from a semantic context explaining that the phrase "textual material" emphasizes the fact that, under normal circumstances, not the whole SL texts are carefully translated by every single word's meaning, but can be replaced by TL equivalents at one or more levels of language. There was also who took it from the original author's point of view or vision of life, Newmark (1988) pointed out that translation is conveying the meaning of the SL text into another language as its author has intended it. On the other hand, Nida (1964) took it from the general concept and effectiveness of the text as a whole. He considered that translation- in certain cases- could not be comparable to its original unless it reproduces the dynamic nature of the original since every language is made up of not only meanings of

symbols, but a code that is in use, functioning for a certain purpose and creating a certain effect.

By these definitions, it can be concluded that translation is not confined to certain contexts to be conducted in. In addition, with the turn of comparative literature studies from just guiding translators of what and what not to do into analyzing its elements in terms of translatability, the context- in which literature is translated- depends on the nature of the text-type, the purpose it serves, and the purpose decided by the translator or the commissioner. A literary work- especially that which is philosophical- sometimes needs to be translated in consideration with some of these contexts alongside with the overall idea of it and its author's viewpoint.

7.2. Translating Philosophical Literary Texts

Philosophy deals with the fundamental nature of knowledge, reality, and existence, and also basic truths about one's life, the world, and their relationship. As Khataniar (2020) said: "The analytic tradition of philosophy with its emphasis upon clarity and precision was inspired by science. But there are certain aspects of philosophy which brings it close to literature: its use of rhetoric, metaphors and thought experiments are examples" (p. 2699). He also remarked that philosophy is not replaced by literature, but literature is premised on experience and imagination. Philosophical literary texts are those texts which are written in literary means of language and combined with a hidden philosophy. Thus, translating such texts requires a great deal of effort to grasp first the text's conceptual and figurative language and the author's philosophy intended in it. As an indication of that, Large (2018) wrote that the conceptual language of philosophical literary texts is regarded untranslatable though they have frequently been translated and also retranslated for different purposes.

7.3. Skopos and Text-Type Theories

Skopos is a Greek word stands for the word purpose. It is a technical term concerning the purpose of translating a specific ST. Vermeer (1986) pointed out that as any action results in a new event or circumstance and likely to a new item, translation results in emerged translated text as a specific type of the target text. He, then, added that the source text is oriented towards and bound to the source culture, so the same is for the target text. Additionally, since the target text is oriented towards the target culture, its adequacy is determined by its culture. On this basis, he asserted that "A precise specification of aim and mode is essential for the translator. This is of course analogously true of translation proper: skopos

and mode of realization must be adequately defined if the text-translator is to fulfill his task successfully.” (p. 192).

In the 1970s, Katharina Reiss expanded her work on the concept of equivalence, seeing that rather than the level of word or sentence, it is the level of the whole text at which communication is accomplished and thus where the equivalent must be sought, and that establishing the text type is a process which surpasses a single linguistic or cultural context, but it involves identifying the communication form that is actualized in the concrete text using written texts. Thus, she established three communicative forms through which the type of the text can be defined: “The communication of content, the communication of artistically organized content, and The communication of content with a persuasive character” (p. 163). Linking her communicative forms with Bühler (1934)’s functions of language, she established three dimensions of a text type in which the language is used: “Informative, Expressive, and Operative”. In addition, she highlighted the importance of keeping in mind that there is also a text type with mixed forms; that is, these three types- when considered as the fundamental types of written intercultural communication- are not necessarily to appear in their complete pure form separately, one text may hold more than one of these types due to the change in the standards of a text diversity. Then, Reiss(1976 and 1977, as cited in Munday, 2016) put all these together and suggested specific methods of translation in accordance with the text type, stating that “the transmission of the predominant function of the ST is the determining factor by which the TT is judged”. Accordingly, in the diagram below, the researchers illustrated their text types with their dimensions in language and translation and associates them with the translation orientation.

Table 1: Text-Types and their Dimensions in Language and Translation

TEXT-TYPE	LANGUAGE FUNCTION	LANGUAGE DIMENSION	TEXT CONTENT	TEXT FOCUS	TRANSLATION METHOD	TRANSLATION ORIENTATION
INFORMATIVE	Informative (conveying information)	Logical and referential	A plain communication of facts, information, knowledge, opinions, etc.	Content-focused	<u>Literal</u> (transmitting the conceptual content in a simple language without verbosity)but) with explicitation when necessary)	Content-oriented
EXPRESSIVE	Expressive (conveying the speaker)	Aesthetic and artistic	A material of reality pointed to via special	Form-focused	<u>Between Literal & Free</u>	Author-oriented

TEXT-TYPE	LANGUAGE FUNCTION	LANGUAGE DIMENSION	TEXT CONTENT	TEXT FOCUS	TRANSLATION METHOD	TRANSLATION ORIENTATION
	or author's attitude or viewpoint		elements of speech (leit-motif, parallelism, rhyme, rhythm, etc.		(Transmitting the aesthetic and artistic form with accurate transmission of information along with adopting the author's viewpoint)	
OPERATIVE (Vocative)	Appellative (holding an appeal to the reader or listener	Dialogic and interactional	A particular frequency of certain rhetorical figures of speech	Appellative-focused	<u>Free</u> (Creating the same impact on the TT readers as the ST has on its readers)	Reader-oriented

7.4. Translation Shifts

A series of previous studies indicated that shifts in translation are any changes occur when converting one language into another. This was highlighted by Catford (1965) who was the first to use the term, defining shifts in translation as "Departures from formal correspondence in the process of going from the SL to the TL" (p.73). As a consequence of the linguistic differences between languages and the various distinct system of each language, shifts in translation are certainly needed to cope with the systematic differences between languages. Otherwise, as Baker (1992) observed that rendering the exact patterns of the SL text into the TL text undoubtedly creates a weird translation. Yet, such needed shifts are just attached to the micro structural level of the text but they may lead to significant changes on the macro structural level which is connected to the deep meaning and concept of the text.

Leuven-Zwart's Model of Translation Shifts

Leuven-Zwart's model, which is the theoretical framework used and applied in this study, is a two-part model designed in 1989 and later proved to be effective as it became applied in many studies. Leuven-Zwart's model was motivated by her reading of a Dutch novel "*Don Quixote*" in Spanish language. As stated by her that "While studying Spanish at the university, I was required to read *Don Quixote* in the original, a prospect which I did not look forward to at all. I had read the Dutch translation (van Dam and Werumeus Buning 1967) shortly before and found the book tedious, old-fashioned and pompous. To my great surprise, reading *Don Quixote* in Spanish proved a very pleasurable experience. The book was anything but tedious. In fact it was quite modern in tone and not in the least bombastic" (p. 152). Thus, when she noticed the big

difference of the two versions, she developed her model to identify and describe translation shifts, aiming at investigating how and to what extent a translation differs from the source text. Leuven-Zwart's approach is comprised of two parts within which she divided shifts into two types. The comparative model for classifying shifts on the micro structural level, affecting only the semantic, stylistic, syntactic or pragmatic levels. The descriptive model for analyzing the macro structural level affected more or less by the micro structural shifts.

The Comparative Model

Leuven-Zwart, in this part, focused on shifts only on the micro structural level that occur due to the semantic, stylistic, syntactic, or pragmatic differences between two different languages. She argued that comparing two texts in their totality is not practical nor essential. She; therefore, suggested that it can be constrained to a few carefully selected portions, and by the fact that sentences are typically too long and words are too short to be easily compared, these portions have to be broken down into transemes as being the understandable units in a text. Then she set up steps by which transemes of the ST and the TT are compared, these steps involve at first the identification of the similarities establishing ART which is the common denominator between the source text transeme STT and the target text transeme TTT. Then, separate both transemes into the ART to be able to posit the relationship between both transemes and the ART. The third step is to compare each transeme with the ART to identify whether there is a relationship between both transemes and the ART or not and what the kind of this relationship is if any. Identifying this relationship, she proposed four possible kinds of relationship:

- **Synonymic Relationship (no shift):** if both transemes have a synonymous relationship with the ART.
- **Hyponymic Relationship(there is a shift):** if one transeme has a synonymous relationship with the ART and the another has a hyponymous relationship with the ART.
- **Contrast Relationship (a shift occurs):** if each transeme separately has a hyponymous relationship with the ART.
- **No Relationship (a big shift):** if it is impossible to establish the ART between transemes.

On the basis of the identification of the relationship kinds, she classified the micro structural shifts into three categories: Modulation, Modification, and Mutation. According to Leuven-Zwart's illustration of the three categories, they are discussed briefly one by one.



In “Modulation”, the relationship between both transemes with the ART is hyponymic where one transeme has a hyponymous relationship while the another has a synonymous one. Moreover, it is classified into two types: it is Modulation/Specification if the disjunction aspect occurs in the TTT; if this disjunction does not exist in the semantic aspect of the STT, the shift is labeled as a semantic modulation/specification. Likewise, if it does so but in the stylistic aspect of the STT, it is a stylistic modulation/specification. In contrast, it is Modulation/Generalization if the disjunction aspect is manifested by itself in the STT; if this disjunction does not exist in the semantic aspect of the TTT, it is a semantic modulation/generalization. Likewise, if it does so but in the stylistic aspect of the TTT, it is a stylistic modulation/generalization.

In “Modification”, the relationship between both transemes with the ART is one of contrast where each transeme separately has a hyponymous relationship with the ART. In other words, it is a modification shift when the disjunction aspect occurs in contrast between both transemes comparing with the ART. It is semantic modification if both transemes (STT & TTT) exhibit a disjunction in the semantic aspect. It is stylistic modification only when both disjunction aspects shown by both transemes fall into the same sub-category such as time element. It is syntactic modification when both transemes exhibit different aspects of disjunction of the syntactic nature. For further classification, in syntactic-semantic modification, the differences of both transemes are related to grammatical features, classes, and functions. In syntactic-stylistic modification, the differences of both transemes are related to the quantity of elements conveying information. It is classified into syntactic-stylistic modification/explicitation by which the shift is termed when the TTT includes more elements than the STT; and syntactic-stylistic modification/implication by which the shift is termed when the opposite occurs. In syntactic-pragmatic modification, the differences of both transemes are related to either the speech act, the thematic meaning, or the using of words in context which would be deictic/anaphoric or independent.

In “Mutation”, there is no relationship between both transemes with the ART. That is, TTT and STT show a complete lack of any aspect of conjunction, and so it is impossible to establish an ART. Therefore, in this case the shift is termed as a mutation shift. It is composed of three sub-categories; addition when phrases or clauses are added, deletion when phrases or clauses are deleted, and radical change of meaning.

The Descriptive Model

The descriptive model is a supplementary part of the comparative model as it is designed to demonstrate how consistent micro structural shifts affect the macro structural level. Leuven-Zwart asserts that the macrostructure of narrative texts is composed of more vast units of meaning than is the microstructure. These meaning units consist of:

The nature, number and ordering of the episodes, the attributes of the characters and the relationship between them, the particulars of events, actions, place and time, the narrator's attitude towards the fictional world, the point of view from which the narrator looks at this world and so on. (1989, p. 171)

According to Leuven-Zwart (1989), literary devices in fictional prose fulfill Halliday's three roles of interpersonal (i.e., the relationship between text's participants), ideational (i.e., information about the fictitious world), and textual (i.e., information about the text itself "organization of information"). These roles work on the three text levels of Bal (1980): The history level, the story level, and the discourse level. However, Leuven-Zwart, through her diagram, remarked that the interpersonal function (i.e., the focalization and narration) is the essential one as it determines the other two functions.

7.5. Author & Translators

Gibran Khalil Gibran

Gibran Khalil Gibran known as Khalil Gibran, who belongs to a Christian family, was born in 1883 in Bsharri Village of Beirut. He was a prominent Lebanese-American poet, writer, and also philosopher in both Arabic and English languages and a visual artist. He furthered his literary career through the Arabic newspaper Al-Funun in New York where he met Mikhail Naimy, another Lebanese emigrant who became his closest friend until his death. He is well-known as a pillar of Al-Mahjar poets "Emigrant Poets", Arab-American intellectuals. He and Naimy led a literary movement evolved among emigrant Syro-Lebanese poets and writers named Al-Rabitah AlQalamiyya "Pen League", and that what made them major figures in modern Arabic Literature. Khatun (2009) remarked that Gibran's success of his English writings owes much to a woman called Marry Haskell, a progressive Boston school headmistress. Being his financial, intellectual, and emotional supporter for the most part of his life, she influenced not only his personal life, but also his career and was his editor.

Reading about Gibran's early life, it can be noticed that his writing style in both languages was influenced by his solitary and pensive childhood and also by



his thoroughly study of Islamic, Indians and Christian Scriptures especially Bible and Torah. He is best-known for his 1923 book *The Prophet* "Al-Nabi" which was an example of inspirational fiction included a series of Philosophical essays written in English poetic prose. It addresses various topics about life and humanity. This book seems to be a reflection on Gibran's own philosophies. That was clearly declared by Gibran himself in an unearthed interview with him. This interview was published by Medici and Kalem (2021) where he answered to a question about the inspiration behind the book *The Prophet* that "since I first conceived the book back in Mount Lebanon. It seems to have been a part of me,".

One of his most significant philosophies conveyed in his book is his belief in the rebirth of human soul. In a sense that only the form of human body to be died and vanished while the soul is rebirthed in another form. As Chaudhuri (2010) cited in her article "The citation may be usefully compared to a conversation recorded by Mary Haskell in which Gibran confirms to her and Charlotte Teller his belief in reincarnation ...". Also, she cited from Hilu (1972) who spoke of Gibran's belief in reincarnation saying that "Always a human being would be the new mother of the reincarnated soul which takes new shape only in the human body. Besides, this Lebanese-American intellectual, unlike an Indian Buddhist, also did not feel that it necessary that we be released from the "chain" of existence through Nirvana...". That was highly obvious in Gibran's book, especially in Al-Mustafa's farewell address which says "A little while, a moment of rest upon the Wind, and another Woman shall bear me.".

Mikhail Naimy

Mikhail Naimy, a Christian Lebanese author of the twentieth century, was born in Baskinta, Lebanon in 1889 and lived in Palestine. Later on, he moved to the United States where he attended the University of Washington-Seattle before moving to New York City. He is known as a poet, novelist, dramatist, biographer, orator, translator, and philosopher in life and human soul. It was mentioned by Ansary (2015) that In New York, he was tight with Khalil Gibran when leading the literary movement Al-Rabitah AlQalamiyya, and because of the spiritual compatibility Naimy felt with him, Naimy was drawn to Gibran and a very close friendship grew between them since they met till Gibran's death. The most famous book ever written by Naimy was a book on the biography of Gibran. As it includes all of Gibran's letters to him, this book is considered as an obvious proof of this strong friendship and as a symbol of love for each other. The book was basically written in Arabic "Gibran Khalil Gibran: Hayatuh-Mautuh- Adabuh- Fannuh", and it was also translated into English "Khalil



Gibran: A Biography” by the same author. Spending many years of deeply intellectual and spiritual companionship with him, Naimy was perfectly aware of his philosophies. *The Prophet* is one of Gibran’s books translated into Arabic by Naimy in 1956 and published in 2013.

Antonius Bashir

Antonius Bashir- a theologian, writer and orator- was born in Douma, Lebanon in 1898. He studied in the Balamand Orthodox theological school in Tripoli and continued his education at Law School. He studied Arabic literature at the American University of Beirut. His clinging to Christianity has led him to be ordained a deacon working for the Church in Lebanon. Later on, he was elevated to the rank of archimandrite. As Zaitoun (2015) mentioned in his Arabic article that “he was the founder of *EL Khalidat* magazine in Arabic language, and also his English background enhanced his intellectual works. Besides, Bashir had a special passion about translating English works into Arabic, so he translated numerous works of Gibran including *The Prophet*, and also edited a collection of his short writings and sayings”. Bashir’s translation of *The Prophet* in 1932 is the first and the oldest Arabic version done at a time where translation techniques were still at their emerging. As written by Medici (2019) that “There was quite a rich epistolary exchange between Gibran and his ‘official’ Arabic translator. Bashir’s letters (or part of them) to him are currently preserved in the Soumaya Museum, Mexico City... it was Gibran who chose to entrust Bashir with the Arabic translation of all his English works published by Knopf in New York”. When Bashir first looked at the title of *The Prophet*, he was almost to dismiss the idea of translating it; as Imangulieva (2009, as cited in Alshareif, 2018) pointed out that “Antonius Bashir, who translated *The Prophet* into Arabic, said that upon looking at the title of the book for the first time he thought that Gibran was an atheist, and he would not have translated the book if that was true. However, the translator looked at Gibran's title as someone who was influenced by Western culture and its liberty” (p. 40).

8. Previous Related Studies:

The book *The Prophet* is a combination of philosophical concepts presented as sermons and integrated creatively into a prose poetic work that serves various stages of human life. Therefore, it is considered as a masterpiece of its writer “Khalil Gibran”, making him the third most sold-poet of all time. Since its publication, it has been world-renowned, attracting readers from all generations. As a result, it has been translated into more than one hundred languages, one of which is Arabic. In addition, it has been of importance to many scholars who

were interested in analyzing it from different aspects and comparing it with its Arabic versions. In this regard, this field discusses and presents chronologically some studies that have already dealt with it.

The influence of ideology on translating Gibran's *The Prophet* was studied by Boughazela and Guemmoula (2017). They applied an analytical, descriptive and comparative method to compare the original text to its three Arabic translations, namely by *Antonius Bashir*, *Mikhail Naimy*, *Tharwat Okasha*, investigating the influence extent the translators' ideological background has on their choice of strategies and procedures for translating ideological expressions within the ST. They also aimed at showing how it affected the outcome of the three Arabic translations, and identifying the potential strategies and procedures that were used in the three translations to reflect the original text as faithfully as possible. The results obtained by their analysis are that they found the ideological belief, especially the religious one, of the translators determined the tendency of each one of them and that was manifested in their translations. They pointed out that the translations of *Bashir* and *Naimy* were influenced by their religious background "affiliation to Christianity", and that both of them used foreignization as a strategy and applied literal translation as a procedure. Whereas, *Okasha's* affiliation to Islam influenced differently his translation, and that he used domestication as a strategy and applied adaptation, expansion, situational equivalence, and even creation in few samples as procedures.

Farghal and Kalakh (2017) have made an analytical discussion on how thoughts can be expressed through a creative manipulation of grammar rules. Although these thoughts are constrained by the rules, they show diversity and departure from these rules in a number of ways for emphatic and aesthetic reasons. They examined the translation of English focus structures of Gibran's *The Prophet* and its Arabic translation. To this effect, they extracted 88 examples from one Arabic translation of it by Al-ābid as being good examples that exemplify such structures. They displayed them under four categories according to the type of focus structure they employed: fronting (27), fronting plus subject-verb inversion (23), fronting plus subject-auxiliary inversion (28) and It-clefts (10). They aimed at exploring word order changes in focus-structures that may occur in the process of rendering from English into Arabic. They also attempted to show how the translator dealt with them and to inspect whether the rendering of such structures has successfully conveyed the intended impact or diminished it. Lastly, they drew a conclusion that English focus structures form a problematic area as it calls for a high degree of expertise from the translator.

They also described that fronting, as a major syntactic tool for focusing on the constituent of a certain sentence, was effectively fulfilled in almost two thirds of the examples. Yet, inversion and clefting, as second-layer emphatic elements, were greatly lost in the Arabic translation. Thus, they suggested that such second-layer emphasis can be met by the use of both grammatical "pronouns" or lexical "adverbial emphatic markers" as they can efficiently uphold fronting and achieve a corresponding level of focus.

The effect of cultural differences in translation has been assessed by El-Hajj (2019), discussing how the translator's dilemma and cultural differences affect when rendering the source text into the target language and culture with an emphasis on untranslatability and various retranslations. For this purpose, she bolstered her investigation by examples taken from the ST *The Prophet* with its translations in different languages but the concern here is the Arabic version which is by *Antonius Bashir*. She used "Blommaert and Bulcaen (2000), critical discourse analysis" employing it with a comparative analysis to examine cross-cultural renditions through the lens of literary texts in order to clarify particular aspects of aporias in literary translation and to highlight the challenges of maintaining the accuracy when rendering terms reflect the specificities of their culture. To put her conclusions in short, she concluded that interpreting the source text must not be purely determined by its terms and culture but also by values, beliefs, and representations in the target culture. Furthermore, she found that translatability of linguistic structures has to be regarded even if they are untranslatable because being untranslatable results from structural incompatibilities between languages. Thus, one can respond to possible translatability, with the potentiality of expressing the concepts of human experience in any human language. She also pointed out that retranslation can overcome some technical problems at the linguistic, cultural and stylistic levels, and demonstrated how translation and also retranslation can be shaped by their socio-cultural conditions.

A seminal contribution was made by al-Saidi and Khalaf (2022) who examined how well the aesthetic effect of the ST *The Prophet* was retained in its Arabic versions among Arab readers. For this aim, they selected the aesthetic-effect-loaded segments from four Arabic translations namely by *Tharwat Okasha, Mikhail Naimy, Jamil Al-ābid, and Antonius* to compare them with their counterparts in the ST. They applied the analysis in relation to lexical selection, sentence structure, and metaphors employed, using the triple translation criteria "faithfulness, expressiveness, and elegance" from Yan Fu's (2012, cited in

Zhang, 2013) along with Nida's (1964) functional equivalence. To sum up, the conclusions reached by their study showed that the selected translated segments displayed various levels of their ability to adequately convey the aesthetic effect in the TTs as it is in the ST. They specified that the one by Okasha appeared more creatively adequate in presenting the most approximate aesthetic effect of the ST rather than the others which seemed less adequate or even sometimes inadequate.

The current study; by contrast, is distinct from all these studies in the significant issue it discusses which is translation shifts. This issue, so far as the researchers know, has not yet been addressed regarding Gibran's *The Prophet*. More precisely, that's because this study is concerned with the effect of the micro structural shifts on the macro level of the text, and most importantly, what are the potential factors beyond them. However, it is noteworthy that some of the studies mentioned above and also some others played a role in corroborating the researcher's own analysis of the meaning of most examples in general.

9. Presentation & Discussion of Findings

This chapter is concerned with presenting the data to be analyzed along with discussing its findings. To this effect, the selected data is classified into three categories and presented in details based on Leuven-Zwart's comparative and descriptive model. Each category is analyzed separately, applying conjointly both the comparative and the descriptive models. In other words, each example with its two Arabic counterparts is divided into transems and put with the type of micro structural shift in a table. Simultaneously, the description of the transeme's micro shift consequence on the macro level or the broader meaning is provided under each one. Before starting the analysis, it is worth noting the indication of each used symbol. *STT* is (Source Text Transems); *TTT* is (Target Text Transems); *ART* is (Architransemes); *AD* is (Aspect of Disjunction).

9.1. First Category; shifts out of unfamiliarity

To begin with, the first category comprises (8) examples of micro shifts that resulted in shifts on the macro level due to the translator's unfamiliarity with the author's vision of life and philosophy in the text. In terms of shift types, they have been classified into (1) *semantic modulation/ generalization*, (6) *syntactic-semantic modification*, and (6) *semantic modification*.

Table 2: Example 1

STT	
For to stay, //though the hours <u>burn</u> in the night, // is to freeze and crystallize (coming of the ship, p. 9)	
TTT (Naimy, p. 38)	TTT (Bashir, p. 8)
إذا لأنتني وإن تألقت ساعاتي في الليل، // سأجمد وأتبلور // إذا أنا أطلت المكوث	ولو أقمت الليلة ها هنا // فإنني مع أن ساعات الليل <u>ملتهبة</u> // أجمد وأتبلور
ART: though, hours, to glow	ART: though, hours
ADstt:	ADstt: "to glow"
ADttt:	ADttt: "to inflame <u>ملتهبة</u> "
Integral	Semantic modulation/ generalization

Depending on Merriam-Webster's definitions of the verb "Burn", this verb- other than its general negative meanings- has a specific positive one to mean "to give off light, to shine, to glow" all of which, in a way or another was conveyed by Naimy carrying the intended meaning of this sentence. Accordingly, Bashir's translation ملتهبة changed the meaning as he conveyed it negatively giving a sense that "the days he lives in this place are bad as if burning him and so he wants these days to pass quickly" while the intended is that even if his time in that place is shining with his knowledge, and he was pleasant of that, but he will ultimately have to leave. This was also reported by Khatun (2009) in her analysis of the prelude section about the departure and waiting for the ship, explaining that "although he was full of passion and emotional for his follower's loves and good relation on the motto of his going on life, he climbed to the peak of a hill and try to gaze the ship which was reserved for him to get away to his native land" (p. 189).

Table 3: Example 2

STT	
For the ¹ <u>master spirit</u> of the earth// ² <u>shall not</u> sleep peacefully...(buying & selling, p. 44)	
TTT (Naimy, p. 70)	TTT (Bashir, p. 40)
لأن ¹ روح الأرض ¹ العظيم // ² لن يهنا لهموم....	لأن ¹ الروح السيدة في الأرض // ² لن تنام بطمأنينة سلام....
ART: ¹ spirit, the Almighty, the earth// ² shall not, sleep, happily	ART: ¹ spirit, the earth// ² sleep, happily
ADstt: 1, 2	ADstt: ¹ "the Almighty": masculine pronoun, ² "shall": future tense
ADttt: 1, 2	ADttt: ¹ "lady السيدة": feminine pronoun, ² "does": present tense
^{1, 2} Integral	^{1, 2} Syntactic-semantic modification

The deviation in transeme (1) is due to Bashir's wrong addition of the Arabic letter **ة** (Ta'aMarbutah) which refers to a feminine noun or feminine adjective. Adding this letter to adjectives linked with the Arabic word **روح** can only be when referring to human spirit, not to God's one because God cannot be referred to as a female. Thus, this addition distorted the meaning and gave an entirely different meaning as it created a perception that the soul of the earth is of a human being while the intended meaning is the soul of God who is glorified by His people and everything on the earth. A similar result was reached by Ennasser and Al-Khanji (2022) who pointed that "Basheer rendered it in Arabic as ar-rūḥa as-sajjidata fi l-ʿard'i, which is a confusing literal translation that may not really be accessible to many Arab readers... In fact, this expression "the master spirit" is difficult to translate, one may think of a kind of female or maternal divinity" (p. 290). The shift occurred in transeme (2) is a micro shift that turned the modal verb from future tense into present tense. Although this shift turned the meaning to be as a matter of fact while it may not be the intended meaning in the original text, but as it is appeared, it did not affect the macro meaning of the sentence and also the text as a whole.

Table 4: Example 3

STT your spirit ¹ that // has ² spoken (the farewell, p. 92)	
TTT (Naimy, p. 113)	TTT (Bashir, p. 79)
روحك ¹ الذي ² //كأمننا	روحك ¹ التي ² //خاطبت ² أرواحنا
ART: ^{1,2} spirit of God, to speak	ART: ^{1,2} spirit, to speak
ADstt:	ADstt: ^{1,2} "God's spirit to speak": masculine pronoun
ADttt:	ADttt: ^{1,2} "Al-Mustafa's spirit to speak" التي ² "خاطبت": feminine pronoun
^{1,2} Integral	^{1,2} Syntactic-semantic modification

The deviation in this example is just due to a wrong use of the Arabic relative pronoun. First, it must be mentioned that in the following sentences Al-Mustafa answered to this expression by saying: "Was it I who spoke? Was I not also a listener?". By this answer, Gibran wanted to portray that the "spirit that has spoken" to give them moral and spiritual teachings is the spirit of God through Al-Mustafa and that what was exactly conveyed by Naimy in both transemes (1) and (2). Thus, Bashir's using of female pronoun **التي** in transeme (1) and the suffix **ت** at the end of the verb **خاطبت** in transeme (2) made a significant deviation because they gave the "Spirit" a female reference which can only be to human

not to God. Therefore, it made a sense that who has spoken is Al-Mustafa by himself.

Table 5: Example 4

STT	
And the guardian of the night // shall fill it with oil (coming of the ship, p. 12)	
TTT (Naimy, p. 40)	TTT (Bashir, p. 10)
<p>ورب الليل//سيملاؤه بالزيت</p> <p>ART: the night ADstt:the all-Watchful" ADttt: "God رب"</p> <p>Semantic modification</p>	<p>حارس الليل//سيملاؤه زيتا</p> <p>ART: the night ADstt: "the all-Watchful of the night ADttt: "the guard حارس"</p> <p>Semantic modification</p>

Although the word "Guardian" is defined in Vocapture as "Someone who guards, watches over, or protects", the Arabic word which stands for "Guardian" is completely different from that for "Guard". Besides, the intended meaning is basically God, but was used figuratively to mean God's help in difficult situations, and this is consistent with that of Ejaz (2021) who pointed to this example and said that "Tolerance for flaws in other people is stressed. One must acknowledge and accept one's individual lacking and need of the Divine light for guidance" (p.14). Thus, the Arabic lexical item **حارس** used by Bashir is a literal translation that led to a change of the meaning on the macro level for two reasons; first because it does not correspond to the intended meaning, second because it is not appropriate for referring to God. Whereas, Naimy's translation as **رب** appropriately conveyed it. Although Naimy's translation made a shift but only on the micro level in an attempt to preserve the macro meaning. In a bit more detail, the word **حارس** used by Bashir means the one who is responsible for someone or something but assigned by someone else while the word **رب** used by Naimy intended to the Solo Owner of the sovereignty who cannot be assigned.

Table 6: Example 5

STT	
The archer sees//the mark// upon the path of the infinite (on children, p. 22)	
TTT (Naimy, p. 50)	TTT (Bashir, p. 21)
<p>باري القوس يبصر// الهدف// على جادة الأبد</p> <p>ART: the Creator of bows and arrows, to see ADstt:"the archer" ADttt:"the Creatorباري"</p> <p>Semantic modification</p>	<p>رامي السهام ينظر// العلامة المنصوبة// على طريق اللانهاية</p> <p>ART: the Creator of only arrows, to see ADstt: "the archer" ADttt: "the bowmanرامي"</p> <p>Semantic modification</p>

Both translators in this example made micro shifts, but not both micro shifts led to shift on the macro level. Based on the previous sentence that says: “You are the bows from which your children as living arrows are sent forth”, Bashir’s micro shift in his translation of “Archer” as إرامي السهام led to a change on the macro level, turning the meaning to be as if it is parents who create their children while the intended meaning is God because even the actual meaning of “Archer” is explained in Dict Box as “who shoots with a bow and arrows”. Yet, Naimy’s micro shift by turning it to باري القوس did not affect the macro level but rather successfully conveyed the intended meaning; first because the word الباري is associated with God to mean the creator of creatures; second because of his using of the word القوس instead of السهم which is to mean that He is the creator not only of the arrows “children” but also their bows “parents” and everything. That was indicated by Khatun (2009) that “He thematically portraits that the human beings are like the bows and their children are like arrows, which are sent forth by using of the existent bows which is settled by the Almighty” (p. 205).

Table 7: Example 6

STT	
A noontide have you been in our <u>twilight</u> (coming of the ship, p. 12)	
TTT (Naimy, p. 41)	TTT (Bashir, p. 10)
<p style="text-align: right;">كُنْتُ ظَهيرةً فِي غَسِقْنَا</p> <p>ART: to come, after darkness</p> <p>ADstt: </p> <p>ADttt: </p> <p>Integral</p>	<p style="text-align: right;">كُنْتُ ظَهيرةً فِي شَفَقْنَا</p> <p>ART: to come, after lightness</p> <p>ADstt: “darkness”: referential element “dependent”</p> <p>ADttt: “lightness شفق”: noun “independent”</p> <p>Semantic modification</p>

According to Merriam Webster Dictionary, the noun “Twilight” is the scattered light from the sky but with two interpretations; either the sunset light that leads to the night darkness or the sunrise light that leads to the day light. However, these two interpretations are translated in Arabic by two completely different words. The word شفق stands for the first one while the word غسق stands for the second. Thus, Bashir’s translation deviated the intended meaning because it conveyed the sense that the teachings of “Al-Mustafa” have led them to darkness while they were in light. By contrast, Naimy’s translation went successfully in conveying the intended meaning which is that the teachings of “Al-Mustafa” have led them to the light while they were in darkness. A similar analysis of the intended meaning of this example was by Brohi et al. (2021) who remarked that “According to Gibran... Characters, like AL-Mustafa, are the natural source of inspiration to all nations and communities” (p.32).

Table 8: Example 7

STT	
Invoke then the master spirit of the earth,... (buying & selling, p. 44)	
TTT (Naimy, p. 69)	TTT (Bashir, p. 39)
<p style="text-align: center;">فليضرعوا إلى روح الأرض العظيم</p> <p>ART: to call upon, at that time, the Almighty, willingly and with dread</p> <p>ADstt: ❌</p> <p>ADttt: ❌</p> <p>Integral</p>	<p style="text-align: center;">واضرعوا في تلك الساعة إلى الروح المتسلط على الأرض</p> <p>ART: to call upon, at that time, spirit, only with dread</p> <p>ADstt: “the Almighty”</p> <p>ADttt: “the domineering المتسلط”</p> <p>Semantic modification</p>

The adjective “Master”, according to Merriam-Webster, is described as “having chief authority”, so this indicates that it does not necessarily to be autocratically or by force. Since the intended meaning is God, the word “Master” was translated by Naimy as **العظيم** describing Him as the Almighty and the All-Great who is willingly and also with dread glorified by His people and everything on earth. Thus, the word **المتسلط** shifted from that meaning as it describes the authoritarian one who control people by force, and so gives a negative meaning that is inappropriate to God.

Table 9: Example 8

STT	
You shall see Him// smiling in flowers,// then rising and waving His hands in trees (on religion, p. 89)	
TTT (Naimy, p. 111)	TTT (Bashir, p. 76)
<p style="text-align: center;">تروه // يبسم في الأزهار، // ثم تروه يرتفع ويلوح بيديه من أعلى الشجر</p> <p>ART: to rise, to wave, His hands, trees</p> <p>ADstt: “around or within”</p> <p>ADttt: “from above من أعلى”</p> <p>Syntactic-semantic modification</p>	<p style="text-align: center;">تروا ربكم // يبسم بثغور الأزهار، // ثم ينهض ويحرك يديه بالأشجار</p> <p>ART: to rise, to wave, His hands, trees</p> <p>ADstt: “around or within”</p> <p>ADttt: “using بإستخدام”</p> <p>Syntactic-semantic modification</p>



First, it is worthy indicating that this sentence has a metaphorical meaning and was created by the use of the preposition “In” to mean that knowing God is to recognize Him in the world around us even when He is rising up to heavens; therefore, the preposition “In” here is not to mean that God is truly within the tress, but to feel Him surrounding us as if he is in our real world. Bashir’s translation of it with the Arabic preposition **بِ** made a big deviation as it carries an illogical and unacceptable sense which is that “God uses the trees to wave His

hands". By contrast, Naimy succeeded in conveying that meaning by the Arabic expression **من أعلى**. Despite the fact that Naimy's translation is considered as a shift on the micro level, but this shift seems because he attempted to make the expression appropriate to refer to God.

9.2. Second Category; shifts out of poor lexical selection




The next category includes (8) examples of shifts on the micro level that induced shifts on the macro level because of the translator's misinterpreting or poor selection of lexical vocabulary in the TT. As regards the shift types, they have been classified into (1) *syntactic-semantic modification*, (1) *semantic modulation/ specification*, (2) *mutation/ deletion*, and (6) *mutation/ radical change of meaning*.

Table 10: Example 1

STT	
It is not my flame that shall burn therein (coming of the ship, p. 11)	
TTT (Naimy, p. 40)	TTT (Bashir, p. 10)
فالنور الذي فيه لن يكون نوري ART: this flame, will be, produced, not by me ADstt:  ADttt: 	فإن النور الذي يتصاعد منه ليس مني ART: this flame, produced, not by me ADstt: "shall not": future tense ADttt: "is not ليس": present tense
Integral	Syntactic-semantic modification

The auxiliary verb "Shall" that indicates the future tense and represents Gibran's philosophy of reincarnation; that is, he wanted to say that in the future, there will be another one to enlighten people's life. Thus, Naimy, by translating the auxiliary verb as **لن**, conveyed the intended meaning. Whereas, Bashir's translation as **ليس** has the present tense so he deviated not only the function of the verb, but most importantly the intended meaning in the text. He turned the meaning as if the current person "Al-Mustafa" is not the one that currently enlightens people's life.

Table 11: Example 2

STT	
open your heart wide// unto the body of life (on death, p. 90)	
TTT (Naimy, p. 112)	TTT (Bashir, p. 77)
فافتحوا أبواب قلوبكم على مصاريعها/ الجسد الحياة ART: the essence, life ADstt:  ADttt: 	فافتحوا أبواب قلوبكم على مصاريعها/ النهار الحياة ART:  ADstt: "essence": the repeated cycle of life ADttt: "daylight": the beginning of each new day
Integral	Mutation/ radical change of meaning

The noun “Body” means the structure of human, and the phrase “Body of Life” in the text has a figurative meaning which is the basis that underlying the life. In accordance with the next sentence that says “For life and death are one, even as the river and the sea are one.”, the intended meaning is “accept the idea that death is the basis which underlying the life because life is going through a repeated cycle; the same as river and sea; that is, the river repeatedly rises from the sea and flows again into it, and so does the life. Thus, Naimy’s translation **جسد** conveyed the meaning; even if it is the literal meaning of “Body” but carries the same idea. Yet, Bashir’s translation **نهار** which means “Daylight” conveyed a completely different meaning which indicates a new life in a new day.

Table 12: Example 3

STT	
You work that you// ¹ may keep pace with the earth// and the ² soul of the earth (on work, p. 30)	
TTT (Naimy, p. 57)	TTT (Bashir, p. 29)
أنتم تعملون مطوعةً للأرض و ² لروح الأرض ART: ¹ ⊗, ² soul, earth ADstt: ¹ “may be able”, ² ⊗ ADttt: ^{1, 2} ⊗ ¹ Mutation/ deletion, ² Integral	إنكم تشتغلون اللي تجاروا الأرض و ² نفس الأرض في سيرها ART: ¹ to work, to be able, to match, earth, ² earth ADstt: ¹ ⊗, ² “God” ADttt: ¹ ⊗, ² “self/نفس”, physical being ¹ Integral, ² Semantic modulation/ specification

In transeme (1), Bashir’s translation made no shift while Naimy’s onemade a micro shift in deleting the verb “May”. Even if this verb has a sense of probability, but deleting it did not alter the meaning of the sentence. In transeme (2), it is Naimy’s translation which made no shift while Bashir’s translation made a micro shift that clearly affect the meaning. In further detail, although the noun “Soul” has both meanings **روح** and **نفس**, both Arabic items have different attributions. It is first worth recalling the meaning of the sentence, which is when working hard and willingly, one becomes able to live well on the earth and also to feel the connection with God. Then the intended meaning of the phrase “the soul of the earth” is not the soul of the earth by itself as it was already mentioned separately before this phrase, but the soul that gives lives to earth and everything in it which is God. This analysis is a quite similar to that of Ejaz (2021) who said that “In one of his poems, On Work, Gibran has enumerated benefits of putting our heart and soul in our practical routine work. It creates a strong connection with our inner self, with humanity and with the Creator. It is possible, communion with God, only when we work from genuine urge and zest” (p. 16).

Hence, the phrase نفس الأرض used by Bashir created a big shift because the word نفس cannot be ascribed to neither God nor even the earth. Due to the fact that نفس can be used to refer only to the self of creatures who has feelings and thoughts; needs eating, drinking, etc., it is not acceptable at all to be used for referring to God or even the earth. Whereas, the word روح used by Naimy can be attributed to both.

Table 13: Example 4

STT who was a dawn// unto his own <u>day</u> (coming of the ship, p. 7)	
TTT (Naimy, p. 37)	TTT (Bashir, p. 7)
الذي كان فجرًا/ <u>لزمانه</u> ART: in his era ADstt: ADttt: Integral	الذي كان فجرًا/ <u>لذاته</u> ART: ADstt: "era" ADttt: "self ذات" Mutation/ radical change of meaning




The noun "Day" literally is a period of 24 hours but contextually has a subordinate meaning of an era or period of existence which was the intended meaning in the text. Depending on the whole text in which we notice that Al-Mustafa was asked by a different kind of people in each theme, he was as a source of enlightenment for all people in that place not for his own self. Therefore, this meaning was successfully conveyed by Naimy as زمانه to mean that the prophet was a dawn at the era or period he lived in. Whereas, with Bashir's translation as ذاته, he made a big deviation from its meaning contextually and even literally, shifting the meaning considerably to be as if "Al-Mustafa" was the prophet only for himself.

Table 14: Example 5

STT you shall be together// even in the silent// <u>memory</u> of God (on marriage, p. 19)	
TTT (Naimy, p. 48)	TTT (Bashir, p. 19)
وستكونون معاً// حتى في صمت/ <u>تذكرة</u> الله ART: ever knowledge, God ADstt: ADttt: Integral	وستكونون معاً// حتى في سكون// <u>تذكارات</u> الله ART: ADstt: "ever knowledge" ADttt: "souvenir تذكارات" Mutation/ radical change of meaning





Bashir's translation of the word "Memory" as تذکارات was very far and did not convey neither the literal meaning nor the intended figurative one which is "God's ever knowledge with His people's troubles, helping them mercifully. Also, it indicates that if His helping delays, it does not mean that He forgot to send His help but He knows when to do so". Thus, Bashir made a really big deviation as the word تذکار indicates a physical object one keeps for remembering a special person, occasion, or place, and so it cannot be attributed to God because even in Christianity, there were not any mentions of something like that belongs to God. By Naimy's translation as ذاکرة, he did not make that big deviation, but also still did not convey the intended and appropriate meaning. Although God says in one of His Quranic verses: "So remember Me; I will remember you فَاذْكُرُونِي أَذْكَرُكُمْ", but in no way can it be said that God has memory. In addition, the word memory is only for human who may unconsciously forget anything at any time, not for God who never forgets his people. This is completely different from what Boughazela and Guemmoula (2017) mentioned in their analysis of the same example in which they said that "Antonius's and Michael's translations were very close to the ST because of their cultural elements in the content that were similar to ST besides the Christianity can attribute anything to God without strict reservations" (p.25).

Table 15: Example 6

STT like new wine// I shall be kept// in <u>eternal</u> vessels (on eating & drinking, p. 29)	
TTT (Naimy, p. 56)	TTT (Bashir, p. 28)
وكخمره جديده // سأحفظ // في الأواني الأبدية ART: immortal, vessels ADstt:  ADttt: 	وسيضعونني // كالخمر الجديده // في زقاق جديده ART:  ADstt: "immortal" ADttt: "جديده"
Integral	Mutation/ radical change of meaning




It is very clear that Bashir's translation of the adjective "Eternal" as جديده deviated significantly from its correct meaning. Not only that, but also it did lose Gibran's intended philosophy in the text as a whole. According to Gibran's philosophy, the intended meaning of "eternal vessels" is the human souls that are not vanished after the body dies but saved to have a new body; and that what was conveyed by Naimy literally and also conceptually. Whereas, by Bashir's translation, the meaning becomes that the vessels "souls" are vanished as the body, then comes a new soul in a new body.

Table 16: Example 7

STT	
that ¹ very law which// you would ² fain serve (on crime & punishment, p. 50)	
TTT (Naimy, p. 74)	TTT (Bashir, p. 43)
1 عين القانون الذي // 2 يسركم أن تكونوا في خدمته ART: ¹ the same, law, ² to be glad, to serve ADstt: 1, 2  ADttt: 1, 2 	2 الشريعة التي // 2 تتظاهرون بخدمتها ART: 1, 2  ADstt: ¹ "selfsame", ² "to be glad" ADttt: ¹  , ² "to pretend تتظاهرون" Mutation/ ¹ deletion, ² radical change of meaning
1, 2 Integral	

As noticed by transemes (1) and (2) that Naimy made no shift while Bashir made micro shifts in both of them. In transeme (1), Bashir's micro shift which is the deletion of the adjective "Very" did not change the meaning of the sentence, but the micro shift he made in transeme (2) obviously alter the complete meaning of the sentence. More broadly, the adverb "Fain" means gladly; with glad, and it was used to reflect a kind of scoffing at those who enact laws and feel glad, thinking unconsciously that they are equitable. Accordingly, Naimy's translation of it as يسركم went successfully while Bashir's one as تتظاهرون obviously has nothing to do with the original meaning at all, and it didn't only deviate from the original meaning, but also added a completely new different meaning which is that they are basically aware of being inequitable in the laws they enact, but they pretend to be equitable.

Table 17: Example 8

STT	
then I will <u>comeagain</u> (the farewell, p. 94)	
TTT (Naimy, p. 114)	TTT (Bashir, p. 80)
فإني أعود إليكم ثانية ART: will, to return, again ADstt:  ADttt: 	فحينئذ أتى إليكم سريعاً ART:  ADstt: "to return once more" ADttt: "arrive quickly أتى سريعاً"
Integral	Mutation/ radical change of meaning

Based on the last sentence of the book that says: "another woman shall bear me", the expression "Come Again" is the most important expression as it obviously holds Gibran's philosophy of reincarnation, indicating that after Al-Mustafa dies, his same soul will return another time in a new body. This was also expounded by El-Hajj (2019) who indicated that "This is a controversial

issue exhibiting Gibran's inclination towards reincarnation, or perhaps only a metaphor or reference to the Druze doctrine in addition to the indo-buddhist religion... Gibran wanted intentionally to introduce the doctrine and part of his belief by the end of his book". However, Bashir's translation of it as أتيسرياً made a significant deviation that ruined the intended concept of the whole text while Naimy's one succeeded to convey it. In more detail, the expression أتى سريعا has an indication that Al-Mustafa basically was not there, but he spoke that he will come in the future and without being late, or it may give a sense that he himself with his soul and also his body will be relived quickly. By contrast, the expression أعود ثانية give a sense that he was there, but as he was about leaving, he spoke that he will return another time in the future with a new body, and so it conveyed what is meant by Gibran.

9.3. Last Category; shifts out of translation purpose

The last category covers the micro structural shifts that resulted in shifts on the macro level basically by virtue of the translation purpose and method used by the translators. Regarding the shifts types, they have been classified into (2) *semantic modification*, (6) *semantic modulation/ specification*, (4) *mutation/ addition*, (2) *mutation/ deletion* and (1) *mutation/ radical change of meaning*.

Table 18: Example 1

STT Suffer not ¹ yet// our eyes to hunger for your ² face(coming of the ship, p. 12)	
TTT (Naimy, p. 41)	TTT (Bashir, p. 11)
لا تجعل// عيوننا تتعطش إلى رؤية ² <u>طلعتك</u> ¹ // منذ الآن. ART: ¹ not to make, in future, ² eyes, to crave ADstt: ¹ ⊗, ² "face" ADttt: ¹ ⊗, ² "enlightenment"	فلا تجعل// عيوننا ² تشتاق إلى رؤية <u>وجهك</u> . ART: ¹ ⊗, ² eyes, to crave, face ADstt: ¹ "in the future", ² ⊗ ADttt: ^{1,2} ⊗
¹ Integral, ² Semantic modification	¹ Mutation/ deletion, ² Integral

Regarding transeme (1), Naimy's translation has no shift while Bashir's one deleted the adverb "Yet", but it is still on the micro level as it made no effect. For transeme (2), unlike Bashir whose translation is literal with no shift, Naimy's one is different. While it seems that this expression, for Bashir, does not have a special attribute for his target readers, it is the opposite for Naimy. In further explanation, the noun "Face" has a figurative meaning which is defined in Vocapture as the valuable presence of someone with magnificence and dignity. Based on Gibran's philosophy of reincarnation, the intended meaning in the text is not his real face but his magnificent soul presence with its same enlightenment that will be in another face. Thus, as Naimy was intended his translation for

Muslims, he translated its figurative implication that goes clearly with Muslim readers. He translated it as **طعتك** because for Muslims, this word has a closely-related reflection to the Prophet as it is from a well-known hymn was sung to the Prophet at his time by Muslims which goes “طلع البدر علينا” Oh the white moon rose over us”. Yet, Bashir translated it literary without any reference; it would be said that his literally translation is because there us no reference for this expression in Christianity. In terms of Bashir’s translation, this result also accords with that of Mohamed and Akram (2016) who indicated that “the first translator Antonious has taken the same structure without adding something to the text and preserving the originality at the same time, which made it accurate even at the level of the attitude that the author of the original text wanted to create for his reader” (p.49).

Table 19: Example 2

STT	
For his hand//though heavy and hard// ¹ is guided by// ² the tender hand//of ³ the Unseen(on pain, p. 61)	
TTT (Naimy, p. 86)	TTT (Bashir, p. 52)
لأنبيده،//وانبتت ثقيلتوقاسية،//فإنما ¹ تطاو عفيما تعمل//يد ² القدرة//التي ³ لا تدرك ولا تبصر.	لأنبيمينه//وانبتت ثقيلتوقاسية،//فهى ¹ مقودة//بيمين ³ غير المنظور// ² اللطيفة،
ART: ^{1,3} , ² hand	ART: ¹ to be instructed, ² tender hand, ³ the invisible
ADstt: ^{1,3} , ² “tender hand”	ADstt: ^{1,2,3}
ADttt: ¹ “in what it does عمل” ³ , ³ “is not realized لا تدرك”, ² “the hand of the Almighty”	ADttt: ^{1,2,3}
^{1, 3} Mutation/ addition, ² Semantic modification	^{1,2,3} Integral

In terms of transemes (1) and (3), Naimy’s additional expressions can assert that he wanted to enhance the effect that will be on his target readers while Bashir rendered them literally. Besides, in transeme (2), unlike Bashir whose translation is also literal, it seems different for Naimy’s one. In line with Khatun's (2009) analysis of the theme "On Pain" which elaborated that “According to Khalil Jibran, the pain of life is like a medicine for a diseased heart. It cures the ill mind and after treatment of heart and mind by pain, mankind becomes qualified to the hand of selector the Almighty, who is actual supervisor of the earth in every circumstance. So He knows very well, this is the appropriate medicine for the attacking diseases” (p. 247), the expression “Tender Hand” is meant to describe the compassion of God towards His people, and that is what was literally translated by Bashir. However, Naimy chose to replace it with **يد القدرة** so that it

would be more obvious and would create a more specific sense to his readers who are Muslims because this expression for them has a great effect which is not only God's compassion towards His people, but also His great ability to subject whatsoever in the earth and heavens for them.

Table 20: Example 3

STT who has the freehearted earth for mother, // and <u>God</u> for father (on giving, p. 26)	
TTT (Naimy, p. 54)	TTT (Bashir, 25)
وهو الذي أمه الأرض السخية الفؤاد // وأبوه الله ART: God, father ADstt: God ADttt: "الله"	الذي أمه الأرض السخية، // وأبوه الرب الكريم ART: God, father ADstt: God ADttt: "Lord الرب"
Semantic modulation/ specification	Semantic modulation/ specification

The noun "God" can have several ways to be translated depending on the religious culture in which it is used. Talking about Arabic cultures, there are two main religions; Islam and Christianity where both of which are generally known of using different Arabic terms of the word "God". Accordingly, Naimy's translation of it as الله is attributed only to Muslims while Bashir's one as الرب is attributed only to Christians. It would be said that both translators were aware of who are their readers.

Table 21: Example 4

STT you knock // and wait a while // ¹ <u>unheeded</u> at // ² <u>the gate of the blessed</u> (on crime & punishment, p. 45)	
TTT (Naimy, p. 71)	TTT (Bashir, p. 41)
تقفوا مدة // خارج ² <u>دار الأبرار</u> // وأن تقرعوا الباب ¹ <u>فلا يفتح لكم</u> ART: ¹ ignored, ² the gate of the blessed ADstt: ¹ , ² "the gate of the blessed" ADttt: ¹ , ² "دار الأبرار"	تقرعوا // برهةً وتنتظروا // على ² <u>بوابة القدس</u> ART: ¹ , ² the gate of the blessed ADstt: ¹ ignored, ² the gate of the blessed ADttt: ¹ , ² "بوابة القدس"
¹ Integral, ² Semantic modulation/ Specification	¹ Mutation/deletion, ² Semantic modulation/specification

For transeme (1), it is clear that while Naimy did not make a shift, Bashir did by his deletion of the adjective "Unheeded". Although translating it would have made a much more impact on the target reader, but also deleting it did not change the overall notion of the meaning. However, it can be assumed that Bashir

considered it may reduce the impact he intended towards his readers which will be through his translation of transeme (2). For transeme (2), the expression “The Gate of The Blessed” generally means “Paradise” which is the abode of sanctified souls after death. However, it is interpreted differently by each translator according to their knowledge of who are the target readers. Naimy’s translation of “The Blessed” as الابرار and “The Gate” as دار is particularly attributed to Muslims because- in Islam- دار الابرار is the ultimate place where the righteous people go after death. Whereas, Bashir’s translation of “The Blessed” as القدوس and “The Gate” as بوابة is mainly attributed to Christians because- in Christianity- بوابة القدوس means the gate of the Blessed Mary believing she is the key to the gates of heaven. As an indication to that, Graves (2022) wrote a sentence drawn from some Church fathers that says “As the Lord came to us through Mary, so must we go to Him through her”.

Table 22: Example 5

STT And beauty is not...//But rather a ¹ <u>garden</u> // for ever ² <u>in bloom</u> (on beauty, p. 85)	
TTT (Naimy, p. 107-108)	TTT (Bashir, p. 74)
الجمال ليس...//إته ¹ جنة ² // مزهرة أبداً ART: ¹ garden, ² eternal, adorned place ADstt: ¹ “garden”, ²	والجمال ليس...//بل هو ¹ بستان ² // تزينه الأزهار إلى الأبد ART: ¹ garden, ²
ADttt: ¹ “Heaven جنة”, ²	ADttt: ¹ “orchard بستان”, ² “with flowers الأزهار”
¹ Semantic modulation/ specification, ² Integral	¹ Semantic modulation/ specification, ² Mutation/addition

With regard to transeme (1), both translators made micro shift, but with a certain purpose for each one of them. Given that Gibran likened beauty to a garden whose bloom is eternal and does not fade, he wanted to say that true beauty is the inner spiritual beauty not the physical one. Both translators tried to create the same simile in the target language, but each one used the Arabic term that goes with his specified readers. It was translated by Naimy as جنة to be relevant to Muslim readers. Whereas, Bashir translated it as بستان because as Admin (2022) wrote that it has a reference in Christianity to Paradise saying that “It was mentioned in the Bible dictionary under the word paradise”. With regard to transeme (2), it is Naimy who stuck to literal translation while Bashir did not. His addition of the word “Flowers الأزهار” seems like he wanted to increase the impact that will be on his readers through his translation of transeme (1).

Table 23: Example 6

STT	
ALMUSTAFA, the chosen and the beloved (coming of the ship, p. 7)	
TTT (Naimy, p. 37)	TTT (Bashir, p. 7)
المصطفى، حبيب الله ومختاره ART: ST: TT: "الله God" mutation/ addition	المصطفى، المختار الحبيب ART: Al-Mustafa, the chosen, the beloved ST: TT: Integral

By Naimy's addition of **الله**, he made an assertion that the name "Al-Mustafa" is meant by Gibran to deliver a particular message. Besides, this addition gives a specific and very clear reference that Al-Mustafa is the last messenger of God who is well-known to all Muslims by this name and also by the phrase "the chosen and the beloved". Although this was not mentioned in the original text, Naimy wanted to convey Gibran's intended philosophy of the whole text- which is reincarnation- to Muslims specifically. Whereas, Bashir translated it literally as there is no purpose for him to add what Naimy did. In contrast, Bashir preferred his translation to be literal considering his readers are Christians to whom the addition of "God **الله**" would lead the text to be delivered differently. There is also similar analysis of this example but with a little difference made by Boughazela and Guemmoula (2017) who said that "Since Antonius is aware that The Prophet is not the chosen prophet, so the phrase has been translated to المختار الحبيب because of this human image reflection, he did not attribute to God or "Allah", as Naimy did, who explicitly declares through his translation that the Prophet is the right one and the chosen by God" (p. 22). The difference is that it is not Antonius was aware that the Prophet meant by Gibran is the chosen prophet, but he was aware of who are his readers.

Table 24: Example 7

STT	
since you are a breath// <u>in God's sphere</u> ,... (on reason & passion, p. 59)	
TTT (Naimy, p. 84)	TTT (Bashir, p. 50)
ومادمتمنفساً/فيفضاءالله، ART: in the domain, God ADstt: ADttt: Integral	ومادمتمنسمة/منروحالله، ART: ADstt: in the domain of God ADttt: "من روح الله" from the soul of God" Mutation/ radical change of meaning

The expression “In God’s Sphere” means in the kingdom or domain of God as the Creator of the creatures with the real world and also the unseen world. Depending on the whole theme of the chapter: Reason and Passion, this sentence with the following one carries a sense that by considering your belonging and returning to God and also by feeling the connection with Him, one can have no strife between his reason and passion to be perfect. Therefore, we can say that Bashir’s translation as من روح الله was intended to his Christian readers although it has no relation to its literal translation, nor did it convey the actual meaning. This way, he conveyed almost the same religious idea, but with a reflection to a certain Christian belief so that he could create the same effect of that belief which was referred to in Seventh-Day Adventist Church as “The fact the soul is this all-in-one combination of body and God’s life-giving breath is a big deal... It’s also important to take care of ourselves and be good stewards of the bodies, minds and spirits God has given us as our souls”. In contrast, Naimy chose to translate it literally even though it somewhat does not match well.

10. Summary

The main purpose of this study is to investigate the translation shifts in two Arabic versions of Gibran’s best-known work, *The Prophet*, employing Leuven-Zwart (1989)’s model. It essentially aims at exploring the micro structural shifts that resulted in radical changes on the macro level of the original text, considering their implications and the motivating factors behind them. Giving the fact that macro shifts are beyond the mere necessary shifts resulting from the varying systems of each language, the occurrence of these shifts is not contingent upon any type of micro structural shifts, but can be upon the translator’s lack of knowledge with the author’s philosophy in the text, the translator’s inappropriate or poor selection of the TL words, or the translator’s determined purpose of producing the translation.

11. Conclusions

From the short review above, the data demonstrates that any type of micro structural shifts in translation may or may not lead to a significant change on the text’s macro meaning. Even though the data shows a frequent occurrence of micro shift types ranging through semantic modulation/specification, semantic modification, syntactic-semantic modification to mutation/radical change of meaning, but it does not mean that the occurrence of the other types of micro shifts have no probability or even a less probability of bringing about shifts on the macro level. This is clearly noticed in the data where there are few micro shifts occurred by both translators but did not affect the meaning on the macro level.

Yet, there are many micro shifts greatly affected the macro meaning of the text as a whole which is the concern in this study and is discussed here.

With the proven results from the first category, the data show how important it is for the translator to get a full understanding about the author's intended philosophy behind the text, especially when the text contains highly philosophical ideas. Otherwise, his translation will radically affect the overall meaning. As it can be observed from Bashir's translations, he translated only the lexical meanings, but he conceptually failed in conveying the adequate meanings, and thus ruining the concept of the whole text. That's because he probably was unaware of what the author meant by the text, considering that the relationship between him and Gibran was very formal. In contrast, as Naimy was a very close friend of Gibran, he must have been aware very well of his thoughts and philosophies in life and also in the text itself, which is why he made no observable macro shifts.

Through the elaborated results associated with the second category, a possible explanation may be the translator's lack of language proficiency. They evince how any inappropriate choice of the TL vocabulary or any small error in translating them can substantially affect the overall meaning. This is obviously manifested in Bashir's translations where he failed in choosing the appropriate lexical identification of the Arabic words' meaning in some examples. Also, he made major errors, failing in several occasions to convey not only the intended meaning but also the literal one.

What stands out from the data in the last category is the conceptual impression created by the emerged translation when oriented towards specified target readers. Bearing in mind that the original author wrote universal teachings for all humans and was influenced by some Scriptures, it can be assumed that he didn't intend his book for a particular group with a particular religious culture. However, it is apparent that both Arabic translations were oriented towards Arab readers who mostly are Muslims and Christians. Naimy's translation is patently oriented towards Muslims as having many Islamic expressions, and Bashir's one is towards Christians as also having many expressions related to Christianity. By doing so, both translators are considered to have broken away from the original text, and thus making conceptual shifts on the macro level of the text by adding expressions that do not exist in the original.

By all accounts, all the macro shifts occurred in the text revolve around one main shift which is the shift of the text-type and purpose in general. Considering

that the original text is highly expressive, featuring philosophical ideas from the author's point of view, its translation must be author-oriented "between literal and free translation". Nonetheless, the data reveals that both translations were being carried out the other way. In some expressions, each translator dealt with it differently; Bashir worked on the translation so literally that he distorted the actual message behind those expressions while Naimy succeeded in conveying its important elements. In other expressions, it seems that both translators focused on serving a certain purpose, dealing with it so freely that they changed it from expressive into vocative, specifying some expressions that must be general and also inserting certain religious attributes in order to create an impact on the intended readers. In so doing, both are considered to have completely departed from the main purpose of the text as an expressive text.

12. Recommendations of the Study

The investigation of the major implications arose from micro shifts in translation calls attention to the importance of establishing institutions with specialized literary revisers in both English and Arabic languages for ensuring the translation appropriateness and accuracy. It also suggests to incorporate Translation Shifts as a subject into the translation department curriculum so that future translators would be aware of shifts consequences in translation and of the importance of making balance between achieving the linguistic meanings and accurate rendering of the intended meanings as well as maintaining the purpose of the original as much as possible.

13. Suggestions for Further Research

The question raised by this study may be; are there degrees to the consequence of the occurrence of macro shifts? That is, it would be interesting to assess to what extent the consequence can be acceptable and to what extent it is unacceptable at all. Besides, a further work is suggested on the same sample to investigate the implications of the micro shifts that do not change the overall meaning of the text but ruin its prophetic style. Given that this study's scope is limited, it will be very effective for another research to expand this study applying Leuven-Zwart's descriptive model in more details in order to fully explore the effects of such shifts on the story level and discourse level. A more research will also be useful to examine whether this model can be appropriate for checking any loss in translation.

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