

**A functional socio-semiotic reading of the paradox of literary
demotion and popular promotion in translated bestsellers:
Paulo Coelho's *O Alquimista* as a case in English, Arabic and Turkish**

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ABSTRACT

With copyrights sold in 80 languages, the contentious bestsellerdom of Coelho's *O Alquimista* (1988) creates a unique form of communication implementing a symbiotic language-culture relationship. These acts of narrative translation represent an *act of communication* in which, according to Hatim and Mason (1997), meaning recreating is *separate* from while it is still *dependent* on the original writing. Here, the intersemiotic and interlingual transformations take language-in-context as the broadest environment of translation.

Studying *O Alquimista* in English, Arabic and Turkish, the present study adopts a comparative intersemiotic view of the recreated narratives along the multi-stratal systems of language and narrative. The study ventures to address the complexity of meaning recreation as governed by the value systems in the contexts of interpretation. In this light, the study argues that in order for the recreated narratives to appeal better to the targeted readers and to attune more sufficiently with the socio-semiotic values of their cultures, the acts of translation embrace processes of accommodating recreated narrative structures to the contexts of interpretation, and of creating discourse patterns that accentuate unique and distinctive texts within each context. Some SFG-based concepts, such as Halliday's *metaredundancy* (1992), Hasan's *semiotic distance* (1986/2011), and Matthiessen's (2001) *meta-context, typological distance* are essential ones here.

Translated narratives are addressed in relation to style and context in two studies along the following narrative and linguistic strata: (1) semantic and socio-semiotic, viz., in relation to the recreated 'narrative structure' and the value systems of the meta-contexts; (2) discursive, addressing 'focalisation', as a narrative aspect reflecting the narrative dialogic stance. Focalisation as re-discoursed in translation is studied experientially and logico-semantically in excerpts accumulating images of the focal focaliser, some places, and *dramatis personae*. The narrative structure for each of these texts is constructed twice: *internally* in writing and *externally* in reading (Yaktine, 1989/2005, 1989/2006).

DECLARATION

I certify that the work in this thesis entitled “A functional socio-semiotic reading of the paradox of literary demotion and popular promotion in translated bestsellers: Paulo Coelho’s *O Alquimista* as a case in English, Arabic and Turkish” has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis have been appropriately acknowledged.

In addition, I certify that all information sources and literature are indicated in the thesis.

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To my country...

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TRANSLITERATION

The transliteration of Arabic into English in the present study follows the general method of Romanisation approved by the Library of Congress (LC) and the American Library Association (ALA) in its 2012 edition. Symbols of the transliteration system are outlined in the ALA-LC Romanisation Tables: Transliteration Schemes for Non-Roman Scripts¹. Slight adjustments in the present study are added. The ALA-LC Romanisation symbols appear in the study as follows:

Letter	Name	IPA	ALA-LC
ء	hamzah	ʔ	‘
ا	‘alif	a:	ā , Ā
ب	bā‘	b	b
ت	tā‘	t	t
ث	thā‘	θ	th
ج	jīm	dʒ~g~ʒ	j
ح	ḥā‘	ħ	ḥ
خ	khā‘	x	kh
د	dāl	d	d
ذ	dhāl	ð	dh
ر	rā‘	r	r
ز	zayn/zāy	z	z
س	sīn	s	s
ش	shīn	ʃ	sh
ص	ṣād	sˤ	ṣ
ض	ḍād	ḍˤ	ḍ
ط	ṭā‘	tˤ	ṭ
ظ	ẓā‘	ðˤ~zˤ	ẓ
ع	‘ayn	ʕ	‘
غ	ghayn	ɣ	gh
ف	fā‘	f	f
ق	qāf	q	q
ك	kāf	k	k
ل	lām	l	l
م	mīm	m	m
ن	nūn	n	n
ه	hā‘	h	h
و	wāw	w, u:	w; ū
ي	yā‘	j, i:	y; ī

¹ These tables are available at: <http://www.loc.gov/catdir/cpsol/roman.html>

ABBREVIATIONS

...-(x)	Arabic implicit pronoun functioning as Subject
1 st	First person
2 nd	Second person
3 rd	Third person
ABL	Ablative case
ACC	Accusative case
AUX	Auxiliary verb
CC	Contextual Configuration
Cc	Clause complex
CV	Converb marker
DAT	Dative case
DEF	Definite article
EMPH	Emphasis modality
F	Feminine
GEN	Genitive mood
GM	Generalising modality
IMPF	Imperfective
IND	Indicative mood
LOC	Locative
M	Masculine
NC	Noun Compound
NEG	Negative
NEG.AOR	Negative aorist
NOM	Nominative mood/case
P.COP	Past copula
PART	Participle
PASS	Passive
PF	Perfective
Ph.	Phase
PL	Plural
POSS	Possessive
PSB	Possibility modal
S.Ph.	Sub-phase
Sbj	Subject
SG	Singular
SUBJ	Subjunctive mood
VN	Verbal Noun

CHAPTER ONE

Introduction

1.1. A quest for a paradoxical pathway to bestsellerdom

The contentious bestsellerdom of Coelho's *O Alquimista* (1988) has not only placed it enduringly on top of the prestigious bestseller lists, but it has also caused it to come under fire from critics and scholars ². *O Alquimista* has unlocked an unexpected gateway to international fame. The work set a Guinness world record in 2009 as the most translated book by a living author, it held a high position among the bestsellers in The New York Times for 400 successive weeks, and by 2014 there had been 80 translations with sales of over 150 million copies worldwide.³ *O Alquimista* and its author are at present seen as 'a publishing', 'social' and 'cultural' phenomenon, arousing anger in some literati and scholarly proponents while also opening a gate of appreciation of Coelho's pathbreaking oeuvre with its leitmotifs (Arias, 2001; Hart, 2004; Riding, 2005, August 30).

O Alquimista was first written in Portuguese by the Brazilian writer, Paulo Coelho, who claims "to see the world with Brazilian eyes". He is a writer whose socio-cultural and intellectual background is greatly reflected in his works. With the status of a renowned author inflaming endless disputes, Coelho "occupies a paradoxical space in the Brazilian literary scenario: adored by many readers, hated by many critics". An identical status applies to him internationally (Arias, 2001; Hart, 2004, p. 311; Marques Pimentel, 2009; Nakagome, 2014, p. 1). His experience at an asylum at an early age and his life as a hippie, a magus, a dramatist, a song lyricist, a traveler, and as a Catholic disciple and a pilgrim to Santiago de Compostela, form the totality of his life experience which is (in)directly and openly depicted in his works (Arias, 2001; Chaudary, 3 November 2014; Dash, 2012). In an interview, Coelho expressed his appreciation of the richness of world cultures, with special admiration of the *Arabian Nights*, which has given him, at an early age, an unforgettable reading experience. Coelho highlights his being a learner with a cross-cultural interest in knowledge and he mentions many celebrated names, including Jorge Luis Borges, Jorge Amado, Henry Miller,

² The term 'bestseller' originated in America in the last decade of the nineteenth century and was first implemented by *The Bookman* magazine. Sutherland (1981) affirms that the term and its derivatives 'bestsellerdom' and 'bestsellerism', that are all of an American origin, "are not governed by any agreed definitions". However, literature on bestsellers distinguish between 'bestsellerism' and 'bestsellerdom' in the sense that 'bestsellerism' refers to "the practice of systematically identifying certain books as noteworthy for the speed and volume of their sales". 'Bestsellerdom', on the other hand, is rather neutral and refers to "the state or accomplishment of being a bestseller" (Bestsellerdom, 2014; Stringer, 1996, p. 63; Sutherland, 1981).

³ On 17 June 2106, Sant Jordi Asociados, the international representative of Paulo Coelho's rights, thanked the readers on its website, for *The Alchemist* had been kept on the New York Times Bestseller list for 400 consecutive weeks. <http://www.santjordi-asociados.com/news/thank-you-readers>

and William Blake, as torchbearers in his writing journey (Arias, 2001; Chaudary, 3 November 2014; Coelho, 26 January 2007; Marques Pimentel, 2009; Nasr-Allah, 18 March 1999). Coelho is claimed to be on ‘an author’s quest to read the world’, regardless of whether this reading converges/diverges with his masters’ narrative poetics (Figueredo, 2012). Coelho’s fiercest opponents are the literary critics who “accuse him of not knowing how to write” and catalogue his works with self-help manuals, arguing, in particular, that *O Alquimista* is of “minimal” literary value (Arias, 2001, p. 147; Hart, 2004, p. 305).

A surveying look at the text unveils the full control of the major keys to bestsellerdom configured by observers of bestseller’s behaviour. In the world of bestsellers, fiction addresses shared themes, and adds some sort of difference through a skilful manipulation of “generic and literary interrelationships” (Botting, 2012). Such a skilful manipulation is likely to be conceived of in *O Alquimista*. The narrative addresses *simply* the global theme of attaining one’s purpose in life, viz. one’s *Personal Legend*, while encompassing a composite of ancient cultures and an amalgam of inter-disciplinary, cross-cultural symbols. This synthesis has fostered *O Alquimista*’s widespread popularity so far across several cultural boundaries (Hart, 2004; Muraleedharan, 2011). The so-called simplicity of its narrative style, Coelho admits, has been deliberately utilised so that the simple people whom he ‘identifies with’ will receive his messages. This simplification, in fact, operates with complex metaphysical themes, namely spirituality (particularly mysticism), self-realisation, and the meaning of life (reified as the *Personal Legend*), which scarcely occupy room in Western literature (Arias, 2001; Muhammad, 2011; Nakagome, 2014).

This *simplicity* of the text, as practiced and claimed by Coelho, is much debated by critics. The text, according to some, delves far into issues anticipating the collective unconscious of the human thought and manipulates, both paradigmatically and syntagmatically, narratives from several genres and traditions. Narratives of such qualities, as is the case in *O Alquimista*, “do not exist in literary, social and historical vacuums [;] they often echo and allude to other texts, images and voices” (Simpson & Montgomery, 1995, p. 143). For some, therefore, *O Alquimista*, presents a unique intermesh of culture, voice and stance in presenting its worldview. Much of its power is embedded in the internal focalisation of a character, Santiago— the protagonist, which partially creates the narrative evaluative and dialogical stance and produces particular axiological implications.

Reading narrative as a form of communication partly takes the reader on an emotional journey with variant currents of intensity (Toolan, 2012). It is no wonder, therefore, that an initial survey of responses to *O Alquimista* as a work of verbal art reveals opposing views elicited by its readers’ experience. In such a communication, the concept of *narration* may be

a semantic rendezvous, denoting both a process and a medium. In the first sense, a message is transmitted in a communication process, while the nature of the medium through which this communication occurs, that is, its being verbal, is emphasised in the latter (Rimmon-Kenan, 1983/2002). Such a communication process involves two sorts of participants in an interaction exceeding the limits of the *emitter-message-receiver* borderline. Among these poles resides the text with its (extra-)linguistic properties (Chatman, 1978; Enkvist, 1964; O'Toole, 1982).

Studying *O Alquimista* in contexts with varying degrees of axiological divergence, the present study adopts a comparative intersemiotic view of three recreated narratives. The study particularly examines the relations among the factors governing the narrative's bestsellerdom in the copyrighted translations of *O Alquimista* in English, Arabic and Turkish (Figure 1); hence, it positions its implied readers in their corresponding contexts: the Occident, the Orient and the Turk^{4 5}. The study takes as its main concern the interaction of the translator with the narrative text on one hand, and his/her communication with the reader who presumes within his context a direct communication with Coelho on the other. It ventures to address the complexity of meaning recreation in the new acts of communication along the multi-stratal systems of language and narrative and in the light of the narrative, stylistic and socio-semiotic views of *discourse* and *meaning*. To do so, the study traces and evaluates areas of (non)-alignment among the three narratives as governed by the value systems in the contexts of interpretation and against variable considerations in terms of the plot, discourse and acts of (re)writing. It therefore attempts to *partly* account for the success of the narrative communication in *O Alquimista* within each context on narratological and stylistics grounds.

⁴ Away from any likely offensive or prejudicial senses annexed to the word 'Turk' in the West and Western languages (Demir, 1998; Gaillard, 1921; Jezemik, 2009; Schutz, 2003), the present study makes a neutral use of the 'Turk' as an expression referring to the Turkish people and culture. This reference is based on the same formal grounds on which the word is used in present-day Turkey. The Turkish Constitution states the following (Tr. Const. art. LXVI):

Article 66: Turkish Citizenship

c1. (As amended on October 17, 2001) Everyone bound to the Turkish state through the bond of citizenship is a Turk.

c2. The child of a Turkish father or a Turkish mother is a Turk. Citizenship can be acquired under the conditions stipulated by law, and shall be forfeited only in cases determined by law.

c3. No Turk shall be deprived of citizenship, unless he commits an act incompatible with loyalty to the motherland.

c4. Recourse to the courts in appeal against the decisions and proceedings related to the deprivation of citizenship, shall not be denied.

⁵ The 'Orient' and 'Occident' are used here to designate the East and West. In this vein, the *Orient* refers to the Arabic-speaking Middle East and Arab countries in North Africa, while the *Occident* refers to countries in Europe and North America. An understanding of the cultural peculiarities and sensitivities separating these two would largely contribute to getting an in-depth reading of the East-West values, views and stances evolving in the narrative. These standpoints are backed up with the stereotypes and reciprocal stereotypical standpoints governing the East-West relations that set the two as binary oppositions. These dichotomies have been intensified worldwide, particularly under the influence and consequences of the World War I and II, and prior to that, of the consequences of the Conquest and Reconquest of the Iberian Peninsula, the Crusades and the era of Colonialism.

Contextual variables make setting a socio-cultural framework for a semantic-semiotic analysis of a text a matter of uncovering idiosyncrasies for each situation and for every single text.

The study argues that in order for the recreated narratives to appeal better to the targeted readers and to attune more appropriately with the socio-semiotic values of their cultures, the acts of translation embrace processes of accommodating recreated narrative structures to the contexts of interpretation, and of creating discourse patterns that accentuate unique and distinctive texts within each context. The study thus seeks to explore the extent to which the ‘semiotic distances’ among the receiving cultures and the typological variants of each language-in-context play a role in maintaining/disturbing parallelism among the re-created narrative structures and narrative evaluations, and hence bear most directly on the narrative logogenesis and axiology. Translated narratives are thus addressed in relation to style and context in two sub-studies along the following narrative and linguistic strata: (1) semantic and socio-semiotic, viz., in relation to the recreated *narrative structure* and the value systems of the translational meta-contexts; (2) discursive, joining *focalisation*, as a narrative aspect, and the stylistic patterns at the symbolic articulation level (Hasan, 1985/1989) that create the narrative dialogic stance.

Language remains the medium and at the heart of this phenomenon; texts are “linguistic objects” communicating interpersonally with their readers. In this form of communication, “language is not as clothing is to the body; it **is** the body” (Hasan, 1985/1989, p. 91; Simpson, 2004; Toolan, 2001). Across the language and narrative strata, ‘discourse’ comes as the area of intersection: narratologically, it is “the structural organisation of story events” while “the language aspect of how the story is presented” represents its stylistic side (Shen, 2005). In the case of *O Alquimista*, and with translation into eighty languages, the semantic content of the narrative is cross-culturally “mapped” or “transferred” from one “language-in-context” (Matthiessen, 2001) into another. In this case, ‘bestselling fiction’, ‘translation’ and ‘culture’ may lead interchangeably to each other. Any reading of popular fiction remains, in effect, incomplete if one of the crucial elements, viz. the world, the reader, and the text, is not considered. These elements interactively ‘co-exist in a complex, dynamic relationship’ (McCracken, 1998, p. 2). In this discourse, factors—critical and cultural values, social and economic environments, and literary aesthetics— symbiotically function to turn this sort of fiction into an *image designed to satisfy contemporary tastes* (Bloom, 2008; Botting, 2012). In translation, a text is produced, a broader readership is given access, and, eventually, sales increase. Here, the other side of the coin is put on display as “[b]estsellers have two functions. The first is straightforwardly commercial: to make money. The second function is, loosely, ‘ideological’.... [They] *tap a specific cultural nerve* and thereby serve as exercises in the

management of social anxieties.” (Botting, 2012, p. 163). The translator’s style thus becomes an imprint that is produced under the influence of at least two competing forces: the creativity of the literary translation act, and the existence of the targeted reader in a new socio-semiotic context (Baker, 2000; Halliday & Hasan, 1985; Hasan, 1985/1989; Malmkjær, 2004; Matthiessen, 2001).

Context is, therefore, pivotal for the narrative process in both the creation and interpreting stages: it creates the semiotic systems that largely contribute to the success of the communication. Language and culture entertain a prolonged, interactive relationship; a relationship that is reflected in verbal art (Butt & Lukin, 2009; Halliday & Hasan, 1985; Hasan, 1985/1989). And as “situations are culturally constructed” and “a text is always embedded in a situation” (Halliday & Hasan, 1985, pp. 55, 114), the semantic unity of the literary text takes a “definite shape”, a generic structural potential (GSP), configured through the contextual factors (contextual configuration). For these literary texts, the composition of the narrative structure belongs to a semiotic system with “a form and substance” of expression and content (Chatman, 1978; Hasan, 1985/1989; O’Toole, 1982). Translating narratives thus incorporates processes of intersemiotic and interlingual transformations that are prone to variability: language-in-context forms the broadest environment of translation, that is, its ‘meta-contexts’; and as long as languages diversify and the level of their *typological* and *semiotic distances* fluctuate (Hasan, 1986/2011; Matthiessen, 2001), it follows that these processes and their results vary correspondingly. The recreated narratives thus instantiate the new language-in-context systems through a *bilateral relation* (in Mukařovský’s terms) between narrative meaning patterns within these meta-contexts and the *deautomatised* stylistic resources that create the second-order semiosis at the symbolic articulation level of the narrative system (Halliday, 1996, 2006; Hasan, 1985/1989; Matthiessen, 2001).⁶

It thus becomes possible to conceive of a reciprocal relationship behind the bestsellerdom of a translated narrative: On the one hand, there is the task of creating the narrative, the circulation of its ideology and the mechanisms of marketing; and, on the other, there exists the triad of the recreated narrative, the act of translation, and the socio-semiotic contextual configurations (CC) of the reading and writing acts. Significance provided by mechanisms of narration may thus impinge largely on the translator’s interaction with the text, particularly because such a preoccupation with appealing to the “popular taste” requires an attentive rendering into the recreated narrative structures within the new contexts. The recreated text is taken again into the same circulation processes in the new context as demonstrated in Figure 1.

⁶ See Section 2.3.2 for more elaboration.

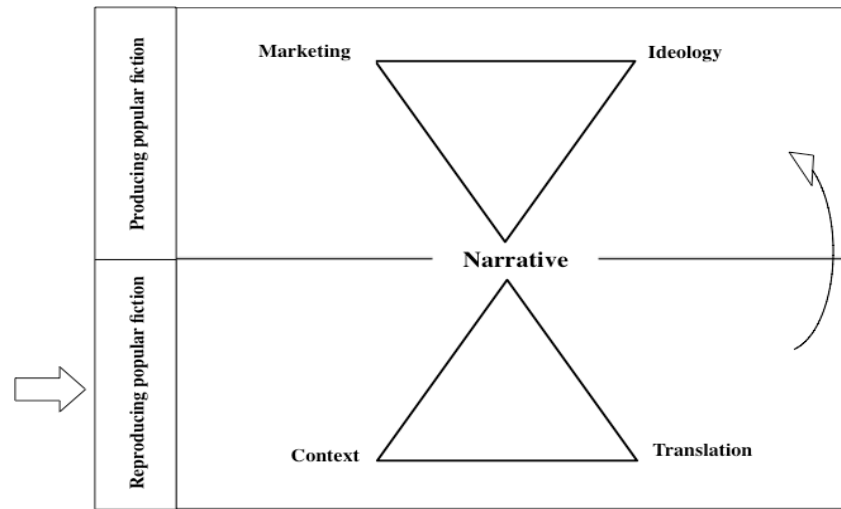


Figure 1. Bestselling narrative and influential factors in original and translation contexts

1.2. Contexts of creation and interpretation: backdropping the semiotic distance

Prior to undertaking an analysis of the present translation/literary phenomenon, a careful reading of what creates the semiotics of the text in its creation and interpretation contexts becomes required. Variables like ‘*Who writes?*’, ‘*Where?*’, ‘*When?*’ and ‘*To whom?*’ govern these semiotics. Translating a text complicates the situation further—two authors, two readers, and possible vastly distant contexts (Baker, 2000). In our present case, these variables, brought together, heighten the idiosyncratic nature of the phenomenon under study: the context of creation deploys a perception of world cultures through Brazilian eyes, that is, through Coelho’s eyes. It is a perception that is re-framed within the multiple prisms of his translators’. Interpretation, however, reaches its final destination with readers positioned everywhere in the world, with infinite cultural and ideological backgrounds: the phenomenon is international. Narrowing the scope down to this study’s purpose, interpretation is carried out by an ideal reader speaking English, Arabic or Turkish with a stereotypical native background—Occidental, Oriental or Turkish. In the present study, the Turkish reader is given a special status: a unique one in a bridging area between the East and West.

Before going further with the present narrative communication process and before arriving at the final destination of the messages of these translations, it is imperative to dwell a while on that intermediary position where pre-interpretation and re-/co-creation take place, that is, where a translator is involved. As long as ©Coelho is not the only existent copyright reference held in the publication information of the translated work, the existence of another name entails the existence of another writing hand who has played the role of a ‘deep reader’ (of both text and culture) and a mediator (Baker, 2000; Hatim & Mason, 1997; Malmkjær, 2004; Marques Pimentel, 2009). And when this proposed deep reader and co-author is already a celebrity with an outstanding oeuvre and preexisting audience, the load of creativity exerted

to re-produce a very appealing recreation of the text is duplicated. Some observations suggest that Sant Jordi Asociados has circumspectly attended to the details of the cross-cultural transferences of *O Alquimista*.

In literary translation, it is assumed that the translator has a greater chance than in any other genre to suggest the work to be translated; however, it is also likely that the initiative is taken by the publisher offering collaboration with a particular translator (Baker, 2000; Marques Pimentel, 2009). The latter seems to be the case with the translated versions in hand. Collaborations with these careful observers of the world, ingenious presenters of reality and experienced coordinators of native communal tastes are most likely to enhance consequentially the roles of mediation and reproduction of worldviews. Jawad Saydawi, for instance, is a renowned Lebanese novelist who has produced the Arabic translation for Sharikat al-Maṭbū‘āt: All Prints Distributors & Publishers, the only Arabic translation copyrighted by Sant Jordi Asociados.⁷ The first edition appeared in 2001, and by 2013, it reached its 25th edition while in December 2016 its 36th edition was released⁸. Saydawi was not the only person involved in the translation, though; the translation was also edited/proofread by another celebrated writer and poet, Rouhi Taamah. In Turkey, Özdemir İnce is an eminent poet, writer and journalist with a long history in poetry, literature and literary translation. İnce carried out the Turkish translation of *O Alquimista* (1996) for Can Yayınları, which holds the copyright to Paulo Coelho’s works in Turkey.

The narrative has been translated in a special way in English: it was done collaboratively. Alan R. Clarke is a published translator whose name has been recently associated with HarperCollins Publishers, and mainly with Paulo Coelho, in several works: *The Diary of a Magus* (1992), *The Alchemist* (1993), *By the River Piedra I Sat Down and Wept* (1996), *The Pilgrimage* (1997), and *The Valkyries* (1998). In fact, there is no online access to a sound biography for the translator; however, the phrase “HarperCollins Publishers” often annexes several online appearances of the translator’s name. In addition to Clarke, the English version incorporates the work of two other preeminent translators for two sections—Margaret Jull Costa for the ‘Author’s Note’, and Clifford E. Landers for the

⁷ Up until now, I have been introduced to at least seven translations for *O Alquimista* in the Arab world beside Saydawi’s (2001/2013). This exposure has been done both directly, or indirectly through other scholarly work conducted on them. Some of the translations have been directly translated from Portuguese while others have passed through English or French in an intermediary stage. Here, as well, we can find celebrated writers carrying out the task. These translations include AbdulHamid al-Gharabawi (2005), Bahaa Taher (1996), Basmah Mustafa (2010), Ezz El-din Mahmoud (2006), Fatima al-Nedhami (1997), and Khaled al-Sayyed (2010), and Lamya’ Al-Mundhir (2012). Only Saydawi’s is acknowledged by Sant Jordi Asociados and forms the subject of analysis in this study.

⁸ Thanks to All-prints Distributors & Publishers, represented in Mr Bahaa Barakat, Production and Media Supervisor, for giving information on the latest edition of the narrative a few days prior to the submission of this thesis (B. Barakat, personal communication, July 20, 2017).

‘Prologue’.⁹ The celebrated British translator, Margaret Jull Costa, has been engaged in several literary translations from Spanish and Portuguese, including some for Nobel Prize winners. She influenced the literary interaction between the two cultures and the English reader, and her name accompanies Coelho’s in almost all of his other works. Clifford E. Landers, the translator of Coelho’s *The Fifth Mountain* (1996), is a published literary translator and author of *Literary Translation: A Practical Guide*.

The narrative collaboratively-created message is now finally brought to its targeted reader: the target-text reader within his/her own community. Here, the reading process is done in a variety of contexts of interpretation. Interpretation is done for messages brought forward from what seem to be fantastic ancient times, encapsulated in a modern form and carrying the possibility of talking to the reader about his own culture in an imported tongue. Contexts of interpretation in the present study are embodied in three languages and three cultures, but by no means limited to three ethno-cultural groups. English, Arabic and Turkish belong to three distinct language families, the Indo-European, the Afro-Asiatic and the Turkic families, and to SVO, VSO, SOV typologies respectively.^{10 11} Contextually speaking, the narrative translations can be conceived of within the receiving languages and cultures in the light of the multiple considerations.

Restless, perseverant seekers of treasure and knowledge, such as the Spanish shepherd and the Englishman, belong to the Occident world—a world whose prominent representative language today is English. Spain—or more broadly, Europe—is where the narrative journey to treasure is commenced; and it is through the English translation that the Portuguese narrative is brought to fame. On the basis of the availability of the Bible, *Ethnologue*, a web-based encyclopedic publication for world languages, associates the word “Christian” to the English language category, hence associating language with religion. English speakers are thus typically expected to serve Christianity as a representative religion despite the fact that they are more likely to practise other religions. Spirituality in *O Alquimista* is presented in a way peculiar to Coelho’s understanding, though. As a Catholic pilgrim, “[t]he values [Coelho] champions are Christian as well as universal” (Dash, 2012). It thus follows that the narrative messages, though they appear in an interface with other religious and ethnic ones,

⁹ The ‘Author’s Note’ appeared in the 1992 edition under this title. It is reproduced in the 2002 edition under ‘Introduction’. This introduction was replaced in 2014 in the 25th anniversary special edition with an English ‘Foreword’ by Coelho.

¹⁰ Lewis, M. Paul, Gary F. Simons, and Charles D. Fennig (eds.). 2016. *Ethnologue: Languages of the World*, Nineteenth Edition. Dallas, Texas: SIL International. URL: <http://www.ethnologue.com>

¹¹ The focus of this study is on Turkish as the language of the Republic of Turkey (Türkiye Türkçesi, i.e. Turkey-Turkish). Lewis (2000) elucidates that speakers of Turkic languages extend from the Mediterranean to China. He also notes that the immigration of the Turkic peoples and their intermixing with people from other linguistic and cultural backgrounds complicate the linguistic situation of Turkish. In addition, Turkish could also possibly belong to the ‘Ural-Altaic’ family which includes Finnish, Mongol, Korean and Hungarian due to three shared properties: agglutination, vowel harmony and genderless grammar.

may likely be in tune with the values adhered to in the West. Hence, the Occident is both portrayed and targeted in the story by its translation.

The Arabian lands form the space that hosts the best part of the story events. It is the land whose inhabitants interact with the protagonist and whose Arabic-Islamic background is delineated in the narrative. Additionally, reference to Arabic, the language of the Qur'ān; to the teachings of Islam; and to the Arab ethno-cultural values and traditions shapes a considerable part of the narrative axiology. As a matter of fact, the Arabian land has accommodated a long concatenation of cultures and religions, and the Arabic literary canon, to which Coelho occasionally refers, is quite rich and imbued with Islamic and Arabian values. The Orient, with all the significance it stands for, largely supplies the chronotopic frame of the narrative.

In the Arab world, the ruling system and the unifying power is that of religion not of tradition. Islam, in its essence, is a system and style of life that brings together the spiritual and the material, the individual and the communal, and the ancient and the new in a way based on peaceful, balanced interaction rather than separation, banishment or weighing one over the other. Such harmony needs to be fully absorbed and practised in order to have it accurately comprehended as lived by Muslims and Arabs. Arabs had their own tradition that had existed before Islam. The Arab tradition had disseminated throughout Arabia and beyond with a value system of a continuum ranging from the highly virtuous, and ethical (e.g., hospitality, integrity, and chivalry) to the totally primitive or inhumane (e.g., female infanticide ¹² and inter-tribal retribution wars). The advent of Islam witnessed the metamorphosis of the area to Islamic Arabia, where Islam adopted the Arab virtues and declined their vice ¹³. Islam is not the only religion in the Arabian land, though, despite its being the vastly dominant one. Communities of other religions still exist in the Arab world and the Islamic book grants them rights of a totally peaceful coexistence ¹⁴. Consequently, the Arabs, who form the best part of Coelho's audience, unite according to the syncretism of the religious teachings and the aspects of a heritage approved by religion. The Orient reader finds

¹² This practice of burying female infants alive was sternly rejected by Islam and considered a major sin (Qur'ān, 81 : 8).

¹³ Islam is a religion of peace and morality; the word *Islam* derives from the Arabic root *s.l.m* which stands for senses including *peace, safety, intactness, pacifism* (war is allowed only within limited contexts and for defensive purposes), *peacemaking, survival, reconciliation, satisfaction* and *surrender* (to Allah's word, in the context of Islam) (S.I.m, 1865/1989). Terror, terrorism, warfare, deceitfulness, injustice, infidelity, disloyalty, abuse and any likely antonyms are totally rejected and condemned in Islam. Therefore, whatever in the Arab value system is positive, civilised and is in harmony with the Islamic message on material, ethical and spiritual grounds is adopted, enhanced and integrated into the Islamic Arabic value system. Whatever is at variance with its virtuous values is totally declined, and enacting it may be elevated upward on the scale of sinfulness to a major sin level that incurs severe punishment.

¹⁴ A strict punishment system is set in Islam for any transgression or violation practiced by Muslims against the rights of non-Muslims or the law of co-existence within Muslim states/countries. These rights encapsulate every aspect of living, including the total rejection of using force to drive non-Muslims to convert to Islam. See the Qur'ān (2:256; 10:99).

himself/herself, consequently, present or, rather, brought to the fore in the story and receives codes of his own culture, environment, values, social life, and language among the many other codes the Brazilian writer presents. This area of discussion contributes largely to understanding the narrative.¹⁵

The final context is the one located in Turkey—a “land of contrasts” viewed as “the Gate to the Orient” located at “a sort of gravitational centre between the West and the East, a point of junction between continental and peninsular Europe and the immense mass of the Afro-Asian continent” (*Art and History of Turkey*, n.d.). In fact, changing political life in Turkey throughout history and its acts of adopting and/or adapting to positions with/against the East and/or West have enveloped socio-cultural, religious, educational, and intellectual life. Literature and translation history mirror these peculiarities as well with repeated thematic references and variant translation trends (Göknaar, 2008; Gürçağlar, 2008; Stone, 2010). The bulk of Arabic, Persian, English, French and other borrowings is quite notable and influential in the Turkish language, which, at the same time, provides a testimony of the successive dynasties, political authorities and different periods in Turkey’s history. Religion and secularism have also been of a debatable status in the country. Turkish authorities have put the nation in an intolerable religion-secularism dichotomy in the twentieth century, which has led to tensions caused by banishing one another in an on-and-off manner (Göknaar, 2008; Gürçağlar, 2008; Stone, 2010).¹⁶ With the foundation of the modern Turkish Republic,

the ... conception of nation as a construct based on a common cultural heritage had taken over the idea of the religious community while secularism had established itself as a fact of life, although it continued to attract considerable opposition that mainly remained passive. Ninety-eight per cent of the population was Muslim and continued to practice their faith. The planners needed a base that would legitimise Turkey’s adoption of western culture as a universal culture, rather than a Christian one. Such a base would also ... place Turkey firmly on the path of modernisation. After all, republican westernism did not wish to imitate its image of the West, but aimed to engender its own civilisation which would no doubt be inspired by the West but not be a copy of it. The way out of this dilemma was found in the concept of ‘humanism’. (Gürçağlar, 2008, p. 64)

This triangular socio-semiotic discussion of the contexts discloses oppositions being brought together in Turkey, where the polar contrasts and cultural commonalities co-exist. The Occident and the Orient come to terms in Turkey in a unique mixture that is peculiar to neither.

Addressing the English translation is thus taken from the broader perspective of the cultures of the US and UK being exported to the colonised, neighbouring and/or other parts of

¹⁵ Section 2.2.2 partly provides a glimpse of the interaction of the present narrative with the Arabian literary tradition.

¹⁶ In demarcating the characteristics of Turkey, the Turkish Constitution (1982), art. II, states that, “The Republic of Turkey is a democratic, secular and social State governed by the rule of law; bearing in mind the concepts of public peace, national solidarity and justice; respecting human rights; loyal to the nationalism of Atatürk, and based on the fundamental tenets set forth in the Preamble.”

the world. The Orient carries the interlocked aspects of religion and culture, with the former implementing cultural tools to effectively create unity in diversity. The Turkish case is brought to a neutral status: in Turkey, religion(s) and secular approaches co-exist and are easily traceable; culture planning and re-planning have gradually led to “the national self-discovery process in Turkey” driven by Turkish humanism (Gürçağlar, 2008, p. 21). The spectrum of these socio-cultural hues from the East, West and the area of their intersection creates the contexts of interpretation for the translated versions of the narrative in the present study.

1.3. Study layout

The thesis is organised in six chapters. Chapter Two provides, in the light of the existing literature, a theoretical reading of the communicative, narrative, semiotic, translational, contextual and intertextual factors surrounding the bestsellerdom of *O Alquimista*. The following three chapters (Chapters Three to Five) present the descriptive discussions of the study. Chapter Three carries out an in-depth investigation of the processes of recreating narrative elements and hence of internalising the external narrative structures built through the deep readings carried out by the translators. Chapter Four shifts focus to the acts of patterning the lower-level semantics of the lexicogrammatical resources to shape the theme of the communicative narrative discourse and hence contribute to the higher level semantics within context. Chapter Five presents an in-depth reading of the recreated focalisations of place and dramatis personae as reproduced through acts of stylistic repatterning in the three texts of English, Arabic and Turkish. The final chapter (Chapter Six) brings to the fore the bearings of the interplay of these complementary views, that is, from above and from below, on the reshaping of the narrative semantics, and unveils the mechanisms the three narratives implement to create a specific ‘semantic drift’ (Butt, 1983) contributing to the process of appealing to the local reader in his/her own context.

Chapter Two establishes the relevance of the notion of *bestsellerdom* to the socio-semiotics of the (translated) narratives. Here, the discussion emerges along two lines drawing connections between bestsellerdom and culture on one hand, and discussing the influence of intertextuality, which creates a fine weave between the narrative and international, cross-cultural readability on the other. In this chapter, the study sets the foundation for the socio-semiotic reading of the factors initiating and promoting the bestsellerdom of *O Alquimista*. It presents a discussion of the triangle of narration, semiotics and translation that symbiotically exist in the case of translated narratives. It introduces *narration* as a communicative act, building on an intermesh of structuralist and functionalist views. It then moves to create a

relation between the literary text and the semiotics of its culture—including the text's relation to the language system it instantiates—in systemic-functional semiotics terms. A discussion of the transportability of literature in the light of the semiotics of the context and translation follows. These contextual factors are crucial for framing the lines along which the three narratives can be discussed.

Chapter Three presents Study One, in which each of these recreated texts is viewed as the outcome of two *separate* acts of communication functioning successively on a specific *semantic content* (Hatim & Mason, 1997). In this chapter, the three narratives are addressed from above, that is, from the higher order semantics, and the recreated texts are approached from a narratological-stylistic point of view. The chapter opens with a delineation of the concept of 'narrative structure' from a narratological perspective before the original story of the narrative and its elements are addressed. Establishing that the comparative reading of the narrative structure starts from the title as a paratextual element establishes that the title construes a key to a peculiar 'semantic drift' and introduces a uniquely-created narrative structure. The significance of the title and the concept of alchemy within each context is progressively discussed to unveil the process of accommodating the narrative, starting with its title, within the new context. The study then tackles the issue of recreating the narrative structure through the recreation of the narrative elements forming that structure, including the spatio-temporal and characterological resources.

Chapter Four encapsulates the theoretical and methodological framework for Study Two which focuses on '*focalisation*' as a narrative element denoting an evaluative dialogic stance and being re-discoursed in translation. The study assumes that this dialogical stance is partly built through the internal focalisation of the protagonist while it is stylistically re-discoursed in the three narratives. This re-discoursing yields variable semantic dimensions and divergent discursual focalisations in the contexts of interpretation. The study undertakes a discursive analysis of the texts in the light of systemic functional grammar along the lexico-grammatical and semantic strata. As a first step, the study examines the level of dynamicity that consolidates the internal accumulative creation of the story world image in the three texts. This dynamicity is gradually built through lexicogrammatical selections along the transitivity and agency systems. The study surveys quantitatively the most frequent processes, thus taking the transitivity system and lexical variation as its point of departure. It then moves to a qualitative reading of the process frequency lists trying to configure the level of dynamism in each fictional world and in connection to the focaliser ¹⁷.

¹⁷ According to Mieke Bal (1985), the focaliser is the subject of focalisation, i.e. the character and/or narrator whose senses perceive and refract the story world image. See Chapter 4 for a thorough discussion of *focalisation* as a narrative element, its agency and typology.

In Chapter Five, the study carries out a discursive experiential, logico-semantic analysis of some excerpts of the narrative to showcase the level of (non)alignment among the three texts from different evaluative angles ¹⁸. More particularly, the study here gives a detailed discussion of how the re-discoursing of the different ‘*phases*’ of focalisation present and evaluate places, namely, Tarifa and Tangier, and dramatis personae, particularly the merchant’s daughter, the Gypsy woman and Fatima. Addressing the ideational meaning from a logico-semantic perspective is thus proposed to uncover the role of the translator’s “motivated selections” of logical tactic structures in realising discursively a unique narrative organisation of the story, and in shaping the narrator-narratee interaction. In this regard, the analysis is conducted with special consideration for the ‘mentalisation’ of the story and its milieu through the writer-reader interaction. This includes (1) alterations among process types and their bearing on the tactic structure of a given phase of focalisation, (2) the level of correspondence in realising focalisations between the degree of thematic abstraction and logico-semantic complexity on one hand, and the architectural aspect of the text on the other. The role of interpersonal resources in developing specific evaluative and dialogical stances is also visited. Reading these representations in the light of the semiotics of the contexts of interpretation is assumed to facilitate making inferences concerned with the extent to which the micro-level linguistic choices contribute to the narrative’s macro-levels. This collaborative contribution governs the higher-order semantics of the text, the consequent appeal to the reader, and consequently the narrative bestsellerdom.

Chapter Six consolidates the thesis as it brings the hybridity of perspectives, issues and objects forming the structure of this study to a meeting point and draws inferences accounting partly, on socio-semiotic, discursive grounds, for the paradoxical bestsellerdom of *O Alquimista* within the three contexts. The chapter accommodates the study in an area of intersection addressing narrative translation among the narrative, translation, and linguistic studies before it moves on to give an overall view, in the light of its operational profile, of the key concepts and procedures along which the phenomenal *O Alquimista* is studied. It then compares and contrasts the internal and external narrative structures in the three narratives that are reproduced according to the latent re-patterning strategies implemented in the

¹⁸ As language and context interact, Systemic Functional Grammar deals with the components of the grammatical system as modes of meaning embodied in lexicogrammatical choices. These semantic modes represent the demanded functions of language and underlie the more specific contexts of its use (Halliday, 1997). According to Halliday and Matthiessen (2004), language enacts three semantic metafunctions: (1) *ideational*, construing the human experience in two metafunctional components (a) *experiential*, in which lexicogrammatical choices represent the speaker’s external and internal world experiences, and (b) *logical*, construing the interclausal logico-semantic relations; (2) *interpersonal*, representing the role of language in exchanging information and “enacting social relationships among interactants” (p.61); and (3) *textual*, “build[ing] up sequences of discourse, organizing the discursive flow and creating cohesion and continuity as it moves along” (p.30).

recreation process ¹⁹. The chapter then connects the micro-structural resources to the macro-structural levels of contextual processing, thematic reshaping, and enhancing bestsellerdom. This latter discussion is based on inferences drawn from the discursive analysis of the convergent/divergent focalisations extensively examined. The study then closes with generalisations and concluding remarks on this phenomenal paradox of literary demotion and popular promotion of Coelho's bestseller.

¹⁹ Butt (1988), following Saussure and Bohm, discriminates between the *explicate* (unfolded) and *implicate* (enfolded) orders of structure in language. Butt notes that the explicate patterns of language form the synagmatic structure "whose realisations are actualised" (p. 78). The implicate structure, however, encapsulates many covert, latent connections that paradigmatically evolve in no particular, prescribed pattern. In this concern, Butt extends Sinclair and Coulthard's terminology of 'latent patterning' in the light of Hasan's work on lexis, particularly the internal text connections created via the chains of lexis, '*cohesive harmony*', to account for this aspect of 'text-ness' where the local meaningful linguistic choices implicitly contribute to the shaping or reshaping of the text unity and meaning.

CHAPTER TWO

Transtextually attempted, Transculturally achieved:

Bestsellerdom and the socio-semiotics of narrative communication, context, and translation

2.1. Introduction

With some *bestsellers* crossing the boundaries of 80 cultures, it becomes both pivotal and illuminative to dwell a while on the dynamic interactions of the triangular factors that influence the text's *bestsellerdom*, either in its original or its recreated form. This chapter discusses the narrative bestsellerdom and its relations to culture and other pre-existing texts, along with the dynamics of the interactive, communicative acts of narrative, language and translation. This discussion expounds the theory on how, in the case of an international bestseller, bestsellerdom intermingles cultural and trans-textual facets while relying heavily on the semiotics carried by language within its cultural context in each narrative communication. The discussion then delineates an operational profile built on the amalgam of the cultural, narratological, semiotic premises to approach the narratological-stylistic reading of *O Alquimista* in its targeted English, Arabic, and Turkish contexts.

2.2. Bestselling fiction and culture

2.2.1. Culture, popular fiction, and bestsellers

Across nations and time, verbal art comprises an aspect of *popular culture* that evolves as people live. Different kinds of *popular fiction*, ranging from ballads to folk tales, and from Shakespearean theatre to television drama, nourish the human need to understand life and self. By mirroring life in its structure and theme, and by confronting human fears and hopes, popular fiction narratives attract the vast majority of people (Brayfield, 1996; McCracken, 1998). *Bestselling fiction* is the most familiar among these kinds and is incomparable to any other form due to continually changing social conditions and popular tastes over time (McCracken, 1998).

In a discussion of popular fiction, attention is directed to people and their interests on the one hand, and to the controlling, manipulating powers on the other. In its basic sense, *popular* refers to anything 'of or related to people'. This remained the case with serious literature becoming popular when people watched Shakespeare's plays performed on stage and appreciated Dickens' novels published in contemporary periodicals. Since the end of the nineteenth century however, the flourishing of industry, journalism, and use of the printing

press, along with the emergence of the literate elite class, has seen the notion of *popular* gain a secondary depreciatory cultural sense: “an easy comprehensible style” as opposed to the “self-consciously difficult and elitist high culture” (McCracken, 1998, pp. 19-20).

In the twentieth century, the term included newspapers and fiction, and allowed for a remake of the form of older literary classics to match readers’ tastes and the demands of mass marketing (Botting, 2012; Brayfield, 1996; McCracken, 1998). The term popular, however, is two-edged: while it signifies a reliable, genuine channel for the mass voice, it links one’s sense of the untenability of popular opinion against the dominant powers, the unsophistication of popular taste, and ignorance (McCracken, 1998).

In modern societies where culture, ethnic values, ethics, and languages amalgamate, bestsellers play a psychological, emotional and intellectual role without which success is beyond reach. They relate modern readers to mythology, take them on inner journeys, allow for individual rebirth, and create heroic myths in which readers align with central characters (Brayfield, 1996). *Popular fiction*, in its attempts to reflect the reader’s identity and to tackle powerful life themes, comprises an artistic hybridisation of elements from different popular genres. It allows itself the ‘capacity to be recycled’ into other art media such as graphic novels and media tie-ins, and to connect with people in different ways. Its popularity is therefore increased and the way in which ‘popular’ is used becomes manifest (Bloom, 2008; Botting, 2012; Feather & Woodbridge, 2007).

As is the case with popular fiction, bestselling fiction cannot be aptly categorised into specific genres or appraised without consideration to its popular context. Each bestseller is *artfully weaved* across a number of genres making categorisation equivocal, no matter how useful it may be in detecting sales and monitoring mass trends (Bloom, 2008; Botting, 2012; McCracken, 1998). Botting (2012) argues that in any discussion of bestsellers—the term is here generically used—it is inevitable to address critical and aesthetic values upon which meaning is mapped as well as the necessary economic and social environments that gear and catalyse their distribution. The adapted images effectuate its economic function—as its utmost, straightforward aim is to outsell others—and reinforces its control over social ideologies (Bloom, 2008; Botting, 2012). They incorporate particular informative hints to the genre as they appear on the cover and title of a book, in cinematic views, in tie-ins, and in TV celebrity and book shows (Bloom, 2008; Botting, 2012; McCracken, 1998). This in a way accounts for the capability of bestselling fiction to be re-created in different genres.

When sales of a product of popular fiction reach high records and an artist-with-millions communication occurs, the narrative is promoted to a *bestseller* position. *Bestseller* and *bestselling fiction* may not simply delineate two sides of a coin although popular fiction forms

the ‘perceptual arena’ encompassing both. The terms, in fact, undergo disputable conceptualisations: a *bestseller* does not utterly indicate that a narrative belongs to the bestselling fiction genre (Bloom, 2008; McCracken, 1998), nor does it represent a single signification for which a straightforward definition can be given (Miller, 2000; Sutherland, 1981).

As a generic term, bestseller is equated with bestselling fiction to denote a genre encapsulating a range of forms such as horror stories, gothic fiction, detective novels, romances, and others. These narratives are framed within specific formal and aesthetic conventions, undergo several production and marketing strategies, and target a specific audience (Botting, 2012; McCracken, 1998; Miller, 2000). Despite the fact that a multiplicity of factors collaborate to make a bestseller—be they generic, aesthetic, social, economic, ideological, critical or any other—there remains a degree of unpredictability behind the causes of its *bestsellerdom* (Bloom, 2008; Clement, Proppe, & Rott, 2007). Eventually, bestsellers are meant to sell. They undergo different processes of marketing and distribution; they exist in ‘a world of commodities’ (Bloom, 2008; Botting, 2012, p. 161).

Analysing bestsellers from different perspectives highlights the indeterminacy and elasticity/flexibility in the use of the term. With the variety of ways in which the phenomenon is conceived of and defined, Miller (2000) asserts that it is *difficult* to delineate “what qualifies a bestseller”, agreeing with Sutherland (1981) on that the term has been occasionally employed pejoratively in particular contexts (Miller, p. 288). In such contexts, a comparison to highbrow serious literature would reveal that bestselling fiction could offer no ‘literary merit’ or even a content worthy of critical or academic interest (Bloom, 2008; McCracken, 1998; Miller, 2000; Sutherland, 1981).

Conversely, in other neutral contexts and according to a common-sense definition, bestseller refers to the number of sales according to empirical ranking methods. In terms of figure amounts, Mott (1947) defines a bestseller as a book with sales equal to 1% of the United States (US) population during that decade, regardless of whether this figure is reached immediately after publication. Brayfield (1996) states that a bestseller is a book with sales reaching at least 100,000 copies or more, observing that this is likely in only around 1.25% of the mass market each year. Other scholars highlight the ephemerality of the book position as a recognised bestseller on lists spread in newspapers, magazines and data bases (Bloom, 2008; Feather & Woodbridge, 2007; McCracken, 1998).

Taking a sociological approach, Escarpit (1966) links speed and selling volume to discriminate three sorts of book success: *fastsellers*, *steadysellers* and *bestsellers*. Notably, bestsellers incorporate the characteristics of the other two: they are fastsellers in that they

typically initiate high sale records quickly; and are steadysellers in that they maintain relatively good sales over time (Bloom, 2008; Botting, 2012; Miller, 2000; Sutherland, 1981). Others (e.g., Sutherland (1981) have tried to define the term based on these characteristics. Criteria, such as nationality of the market (i.e., US or United Kingdom [UK] market), book binding (paperback or hardback), book genre (fiction or non-fiction), and time span (weekly, annually, or all-time) are also among the characteristics used to define a bestseller.

Interestingly, the term bestseller is given another dimension via its application to ‘the writing hand’; that is, the author. The term here may refer to bestselling authors rather than particular titles (Feather & Woodbridge, 2007). In our age, writing is a profession: authors are trained communicators and the entrepreneurial contemporary artists are made heirs of the authority of the nineteenth-century novelists. Hence, whatever belongs to the oeuvre of these authors contributes to the prestige and popularity of bestsellerdom (Bloom, 2008; Botting, 2012; Brayfield, 1996). Life and artful structure are the materials that a writer works on, implementing hence the formula of a bestseller: an established author plus a favoured genre (Brayfield, 1996). Ephemerality is resisted here, for publishers play their role in maintaining the author’s position, giving him immunity from forgetfulness, and utilising science to make an oeuvre outlive its dead author (Bloom, 2008; Feather & Woodbridge, 2007).

Although vastly influential on different scales, compiling bestseller lists is not without drawbacks. Initiated in the UK with *The Bookman* magazine list, the practice of compiling lists of bestselling books was imitated in the US several years later; the first American bestseller list appeared in 1895 in the American version of *The Bookman* (Miller, 2000). During the seventeenth and eighteenth centuries in Britain, high sales figures were recorded for Bunyan’s *Pilgrim’s Progress*, followed by Defoe’s *Robinson Crusoe*, Swift’s *Gulliver’s Travels* and others (Bloom, 2008; McCracken, 1998; Miller, 2000). Bestsellers, their authors, and the writing genre collaborate to enhance the popularity of bestseller lists. However, opportunities for the lists to be manipulated by publishers, writers and traders remain high.

One of the most prestigious and most-consulted-for-research-purposes bestsellers list is published by the *New York Times* (Miller, 2000). Claiming to compile its list using acknowledged scientific methods, the *New York Times* refuses to disclose any information about the methodology used. In fact, there exist in this prestigious list, , as is the case with other lists, some irregularities that violate the claimed objectivity (Clement et al., 2007; Miller, 2000). Being included in the *New York Times* list signifies the *success* of the narrative; yet, it is also a huge marketing tool for the work (Clement et al., 2007; McCracken, 1998). The process here is bidirectional; or in Miller’s words, of a ‘self-fulfilling nature’ (Miller, 2000, p. 295). In addition, appearance on TV shows after a book success or reviewing a

bestseller book by critics, even if negatively, would inform the audience of the book, increase their consumption desires, and re-nominate the book to a prolonged stay on list (Bloom, 2008; Botting, 2012; Clement et al., 2007; Miller, 2000).

As perfect exemplars of popular fiction, bestsellers provide an adequate field for studying culture and power. As a matter of fact, bestseller lists have drawn scholars' attention towards several areas of interest. Indeed, researchers rely on them as indexes for what is in popular demand (i.e., rates of literary consumption), what is given elevated sociological and political status, and what comprises literary aesthetics (Feather & Woodbridge, 2007; Miller, 2000). Bloom (2008) highlights that studying bestsellers unravels the secrets of popular fiction, but not vice versa. The latter is embodied in the former and its ideologies are epitomised in its content. Popular, in its modern sense, represents the expression of the masses that forms the *power* over which industrial, political, and economic parties struggle to hold sway (Bloom, 2008; McCracken, 1998). Therefore, popular fiction derives its aesthetics from the values of the reading community while simultaneously adjusting them to the conventions of the sociological, political and economic ideologies that compete to shape the identity of the reader (Bloom, 2008; Botting, 2012; McCracken, 1998). Furthermore, bestsellers are texts in which language mirrors life style; that is, narrative language is neutralised, turned into an experiential mode in which content and characterisation are foregrounded. Innovation and creativity of vision and style are not the concerns of the bestseller (Bloom, 2008; Botting, 2012; Brayfield, 1996). Bestsellers thus give ground for studying the modes of literature of their time, allowing for a longitudinal overview of communal perceptions and trends in the imaginations of the masses (Bloom, 2008; Brayfield, 1996).

2.2.2. *Bestsellerdom and intertextuality: a fine weave binding 'O Alquimista'*

Literature on bestseller fiction explores the possible factors behind the work's bestsellerdom and may shed light on the success of *O Alquimista*. The synthetic nature of modern society in which concepts like *multiethnicity*, *multiculturalism*, *multilingualism*, and the *globalised, neutralised approach to ethics* are aptly applied allows for a narrative such as *O Alquimista* to play a collective intellectual, psychological, and emotional role (Brayfield, 1996).

Intellectually, the readers' thoughts are captivated by the protagonist's confused attempts to fulfil his dream to attain the Personal Legend. In fact, the questions addressed about the character's and readers' lives are 'too large' to be easily comprehended by the reader. At the psychological level, which is the deepest level in the triad, the protagonist's journey implies a *rebirth*. It presents the transformation of an individual (who could be any of us) into an

alchemist who finds his spiritual and physical treasures. It takes the reader on an inner journey; a *heroic journey* as Joseph Campbell calls it in his description of human myths. It is typical of the Proppian journey taken by a mythical figure in a folktale (Brayfield, 1996; Dash, 2012; Propp, 1928/1968). It thus becomes possible to find readers of different backgrounds in social networks and book review circles appraising the narrative admiringly as a source of inspiration to change their life-paths. The narrative functions emotionally by “giv[ing] the reader a satisfying experience” (p. 14), providing an ‘escapist’ platform from their fears of being incapable of understanding life, and providing them with a chance to identify with the protagonist (Brayfield, 1996, p. 14).

O Alquimista is the embodiment of an influential quality in many bestsellers: namely, mythology. Mythology, legend, and allegory are present collaboratively in the text to retrieve, as a typical case of bestsellers, “a series of ideas which coordinates a living person with the cycle of life, which teaches the individual how to act, and society how to survive”. Through mythical stories of fabricated scenarios and fantastic places, popular cultures make it possible to “address the hopes and fears of the whole human race” (Brayfield, 1996, p. 5). This is an outcome *O Alquimista* serves substantially. The narrative represents a modern myth, opening with a prolonged Greek mythology, equipped with mystical forces of nature, subsuming moral tales of variant origins, and enacting a Personal Legend. It acts consciously and unconsciously on the reader: it taps on “a nerve in the collective unconscious”, while at the same time, it raises questions of morality, approaches societal values and (dis)approves of behaviours/beliefs along the right-wrong scale (Brayfield, 1996, pp. 6,15). The allegorical story leads the protagonist to fulfil his dream (hope, destiny, purpose of life or “Personal Legend”) with the assistance of other characters, some of whom; viz., Narcissus, Melechizedek, Santiago Matamoros, The Alchemist—are part of human mythology and/or human history. The protagonist’s fears are overtly challenged and his defiance is enunciated in several positions in the narrative. Right and wrong are framed within different Orient and Occident perspectives and are presented in different moulds: aligned in some instances, and challenged and overcome or violated in others.

Texts generate meaning in a dialogic manner. Intertextually developed, they emerge from intellectual, socio-cultural, and verbal interaction (Fairclough, 1992; Hasan, 1992; Hayruqah, 26 June 2012; Macken-Horarik, 2003; Martin & White, 2005; Megat Khalid, 2013; Selden, Widdowson, & Brooker, 2005; White, 2003). In the light of the Bakhtinian views of the dialogic and intertextual natures of texts, the concept of *intertextuality*—first coined by Julia Kristeva (1960s)—is delineated in *The Dictionary of Narratology* as, “[t]he

relations obtaining between a given text and other texts which it cites, absorbs, prolongs, or generally transforms and in terms of which it is intelligible” (Prince, 2003, p. 46).

From a poetics perspective, Genette (1997) includes intertextuality under the higher category of *transtextuality*, re-defining it in a narrower sense, and “rebaptis[ing]” the concept as *hypertextuality* to denote “any relationship uniting a text B (which [he] shall call the *hypertext*) to an earlier text A ([he] shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary” (Genette, 1997, p. 5; Herman, 1998)²⁰. Genette maps out the avenues in which intertextuality and hypertextuality exist. The former is devoted to the utterly enunciated existence or ‘co-presence’ of two texts by means of *quoting*, *plagiarism* or *allusion*. Hypertextuality, on the other hand, is concerned with a relationship rather than an actual presence, and implements acts of *transformation* and *imitation*. To serve Critical Discourse purposes, Fairclough (1992) distinguishes *interdiscursivity* from intertextuality. The latter broadly refers to intertextual practices, or what Genette calls *transtextuality*; whereas, the former refers to the trans-generic heterogeneity of texts with its several discourse conventions being manifest in the compositional structure, style (in relation to tenor, mode and rhetorical mode variables), and content (Fairclough’s *discourse*). Fairclough highlights the interconnectivity of social, historical and linguistic conventions in making the heterogeneity of the text (i.e., its intertextuality) and relate them all to the *intertextual chains*.

For bestsellers in general and for Coelho particularly, intertextuality is approached purposively from different angles. Global themes are addressed, interdiscursive links are overtly used, genres and literary traditions are manipulated, characterisation is replicated, language is simplified and/or neutralised, and innovative style and vision are marginalised. In fact, Coelho’s text relies heavily on hypotexts, both horizontally and vertically (to use Kristeva’s terms). The story has recurred cross-culturally in multiple forms with almost the same motifs, similar chronotopes, and typical plot. The hypertexts are produced in different cultures and different eras. Additionally, the narrative discourse encompasses mythical, mystical, historical and symbolic interdiscursive resources all (un)skilfully manipulated to

²⁰ Genette (1997) discriminates five forms of *transtextuality*: beside *intertextuality* and *hypertextuality*, he specifies *paratextuality*, *metatextuality*, *architextuality* as relations that may bind one text to another. Genette highlights that it is the task of poetics, not literary criticism, to read a text in relation to other texts, rather than in relation to its own. Between a text commenting on another, regardless of whether it cites it, and the text subject to commentary exists a relationship of *metatextuality*. Moreover, including any “kinds of secondary signals, whether allographic or autographic” would create a form of latent framing or context that inescapably influences the reader’s interaction with the text – no matter how immune to external factors the reader is. These signals – be they titles, prefaces, epigraphs, illustrations, book covers, or any other – exist as *paratexts* for the original text with which a relation of *paratextuality* is created. Based on the existence of such a relationship, another “completely silent” *architextual* one may be developed. In other words, through a paratext like a title or a subtitle, a taxonomic classification is articulated. These include annexing terms like *Poems*, *Essays*, *Novel* ... etc. to the title. For more elaboration on Genette’s *transtextuality*, see (Genette, 1997).

serve the global theme. As a result, Coelho's narrative has been heterogeneously criticised—both praised and attacked—due to its intertextual approach. The work is highly admired by some for its manifold cross-cultural exposure and tremendously loved by those inspired by its simple and profoundly meaningful discourse. It is, conversely, severely attacked: judgements were driven to the extreme of *plagiarism* and the writer is critically denounced²¹.

Transtextuality is present in the introduction of *O Alquimista* to the Arab world. The first translation of Coelho's *O Alquimista* into Arabic was by Bahaa Taher (1996), a writer who had published a novel, '*Ana al-Maliku Ji't* (*I, the King, Have Come*)²² in 1985, just three years before the publication of Coelho's *O Alquimista* in Portuguese. Surprisingly, there is considerable hyper-textuality apparent in the themes, motifs, and plot between the two narratives, despite Taher's rejection of the claims that his text has been 'imitated' by Coelho's text (Ibrahim, 2013; Taher, 12 March 2008). Interviewed, Taher expressed his view of *O Alquimista* admitting that it was a good phenomenal work. However, it was not, according to Taher, a great one, nor could it make its way up to classics like Dickens's and Dostoyevsky's (Taher, 12 March 2008). Links of transtextuality drawn *metatextually* drew Taher's attention to *O Alquimista* in a Swiss newspaper where the narrative is compared to Jibran's *The Prophet* (Cairo-Reuters, 2005). Jibran's is hence a *hypotext*. Taher's and Coelho's might be considered two *hypertexts* of a *hypotext* that is uneasy to configure..

In an attempt to resolve this issue, Ibrahim (2013) sheds light on areas of hypertextuality between the two texts, reiterating Taher's view of Coelho's work in his preface to the translation. In a similar vein, Coelho confirmed a connection to Jibran's text in a meeting with Egyptian writers and in other interviews with journalists in the Arab world. He expresses his fascination with the content of *The Prophet* (Cairo-Reuters, 2005; Coelho, 25 November 2001, 26 January 2007). Through Jibran's work, a close connection is made to Sufism, and other forms of mysticism, and the mystical discourse provides a spiritual framework that cannot be overlooked when discussing the interdiscursive narrative structure in *O Alquimista*²³.

In addition to attempts to figure out the pretexts of *O Alquimista*, cross-cultural comparative analyses have been done in relation to other works. Prior to connection made to

²¹ See, for instance, Alaoui (2012).

²² Title translation is Al-Majalla's. See Taher (9 July 2012).

²³ Jibran was a Sufi Christian, affected by Maronite Christianity, Islam and particularly by the mysticism of Sufism. Jibran, based on his mystic meditations, disowned his Maronite origin and became concerned with the concept of love as a unifying force (Jibran, 2000). *The Prophet* forms a hypotext for *O Alquimista* as affirmed by Coelho, who commented that he had translated some of Jibran's messages and asked his publisher to publish them. Still, many people do not understand what Jibran's *The Prophet* is about— a fact that saddens Coelho profoundly (Coelho, 25 November 2001, 26 January 2007). Several scholars (See, for instance, Erbay & Özbek, 2013; Ibrahim, 2013; Muhammad, 2011; Muraleedharan, 2011; Tooti, 16 May 2006) trace features of Sufism and mysticism in Coelho's *O Alquimista* and other works. They highlight the integration of the mystic discourse in his narratives and underscore the linguistic resources being adjusted to his narrative ends.

Jibran's text, Arab and Persian readers of Coelho's work draw several links to texts in the Arabic and Persian canon belonging to a literary genre called *Ktutbu al-'Asamār* (lit. Books of Entertaining Tales). The list of hypotexts refers to narratives in '*Alfu Laylatin wa Laylah* (*The Thousand and One Nights*, known in the West as *Arabian Nights*), particularly Nights 351, 735-736; in al-Andaulsī's *Ḥadā'iqu al-'Azāhir* (Gardens of Flowers), al-Tanukhi's *al-Farju Ba'da al-Shiddah* (Relief After Hardship²⁴), and Al-Rumi's *Masnavi* (al-Ghanmi, 2001; Alaoui, 2012; Coelho, 25 November 2001; Goodyear, 2007; Ibrahim, 2013; Mongy, 2005; Zaryab, 2011). Textual transcendence of *O Alquimista* to each of these texts varies both intertextually—involving plagiarism and allusion—as well as hypertextually—suggesting utterly imitation as well as transformation.

Reactions to these transtextual processes appear inconsistent on the readership scale. They have created what may be considered as a source of offence for some native readers of the hypotexts, even though others applaud the idea that Coelho's fame is associated with foregrounding their culture. Coelho's appreciation of *Arabian Nights* and Khayyam's *Rubā'iyāt* as resources for his early exposure to Eastern cultures does not exempt him from criticism. The lack of proper citation on Coelho's part led Alouli (2012) to condemn his use of the Arabic tradition as a framework for his narrative and to reject Coelho's reproduction of the image of the Arabs and their world. As such, he ascribed the qualities of plagiarism and racism to *O Alquimista*.

As for the Persian hypotext, Rumi's poem has been reproduced in prose by Abdülbaki Gölpınarlı, "the great Turkish authority on Rumi" (Zaryab, 2011, p. 273). Coelho's intercultural connection to the Eastern canons had been previously established by Jorge Luis Borges, to which Coelho has made "a faint reference ... in the preface to the book while paying homage to Borges". In this regard, Zaryab recounts a speech by Coelho in Iran in 2000 in which he clearly stated that his "most successful book—*The Alchemist*—is based on a story by Rumi" (qtd in Zaryab, 2011, p. 283). Coelho's allusion to Borges is refuted, however, for Borges' interaction with "the Eastern culture and thought is more extensive" (Zaryab, 2011, p. 283). Relatively, Borges did not base his narrative on a story whose origin is not cited, nor has he embedded it as a tool in one of his works. Rather, Borges included it as a two-page story in a collection entitled *Collected Fictions* which makes authentic references to an Arab historian (Zaryab, 2011). Zaryab (2011) lists a number of moral teachings and thoughtful conclusions made by Coelho in accordance with Rumi's story²⁵. However, Coelho's Persian translator expressed his 'unhappiness' when he discovered that Rumi's canonical text,

²⁴ Title translation is Ghersetti's (1992/1994).

²⁵ Zaryab (2011) asserts that Rumi's story is a recreated version of an original Persian folklore story and its "inclusion ... in the *Masnavi* has not only played a role in its dissemination in other lands, but has also made the story more lasting and more familiar" (p. 277).

Masnavi, had been a major hypotext for *O Alquimista*, and that Coelho had tried to conceal the source.

In this vein, Erbay and Özbek (2013) conducted a comparative study of three works: the Sufi allegorical poem *Hüsn ü Aşk* (Beauty and Love) by the Turkish poet Şeyh Galip, Bunyan's Christian allegory *The Pilgrim's Progress*, and Coelho's *O Alquimista*. Based on the spiritual journey as a trope, the study accounts for shared motifs; viz., travel, similar/different symbols, helpers (donors), obstacles, and journey objectives and meanings. The three stories witness the transformation of the protagonists as they decipher omens and symbols and overcome obstacles. Each transformation starts with what seems to be a physical journey which casts its light on the soul to fulfil a spiritual journey. By the same token, *O Alquimista* has been compared to Hermann Hesse's *Siddhartha* in motifs, messages, characterisation, generic structure and style (Dash, 2012, 2013; Gürçağlar, 2015, personal communication; Soni, 2014). Results assert that both narratives represent psychological literature, drawing directly (in the case of Hesse) or indirectly (in the case of Coelho) on Carl Jung's conceptualisations of *individuation*, *individuality* and *collective unconscious*, and on the association Jung draws between self-development and the science of the unconscious (i.e., alchemy)²⁶. Along with *Siddhartha*, Soni (2014) elucidates the emblematic role of the spiritual quest to self-realisation in other works including Joyce's *Ulysses*²⁷, Raja Rao's *The Serpent and the Rope*, and Vijay Tendulkar's *The Cyclist*. Agony, confusion, meditation, questioning, and perseverance on the way to self-realisation in Nikos Kazantzakis's works are also hypertextually linked to those in *O Alquimista* (Hayruqah, 26 June 2012). Kazantzakis is a Greek writer whose travels have satisfied his restless search for metaphysical and existential answers to the self and to spirituality. This restless searcher went on a spiritual journey into Christianity, atheism—following Friedrich Nietzsche—and Buddhism while he travelled the world physically. These transitions are eminent in his oeuvre (Hayruqah, 26 June 2012; Qiu, 1992).

²⁶ Dash (2012) made an attempt to figure out the parallelism between the two narrative structures—or the technique of plot construction as he calls it—attending to areas that included: 1) the transformation journey as a major theme for which a Jungian analysis according to Joseph Campbell's concept of monomyth can be undertaken; 2) the 'orchestrated' struggle of the protagonists to overcome the limits of the tradition—including familial and religious ones—in favour of realising individual purposes; 3) the existence of helpers, be them people or things, that teach and lead the traveller; 4) the critical roles played by women; 5) the final perilous test that the protagonist has to survive; and 6) the intensification of the individual and personal nature of this self-realisation process despite the existence of a mentor.

²⁷ Coelho holds a special position on *Ulysses* and its writer. In an interview with the Brazilian newspaper, *Folha de S Paulo* in 2012, Coelho disdained the work for being "a pure style", stigmatising the modernist classic as "a twit" in which "[t]here is nothing". Coelho compared his readers to those of Joyce, who wrote, according to Coelho, "to impress writers", but not to be read by ordinary people. A report of the interview was published in *The Guardian* on the 6 August, against which Stuart Kelly wrote; "Paulo Coelho's attack on *Ulysses* insults readers"—an article on which Coelho commented; "The Guardian states I attacked *Ulysses* readers. And my readers, who were insulted all these years?" (qtd. In Nakagome, 2014, p.3).

Tracing the transtextual connections in Coelho's work makes it clear that novelty of vision and plot has been absent, which is typically a characteristic quality of bestsellers. What Coelho does, rather, is to reproduce the elements of fantasy and mystery in the original stories—together with their themes and motifs, generic structure, and discourse—to keep the reader held in a mythical or allegorical world sufficient enough to include his thoughtful messages. According to Alaoui (2012, pp. 24-27), *O Alquimista* and the three Arabic texts (*Arabian Nights*, *Ḥadā'iqu al-'Azāhir* [Gardens of Flowers] and *al-Farju Ba'da al-Shiddah* [Relief After Hardship]) meet in several areas. These can be identified as: (1) The motive of the journey; in the Arabic narratives, a hidden treasure is prophesied to an Arab (Baghdadi) dreamer to be dug up in Egypt; (2) The journey itself and the theme of travel; in the four versions, this theme becomes the motif that grants several narrative elements their structural unity; (3) Facing dangers and the action of beating; being confused for a thief, the dreamer is beaten very hard by a wali, sheriff, or officer in the Arabic texts; (4) The dream; in the narratives the dream takes a special form on different levels which makes it closer to a mystery or a fantasy, causes perplexity and wonderment, and sets correct interpretation beyond reach. In the three Arabic texts, somebody in the dream calls on the dreamer to tell him that his treasure is in Egypt; (5) Denying/rejecting the dream; the wali, sheriff or officer dismisses the trueness of the dream, ridiculing the protagonist for his credulity and noting that he had a similar silly past dream. He thus directs the dreamer back to Baghdad (the dreamer's home) to disinter his treasure; and (6) Rerouting and dream reaffirmation; the dreams come true in the three Arabic texts by following the roadmap given in the beater's dream to find a treasure under a buckthorn or in a shed.

Addressing the transcendent transtextual aspects of *O Alquimista* in relation to other cross-cultural (non)canonical texts cannot be accomplished merely by tracing pre-texts. Rather, interdiscursivity is also present with the linguistic resources of several genres intermingling with the main narrative in adapted lengths and forms. These texts work as catalysts within the narrative. Moreover, spirituality enjoys a resurgence as it is approached from a materialist perspective based on the traditions of alchemy. A psycho-mystical background derived from Sufism, Christian mysticism, Buddhism, Hinduism, mythology and history has been simultaneously created. Magic and the postmodern style of magical realism are present throughout the narrative, and the magical elements are compared to parallel uses in other texts (Dash, 2013; Hart, 2004; Muraleedharan, 2011). Symbolism has also been aesthetically and munificently utilised to deliver the simple allegorical message to the reader—a message that Coelho, and Hesse before him, endeavours to deliver. It is a message

summed up by Dash (2012) as “... if ordinary people like Siddhartha, a poor Brahmin boy, and Santiago, a poor shepherd boy, can achieve self-realisation, then why can't the reader.”

2.3. Narration, semiotics and translation

2.3.1. Narration: a communication act

The hybridity of resources and factors governing the bestsellerdom of *O Alquimista* is, in fact, largely embodied in the message being communicated by the narrative itself. Narrating in essence is an interactive process, as is receiving. Through narration, a writer creates a fictional world; a world in which the narrator(s) usher(s) the reader to the end of the story. In this world, demands are made on the language to create writer-reader—or in structuralistic terms, narrator-narratee—relationships (Halliday, 1996). Hasan (1985/1989, p. 99) observes that the centrality of language to verbal art as it holds two key positions in the process of communication: for the writer, it is “a point of departure”; whereas, it is “a point of entry” (p. 99) for the reader. The text undergoes what O'Toole calls *refraction*, which affects the writing and reading processes. The text as a medium is “a source of energy (the writer's ideas, feelings, attitudes and intentions) pass[ed] obliquely [...] into another medium (the reader's mind, with its permanent or transient predispositions, moods and degrees of attentiveness)” (O'Toole, 1982, p. 1). According to Hasan (1985/1989), there exist two successive, albeit interlocking, contexts in which a text is processed: ‘a context of creation’ and ‘a context of interpretation’. Between these two contexts, the writer and his reader interact and exchange roles in a dialogue of a special nature.

Interestingly, the source of the emitted energy in this communication has received conflicting verdicts of life and death. The author may be adjudged to die by structuralists—as, according to Barthes, the signs used in a narrative represent themselves apart from the human consciousness from which they emerge (G. Allen, 2003; Barthes, 1975). Conversely, he is adjudged to remain alive in other non-Barthesian, non-structuralist views, with the emitted energy of the author flowing throughout the text. In this respect, Hasan (1985/1989, p. 102) holds a midway position affirming that “it is only the writing hand that dies” (p. 102), and draws attention to the fact that through this Barthesian standpoint, focus is directed to the retrievable communal background of the text creator.

Texts are linguistic objects that entertain a symbiotic relationship with their contexts. Using language thus entails the retrieval of a mesh of social and cultural repertoire, which further entails that neither the text nor the context is meaningful in the absence of the other (Halliday & Hasan, 1985). In a literary text, an interlaced background of society and culture is brought into play to bridge “distinct social stages” for this atemporal, aspatial reading

experience (Hasan, 1985/1989). The uniqueness of these contexts in the reading process cannot be overstated; a fact that yields a nil coincidence of similar interpretations among readers (O'Toole, 1982).

The refractions that occur can be partially conceived of in the light of Barthes's view of the *mediated nature* of the text. Influenced by Lévi-Strauss's ideas of the *systems of signification* in relation to societies, Barthes believed that the narrator works within a system of signs, namely, the system of the narrative, following the rules of the language) while the reader decodes these signs within the system of society (G. Allen, 2003; Barthes, 1975, 2004). The communication process, according to Barthes, thus involves the narrative (a level higher than discourse) as the object being transferred. Nonetheless, he contends that meaning is derived from the communal system in which it is signified; that is, from where the narrator and reader are positioned (G. Allen, 2003; Barthes, 1975, 2004)²⁸.

It is worth highlighting that the level of congruity or divergence between the reader's context of interpretation and that of the creator facilitates and/or impedes the success of their communication (Hasan, 1985/1989, 1986/2011). Meaning is not the writer's production solely, nor is reception a passive process (Birch & O'Toole, 1988; Halliday, 1988; O'Toole, 1982). Rather, interpretation is "a complex semiotic act" where a reader is not only affected by the text, but also sheds his own light on its meaning (Halliday, 1988, p. xi; O'Toole, 1982). Nonetheless, the reader is not regarded here as a 'free agent' to give the text life. Language-in-context (i.e., language as used by the speech community) and the internal properties of the text, based on the principle of its autonomy, contribute to shaping the reading process (Hasan, 1985/1989, p. 103).

It is undoubtedly problematic to assume the slim output of the narrative communicative experience in relation to how meaning is shaped for the individual or society. Literature emerges from the society and meets the individual and societal needs. It is an aspect of human life where, as structuralists tend to claim, man tries to make adjustments through 'signifying practices' in signs and fiction to give his world a new shape (Brooks, 1992). In terms of literature as a human activity, Hasan (1985/1989, p. 101) stresses that it is by no means "self-motivated", irrespective of the needs of the community from which it emerges. Rather, as several Russian formalists insist, it is aesthetically oriented to reach high, transcendental goals (Butt & Lukin, 2009).

Furthermore, because literary texts emerge as products where language is *deautomatised* (Halliday, 1988, 1996; Matthiessen, 2001), they are empowered to change people by modifying their reception of "the meaning of the moment". As such, the reading experience is

²⁸ For an elaboration on Barthes' narrative system, see 2.4.1.1.

a catalyst for change (Butt & Lukin, 2009, p. 192). Brooks (1992), for instance, accounts for the individual and societal needs of the mid-eighteenth to the mid-twentieth centuries that were met by *plots*—fictional plots as one form. The growing thirst of both authors and readers to understand the meaning of life and to reshape the world has been quenched in *our* “golden age of narrative” with an increased number of plots, moulded into the shape of narratives as the principal and “dominant mode of representation and interpretation” (Brooks, 1992, p. xii).

2.3.2. *Semiotics and literature contextualisation*

To establish that narrative texts are linguistic objects of a dialogically-customised communicative nature entails that these texts are multi-dimensional: linguistically devised, culturally adjusted and semiotically diversified. Each of these texts should be an *instance* of a bigger inclusive *system*; viz., an instance of the system of language as Hjelmslev considers it (Butt & Lukin, 2009; Halliday, 1988; Halliday & Hasan, 1985). Hence, the value of a text emerges from its representativeness of a system. This language system is a social institution which is pregnant with cultural implications in the sense that it reveals how a culture realises its social realities. A text is thus a situation that instantiates culture (Butt & Lukin, 2009; Halliday & Hasan, 1985; Hasan, 2009a, 2009b). From a Saussurean perspective, the form-meaning relationship of language signs is arbitrary. This arbitrariness entitles the signs to derive their meanings from context—be it cultural or social—and thus their “truly creative aspect” as carriers of “our social reality” is epitomised (Hasan, 1985/1989, p. 101). In a Firthian view, the meaning of a text accumulates over levels within and beyond, for language recourses are patterned idiosyncratically for each text (Halliday, 1988). Meanings of the linguistic patterns within the text are enhanced when the text is given another dimension; namely, contextualisation. The quest for meaning is thus pursued across levels in a bottom-up manner that reach to the context where the text is related to other texts and to the situational elements (Halliday, 1988).

Placement of literary texts within context retrieves two sorts of contextual environments; namely, *context of situation* and *context of culture*. There is no instance of language that is devoid of style (Halliday, 1996). Hence, the study of style requires a careful reading of context. In this respect, Firth, following Malinowski, offers the concept of *context of situation* in which a text is envisioned as a part of “a complex social construct” (Halliday, 1988; Spencer & Gregory, 1964, p. 100). In addition, an in-depth examination of a literary text enjoins looking into “the personal, social, linguistic, literary, and ideological circumstances” in which the texts are engendered. The totality of these circumstances form what Malinowski termed the *context of culture* (Halliday & Hasan, 1985; Hasan, 1985/1989;

Spencer & Gregory, 1964, p. 100). Consequently, culture is given a semiotic dimension in any stylistic study of a literary text (Halliday, 1988).

Language is seen in an ever-lasting reciprocal relationship of existence with culture. Indeed, language users are *socially programmed* to do culture, and the evolutionary nature of human communities give rise to various ways of identifying social realities in language (Hasan, 1986/2011; Lukin, Moore, Herke, Wegener, & Wu, 2008). Given language is a symbolic medium of transmitting culture, and despite the fact that communities channel their socialising experiences into an amalgam of “symbolic modalities” (p. 76), a community whose socialisation is not carried in a verbal mould is anonymous (Hasan, 1986/2011, p. 76).

The interrelationship between language and culture makes studying texts of verbal art in isolation from their contexts a futile endeavour. Verbal art is a socio-semiotic construct, and a pragmatic consideration of literature would unearth cultural content encapsulated in the text of this “self-contained” cultural “institution” (Spencer & Gregory, 1964, p. 60). In this concern, Spencer and Gregory (1964) assert that the full exotericism of literature can be conceived of in the light of the *verbalisable* culture. A stylistic analysis of a literary text that does not consider culture and its communal semiotic output is thus totally insufficient (Birch & O'Toole, 1988). Besides, due to the comparative nature of any stylistic analysis, what is considered as a “contextually-related norm” in relation to the patterning of linguistic patterns is juxtaposed with what can be a consistent “deviation” from the norm on linguistic, generic, aesthetic, teleological, and causal scales (Butt & Lukin, 2009; Spencer & Gregory, 1964). Approaching texts of verbal art grammatically may thus imply “construct[ing] a ‘semiotic universe’ between science and art” (p. 82), as in the case of Halliday’s reading of Tennyson (Francis & Kramer-Dahl, 1992, p. 82).

Culture has occupied a distinctive place in functional studies of discourse and stylistics. Building on Mukařovský’s view of the ‘semiotic efficacy’ of literary texts and on his multi-levelled approach to language, Halliday (1988) supports Mukařovský’s notion of *highly-valued texts* and maintains that these texts not only perform certain functions through language, they also *disturb* the systems beyond the text. That is, they reshape or recreate probabilities within the systems in which they exist, including the system of culture. Halliday also reiterates that contextual variables of field, tenor and mode are reflected in a text through the language meta-functions (Halliday, 1970, 1996; Halliday & Hasan, 1985; Halliday & Matthiessen, 2004). In fact, messages embodied in the text are encoded and deciphered along lines of semantic unity and coherence that provide the text with the “internal patterning” of its structure (Butt, 1988; Halliday & Hasan, 1985; Hasan, 1985/1989; O'Toole, 1982). In relation to the textual strata, culture thus represents the largest stratal context realised by the semantic

options of the text which, sequentially, are in turn realised by its lexico-grammatical options (Francis & Kramer-Dahl, 1992; Hasan, 2009a; Matthiessen, 2001).

Following Halliday, Hasan (Halliday & Hasan, 1985; Hasan, 1985/1989, 1986/2011, 2009a, 2009b) asserts that in the language-situation realisation relationship, culture provides the communal semiotics that furnishes the stock of meanings for each community. Culture, therefore, valorises the “ways of mediation between social institutions and symbolic frames” (O’Toole, 1982, p. 223) that are artistically encompassed in a literary text and which derive their significance from that culture in an indirect manner (Halliday & Hasan, 1985; O’Toole, 1982, p. 223). In Hasan’s words, culture is described as “an integrated body of the total set of meanings available to a community: its semiotic potential. Any meaning system is part of this resource. The semiotic potential includes ways of doing, ways of being, and ways of saying” (Halliday & Hasan, 1985, p. 99). The context in which a text is created has its semantic and structural potentials inevitably configured by contextual variables (contextual configuration - CC). That illustrates the significance of text contextualisation; a situation is meaningful in reference to culture and cultures vary in codifying their semiotics (Halliday, 1988; Hasan, 1985/1989, 1986/2011; O’Toole, 1982; Spencer & Gregory, 1964).

Given that ways of saying, being, and doing vary across cultures, cultural realisations of identity and reality ultimately represent fluctuating levels of mutual (in)compatibility. Cultural variation entails variation in semiotic potentials, which in turn results in different contextual configurations of situations. Hence, there exist multiple semantic frameworks. This particular dissonance has been contemplated by Hasan (1986/2011) in relation to the concept of *semantic distance*. Hasan aligns with Berger and Luckman (1966) in his proposition that the transmissibility of a community’s culture depends largely on the community’s ‘externalisation’ of its ethical and ethnic heritage into the symbolic system of language. The ‘externalised’ or ‘actualised’ cultural symbolic output manifests as input in the first language acquisition process. Culture is thus ‘internalised’ and the collective reality of the community is created and transmitted across generations. Inevitably, language is the modality of what Halliday (1973) calls “the semiotic potential” of that community. The “verbalisable” values of the community present its “semantic potential”—a subset of the community’s semiotic potential (Hasan, 1986/2011, pp. 76-81). As a consequence, communities variably (dis)agree in their semiotic potentials, and divergence and/or convergence of their semantic potentials become inescapable semiotic distances.

In literary texts, more than in any other form of discourse, meaning and text are constructed and stratified in a manner that creates continuously increasing (con)textual (inter)connections contributing to the totality of the semantic framework (Butt & Lukin,

2009). For these higher-order texts, there exist the implication that *immanent* relations exist across and within each text. These relations are tightly organised and collaborate to promote the semantic potential of the text to a higher *transcendental* level. As such, the text is relatable to spatial and temporal atmospheres apart from the immediate ones. Such a text is ‘goal-oriented’ and urges reconsideration of the applicability of the concept of *unconscious patterning* of cultural semiotic choices at the language user’s disposal when creating literary texts (Butt et al., 2014; Butt & Lukin, 2009).

The verbal art text’s properties are incomparable to a text in any other discourse. As Hasan (1985/1989) maintains, such a text exemplifies a higher-order semiotic system whose internally-stratified construction is parallel to that of language. It begins with language at its lowest stratum, but deciphering the meaning of the text is not solely confined to the semio-semantics of this level. Rather, meaning manifests along two semiotic systems: linguistic and artistic. Butt and Lukin (2009, p. 214) explicate the difficulty in determining the relevance of meaning in changing contextual values given emphasis within “two cycles of semiosis”, suggesting that we are faced with “the uniqueness of relations across the text, the deeply implicit nature of the themes, and the indirectness of realisation between genre, meaning and texture” (p. 214). In the light of this argument, we can fathom Halliday’s interest in how the producer of the socio-semiotic instance (i.e., the text creator) reflectively reshapes the semiotic process of culture (O’Toole, 1982).

Analogous to the system of language, the system of verbal art perceived by Hasan (1985/1989) incorporates three strata ordered respectively in a bottom-up manner as *verbalisation: symbolic articulation: theme*. Verbalisation is the intersection between the two semiotic systems of language and verbal art. It encompasses the primary symbolic patterns of language that match with the linguistic repertoire of the text reader. Hence, the semantics of these patterns are decoded. The area of the symbolic articulation comprises both consistency of the *patterning of the patterns* (Hasan, 1985/1989) and creating new patterns of meaning or deeper meanings out of the deautomatised ‘unconsciously-patterned’ resources (Halliday, 1996). The consistency of choices among linguistic resources and patterns is not neutral; rather, rather, the patterns are accumulated—motivated by cultural and/or personal motives—representing a process of what Formalists call *motivated selection* and promoting meanings to *transcend* to the highest level in the semiotic system: that of *theme* (Butt, 1988; Butt et al., 2014; Butt & Lukin, 2009; Hasan, 1985/1989). Thus, an in-depth stylistic reading process allows the reader to access the ultimate level of meaning of a text while ascending through levels *accessed* and *manifested* through one another (Hasan, 1985/1989)²⁹.

²⁹ See section 2.4.1.2 for more elaboration on Hasan’s system of verbal art.

2.3.3. Literary translation and the transportability of literature

Oral literary traditions and the universality of some folktales demonstrate that verbal art has entertained, and continues to entertain, people throughout time and across nations. Parallel transcultural versions of similar narratives may in one way be ascribed to the transportability of narrative content and its adjustability to linguistic and cultural conditions (Muhawi, 2000). In fact, the intersemiotic transportability of human thought has a long history: Abrahamic traditions include different narratives of the language(s) spoken by Adam in Paradise and after his fall (Gould, 2013). Some resources refer to the unauthenticated narrative in which Adam after his fall composed the first literary text in a non-Arabic tongue—Syriac or Aramaic—to mourn Abel, his son. Such a reference elicits the imperativeness of the human need for translation. The text, according to the narrative, was translated later into Arabic. In fact, despite what has been “uncontroversially assumed” (Gould, 2013, p. 82) to be Adam’s native tongue in Eden (i.e., Arabic), the Qur’ān (2:31) affirms that Adam had spoken in, and had been taught in, *all* tongues in Paradise (Al-Qurashī, n.d.; Al-Qurṭubī, 1935; Al-Shamsān, 2013; Gould, 2013; Raḥīmāh, 2009)³⁰. The existence of similar folklore narratives, and notions of the shared origin of languages and the intercultural transmissions of art paved the way for Walter Benjamin’s notion of *pure language* and his seminal arguments of the *translatability* of a literary text, translation’s role in creating its *afterlife* (Überleben), linguistic harmony, and the purposiveness of translation (Benjamin, 1923/2000; Gould, 2013; Venuti, 2000). Earlier than that, Al-Jurjānī’s (d. 1078 AD)³¹ arguments of the uniqueness of the textual *naẓm* (binding structure) and *‘Ijāz* (inimitability) in his discussion of the Qur’ān’s rhetoric contribute to the development of literary translation (Gould, 2013)³². Literary

³⁰ Rebecca Gould argues that Adam’s elegy is acknowledged in all Abrahamic traditions, and that “it was uncontroversially assumed that Adam spoke Arabic in paradise” (2013, p. 82). What is debatable among Islamic scholars, according to Gould, is whether he continues to speak Arabic after his fall. In fact, Gould relied on Persian sources in proposing both the authenticity of the text and the sole existence of the poem in its Arabic translation. In this vein, the Moroccan writer, Abdelfattah Kilito (1996), investigated the issue extensively in Arabic referring to Islamic and non-Islamic resources.

³¹ Al-Jurjānī’s deconstructive analysis of language is reported to have taken place before Saussure’s discussion of the concepts of systemic relations. Benjamin’s ideas are said to be drawn from Al-Jurjānī’s arguments, and a recent MA thesis (Abdallah, 2007) at Ain Shams University, Cairo has traced areas of conformity and departure between Al-Jurjānī’s and Halliday’s thought and theory.

³² It is highlighted here that studies done on Bible translation have contributed largely to the development of translation theory, especially in regard to translation equivalence and faithfulness to the original. Equivalence and translatability in the case of Qur’ān translations take another direction: what poses difficulty and challenge is the polysemous and ambiguous nature of the inimitable Qur’ānic text. Miraculous and challenging, the secret of inimitability lies in its linguistic and rhetorical properties as a text against which highly-eloquent Arabs—be them poets, orators, rhetoricians or critics—were challenged to imitate or produce a likeness (Qur’ān, 2:23, 10:38, 11:13, 17:88, 52:33-34). It is not simply a form (*lafẓ*)-meaning (*ma’nā*) dilemma of signification. Rather, it may be the binding structure—what Al-Jurjānī referred to as *naẓm*, or, in Saussurean terms, ‘patterns of selection and combination’—along with the polysemous nature, the textual unity of the text, and its openness to be read significantly and coherently in all times and places. It follows then that the age of fame (as Benjamin calls it) of the Qur’ānic text, which grants the text its afterlife, is timeless and permanent. It is a language beyond poetry and its poetics, if the term is legitimately usable in this context, and can never be aligned with poetry. The Qur’ān refutes claims it was composed by a poet (Qur’ān, 36:69, 69:41). For many scholars, it is a miracle in it

translation is in its essence ‘a branch of literature’ (Sontag, 2007). Its paramount role in communicating and transposing literature interlingually and cross-culturally has been differently approached and explicated in an interdisciplinary manner in the translation theory.

Translation creates the communicative, interactive environment essential for the transportability of literature. In this process, translators (as writers) and their readers become immersed in an interactive dialogue that surmounts the borders of “seemingly disjunctive cultural and linguistic entities” (Wilson, 2007). For readers, the interactions form their first experience with the text, and their engagement emerges from what seems to them to be a dialogue with the *original* author. They are often unaware of any difference between the author or the co-author if foreign literature is brought to them³³. Wilson’s review of fiction narratives in which the translator is a central character (2007), and Sontag’s reflection on her engagement as a reader of translated literature (2007), underscore the personal and emotional involvement of both the translator and the reader in the intellectual experience.

The interlingual, intercultural transposition is in fact “a bilingual *mediated* process of communication” (Malmkjær, 2004; Reiss, 1971/2000, p. 160). The translator is thought to belong to “a special category of communicator” in a “secondary communication” domain that is “conditioned by another, previous act” (Hatim & Mason, 1997, p. 2; Reiss, 1971/2000, p. 160). Linkage and separateness are simultaneously upheld for this communicative act in relation to the previous one, while its inferiority and subservience are by no means ratified (Bassnett, 2002; Hatim & Mason, 1997; Nelson & Wilson, 2013). Bassnett (2002) maintains that the translator here is both a receiver and emitter, and highlights the pragmatic role of translation by outlining the author/translator/reader relationship in the two “separate but linked chains” (p. 45) of Author—Text—Receiver = Translator—Text—Receiver. Hatim and Mason (1997) explicate the pseudo-contrariety of the two complementary features; namely, linkage and separateness by stressing that the translator “works on the verbal *record* of an act of communication ... and seeks to *relay* perceived *meaning values* [“across cultural and linguistic boundaries”]to a (group of) target language receiver(s) as *a separate act* of communication” (pp. vii,1, italics added).

Translating a piece of literature involves a complex tripartite refracting process. The translator is simultaneously: (1) a close reader (a decoder) of the message in the original text, (2) a medium through which the act of transfer is carried out, and (3) a writer—a creative

being a text. So, the challenge in Qur’ānic translation is attributed to the source text itself before any consideration of loyalty, equivalence, or translatability in its translation.

³³ Hatim and Mason (1997) view the translator as a mediator or a writer who works on the same semantic content of the original text, and whose writing experience is conditioned by his involvement in a deep reading of the author’s words (Hatim & Mason, 1997; Malmkjær, 2004). The term ‘co-author’ is here used in reference to his hidden role in the transgressive relation of the (original author—target reader) that is blinded to the translator’s craftsmanship and manipulations.

writer—and a new encoder of the recreated message. Translation is in fact an act of interpretation (Dusi, 2000; Sontag, 2007), or, to put more accurately, every translation is inescapably an act of interpretation as Umberto Eco (Eco, 1979, 2001) considers it. Translation is conducted along variable inter-systemic strata. As an in-depth reader, an intensive receiver of the writing act, and an individual among the audience who participates in transacting the story, the translator is expected to belong to an environment that unconsciously shapes and crucially influences his linguistic habits and modes of textual interpretation. This is a characteristic among four that casts its shadow on his/her role as a mediator (Baker, 2000; Bassnett, 2002; Chatman, 1978; Gould, 2013; Malmkjær, 2004; Sontag, 2007)³⁴. The results of the careful reading are unquestionably mirrored in the choices the translator makes. This is because “the interlingual translation is bound to reflect the translator’s own creative interpretation of the SL text” (Bassnett, 2002, p. 86). Interpretation here is not only individual, it is also *creative* and this stresses the translator’s involvement in the act of mediating or refracting.

Reading into English translations of canonical Japanese literature, Henitiuk (2012) again applies the notion of refraction to literary translation. Henitiuk draws an ideological framework with reference to Damorosch (2003), Stecconi (2009) and Lefevere (1982/2000). In this framework, Henitiuk holds the same perception of the *refracted dynamic* nature of literary translation in relation to the world literatures as different semiotic systems³⁵. Refraction may thus be juxtaposed with mediation—a view of the translation process (or stage) that is held strictly by Malmkjær (2004), and to some extent by Baker (2000), Eco (1979, 2001), Johnson, Maxwell and Trumpener (2007), Reiss (1971/2000), Sontag (2007), and others who regard translation as interpretation. Regardless of any presumable loss of the original substance, the translator here attempts a recreation that is largely built on the operation of the “intuitive element” in understanding and solving problems, or on a decision-making process— in its pragmatic sense— for thematic and linguistic choices informed by specific goals and motivated by target readers. This act of recreation occurs notwithstanding whether acting in the shadows of the author (Steiner, 1975) or acting creatively rather than docilely or simply reproductively (Baker, 2000; Bassnett, 2002; Dusi, 2000; Nelson & Wilson, 2013; Sontag, 2007; Wilson, 2007). Hence, it becomes logical and viable for Baker

³⁴ Malmkjær (2004) maintains that the translator is always in the mode of mediation, not creation, of texts, and that his role as mediator is governed by four factors that drastically influence his translations: his interpretation of the original, his purpose of mediation through translation, the variable purposes of writing and translation, and his own target audience.

³⁵ It is interesting to discover that the notion of refraction has been borrowed to describe both writing (See O’Toole, 1982) and translation (See Henitiuk, 2012 for further explanation). This may suggest that the translated text as being re-written or re-produced is refracted twice: a view that may justify Costa’s view— following Borges— of the “doubly provisional” nature of translations as encompassing “one among varied possibilities of retextualisation of ideational material” textualised previously in the original (Vasconcellos, 2009).

(2000) to call for a stylistic analysis of the translator as writer—or to put it more accurately, as re-writer.

Translated literature is a semiotically transposed human product. For Corti, *signedness* varies for each era and in each society. The semiotic representation of reality in literature and society varies, and the degree of communication and translatability fluctuates accordingly (Bassnett, 2002). Semioticians posit that translation itself is at the heart of semiosis (Petrilli, 1992). Signification and meaning interpretation of verbal and nonverbal signs are tied, according to Welby (1903/1983), to man's capacity for "translative thinking" (Petrilli, 1992). Translation is a semiotic rather than a linguistic process, conducted on several layers of sign-language-culture interaction (Bassnett, 2002; Dusi, 2000; Henitiuk, 2012; Levý, 1967/2000; Matthiessen, 2001; Muhawi, 2000; Petrilli, 1992; Vasconcellos, 2009; Weissbrod, 1998). As a matter of fact, the placement of (translated) literature within its cultural context while highlighting its significance within this context has taken in different semiotic directions. Much ink and time have been spent in discussing the dichotomies of equivalence between the source and target texts, the recreation of equal response in the translating culture, and the (un)translatability of a literary text.

In structuralist terms, literary messages are transposable among underlying modalities; translatability is hence sufficiently attainable. Drawing on Pierce, Jakobson (1959/2000) explicates the translative-interpretative process and asserts that translation is "a reported speech" (p. 114) in which a message encoded in a language code-unit is *substituted* for another message resulting in "two equivalent messages in two different codes" (Jakobson, 1959/2000, p. 114; Petrilli, 1992)³⁶. Jakobson, nonetheless, overlooks the cultural dimension in his tripartite discrimination of the types of translation and attributed *intersemiotic translation* solely to transfers between sign systems (Muhawi, 2000; Weissbrod, 1998). *Codifying* here may in fact presuppose the significance of a code in relation to its context of signification and within the confines of its time and space. In addition, when a linguistic unit is a sign within a context it follows that the pragmatic function of the code, when utilised, makes sense. We thus need to acknowledge the semiotic aspect of the inter-lingual translation.

Jakobson affirms the unattainable translatability of poetry and conditions the transference of poetry with *creative transposition*, asserting the translatability of all sorts of cognition (Jakobson, 1959/2000). This makes it possible to accept Bremond's notion of the

³⁶ Jakobson (Jakobson, 1959/2000) discriminates three types of translation: (1) *intralingual*, where signs of a language are interpreted through signs of the same language in a *wording* process; (2) *interlingual*, where verbal signs of one language are interpreted by those of another; in other words, the processes is a *translation proper*; and (3) *intersemiotic*, where interpretation of verbal signs is done non-verbally through signs of another semiotic system; this process is labelled as *transmutation*.

intersemiotic transposability of narrative content between different media because the story elements (the significant proper of the *narrated*) are *encoded* in and signified by words, images and gestures. The narrative structure is thus the semantic content that can be surfaced and resurfaced in different modalities (Chatman, 1978). In this concern, Chatman (1978) stresses that the narrative structure is separable from its modality. Moreover, in reference to Piaget's interdisciplinary view of structure, Chatman asserts that in order for the narrative to have its structuredness acknowledged, the narrative structure must be characterised with wholeness, transformation and self-regulation. The way in which it is transformed (i.e., carried over from deep to surface structure) depends on the author's selections and style.

The socio-semiotic correlations of language and culture in a translated text have been functionally reappraised in semiotic terms. As explicated by Firth, meaning comprises a complex composite of relations within a context of situation (Bassnett, 2002; Halliday, 1970). Jakobson's interlingual translation thus entails replacing the functions of linguistic patterns—rather than the patterns themselves—with parallel functions in the target text. The semiotician, Ludskanov, views this as a process of semiotic transformation where signs encoding the message are replaced with others preserving the significance of this codification in relation to the sign system.

Popovič highlights the existence of an 'invariant core' preserved in the different transformations of the same message, claiming that this core is tied to the semantic content of the text. As such, it is the 'invariant' that characterises the dynamic nature of translation (Bassnett, 2002). Bassnett (2002) postulates that for several scholars such as Neubert and Popovič who try to solve the problem of equivalence, this semantic content, following Peirce, is what is connected to the syntactic and pragmatic functions of the text. Therefore, "translation equivalence must be considered a semiotic category" (p. 35). Bassnett, however, disputes the view that Catford's equivalence typology disregards the semiotic aspect of the transformation process. Halliday, on the other hand, (2001) maintains that the value of Catford's equivalence stems from it being applied to all strata of content and expression. Furthermore, he suggests that different values of equivalence exist at different strata and that the higher the stratum, the more valuable the equivalence.

Halliday compares the translator's limited focus in translation on the translated text as an instance of language to that of a linguist's view in which translation is systemic; namely, conducted along systems of language and culture (Halliday, 2001; Matthiessen, 2001). Systemic functional linguistics thus conceives of translations as *instantiations* in *contexts of language*, which entails that the process of translating is approached along two modes of language: language as a system and language as a behaviour. Relations are investigated within

and beyond the text accordingly (Matthiessen, 2009; Vasconcellos, 2009). It thus follows that contextual equivalence, as proposed by Halliday (2001) and which can be considered from the perspective of Hasan's *semantic variation*, receives the highest value. In turn, Matthiessen (2001) argues that Halliday's notion of *deautomatisation* is most likely to be at work in literary translation.

Beside the sense of survival along passages between languages and cultures, *transposition* implies certain objectives or veins in which and according to which translations find their way to the target culture (Bassnett, 2002; Dusi, 2000)³⁷. Between different cultures and semiotics, a true communicative act is carried out. Following Lotman, Dusi posits that such an act *constructs* and *dynamises cultural universes* simultaneously (Dusi, 2000). Petrilli (1992) goes further in highlighting the ideological aspect of translation in the light of Jakobson's translation typology, Peirce's classification of signs, Bakhtin's dialogism, classifications of 'theme' and 'meaning' and views of the ideological emblem of verbal signs, Rossi-Landi's support of interlingual translatability, and Whorf and Sapir's theory of linguistic relativity. In this regard, Petrilli explicates the reconstructive ability between languages, and translatability and communicability regardless of cultural distance. She also allows room for alterity and distancing between languages, cultures and ideologies. Petrilli maintains that ideology has to be taken into account in any semiotic discussion of translation, and that discussions of 'semantics' and 'pragmatics' may be parallelised with discussions of 'signification' and 'significance', on the one hand, and 'meaning' and 'ideological sense', on the other. Hasan's 'semiotic distance' (1986/2011) may here account for the ideological and cultural considerations within and between the translation contexts, and breed the semiotics of signification.

Due to the dynamic nature and relevance to the distance between languages and cultures, translation causes the text to be perceived in another sense, bringing the foreign closer, recreating the utterance-meaning type *equilibrium*, and catalysing a cultural interaction that develops to enhance literary florescence (Bassnett, 2002; Gould, 2013; Johnson et al., 2007; Muhawi, 2000; Nida, 1964/2000; Petrilli, 1992). Europe's experience of *Arabian Nights* for instance had its bearings in the European novel, and the renaissance of the Arabic novel started with translations and imitations of forms and contents of European novels.

³⁷ Focusing on the position and role of the translated text within the systems of target culture and literature, the polysystem theory (founded in Tel Aviv and developed in the Low Countries) holds a cultural, semiotic view of literary translation. Target-orientedness and contextualisation as proposed by the theory provided a functional framework for studying the communication of *O Alquimista* in relation to culture. Yet, the theory has been criticised for being "too rigid, too structuralist and lacking in terms of aspect of agency", while, at the same time, it holds a manifestly divergent position that clashes with modern approaches to culture (Gürçağlar, 2007, p. 724; Weissbrod, 1998). Translation, culture, ideology, and national canon have also occupied a considerable scholarly accounts on different scales (E.g. Gürçağlar, 2008; Muhawi, 2000).

Arabic-Persian intergeneric, interlingual and intercultural translations of poetry bred the heydays of Arabic, Persian, Ottoman Turkish and Urdu literatures, and the modern Turkish novel owes as much to Western translations as to Ottoman ancestors. Tolstoy and Balzac are read in America, and haiku poetry was carried over by the Anglo-American imagists, all through translation. We may no longer talk about English or French novels or limit the narrative scope to being a product of national literature in an age when it becomes ‘an international phenomenon’ (R. Allen, 2001; Gökner, 2008; Gould, 2013; Gürçağlar, 2008; Johnson et al., 2007; Miner, 1957; Omri, 2008; Sontag, 2007). Therefore, translation works as “the circulatory system of the world’s literature”—a cultural activity so complex to undertake: an art and a craft far from being “a mechanical task” (Nelson & Wilson, 2013; Sontag, 2007).

2.4. Style, Context and Translated Narratives: A socio-semiotic profile for studying style in translated narratives³⁸

Reading a translation of *O Alquimista* in the English, Arabic, or Turkish environments means reading a recreated, reproduced version of the narrative. Literary translations have kept translation scholars occupied with the notion of ‘style’ along two scales: the style of the creative writer, and the linguistic patterns and resources used by the translator drawn from his/her socio-cultural background (Baker, 2000). A narrative as text encompasses numerous linguistic patterns that grant the text its textual and structural unity through their patterning. Further, a translated narrative has both its structure and texture creatively reproduced as they undergo the decoding-recoding process carried out by the other ‘writing hand’. Yet, the fact remains that the translator’s style carries his/her personal stamp; that is, writing can never be impersonal no matter how much effort has been exerted to avoid this outcome (Baker, 2000; Halliday & Hasan, 1985; Hasan, 1985/1989; Malmkjær, 2004; Matthiessen, 2001).

Studying style in the translated versions of *O Alquimista* in three languages and in relation to three cultural contexts can be viewed as a response to Baker’s call (2000) to adopt a comparative stylistic approach to literary translation studies. For this act, an exploration of “the issue of style ... *from the point of view of the translator rather than the author*” (p. 245, italics added) is fundamental for uncovering embedded ideologies (Baker, 2000). ‘Style’, as used here, is “a matter of patterning” which is explained as “preferred or recurring patterns of linguistic behaviour” (Baker, 2000, p. 262). Baker (2000) underlines the lack of methodology in translation stylistics—this lack is equally applicable to studying the individual style of the

³⁸ An abridged version of this profile is published at the *Indonesian Journal of Applied Linguistics (IJAL)* as part of the 43rd International Systemic Functional Congress (ISFC 2016) proceedings.

Aljahdali, S. A. (2017). Style, context and translated narratives: A socio-semiotic profile for studying style in translated narratives. *Indonesian Journal of Applied Linguistics*, 7(1), 176-180. doi:10.17509/ijal.v7i1.6871. URL: <http://ejournal.upi.edu/index.php/IJAL/article/view/6871>

translator as well as the style of translated texts. The ultimate objective of a stylistic analysis is highlighted by Baker (2000) as it makes it possible to “use the description which emerges from a study of this type to elaborate the kind of world that each translator has chosen to recreate” (p. 260). Baker unravels the significance of a stylistic analysis to attain such an end, maintaining that:

Identifying linguistic habits and stylistic patterns is not an end in itself: it is only worthwhile if it tells us something about the cultural and ideological positioning of the translator, or of translators in general, or about the cognitive processes and mechanisms that contribute to shaping our translational behaviour. ... This is what makes the stylistic analysis of translated text particularly problematic: there are, in a sense, two ‘authors’, two languages and two sociolects involved, and the analyst must find a way to disentangle these variables. (p. 258)

Starting from a homogenous position and as a modest attempt to moderately fill in the gap, the present study revisits the methodological issue of this comparative stylistic view. Delimiting its scope to style in translated narratives, the study seeks to frame an operational profile orchestrated on an interface of structuralist-functional premises. In the stylistic narrative vein, Bernaerts, De Bleeker, and De Wilde (2014); Boase-Beier (2003, 2004, 2014); Bosseaux (2007) highlight that little literature has been written in translation studies on the critical issue of recreating the narrative element. The reproduced narrative structure, recreated perspective, and the literary style for instance remain unexplored. The present study, therefore, incorporates Baker’s corpus-based proposal, fixes variables in a different manner, and is delimited to translating narratives rather than literature in its broad terms. Devising a sound methodology to address the influence of the socio-cultural contextualisation on the mechanisms and translational procedures addresses some of the concerned variables proposed by Baker (2000), and simultaneously provides an operational profile for our stylistic analysis.

Calling for a reading that acknowledges the translator in context implies a need to draw links to the addressed text on the contextual level (i.e., from above) while attempting to decipher the meaning of the linguistic choices and stylistic patterns via a bottom-up approach. The present operational profile draws primarily on the classical binary oppositions of the formalist *fabula/sujet* (or the structuralist *histoire/discours* and *récit/narration*) that are followed by the multi-tiered narrative constitutions conceptualised along their lines (Abbott, 2007; Bal, 1985; Chatman, 1978; Genette, 1972/1980; Rimmon-Kenan, 1983/2002; Steiner, 1984; Toolan, 2001; Yaktine, 1989/2005). The narrative is hence going to be viewed in broad terms as a composite of *story* and *discourse*—or *content* and *form*; yet, both are approached in a functional sense as two integrated, mutually influential sides of the narrative coin. Taking this into account, and drawing on the view that narrative is a semiotic structure with form and substance for both content and expression (Chatman, 1978; Toolan, 2001), the “rather obscure” relations that Van Dijk (1975, p. 274) refers to between the “logical (meaning)

structures and grammatical ‘surface’ structures” (p. 274) are illuminated in narrative translation terms. These proposed constitutions might better be aligned in a more accessible manner to a stratified functional system that applies a semiotic treatment to form and content. Within these typologies there remains the fact that the object of analysis is a semantic content (meaning) that is both embodied and represented in a text (form, discourse) with different modes and styles of narration (or narrator-narratee interactions) and within special contexts. Therefore, it is important to consider the spectrum of these factors in a comprehensive way to elucidate what’s going on in the recreation process of the narrative in translation, and to illuminate the obscurity of the two levels on a systemic, linguistic socio-semiotic ground.

2.4.1. Narrative: a stratified semiotic system

2.4.1.1. Structuralist grammar of the narrative

Attempts to formally uncover the grammar governing the structural elements of the story were initiated by Propp (1928/1968) in his *Morphology of the Folktale*. Propp adopted a functional view for a *syntagmatic* structural model to follow the chronological order of events along a horizontal access (Brooks, 1992; Moretti, 1999; Propp, 1928/1968; Simpson, 2004; Toolan, 2001). Despite the simplicity of its nature, Propp’s seminal formula activates and stresses the significance of the generic ‘*function*’ unit to the totality of the plot (Brooks, 1992). In 1955 and before Propp’s translation, the French structuralist Claude Lévi-Strauss undertook a decompositional analysis of myths. He adopted a *paradigmatic* structural approach to probe the patterns in which meanings are construed. Indeed, Lévi-Strauss claimed that language in myth is only part of the art, for meaning has to be extracted along higher scales beyond the mere semantic properties of any linguistic expressions (Brooks, 1992; Dundes, 1968; Lévi-Strauss, 1955).

By the same token, structuralists, influenced by the Saussurean *signified-signifier* dyadic model of signs, and following Propp in his search for a grammar of narrative, highlight the functionally-unitised nature of the story structure and assign influential functions to characters (*actants*, *dramatis personae*). This functionality plays a vital hierarchical and paradigmatic role in casting unity to these functional syntagmatic units to transcend their meaning (Barthes, 1975; Pavel, 1973; Scheffel, 2013; Selden et al., 2005). Among these is the influential Barthesian model (1975) that elucidates the multi-levelled nature of narrative semantics, accentuates the interconnectedness of the three levels; viz., *functions*, *actions* and *narration*, and highlights the transcendental role of this hierarchy. Yet, up to this level, the narrative

remains a self-contained *code*— a code that ‘receives’ meaning and can thus be interpreted in the ‘external world’; namely, *context* (Barthes, 1975) ³⁹.

Story, in structuralist narrative poetics, is “a chronologically-ordered deep structure of all the primary and essential information concerning characters, events and setting, without which the narrative would not be well formed” (Toolan, 2001, p. 16). The abstractness and structuredness of the story information suggest that we are in front of a structured semantic content that unfolds as the text evolves. This implies that there is a unique *meaning* with a history created *logogenetically*; that is, “progressively from the beginning” (Halliday, 1992, p. 360). ‘Story’ here is an autonomous structure that can be reproduced and transposed, notwithstanding the media that carries it. This view has been underpinned by Bremond, Greimas and others as it is carried over by structuralists influenced by the contemporaneous prestigious status of the generative grammar (Chatman, 1978; Greimas, 1977; Pavel, 1973; Rimmon-Kenan, 1983/2002).

Proposing this narrational content status suggests that ‘story’ for the structuralist is a purely semantic, logical proper. Little or no explicit homage is paid to the direct influence of the linguistic surface structure on the development of the accumulative meaning, nor is there any acknowledgement of the role of context in shaping or *configuring* its elements⁴⁰. Rather, it appears that the anteriority of meaning to its transformation into textual manifestation is presupposed, and that language—both as form and meaning—merely supplements the integration and distribution of the semantic units with no actual signification (Barthes, 1975; Scheffel, 2013). The actual act of reading and interpreting the narrative, as the object of communication, resembles that of language: the external world is retrieved and “another semiotics” needs to be called upon. The act of narration creates a discursive code via narrator-narratee interaction, and this interaction forms the highest level of the narrative system. Beyond this level, the narrative comes to interact with other semiotic systems. Barthes (pp. 264-265) explicates the meaning-context symbiosis for a narrative as follows:

³⁹ Barthes (1975) uses the term ‘narration’ to designate a level of meaning which enacts the narrator-narratee interaction while giving and receiving the narrative. He employs the term ‘discourse’ (an alternative label for this level) as proposed by Tzvetan Todorov. Barthes refers homologously to a comparison between *sentence* and *discourse* proposing that the two embody the highest ranks in their systems, language and narrative respectively, and form a code (a linguistic and narrational code) which receives meaning from the external world and requires another semiotic system to carry the analysis on beyond the narrative system.

⁴⁰ Greimas (1977, p. 24) designates an “immanent level” which represents the narrative as “an autonomous structural level or region where vast fields of signification are organised.” By the same token, Barthes (1975, p. 261) refuses to rest narrative meaning on a linguistic basis demonstrated by the author’s language. In this concern, Barthes states that “[t]he living author of a narrative can in no way be mistaken for the narrator of the narrative, hence perfectly detectable by a semiological analysis. But in order to argue that the author himself (whether he is obtrusive, unobtrusive (sic), or surreptitious) has signs at his disposal which he can scatter through his work, one must posit between this person and his language a strict complementary relation which makes the author an essential subject, and narrative the instrumental expression of that subject. This assumption structural analysis is loath to make. The one who speaks (in the narrative) is not the one who writes (in real life) and the one who writes is not the one who is.”

Narration can only receive its meaning from the world which makes use of it: beyond the narrational level begins the external world, other systems (social, economic, ideological) which no longer include narratives only, but elements of another substance (historical facts, determinations, behaviours, etc.). Just as linguistics stops at the sentence, the analysis of narrative stops at the analysis of discourse: from that point on, it is necessary to resort to another semiotics. Linguistics is aware of this kind of limit which it has already postulated– if not really explored– under the name of *situations*. Halliday defined "situation" (in relation to the sentence) as the body of nonassociated linguistic facts; Prieto, as the body of facts known by the receiver at the moment of the semic act and independently of this act. In the same way, one can say that any narrative is contingent upon a "narrative situation" or body of protocols according to which the narrative is "consumed".

Barthes' emphasis on a two-dimensional view in reading narratives is prompted by his foregrounding of the multi-tiered nature of the narrative content, the autonomy of the narrative as an enclosed system, and the possibility of the adoption and adaption of the narrative to semantico-contextual (semiotic) dimensions. This view takes up the responsibility of providing a solid ground for the narrative analysis up to higher semiotic levels. We can read Barthes' following explication (1975, p. 243) in the light of Halliday's *logogenesis* (Halliday, 1992):

Whatever the number of levels one proposes to study, and whatever their definition, there is no doubt that narrative is a hierarchy of levels or strata. To understand a narrative is not only to follow the unfolding of the story but also to recognise in it a number of "strata," to project the horizontal concatenations of the narrative onto an implicitly vertical axis; to read a narrative (or listen to it) is not only to pass from one word to the next, but also from one level to the next. (p. 243)

Opening the narrative code to external interpretations in accordance to the Barthesian language-narrative homology requires an understanding of how the narrative, with its hierarchical and interdependent nature, creates meaning within the higher semiotics of context. In functional words, this is a unique meaning with a history created *logogenetically*; namely, "progressively from the beginning" (Halliday, 1992, p. 360) in *texts* that are "language ... functional in some contexts" (Halliday & Hasan, 1985, p. 86).

2.4.1.2. A functional view of the structuralist narrative strata

To further examine the concept of narrative stratification in a homologous manner to that of language, we can place the two systems parallel to each other and approach them in the light of the Hallidayan functional explication of the process of meaning creation. Halliday (1992) designates *intra-stratal* and *inter-stratal* relationships in language; viz., *instantiation* and *realisation*, respectively and foregrounds the fundamental roles they play both syntagmatically and paradigmatically in creating meaning. Language is both an *instance* (in the form of a *text*) and a *system* whose grammatical intra-stratal relations collaborate as they interface *meta-redundantly* (i.e., in a dynamic realisational relation) to create meaning in a text. As a semiotic system, language connotes as it realises the semiotic patterns of the higher level of the context of culture. Accordingly, meaning creation (*semogenesis*) in the semiotic

narrative system may be assumed to function along parallel lines: intra-stratal relations work horizontally and vertically, while transcendence of meaning to higher-order levels is governed by “[t]he metaredundancy notion ... [that] formalises the stratal principle in semogenesis” (Halliday, 1992, p. 357).

Hasan elucidates the transcendent, meta-redundant nature of narratives inclusively under the hierarchical interrelationships in the semiotic system of verbal art (Halliday, 1992; Hasan, 1985/1989). Hasan (1985/1989) maintains that narrative meaning in verbal art is effectuated by resources along a tri-strata semiotic system. Moreover, it is at the *symbolic articulation* level that the literariness of the text is attained and “the meanings of language are turned into signs having a deeper meaning” (p. 98). This level realises the higher-level of *theme*, and is realised by the lower-level, *verbalisation*. The Hasan system does not appear to acknowledge any precedent structured semantic content (story) independent of its discourse. Rather, *fable* is seen as a *creation* resultant of the way the “story is ‘discoursed’ ... [and] the patterns of the language function” (p. 91). Hasan (1985/1989) holds a contrary view of language and narrative to that of structuralists: the “way into most of the *meanings* of most texts is obviously *through language*: texts after all are linguistic objects, and a *literature* text is *no exception* to this rule” (1985/1989, p. 91, italics added). Meta-redundantly, the relation between the strata of verbal art can be visualised as:

$$\text{THEME} \searrow (\text{SYMBOLIC ARTICULATION} \searrow \text{VERBALISATION})$$

To rehearse an argument of the process of meaning development in Hasan’s term, we would say that with reference to the narrative system, we find ourselves in front of a stratified meaningful narrative text that connotes variably within different socio-cultural contexts at the level of *theme* through its being realised by the second-order, deeper meaning created by the patterning of patterns at the *symbolic articulation* stratum. The linguistic patterns and lexicogrammatical resources of any language create the first-order meaning potential of the narrative text in accordance to conventions agreed by the language community. These meaningful signs belong to the lower stratum of *verbalisation*, which—in addition to primarily being the narrator-narratee discourse medium, the “primary contact with the work” (p. 96), and the realising stratum of the *symbolic articulation*—is controlled by contextual values governing the generic conventions through which the narrative is semantically constructed and lexicogrammatically represented (Hasan, 1985/1989). This socio-semiotic value is subsumed under the thematic structure of the narrative due to the functionality of the linguistic choices made at the lower level of *verbalisation* (O’Toole, 1982).

This view of contextualised meaning development in narratives corresponds to Hasan’s delineation of text as a semantic unit, and her rejection of the concept of the *autonomy of the*

text in its structuralist sense. Hasan rather stresses; “Literature is not a self-motivated activity, divorced from the concerns of the community in which it is created. A correct understanding of the nature of language, which is central to verbal art, would guard against this attitude” (Hasan, 1985/1989, p. 110). Hasan’s elucidation of the Generic Structural Potential (GSP) and the Contextual Configurations (CC) best describes such a relationship (Halliday & Hasan, 1985; Hasan, 1985/1989)⁴¹. Figure 2 demonstrates Hasan’s view of the meta-redundant stratified nature of the system of verbal art (1985/1989) which is seamlessly integrated with the semiotic system of language.

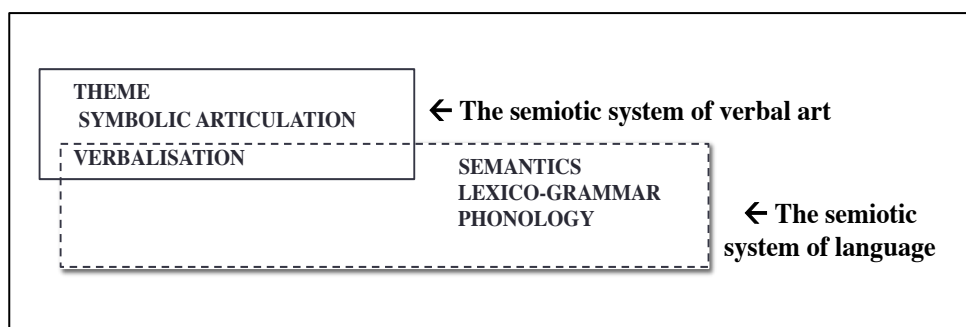


Figure 2 Verbal art and language (Hasan 1985/1989, p.99)

2.4.1.3. Yaktine’s text: Structuralist morphemes within the semiotics of the functional theme

To reconcile the structural-functional views, Yaktine (1989/2005, 1989/2006) attempts to functionally approach the structuralist binary/triadic proposals of narrative constitution encapsulating the significance of the story-discourse interrelationships within the socio-cultural contexts of the narrative text. Yaktine bases his model perspicaciously on a spectrum of structural, functional, and social premises. He then established a tripartite-level of meaning construction in the narrative synchronising the structuralist detachment of the narrative meaning from language and context, on the one hand, and the sociological beyond-the-text approach to narrative, on the other. Regarding the existent narratological literature, Yaktine presents his startification modelled according to two criteria:

1. Retain Todorov and Genette’s narrative compositional binary oppositions; namely, story and discourse (Yaktine’s level of narrative *discourse* is as syntax is to language.)
2. Ascend from the structuralist to the functionalist and from the syntactic to the semantic levels of narrative. Yaktine, like Rimmon-Kenan, Fowler and Leech, proposes a third higher level: the narrative *text*. At this level, the socio-semiotic

⁴¹ Hasan defines text in terms of its structural and textual unities as; “The text is a unit of meaning; it is language that is functional in some context. If this is true, then the elements of the structure of the text will have to be defined by the job they do in that specific contextual configuration, which is logically related to the text’s structure” (Halliday & Hasan, 1985, p. 68).

interactions of the text with both the context and with other anterior or posterior texts are accommodated.

Yaktine's demarcation of the narrative concepts in his model underscores the integrative, interactive nature of his three levels. In addition to *text* as the highest level of the narrative, each narrative comprises a *story* and *discourse*; where 'story' refers to the narrative content and 'discourse' to the elements and aspects of narration (Figure 3). Adopting the classical language-narrative analogy, Yaktine follows Propp and other semioticians by proposing that the events of the story may be compared to language morphemes. *Story* in this sense can take up multiple discourses through which it is presented as a narrative. Moreover, it can be reduced to its minimal components: events, characters, setting; and is hence compared to morphological formulae presenting fixed patterns with slots to be filled in with any lexical items. *Discourse*, a higher-order level, is what combines the discrete, meaningful morphological units into a variety of sentential representations, casts a structural unity on them, and gives the narrative a syntactic dimension.

In this respect, Barthes (1975) delimits a higher semantic level (i.e., *actions*) as the integrative factor that combines the basic semantic units at the morphological (*functions*) level. This level is within the abstract semantic domain and relates to functions carried out by an actant (a character). Nonetheless, Yaktine, aligning to a great extent with Hasan (1985/1989), proposes that what unifies the morphemes of the story is the integrative, structuring power of *discourse* (presumably a stage analogous to, but divergent from Barthes' *narration*). Yaktine, hence, acknowledges the existence of an anterior story while affirming that discoursing the story entails giving the narrative meaning a particular representation.

Yaktine refrains from a semiotic discussion of story as an autonomous entity. Rather, his narratological endeavour is concerned with the story-discourse integration and interaction. This leads him to emphasise that discourse propels the reception and discussion of the story. This can be attributed to that the way the story is "discoursed" plays an intermediary role in the representation of its deep structure and the interaction with external entities. Yaktine delimits discourse to its three major components: time, narrative mode, and focalisation, and like the structuralists, he affirms that it is a narrator-narratee interaction. Yet, narrative communication for Yaktine does not terminate here; intertextual and sociological interactions still occur within, not beyond, the narrative system, promoting the interaction to take place between the living subjects— the writer and reader(s)— at the *text* level.

Narrative meaning is given further dimensions beyond the discourse at the *text* level through the varying internal and external narrative structures, intertextual interactions, and sociological and cultural considerations (Yaktine, 1989/2006). At this level, the text is

considered “a currency”—the term is Hasan’s—with a dynamic nature allowing for producing multiple readings, and, hence, multiple narrative structures, all attributed to the same narrative. It can thus be proposed that Yaktine’s text occupies an area starting partially at Hasan’s symbolic articulation and extending inclusively to the theme. Drawing on Zima, Kristeva, Halliday and others, Yaktine delineates the *text* at this narrative level as “a semantic structure produced by a subject (individual or collective) within a productive textual structure and within a particular frame of socio-cultural structures” (Yaktine, 1989/2006, p.32, Translation mine). This definition intimates that the text is a composite of two broad structural and productive components.

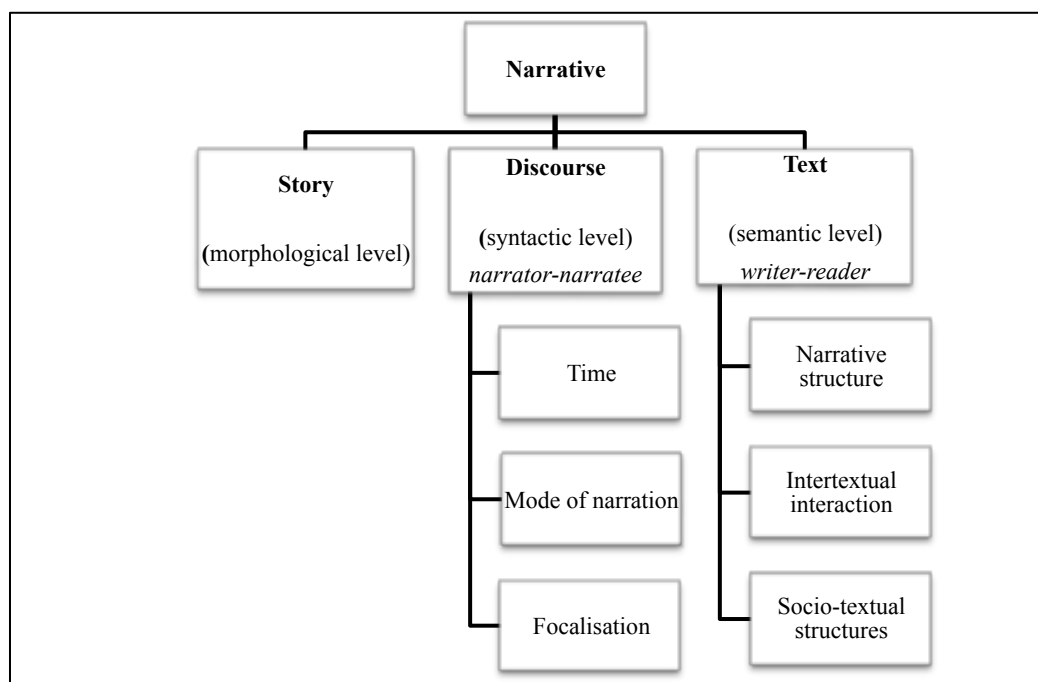


Figure 3 Yaktine's narrative system (Yaktine 1989/2005; 1989/2006; translation mine)

On the structural level, Yaktine’s text encompasses three inseparable structures: the semantic, the textual, and the socio-cultural. The narrative text, in fact, is a sign whose ‘semantic structure’ is envisaged against the dyadic signifier-signified relation, through which the narrative morphological and syntactic structures come to mean. Furthermore, the semantic unity of the text is derived from several internal componential structures—produced within a governing macro ‘textual structure’. The macro structure is textual in nature and precedent in time to the text; yet, the text’s ‘socio-cultural structure’ in which it is produced, and to which it is delineated, is contemporaneous to it. Contemporaneity here is not framed within temporal considerations; rather, it is defined against the stability of the defining socio-cultural circumstances.

Yaktine's text also includes a productive facet ⁴². The structural interrelationships identified above are of an active, interactive, and counteractive nature, which yields corollary productivity. The structures are practically attained through productive acts by a subject, whose agency toward the 'topic' being addressed takes the form of writing or reading. Thus, we notice that the structures (textual, cultural, or social) remain integrated as they emerge within the framework of their relationship with the topic; that is, they interact dialectically with the topic. The text is thus "a semantic structure produced by a subject" in the sense that the semantic structure is not produced only once; rather, it is produced as considerably as the creative text-subject interactions yield results.

The issue of 'narrative structure' is here addressed. The subject in the first instance (i.e., the writer) is singular and his/her semantic productivity comes to an end with the accomplishment of the writing task. The 'reader's agency' stands for an infinite number of subjects that produce a considerable number of semantic structures. Furthermore, the text is produced "within a productive textual structure" that can accommodate an accessible, previously accumulated background. Against this background, the productive acts of writing and reading are carried out, and the static and/or dynamic repertoire of interactions with former texts is unavoidably retrieved. The socio-cultural structures contemporary to the act of writing transpire openly or inferentially within the text. Therefore, a reading of these structures ought to place them within their text, not draw them on it. We can, in this fashion, fathom the openness and dynamic nature of the text via its interaction with other textual and socio-cultural structures different from those in which it has been originally produced.

2.4.2. Narrative system: a comparative view

A comparative view of the three proposed systems, namely, Barthes' levels of narrative meaning (1975), Hasan's semiotic system of verbal art (1985/1989), and Yaktine's semiotic system of narrative (1989/2005, 1989/2006) would yield a cline of two binary oppositions. At one pole, a structuralist approach gives precedence to narrative semantics and excludes language from the narrative system (Barthes, 1975). At the other pole, a functional position that postulates that it is language that creates the narrative and its semantics (Hasan, 1985/1989). Yaktine stands mid-way between the two poles, adopting a position of compromise (Figure 4).

⁴² Yaktine prefers to consider the role of the writer and reader in text production to be that of 'subjects' rather than 'agents'. Still acknowledging the acceptability of 'agent' as a translation of the term he uses for the producer *'fā'il'*, Yaktine through 'subject' refers to the linguistic product rather than the agency of the writer/reader in text production (Yaktine, personal communication, 25 August 2015). Reference to the translator as a producer within his/her meta-context and with his/her concern of appealing to the audience and maintaining bestsellerdom, the present study prefers to use 'agent' rather than 'subject' in reference to the text producer.

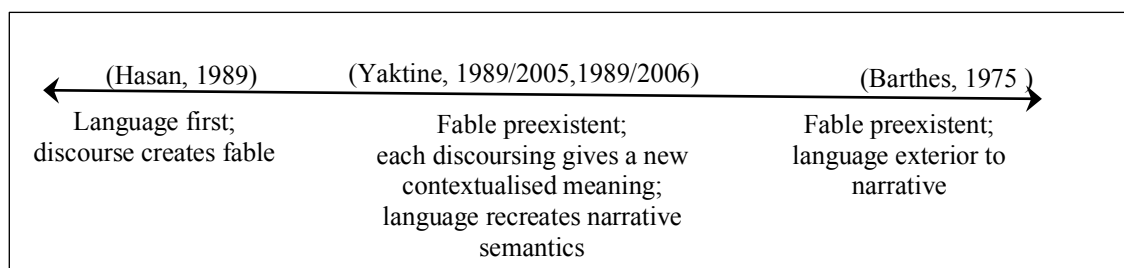


Figure 4 Different approaches to narrative meaning

Additionally, seeing the strata of the three narrative systems in analogy to language may pave the way to accommodating the processes of reading and re-writing in translation within their actual positions. Hence, it may be possible to locate the productive agencies of writing and reading within Hasan's 'context of creation' and 'context of interpretation'. Conceptualising the text-level narrative devices as the higher-order processing of the discourse-level ones, and juxtaposing the lower- and higher-order elements, allows Yaktine's narrative system to be reproduced in analogy to the language system. The relative distribution of the three narrative systems in Table 1 is enlightened by the definitions given for each stratum in its original model. The table may thus pave the way to accommodate the processes of reading and re-writing in translation within their actual positions in the light of the comparative stratal view of the language-narrative systems.

	Narrative system		
Language system	(Barthes, 1975)	(Yaktine, 1989/2005, 1989/2006)	(Hasan, 1985/1989)
Phonemes	Functions	Story	---
			Verbalisation
Lexicogrammar	Actions	Discourse	Symbolic articulation
Semantics	Narration	Text	
	---		Theme

Table 1 Different perspectives of language-narrative homology

2.4.3. Translating the narrative and the intersemiotic mapping of meaning

In an attempt to assimilate the process of translating narrative and to visualise its relation to stylistics more closely and efficiently, our argument needs to be further enlightened by a semiotic approach to translation. Matthiessen's view of translation (2001) as a process taking place within and between semiotic systems of all kinds facilitates seeing the process of

mapping the narrative meaning onto language (“free” translation at the level of semantics) as a form of an intersemiotic translation⁴³.

Narrative and language belong to two semiotic systems, and a transition from one system to another involves two stages of Jakobson’s intersemiotic translation: two processes of decoding and encoding, two types of communication within a *meta-context*⁴⁴, two languages-in-context, two encoders of the message, two receivers, and two contextualised semantic outputs (themes) of the story. Narrative is unequivocally an organic semiotic system, notwithstanding the variant modalities to which it is transformed (Barthes, 1975; Chatman, 1978; Greimas, 1977). Language is another semiotic system and the way the narrative is ‘discoursed’—transformed or mapped—via the patterning of the linguistic patterns partakes in creating the narrative meaning (Chatman, 1978; Hasan, 1985/1989; Matthiessen, 2001). This transformation is by no means “a passive reflection of the source; it is “a creative act of reconstructing the meanings of the original as meaning in the ‘target’” (Matthiessen, 2001, p. 64). Mapping this semantico-semiotic property (i.e., the narrative meaning) takes place on a high-level of abstraction beyond its modality, while simultaneously being governed by the semantic properties of the lower-level realisation in the system (i.e. verbalisation).

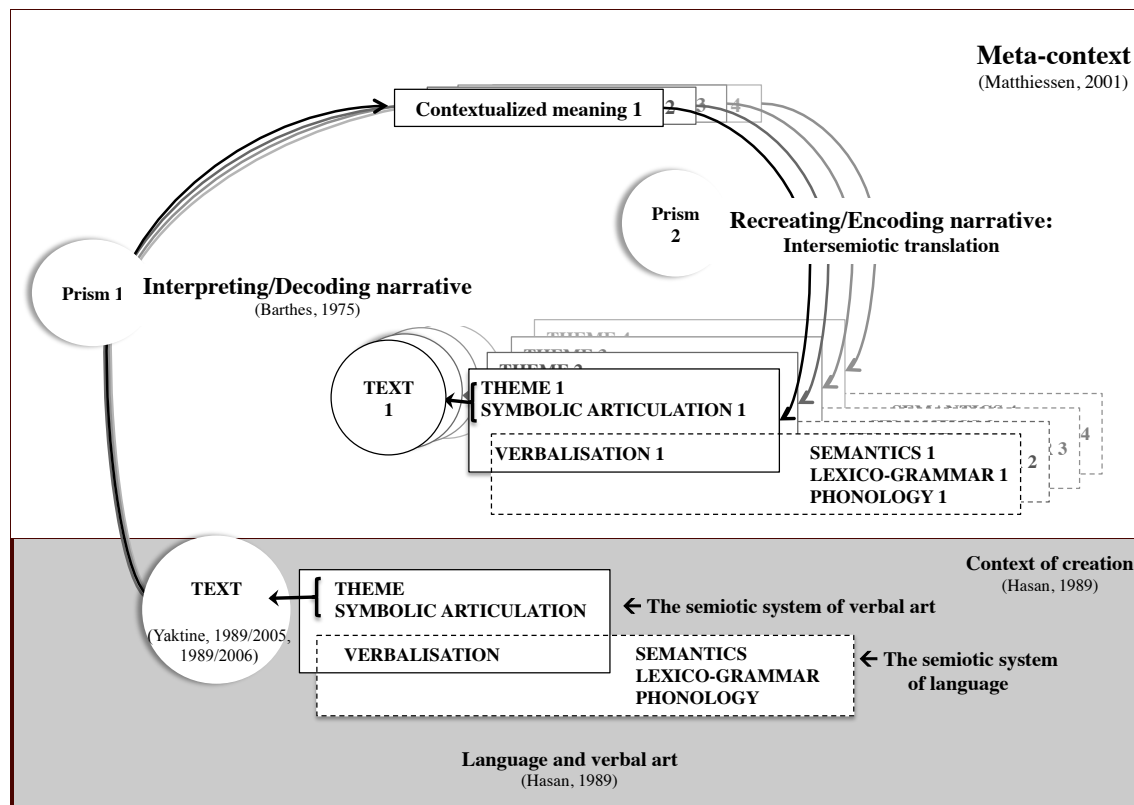
It is thus evident that mapping (and transforming alike) deploys a motivated selection of a two-fold nature: a higher-order process that practices a sort of deautomatisation on its verbalisation, and a form of *instantiation* of a semiotic potential (language-in-context) within the confines of the contextual configurations and genre. The amalgamation of three factors (i.e., stratification of both language and narrative; refractions done at the decoding and encoding levels; and multiple contextualisation) entitles each translated narrative to be conceived of as a unique, separate entity. Each translation of a given narrative thus converges with the other versions only at the lower-level semantics of the content; that is, at what Yaktine (1989/2005) designates as the *story* level. This corresponds to the total of Barthes’ *actions* and *functions* within Hasan’s context of creation. Simultaneously, it diverges at the

⁴³ In the light of Jakobson’s typology of translation acts (Jakobson, 1959/2000), Matthiessen (2001) developed a semantic, functional view of intersemiotic translation, explicating the mechanism for mapping meanings on the language-in-context resources between the original and target texts.

⁴⁴ Matthiessen (2001) delineates a special context in relation to translation; namely, a meta-context within which the acts of translating and the acts of reading/listening to the translation occur. According to Matthiessen, this context is “more abstract than what is being translated” (p. 111) and forms the highest stratum of the meta-language-in-context system. For this meta-context, translation as a stage of the social process of multilingual text production forms the field. Tenor is embodied in: (1) the network of relationships created in this context between the translator and other role-players—namely, the original writer, editor, reader, and related others; (2) the degree of authority the translator entertains in relation to the text and reader; and (3) the status of the translation in relation to the translator (or agency) and reader. Mode as the last contextual variable includes the channel of translation, medium of translation, role of the translation in relation to the original and the translation’s rhetorical mode. For more elaboration on the translation meta-context and its variables, see (Matthiessen, 2001, pp. 111-114).

level of *narration* (Barthes' highest order of meaning and Yaktine's *discourse*) up to the higher levels of abstraction created through the patterning of patterns in the semiotic system. It here becomes possible to find Hatim and Mason's (1997) conception of the act of translation illuminative: translation is an act of communication that is *separate* (in our case, contextually and discursively) from, while it is still *dependent* (semantically) on, the original writing.

Figure 5 Stratification, refraction and multiple contextualisation in narrative translation



Having established that we are translating texts (instances of language) and not languages (system potentials), we can assume that the narrative text goes into a dipartite act consisting of two interactive processes of translation: (1) intersemiotic, transforming the narrative content into linguistic means and vice versa in writing and in reading successively; and (2) interlingual, transposing/recreating the transcendence of meaning of the first-order and second-order levels as developed by the patterning of linguistic patterns. Presumably, the latter process belongs to a later stage of transference as the narrative meaning needs first to be mapped onto a linguistic modality, building on the lower-level semantics. It follows that the object being carried over (i.e., the text) is encoded at the verbalisation level.

Simultaneously, a careful utilisation of the linguistic patterns is creatively carried out: a parallel effect of the source text is sought for in the target. Hence, the totality of the text (in Yaktine's sense) is realised by the contextualisation of the reproduced narrative at the level of theme in accordance to its realisation by the patterning occurring at the symbolic articulation level. Building on Hasan's (1985/1989) visualisation of the language-verbal art relation

(Figure 2), Figure 5 provides a tentative sketch of the proposed convergence and divergence caused by the tripartite amalgamation of stratification, refraction and multiple contextualisation. It also envisages the proposed dipartite nature of narrative translation.

The above discussion accommodates the present study in an intersection of areas among poetics, narratology, stylistics, and translation studies, and proclaims a proposed blueprint for the methodology of the comparative reading adopted here for the translated narratives. In the light of the above discussion, it is argued that the following describe the situation and set an outline for the narrative translation process:

1. A comparative stylistic view of translation is not supposed to claim source-target-text comparisons. Rather, it may venture to explore an act of communication that develops *dependently albeit separately*. This act is explored away from the classical author-translator interaction and away from the concerns of loyalty or success of source-target transference.
2. The comparative view of acts of narrative translation should take into consideration the multiple contexts and meta-contexts of the acts of creation and translation (interpreting and recreating).
3. It is presumed that each text is read and re-written within a unique meta-context that is peculiar to the translator. This meta-context is most likely to incorporate two sorts of context in the translation process: (1) the ‘context of interpretation’ in which the act of reading carried out by the translator, his interaction with the original text, and hence his creation of (an) external narrative structure(s) take place; and (2) the ‘context of re-creation’ in which the act of creative re-writing occurs, and Consequently, the previously created external narrative structure is internalised and implemented within the new narrative in a collaborative manner with that of the original writer’s narrative.
4. Each new text is an instance of the language system in which it is construed and mapped onto linguistic resources.
5. Yaktine’s affirmation of the pre-existence of the story is both instrumental and significant in unveiling the basic elements to which a translator attends in his reading and recreating tasks. Each translator, as a reader, practices a form of refraction of the meaning of the origin through his socio-semiotic prisms; yet, the basic semantic content (story) remains the same for all translators (as readers). Different readings of the same story entail different refracted, contextualised meanings assisted by the higher-order degrees of symbolic articulation and theme.

Reducing the contextualised meaning to its basic content means going back to the story as a pre-existing semantic content.

6. Story elements providing the lower-level semantics of the narrative may be studied in a stratified mode as illuminated by the Proppian and Barthesian models. It is assumed that translators' recreations are influenced by their contextualised readings when dealing with these elements.
7. Viewing texts in relation to the notion of semiotic distance, in addition to the typological distance proposed by Matthiessen (and adjusted here to the study purposes ⁴⁵), may be of a great significance when investigating the text as a higher-order realisation of theme and symbolic articulation.
8. Acts of refraction occur twice: in the writer-translator interaction where the worldview is shaped primarily by the selectivity of the original writer; and in the following stage when the translator's role transfers to that of a co-author and hence a context of (re-)creation exists. The translator practices another stage of selectivity and adjusts the voices in the original to aid the comprehensibility and acceptability of the translated text within the new context. This selectivity basically occurs at the level of verbalisation and controls transcendental meaning developed up to the level of theme.
9. Each translated text is a new narrative entertaining the language-verbal art relation demonstrated in Figure 2, and producing a new text that is accessed, developed, and realised by resources of the new language and their interaction with its own context.
10. A *text* can thus be dually conceived as a product: Halliday and Hasan's definition of the text as "a unit of meaning; [and a] language that is functional in some context" (Halliday & Hasan, 1985, p. 86); and Yaktine's proposed area encompassing Hasan's symbolic articulation and theme.
11. Discourse is accessed at the verbalisation stage; yet, it plays an integrative role in structuring the story. It realises the symbolic articulation and is realised by verbalisation.
12. Each translated narrative undergoes the two types of translation: (1) *intersemiotic*, as a transition between the two semiotic systems of language and narrative; and (2) *interlingual*, as a recreation of the patterns and their patterning within the linguistic resources of the target language-in-context.

⁴⁵ Matthiessen (2001) considers the extent of typological distance between languages of the source and target texts in translation. Given that the present study does not attend to source-to-target text comparisons and that the comparison is held among three translations within new languages and contexts, considerations of the typological distance are done within this scope (i.e. among these target languages and away from the source).

CHAPTER THREE

Recreated Narrative Structure(s) in the Light of the Multiple Contextualisations⁴⁶

3.1. Introduction

Having set an analysis profile for the translated narratives, it becomes now possible to discuss narrative issues concerned with the translators' (motivated) selections of style in relation to the realisation of the narrative strata. In this chapter, an overview of the narrative elements of *O Alquimista* is going to be given before going further comparatively with the three reproduced narratives. Our main concern at this stage is to uncover the manner in which the multiple contextualisations of the narrative influence the acts of recreating the narrative structures while each translation presents its reproduced text. Elements of different strata are going to be addressed as they relate to the narrative structure. We will start thus with the lower, abstract level, i.e. story, and go higher to discourse, then text, tracing in the first place how the story elements, including time and space, are discoursed in relation to characterisation and thematic output. This includes unveiling how their patterning contributes to constructing the narrative structures on the text level. These elements and their collaboration are going to be viewed through contextual lenses.

The influence the acts of translation play on the narrative structure has not, in fact, received enough scholarly investigation— neither by narratologists nor by translation scholars. This lack is partly attributed to the assumption that despite the likely deviation of the target narrative from the original one in terms of linguistic and cultural resources, plot and narration, the act of translation is not expected to have any bearing on the reshaping the narrative structure. Simultaneously, narrative theorists still acknowledge that narrative elements that collaboratively form the narrative structure, viz., place, time, voice, perspective, etc., are likely to undergo alterations to some considerable extent in translation (Bernaerts et al., 2014). With these conflicting views, the area of recreating the narrative structure in translation remains relatively unexplored.

⁴⁶ An abridged version of this study is published in a special issue "East and West Encounters: Translation across Time" of the *Journal of World Languages*:

Aljahdali, S. A. (2016). Narrative structure, context and translation in Paulo Coelho's *O Alquimista* in English, Arabic and Turkish. *Journal of World Languages*, 3(1), 79-97.
doi:10.1080/21698252.2016.1224138. URL:
<http://www.tandfonline.com/doi/abs/10.1080/21698252.2016.1224138>

3.2. *Narrative structure: an overview*

In order to accomplish a careful reading of the recreated *narrative structure* in translated narratives, we need to call upon a sound delineation of the term along narratological, poetic, and related lines. A look at the *Dictionary of Narratology* (2003) reveals that the dictionary does not allocate an entry to define the concept under the title *narrative structure*. Rather, the dictionary deals with this aspect of the narrative as an example of a structural unity created by the ensemble of the compositional networks under the entry ‘*structure*’, which indicates that a structuralist-semiotic shade is overlain on the internal relationship of the narrative text as a close unity. It thus disregards both the functionality of this relation in creating the totality of the text within context and the possibility of having the narrative structured and restructured through writing and reading respectively. The dictionary delineates ‘*structure*’ and ‘*narrative structure*’ as (p. 95):

Structure [is] the network of relations obtaining (sic) between the various constituents of a whole as well as between each constituent and the whole. Should narrative be defined as consisting of STORY and DISCOURSE, for example, its structure would be the network of relations obtaining (sic) between story and discourse, story and narrative, and discourse and narrative.

Therefore, the ‘*narrative structure*’, in its primary sense, is a structure, which unequivocally incorporates it within the area of the above delimitation. Yet, having the collocate *narrative structure* used as a technical term within narratological, poetic and stylistic contexts indicates that the communicativeness of the narrative act with all its elements is implicitly intensified, that the operational nature of the term may be given a myriad of delimitations according to the angle from which and the thesis according to which it is approached, and that an interrelationship does exist between the proposed structuredness, as an attribute and other attributes, devices and strategies implemented in creating or interpreting the narrative.

Despite the broadness of its scope, ‘*narrative structure*’ as a blanket term represents only one aspect of the narrative *text*. According to Yaktine (1989/2006), the this text in its interactive sense comprises three aspects: narrative structure, transtextual interactions of the narrative with other texts, and contextual interactions with sociological and cultural values. Overcoming the segregating acts of (non-)literary text and context, Hasan (Halliday & Hasan, 1985; Hasan, 1985/1989) affirms that text structure is governed by two agencies: genre and context—the latter includes language in relation to the speech community. Hasan further affirms that the ‘*structure*’ forms ‘the link’ between the internal and external, i.e., between texture and context, creating a higher-order semantic unity (Butt, 1988; Halliday & Hasan, 1985, p. 99).

O'Toole (1982) and Yaktine (1989/2005, 1989/2006) correspondingly, yet antithetically, relate pertinently the internal with the external in their designations of the narrative structure. For O'Toole, the 'unity and coherence of internal patterning' shapes the acts of communication embodied in encoding (in writing) and decoding (in reading). In this concern, he proposes that the socio-semiotic values of the structural elements functionally contribute to the thematic structure of the story. It is thus the narrative structure and the way of its patterning that prescribe the retrieval of values and propose profiles of connection to the community. Yaktine, on the other hand, highlights the fact that the structure of a narrative is created twice: internally, where the way the story is discoursed represents its internal structure; and externally, when the reader interacts with the text creating a new socio-semiotic space. So, different readings are more likely to produce different narrative structures.

In his model, O'Toole suggests six levels of the narrative, aligning them horizontally in pairs and ordering the pairs according to their broadness and exhaustiveness of lower levels. Narrative structure, coming as the high-order level, is contrastively juxtaposed with the point of view, for "[i]f narrative structure is the outline of the story in terms of its *action*, Point of View is the level on which we perceive the story as *discourse*" (O'Toole, 1982, p. 5, capitals and italics are original). Along these two lines, the narrative is framed, and through this level, lower levels are inferentially defined. The binary oppositions are grouped as in Figure 6.

Narrative Structure – Point of View

Plot	– Fable
Setting	– Character

Figure 6 The narrative stratified (O'Toole, 1982, p.3)

Adopting classical Aristotelian poetics at the outset and proceeding in variant narratological and psychological lines, O'Toole draws links both analytically and synthetically between the narrative structure and other narrative aspects, highlighting their integrative and complementary roles in its construction. In parallel (structural) linguistic terms, O'Toole moves in strata from the higher (theme/semantic) down to the lower (syntactic), throwing light on the realisational nature that combines the narrative structure and point of view, and underscoring the active role of discourse (the narrative *form* as opposed to *meaning*) in orientating the interactive reading process. O'Toole explains that:

Narrative Structure is the dramatic trajectory of the story's 'action' from its initial situation, through a complication, a *peripeteia*, or turning point, a *dénouement* which represents some kind of reversal of the complication, to a closing situation. It is the *mechanism* by which the *theme*, which may be stated statistically as some sort of contrast, is given *dynamic form*. In linguistic terms, it is

the way an *underlying meaning*, often a semantic opposition (despair/hope; illness/health ...), is given a *syntactic* form. ... And yet narrative structure allows us to have it both ways: our sympathies are personally engaged for the hero or heroine or victim, *yet the very aesthetic balance of the form at the same time forces us* to stand back and view their fortunes impersonally. (O'Toole, 1982, p. 5, most italics added)

Yaktine takes *time* rather than *theme* to be the criterion that regulates and facilitates the dynamic formation of the narrative structure along the three levels of story, discourse and text. The processes of writing and reading extend over a period of time allowing for the agent—text interaction: at the stages of the primary conceptualisation of the narrative meaning, of its constant gradual modification through discoursing, and of the final semantic structure created throughout the stages of logogenetic unfolding of the narrative meaning. Yaktine hierarchically distinguishes three time frames for the narrative: (1) Story-time (morphological): the chronology of events in the pre-discursive story content; (2) Discourse-time (syntactic): the special time of the story that is reframed through discourse in the narrator-narratee relation; (3) Text-time (semantic): the time engaged in both processes of writing and reading—a sort of time external to but constructive of those of story and discourse. It is the story-time for which a relation of ‘construction’ and semantic production is acknowledged, and through which the writer—reader interaction is created and given a semantic dimension. Yaktine thus contends that narrative structure is created *internally* and *externally* with different relations of *anteriority* or *posteriority* to the *discourse time*. He outlines these constructions as:

- 1) Story-time: anterior and external
- 2) Discourse-time: text time (writing): contemporaneous and internal
- 3) Text-time (reading): posterior and external

So, the construction of the narrative structure undergoes two stages along the above lines: (1) internal construction of the narrative structure: where the story-time and discourse-time uniquely interrelate, and distinctively interweave within the text-time in a world created by the act of writing; and (2) external construction of the narrative structure: where the interaction of the reader with the internally-constructed text-time uniquely yields an external construction of the narrative structure. This latter kind of narrative structure is implicit, and is practically less conceived of, due to the fact that it is not represented as a text or a meta-text, and that it is bound to the time and background of the readers. These two factors yield a myriad of external narrative structures.

The two O'Toolean and Yaktinean approaches converge in their rejection of the concept of arbitrariness with regard to the construction of narrative structures. Stylistic choices, patterning of linguistic resources, and the discoursing of any element in the narrative are all carefully crafted to variably and relatively contribute to the ongoing logogenesis and to serve

contextually appealing poetic and aesthetic ends. This selectivity can be designated as a ‘motivated selection’ of patterns (Butt & Lukin, 2009), and influences the construction of the narrative structures in writing and reading contexts. Therefore, within these contexts, the narrative structure is genuinely semiotic (Chatman, 1978); or, to put it more accurately, the narrative structure is a *social* semiotic that genuinely connects the texture of the narrative to the contexts of its creation (writing) and interpretation (reading).

It is now advisable to recapitulate our argument of the mutually interactive triad of translation, context, and narrative structure in the light of the above premises. Having the narrative read and re-written in variant cultures indicates that creating the narrative structure, on the text level, occurs in several stages. The process starts with the translator, as a deep reader, interacting externally, yet implicitly, with the internal narrative structure formerly created by the author. This interaction yields various external structures compelled by the reader’s—here, the translator’s—unique time constraints and textual and socio-cultural repertoire. This resultant narrative structure is incorporated internally into the new discourse of the translated version, creating hence a unique syntax for the story, i.e. a specific structure in which the discrete elements (morphemes) are linked and organised. Consequent to this discourse, the writer—text and reader—text interactions take relatively unique forms. This syntactic discoursing is governed by both the norms of the language within the speech community at the level of verbalisation, and the motivated stylistic selections at the symbolic articulation stratum. This latter selectivity makes the patterning of patterns a constructive factor; the unique internal structure forms a controlling force cast on the translation reader in his/her textual interaction. It is worth mentioning here that, for each translator, there exists a raw material, viz. the basic story structure, to which his/her discourse creates a new narrative structure corresponding to the contextual and generic constraints⁴⁷.

It may be argued, based on Hasan’s view that the acts of verbalisation and symbolic articulation shape the fabula, that the anteriority of this abstract level of the story to its discourse should not be presupposed. It may also be argued, following O’Toole, that due to the ‘dispositional nature’ of the narrative, the idea of having the fable as a raw material for the story is paradoxical. It “can only be reconstructed in the reader’s imagination” (Hasan,

⁴⁷ In this regard, Yaktine reiterates that:

Time of the story is the time of the actual experience that is realised intellectually. ... [It] is the raw material that develops linearly and is cognitively realisable. This illustrates its being called, in analogy to language levels, the morphology [of the narrative]. This morphological time is prone to being presented variably in a manner administered by the variety of presenting discourses. Time of these discourses nullifies both the story time and the rawness of its material. Thus when we progress from the story time to the discourse time, we move from the actual cognitively realised experience (the collective one) to the individual experience that is peculiar to the writer. This individual experience tries to present a distinctive, idiosyncratic view of time that, through discoursing the cognitive and abstract, presents a psychological experience perceived through the interaction of that subject (the writer) with time (1989/2006, p. 47, translation mine).

1985/1989; O'Toole, 1982, p. 5). However, our analysis at this stage is guided by Yaktine's insights in this concern: the pre-existing story and the way it is discoursed produce the internal aspect of its narrative structure. In the case of the translator as a reader and a co-author, the issue seems to be exceptional: s/he has a semantic input that is inferred within her/his own socio-cultural shades, discerned at the level of Hasan's theme, and is made ready to be re-discoursed.

It may also be negotiable whether it is the narrative 'plot' or 'discourse' that embodies the translator's writing and, hence, his internal structure. Agreeably, we can consider *discourse* the area where the narratee is communicated with and given access as a reading agent to interact with the text. The *plot*, on the other hand, is the scheme in which the events are causally redispersed. As a narratological term, the 'plot' allows no room for the interaction with language and/or context; thus, it would not form a useful tool in tackling the issues of narrative and narrative structure in a translational context. It is, in fact, assumed in this study that once the story is plotted by the original author, it cannot be re-plotted by the translator; rather, it is first *discoursed* in writing and then multiply *re-discoursed* in translations. So, the plot as a concept intersects with, but is not inclusive of, discourse. It is embedded in the latter, which, contrary to O'Toole's plot, encompasses the point of view as one *aspect* of discourse rather than as its realisation. Hence, it becomes more likely that the narrative is structured uniquely for each translation.

3.3. Story and multiple discourses

Accentuating that the narrative structure is the device that interweaves the internal and external strands of the narrative, entails that narrative and linguistic resources and patterns that create the textual structure unequivocally impinge on the constructed narrative structure and, consequently, orientate the interaction process in its ensuing construction of external narrative structure. An insightful understanding of the dispositional reconstruction of the story elements on the discursive levels would thus uncover the mechanisms in which the different discourses in the three translated versions operate to allocate variable degrees of significance and transparency to their resources. These variably significant parallel resources would amalgamate to create the texture of the narrative text, and, hence administer the higher-order narrative structuring. The type and sequence of the story events and the mode of their presentation in the three versions may reveal some useful information about the acts of weaving of the textual structures under the influence of the translators' accommodations within their English, Arabic and Turkish contexts. This information consequently sheds light on their interaction as readers with the original text, their construction of the external

structure, and subsequent internalisation of that structure into their newly constructed internal ones.

Due to the fact that the translations under analysis are copyrighted by Sant Jordi Asociaados, we would, to a considerable extent, maintain that the three narratives are directly carried over from the original Portuguese text, without going through an intermediary stage of another language. This direct exposure, in all likelihood, reveals that the translators, as readers, have been acquiring the *same semantic content* and that any alterations or adjustments in their translations are most likely promoted by their inferred and accumulated external narrative structures.

The semantic analysis of the story units below adopts a distributional, integrative approach to the story, where units (*episodes*, henceforth) are specified along narrative functional lines. To overcome the relative difficulty in such a breakdown that is, according to O'Toole, attributed to the problems of 'comparability' and 'divisibility' of units, our functional episodic scheme is prompted by the episodes and chunks of meaning distributed in the three texts and are presented typographically as stylistic signals. This analysis-synthesis procedure uncovers 'the interrelationship between the levels', and simultaneously unveils "how the author[s] [have] used temporal and causal relations in constructing the narrative structure and refracted these relations through [their] choice[s] and variation[s] of point of view" (O'Toole, 1982, pp. 3-4). Hence, in our case, this breakdown would serve the aim of uncovering the extent to which internal and external structures of the original have been carried out, how the semantic narrative meaning has been processed, divided and internalised/assimilated as a semantic content within their reconstructed texts.

The story is built on a simple, canonical fable; however, it is presented in a complex discourse. It presents the journey of the Spanish shepherd, Santiago, who has a recurring prophetic dream of a hidden treasure to be disinterred. Having the dream interpreted and the location of the treasure determined, the shepherd, who has been dreaming of travelling, sets off in a journey from the Andalusian fields through Morocco, the Sahara Desert, Alfayoum Oasis, up to the pyramids in Egypt, where the treasure was expected, and then back to Spain, where the treasure is found instead. Throughout his journey, he meets people with supernatural powers, people with virtuous attributes, several women, thieves, warriors and others. Besides, he works in a crystal shop in Morocco and becomes the Oasis Counsellor at Alfayoum. His insights into life and other matters are developed, sharpened and guided: meditation, love and magic transform him into an alchemist.

Guided by the theme, the episodic functionality and mode of narration, a cursory look at *O Alquimista* in its reproduced forms suggests that we are in front of a journey narrative, or a

journey with several sites, each of which encompasses a spectrum of transitions and actions. Additionally, the narrative takes the reader toward two proposed material and spiritual treasures. What has been articulated as the aim of the journey, i.e. digging up a hidden treasure, is metaphorically used to assist other non-material ends, yielding an immanent structure built in the shade of the physical one. The claimed simplicity of style, in fact, enshrouds the highly symbolic deployment of the story (Alaoui, 2012; Erbay & Özbek, 2013; Figueredo, 2012; Muraleedharan, 2011; Soni, 2014).

The events are presented in several narrative chunks that can be distributed, in the light of the three versions, into 57 episodes. Based on a semantic criterion for classification, each of these episodes forms a minimal semantic unit in the three narratives, to which particular sections with varying lengths may be devoted. The dual structuring of the story lines has been developed alternately along immanently parallel episodic lines. Episodes may be distributed and labelled as in Table 2.

Physical story line		Spiritual story line	
<i>(Seeking buried treasure)</i>		<i>(Spiritual transformation)</i>	
2	The dream recurring	1	The alchemist reading Narcissus' story
3	Meeting with the merchant's daughter	5	Aimless sheep
4	Excitement and worry before the meeting	6	Evil thoughts against the sheep
10	Interpreting the dream	7	Setting purpose
11	Before meeting the girl	8	Father-son argument
15	Payment, freedom and wisdom	9	The interest of living with a dream
17	First day in Tangier	12	The greatest lie and Melchizedek
19	The crystal merchant	13	King of Salem and dream pursuit 'decision making'
20	A new job	14	Taking the decision
22	Reconsidering a dream	16	Starting off the journey
23	Enormous success	18	Realising the universal language
24	Departing the crystal shop	21	Dream of Travel
25	Restoring an original dream	28	Caravan: swearing and commitment
26	The Englishman	29	Life of the caravan: the desert
27	Conversation in the warehouse	30	Warning of war and Soul of the World
31	Reading alchemy	32	Complication vs. simplicity
36	First appearance of the alchemist	33	Life teaches alchemy
37	Oasis and Fatima	34	Fear
39	Courage of a stranger reading omens	35	Peace
40	First encounter with the alchemist	38	Meeting at the well and hawks
41	Invading a neutral territory	42	The alchemist putting the traveller on the road
44	Bidding Farewell to Fatima	43	Discovering 'life in the desert'

48	Alarm of death	45	Soul of the World and the heart
49	Bargaining life	46	Communicating with the heart
51	Getting ready for the display	47	Strength of the soul; lessons with the tribesmen
54	Alchemist's destiny	50	Desert and heart: the same language
56	Digging up the secret at the pyramids	52	Supernatural display
57	The treasure	53	Astonishment of success
		55	Dreams and role of a man

Table 2 Story bifurcation and episodic distribution

Classifying the episodes in terms of functionality with the assumption that the two story lines are consistently and collaterally developed does not, in fact, substantiate the complete parallelism of the lines. Rather, the two lines intersect in episodes that contribute differently to their development. Barthesian traditions propose that we can determine at this level of 'function' how significantly each of these units assists the meaning formation; and hence their discrimination into 'nuclei' and 'catalyses' is anticipated (Barthes, 1975; Chatman, 1978). In determining about the functionality of the units, we actually do not need to adhere strictly to the four-edged Barthesian discrimination of the unitary functions. Such a process does not serve the ends of the present study. Alternatively, Barthes' proposed degrees of episodic functionality are instrumental in tackling further semantic issues.

Assuming that we are in front of two story lines developed in parallels adds another dimension and complicates the issue further: a nucleus for one story line may be a catalyst for the other, and vice versa. This underlines Barthes' assertion of the likelihood of the double attribution of one unit to more than one functional class. In this light, a sketchy visualisation of the episodic development of the two lines in *O Alquimista* may be presented in Figure 7. Episodes enclosed in circles denote suggested nuclei for the story lines; they represent landmarks in the direction and progress of the story. Some nuclei of one story line contribute in a secondary manner to the development of the *other* story line, i.e. catalyse its progress. These are presented with arrows toward the area where they function in the other line—stylistic and discursive considerations of the narrative reveal such contribution to textual fabrication. The two lines meet at a point in Episode 25, which could be regarded the crux of the story. This episode in particular is cardinal in the narrative structure of the first physical line. Besides, it plays a catalysing role in developing the other as it does not set a crux for the stages of the spiritual transformation; rather, it facilitates the master—disciple meeting (that of the boy and the alchemist) and opens the path for bringing out the inferentially-conceived-of alchemist. At this point, the narrative takes another direction as, instead of abandoning the treasure dream and thus terminating the journey where it should not, moments of thinking and

reconsideration makes it possible for the protagonist to restore his original dream, resume his journey to his treasure, and experience the spiritual transformation.

The story goes, according to Aristotelian premises, in a pattern of stages that includes essential elements—or ‘obligatory’ ones in Hasan’s GSP terms—that poetically assures the progress of narrative events in an ensuing, coherent manner. Besides, the two story lines are annexed with a specific epilogue and prologue that variably frame the narrative. These two elements can be governed under the ‘optional’ elements in Hasan’s GSP as they are not vital to the sequence of events or story development; yet, their existence is definitely functional. The plot develops a complex, almost psychological type of peripeteia for both the physical and spiritual lines. The moment of deciding to pursue the journey from Tangier, after building a fortune sufficient enough to grant him a prosperous life at home, is pivotal in giving the story a new direction. This moment has been presented in in an interior monologue with a Free Indirect Thought mode (FIT) and marks a turning point in the physical journey toward the treasure. It is notable here that this moment has its bearings on the development of the spiritual line as well. The bare bones of the physical plot would look like:

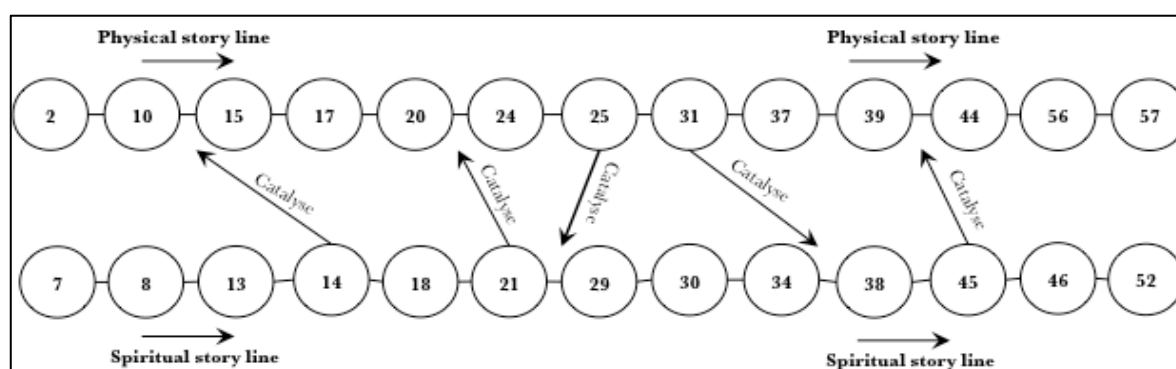


Figure 7 Story lines and cardinal function units

<i>Specific Prologue:</i>	The Alchemist reading Narcissus’ story
<i>Complication:</i>	Interpreting the dream and setting off to the pyramids to find the treasure
<i>Peripeteia:</i>	The moment of restoring the original dream after departing the crystal shop
<i>Dénouement:</i>	Attempts to pursue journey to the pyramids and realising dream
	Digging up the treasure in Andalusia

The boy is about to quit his quest for the treasure after leaving the crystal shop in Tangier; his return to his journey entails opening a new path for restoring spirituality, especially after juxtaposing his dream to the crystal merchant’s dream of pilgrimage. It is in

Episode 40 where the boy meets the alchemist and a sort of master–disciple relationship, analogous to that of Coelho’s himself in his Pilgrimage to Santiago de Compostela, is developed. The last few episodes of the plot (Episode 40-52) present scenes in which the boy becomes engaged in supernatural dialogues, which can be classified as *dramatic monologues* on physical grounds. His journey with the alchemist and his own transformation into an alchemist mirrors Coelho’s own experience as a pilgrim with his guide, Petrus, who taught him the “R.A.M. exercises that [would] sharpen his intuition, conjure his personal devil, and inspire agape, or ‘the love that consumes’”. This signals his return to ‘a syncretic, self-invented form [of Catholicism], with plenty of room for hocus-pocus’ (Goodyear, 2007). The so-called ‘hocus-pocus’ can conversely be seen as a style or experience of mysticism newly presented to the Western world, to which a great distribution channel for his works worldwide is attributed. The mysticism presented by Coelho in *O Alquimista* a simplified form of spirituality and religion derived from the Islamic Sufism and fused into Christian, particularly Catholic, mysticism, and meeting with other mystical paths in the East and West⁴⁸.

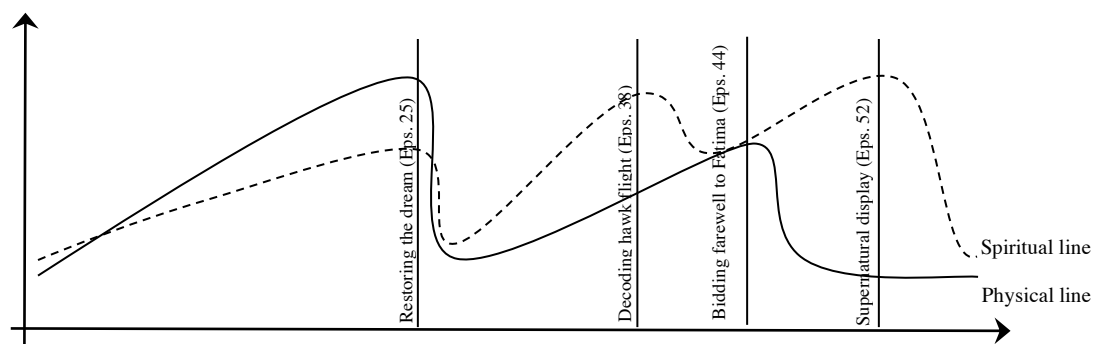


Figure 8 Physical and spiritual story lines⁴⁹

The spiritual plot, nonetheless, takes a longer time (on all time levels) to build its complication and reach its central point, i.e. transforming the boy into an alchemist. It shares with the physical line some of its cardinal functions that, in this case, turn into catalyses contributing marginally to its development. In terms of the story and discourse time, it is not until the boy reaches Alfayoum that (specifically, in Episode 40 and later) he becomes engaged in real spiritual experiences and starts weighing the language of the soul and heart over that of the worldly one. Episodes prior to this stage enkindle within the boy a concern with the supernatural: listening to the heart, taking hold of dreams as Personal Legends, and

⁴⁸ Several ways of mysticism proposed and adopted by Sufim as a school of philosophical thought present spirituality of Islam in a complicated form. In its complete reliance on the spiritual side of religion as a form of transcendence and worship, Sufism does not correspond with the balanced system of Islam that refuses any disintegration between the spiritual and the material and urges that transcendence on the spiritual side is accompanied with utmost righteousness, integrity, conscientiousness and complete commitment to all aspects of one’s life on the other. Sufism in its dissociation from the physical life does not attain the goals or hold the views of Islam as a style of life.

⁴⁹ Modelled after O’Toole’s ‘excitement curves’ of Pushkin’s *The Pistol Shot* (See O’Toole, 1982, p. 123).

seeing beyond the material scenes. Separation between religion in its spiritual aspect and life as a matter of material existence has been declared even earlier than meeting Melchizedek, the King of Salem (particularly, in Episode 7). It extends variably in a chain of transcendence acts along the narrative, heightening thus the mystical aspect of the experience. Spirituality after meeting Melechizedek (Episodes 2-16) has been given a further spiritual dimension that, while encompassing mystical, Sufi, Christian, cosmological and superstitious beliefs, is gradually developed until it reaches its peak with the lessons given by the alchemist (Episodes 40-55). Urim and Thummim progressively become devoid of significance in themselves; benefit is held in their being referents to the old man's presence and/or assistance (Episodes 17, 22, 25, 27, 57). Allusion is hence made to a number of beliefs built on a blend of mystical beliefs in the East and West and surpassing the material in search of knowledge, spiritual love and complete transcendence. This transcendence comes because, as claimed mystically, "every complete way of contemplation, such as the Şufi way or Christian mysticism (in the original meaning of that word), ... implies a disposition to open oneself to the essential Reality... which transcends discursive thought and so also a possibility of placing oneself intellectually beyond all individual subjectivity" (Burckhardt, 1976/1995, p. 22).

Presumably, the moment in which the boy deciphers the codes of the hawk flight forms a secondary peripeteia for the story (Episode 38); yet, it is not until he meets the alchemist that his spiritual transformation is witnessed and he is designated as an alchemist. So, tension on the spiritual plane is inaugurated when the quest of the English alchemist, in his material trials to attain the Master Work, is discredited, and alternatively the boy's contemplations and simplistic thoughts are esteemed. The boy is taken gradually along the way of mysticism via the interior dialogues with the heart, the dramatic monologues with the sun, the wind, etc., and the long dialogic passages with the alchemist. Besides, interdiscursivity is generously employed as a device in intertexts, metatexts and internal paratexts in relation to the spirit and soul from several registers including Sufism, Christianity, cosmology, alchemy, magical realism, folktales and others⁵⁰. In this light, we may reduce the narrative spiritual structure to its basic skeleton of events within the same framework of the above structure as follows:

⁵⁰ Yaktine (1989/2006), building on Genette and others, distinguishes three types of intertextual interaction: paratextuality, intertextuality and metatextuality. *Paratextuality* is a kind of textual interaction through which a textual structure shares the construction of the main text structure within the same (textual) context. It comes as an autonomous, self-governing structure that is juxtaposed to (but not assimilated into) the main structure. It may take any of the several forms of prose or poetry, be multi-discursive, and come as a commentary on a narrative chunk, a dialogue, etc. within the main text structure. *Intertextuality*, unlike paratextuality, takes the form of inclusion, not juxtaposition. The main text structure may include narrative and/or thematic intertexts that interact with the main text while they are assimilated in it. *Metatextuality*, on the other hand, exists in a relation of criticism within the main text structure, i.e., it is not merged with it. The metatext provides a sort of criticism on the main text.

<i>Specific Prologue:</i>	The Alchemist reading Narcissus' story
<i>Complication:</i>	Meeting the old king and setting off to the pyramids to find the treasure
<i>Peripeteia:</i>	Turning into wind in the supernatural display
<i>Dénouement:</i>	The heart guiding the boy to the treasure
<i>Specific Epilogue:</i>	Talking to the heart and sky while digging up the treasure in Andalusia

3.3.1. Title: *A paratextual discursive key to constructing narrative structure*

Story bifurcation is, in fact, suggested at the outset by the title as the first stylistic choice with which the reader comes in contact. The idea of *alchemy* plays a crucial role in joining the two material and spiritual planes of the story in a nominal group designating the entity undergoing these acts of transformation. The polyseme of *alchemy* with its related senses facilitates encompassing the two acts of material transmutation and spiritual transformation within one narrative content. It also paves the way for including the Englishman's dream in discovering the Master Work and the alchemist's Personal Legend, promoting thus the material plane of alchemy, as well as the transcendence of the young alchemist and his magical power on the spiritual plane. Such a spiritual relation between mysticism and alchemy is of a metonymic nature, which would make the implementation of the idea of alchemy unsurprisingly a logical one (Burckhardt, 1976/1995; Muhammad, 2011). This relation is articulated—in the context of Sufism—as:

‘Operative’ Şufism, like every way of contemplation, ... includes three elements or constituent aspects. These are: doctrine, spiritual virtue and an art of concentration which we shall call, using the expression of certain Şufis, ‘spiritual alchemy’. ... The term ‘alchemy’ is very suitable as applied to the art of concentration considered in itself because, from the point of view of this art, the soul is like ‘a matter’ which is to be transformed even as in alchemy lead is to be transmuted into gold. In other words the chaotic and opaque soul must become ‘formed’ and crystalline. (Burckhardt, 1976/1995, pp. 85-90)

Titles can be grouped with the paratexts that form, according to Genette (1997), a secondary signal. It is a signal which presents ‘a (variable) setting’ for the text to which the narrative text, as a totality, is simultaneously linked. This setting functions influentially pragmatically to orient the reader—text relationship in a specific direction creating “the field of what is now often called... the generic *contract* (or *pact*)”. Although the Genettean paratext is external to the narrative text—*text* here is in its Hallidayan sense, titles and other paratexts, including epigraphs, prefaces, book covers, dust jackets, blurbs, notices and other ‘allographic or autographic’ signals, form cruxes in the path of reading that “... even the purists among

readers, those least inclined to external erudition, cannot always disregard as easily as they would like and as they claim to do” (Genette, 1997, p. 3). Yaktine (1989/2006) highlights the fact that this sort of *external paratextuality*, as opposed to the *internal one*, is highly functional though it does not involve in the construction of the main text structure.

The externality of this title engenders within the narrative the bifurcation of its plot lines, which entitles us to say that the functionality of the title in *O Alquimista* works on pragmatic (text level) as well as sematic and textual lines (on the discourse level). The external paratext is here merged discursively, while it functions on the text level as an interface of the two narrative structures, and interacts with the reader creating his/her position towards what is narrated. It is worth noting here that the lexical and semantic relations in this nominal group of the title is engaged in the contexts of re-creation calls attention to the fact that the process of orienting the reader’s interaction in a specific direction is prompted from the very beginning—from the stylistic selections of the titles in the context of interpretation. The definition of the word *alchemy*, though built on shared grounds, subsumes variant socio-semiotic implications in the different contexts.

The origin of alchemy is traced back to the cultures of ancient civilisations of Greece and the Near East, especially of Mesopotamia (Babylon, in particular) and Ancient Egypt. Its first writings are attributed to the Ancient Egyptians. The decline that followed the heyday of alchemy in Egypt caused the practice to abandon its scientific origins and rely instead on Gnosticism, Platonism and Christian mysticism, which led to the emergence of mystical, Sufi writings presenting more superstitions. Chinese chemistry is also one of the acknowledged ancient cultures of chemistry; yet, its relation to the Ancient Egyptian chemistry is unknown (Al-Hassan, n.d.; Kaadan & Qawiji, n.d.). Chemistry was brought back to scientific grounds and freed from superstition and magic during the heydays of the scientific movement in the Arab and Islamic worlds (corresponding to the Middle Ages in Europe). Then, the Arabic *al-kīmyā'* replaced *al-khīmyā'* to name the discipline, for which the synonymous *al-sīmiyā'* is alternatively used to refer to the early *kīmyā'* (Al-Hassan, n.d.; Alchemy, 2001-2015; Kaadan & Qawiji, n.d.; Sīmiyā', 1992, 2008). The science was taken afterwards to Europe and helped in the development of the science of chemistry during the Renaissance and afterwards (Al-Hassan, n.d.; Alchemy, 2001-2015; Kaadan & Qawiji, n.d.).

In European traditions, the two senses are linked to the same aforementioned material and magical ends, which provides incomplete correspondence to the Arabic ones (Al-Hassan, n.d.). The majority of English dictionaries, for instance, define *alchemy* as a philosophy within the material, physical frame of transmuting metals into gold and seeking panacea and longevity (Alchemy, 2003, 2011). Due to little or lack of achievement of scientific goals, this

practice of old chemistry was considered a form of pseudoscience or con artistry in the Middle Ages (Alchemy, 2011). Some dictionaries draw a relation of polysemy between ‘alchemy’ and the chemical practice, magic and supernatural powers, or relate it to other ‘occult terms’ (Alchemy, 2008b, 2015). In fact, *The Random House Dictionary* promotes that, beside the material aspect of the term, it refers to a philosophy of speculation (Alchemy, 2010). Nonetheless, the spiritual aspect is coordinated with the material as it elucidates that it is "[t]he practice of turning base metals into gold but also of attaining spiritual perfection" (Alchemy, 2008a).

In Arabic, the practice of alchemy is referred to as *al-sīmyā'*, *al-kīmyā'* (*al-qadīmāh*; lit. early, old), and *al-khīmyā'* — *al-* here is an article prefixed to nouns to designate definiteness. These three terms meet almost in all their senses; yet, there exist some lexical subtleties for each. According to these terms, the practitioner of this activity is respectively called *al-sīmyā'ī*, which is selected as the title for Taher's translation; *al-kīmyā'ī*, which is the title given to Al-Gharabawi's; and *al-khīmyā'ī*, which is selected by Saydawi⁵¹, al-Sayyed and Mustafa as titles of their translations. In the West, it is *khīmyā'* that is used to refer to the chemical pseudoscience which is also connected with the speculative, unexplained transformation of metals into gold. In Arabic, however, *al-kīmyā'* means chemistry—in its older, pseudoscientific form as well as its later science-based study. *Al-kīmyā'* in Arabic thus denotes both chemistry and alchemy (*al-kīmyā'* and *al-khīmyā'*) as the latter is the forerunner of the former (Kaadan & Qawiji, n.d.). So, we can differentiate between the spiritual and material aspects of *al-kīmyā'* through allocating the term *al-khīmyā'* to the spirit and its transformations, and *al-kīmyā'* to the physical aspect of transmutation related to the metals and Master Work. Both disciplines use similar figures, ideograms and jargon (Al-Hassan, n.d.).

As a matter of fact, *al-khīmyā'*, as a lexical entry, can hardly be found in Arabic dictionaries, which may be attributed to its Greek and Egyptian origins. The etymology of *al-kīmyā'* is still debatable, traversing over the Greek verb *chio* which denotes ‘smelting’, the Egyptian *chem* and *kmt* which mean ‘the black earth’ and the Arabic root *k.m.a* which means ‘concealing’ (Al-Hassan, n.d.; Alchemy, 2001-2015; Kaadan & Qawiji, n.d.). The Online Etymology Dictionary traces the origin out as follows (Alchemy, 2001-2015):

alchemy (n.) mid-14c., from Old French *alchimie* (14c.), *alquemie* (13c.), from Medieval Latin *alkimia*, from Arabic *al-kīmiya*, from Greek *khemeioa* (found c.300 C.E. in a decree of Diocletian against "the old writings of the Egyptians"), all meaning "alchemy." Perhaps from an old name for Egypt (*Khemia*, literally "land of black earth," found in Plutarch), or from Greek *khymatos* "that which is poured out," from *khein* "to pour," related to *khymos* "juice, sap" [Klein, citing W. Muss-Arnolt, calls this folk etymology]. The word seems to have elements of both origins. ...

⁵¹ Sant Jordi's officially acknowledged translation.

The *al-* is the Arabic definite article, "the." The art and the name were adopted by the Arabs from Alexandrians and thence returned to Europe via Spain. ...

Al-sīmiyā', which derives from the Arabic root *s.w.m* has a wider lexical scope. Classical and modern Arabic dictionaries give definitions of the word with the primary sense of 'alāmah (sign) (Bin-Shattooh, 2009; Daffah, 2003; Sīmiyā', 1968/2003, 1992) and include the following as major secondary senses: (1) *al-'alāmah* (sign, mark); (2) *ta'ābīru al-wajhi li-shakhsin mā* (someone's facial expressions); (3) *al-bahjah* (cheerfulness); (4) *naw'un mina al-sihr* (a sort of magic); (5) *al-kīmyā' al-qadīmah* (early chemistry); and (6) *al-hay'ah* (profile, figure, appearance) (Sīmiyā', 1968/2003, 1992, 2008). *Sīmiyā'*, thus, means *signe* and it belongs to the sciences of *sémiologie* and *sémiotice* which derive from the Greek *sémion* (a 'sign' or 'mark') (Bin-Shattooh, 2009; Daffah, 2003). In Arabic, *al-sīmiyā'*, as a science of signs, was developed by the Muslim scholars in Qur'ānic studies, logic, linguistics and rhetoric. The scope of *Al-sīmiyā'* has been widened with some speculative and religious premises of several groups among whom are the Sufis and philosophers (Bin-Shattooh, 2009).

This expository account of the senses of the Arabic *sīmiyā'* is not, in deed, of an immediate relevance to the copyrighted Arabic title of *O Alquimista*; rather, it serves in unlocking the proposed senses provided by the Turkish title *Simyacı* in the present translation context. The word *simyacı* consists of a stem *simya* and a suffix *-ici* that refers, when added to the singular noun, to adjectives and adverbs to "persons who are professionally or habitually concerned with, or devoted to, the object, person, or quality denoted by the basic words" (Lewis, 2000, pp. 55-56). Interestingly, Turkish–Turkish dictionaries provide two alternatives to name the science of alchemy; nonetheless, both are borrowings: *Simya* (from the Arabic *sīmiyā'*) and *alşimi* (from the French *alchimie*). In the *Türkçe Sözlük Ara-Bul*, the practice is defined in the light of the French source and, hence, delineation is given in relation to the transmutation of metals and as a predecessor of chemistry that contributed to its development (Alşimi, 2012; Simya, 2012). *Sesli Sözlük*, on the other hand, expounds the scope of *simya* (*alşimi*) twice with partial and complete synonyms, almost with complete exclusion of the semiotic side of signs and signification, except with reference to astrology, and with general and specialised scopes. The definition of *simya* reads as follows (Simya, 1999-2015, translation mine):

1. *Simya* (alşimi), hem doğanın ilkel yollarla araştırılmasına hem de erken dönem bir ruhani felsefe disiplinine işaret eden bir terimdir. Simya; kimya, metalurji, fizik, tıp, astroloji, semiotik, mistisizm, spiritüalizm ve sanatı bünyesinde barındırır.

(*Simya* (alchimie): refers to both the natural primitive ways of investigation/examination and the discipline of an ancient spiritual philosophy. *Simya* incorporates chemistry, metallurgy, physics, medicine, astrology, mysticism, spiritualism, and art.)

2. *Alşimi* (alchimie)

3. (Fr: *Alşimi*) *Kim*: Adi madenleri altın madenine çevirmek gayesini güden bir çalışma. Bu çalışma bir takım maddelerin bulunmasına sebep olduğu için kimya ilminin ilerlemesine hizmeti dokunmuştur

Alşimi (Chem): the practice of transmuting base metals into gold. This practice led to discovering some substances and hence contributed to the development of the science of chemistry.

In fact, an etymological view of the word *simya* confirms the Arabic origin of the word; yet, it highlights that it emerges from its reference to magic and witchcraft. Other senses of the Arabic origin seem to be demoted when the word entered Turkish; these senses are still highlighted with reference to its Ancient Greek ancestor. In *Etimoloji Türkçe* (an online etymology dictionary of Turkish), the word origin reads as (Simya, 2013-2015, translation mine):

Arapça *sīmyāʾ* سيمياء "büyü, sihir" sözcüğünden alıntıdır. Arapça sözcük Aramice/Süryanice aynı anlama gelen *sīmiyā* סִמְיָא sözcüğünden alıntıdır. Bu sözcük Eski Yunanca *sēmeía* σημεῖα "simgeler, (gizli) anlamlar" sözcüğünden alıntıdır. Yunanca sözcük Eski Yunanca *sēmeíon* σημεῖον "simge, işaret" sözcüğünün çoğuludur. Yunanca sözcük Eski Yunanca *sēma* σῆμα "işaret, gösterge" sözcüğünden +ion sonekiyle türetilmiştir. Daha fazla bilgi için semantik maddesine bakınız.

Simya derives from the Arabic *sīmyāʾ* "magic, sorcery". The Arabic word derives from the Aramaic/Syriac word *sīmiyā* סִמְיָא that has the same meaning. This word derives from the Ancient Greek *sēmeía* σημεῖα, which means "signs, (secret) meanings". This Greek word is the plural form of the Greek *sēmeíon* σημεῖον "sign, mark", that is formed by the attachment of the suffix +ion to the Ancient Greek word *sēma* σῆμα, which means "mark, signal".

The origin of *alşimi*, on the other hand, is not devoted an etymological entry in Turkish dictionaries. Information on the origin of the word stops at its latest French source *alchimie*. This may lead us to assume that the primary senses of *simya* and its direct suggestions involve mystery, magic, metaphysics, cosmology, mysticism and all other senses related to the supernatural or the unknown. Its connection with alchemy as the precursor of chemistry has been inferred or connected in other indirect ways.

3.3.1.1. *Accommodating the reproduced title to the semiotics of three cultures*

Discussing the way the translators address their audience in this regard within the three cultures can be framed within the above semiotic account of the variants of *alchemy*. This includes how they deal with the spiritual and material planes implied in the title, how their patterning of related linguistic resources varies, and how pragmatically the audience are lead within certain paths while interacting with the texts in the reading process.

3.3.1.2. *Alchemy and the Western individuation*

After ages of Industrialism and Post-industrialism, the emergence of certain psychological, social and economic philosophies together with some socio-political

ideologies in the West contributed to the fashioning of the archetypical image of the Occident in his restless pursuit of dreams. They also contribute to the dominance and absorption of those philosophies that weigh matter over manner, mind over spirit, the individual over the communal, and, consequently, to the creation of the social and personal images of the Self and social unconscious. The rapidly increasing concern with these inequalities, with a special focus centred on the individual and the Self, and the diminishing interest in the soul and spirit can be perspicuously viewed as traced lexically in a giant corpus of texts produced between 1800-2008 in the Google N-gram Viewer (Figure 9). Within the context of these philosophical and ideological stances integral to the collective unconscious of the West, the production, circulation and high marketing records of personal growth books and the dominance of the capitalist philosophy of bestsellerdom are corollary results. These, in fact, count heavily on satisfying the needs within the psyche of the Western reader intellectually, psychologically as well as emotionally (See Section 2.2 on bestsellerdom and culture).

Within this sociocultural context, *O Alquimista* was translated in the West in a translation that prompted its international fame. Apart from all the possible factors that are connected to the marketing industry, we assume that, linguistically speaking, the stylistic, discursive and (para)textual techniques that accompanied its presentation in English may best vindicate its wide circulation. This may be supported by the view that alchemy and magic, as main motifs of the narrative, form the ideal motifs of individuation and self-actualisation in real life; the aim of alchemy is also individuation, according to Jung. The study of alchemy and transmutation relative the Psyche and individuation had been the interest of Carl Jung for twenty years. Coelho's choice of *The Alchemist* seems to be influenced by the Jungian psychological philosophy holding the view that the alchemists, through their unification of the conscious and unconscious in the psyche, can realise the Self (Dash, 2012, 2013; Mongy, 30 January 2005).

Spirituality on the text level is attenuated through several strategies, which demotes the spiritual text-reader interaction to an adequate level. Starting from the beginning, the Gospel epigraph, for instance, that is idiosyncratic to Coelho as a writer and foregrounds his unequivocal interest with religion, spirit and mysticism, is here excluded. In his works, Coelho, "who is Catholic—though he says he does not 'kiss the hand of the Pope, that's for sure'—presents himself as a searcher and a sage, a hybrid of Carlos Castaneda and Kahlil Gibran". He usually opens his books with "a prayer to Mary and an epigraph from the Gospel according to Luke" (Goodyear, 2007). These epigraphs, however, are kept in the Arabic and Turkish versions as they address readers in completely different contexts. The omission correlates with several instances and symbols in the narrative where the protagonist's view of

religion and religious practices are encoded, and that encourage approaching religion from a different angle without adherence to former, static interpretations of doctrines or any form of commitment to practice. The presented form of spirituality is rather built on speculations that, according to mystical principles, look for the truth that “infinitely surpasses its prefigurations in the mind” (Burckhardt, 1976/1995, p. 85; Mongy, 30 January 2005), and hence, the type of spirituality Coelho presents “is open to all comers” as Santiago Pozo, a Catholic film producer at Hollywood and a marketing-enterprise owner, comments while working on adaptations of some of Coelho’s works (Goodyear, 2007).

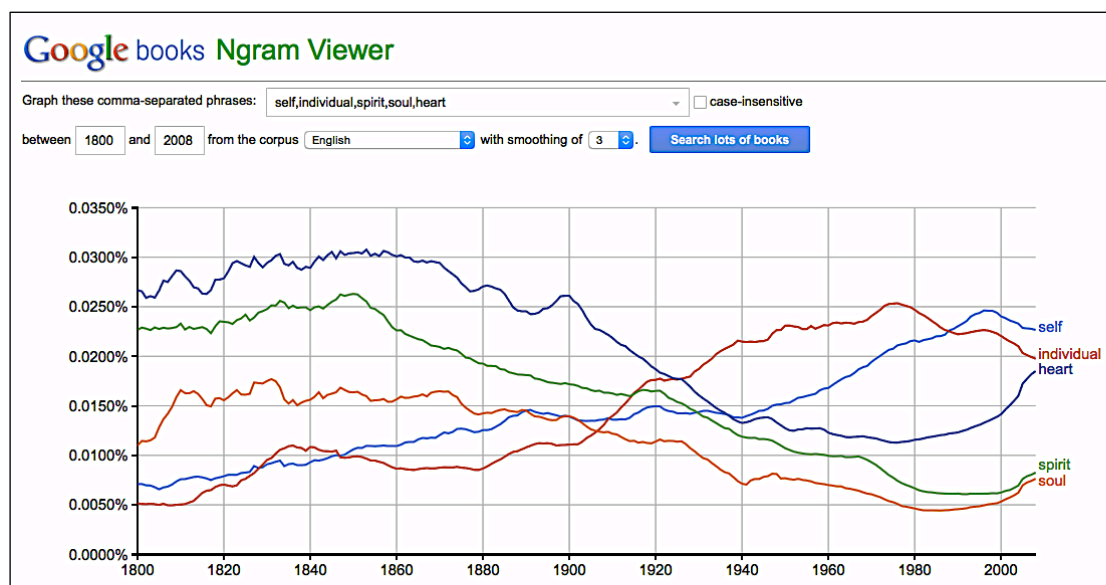


Figure 9 An N-gram view of the recurrence of *self*, *individual*, *heart*, *spirit* and *soul* in Google Books in the period between 1800-2008

Several discursive issues are implemented to support this sort of textual interaction. The discourse includes clauses that encode such a denouncement of the spirituality of religion and embed the above form of speculation. These include among others: (1) The presentation of the abandoned, ruined church that “[m]aybe ..., with the sycamore growing from within, had been haunted” (Coelho, 2009, pp. 3,7) (Episode 2,6); (2) Abandoning the seminary with a declared apathy with God and people’s sins (Episode 7); (3) Condemning the religious practices in Tangier conducted by the Moors whom the protagonist calls ‘the infidels’—the term pejoratively connotes senses of rejection, stigmatisation and derogatoriness (Coelho, 2009, pp. 33-34; *Infidel*, 2014) (Episode 17); (4) Contravening the prohibition of wine in Alfayoum (a Muslim province) with an excuse that is outré for such a setting: “It’s not what enters men’s mouths that’s evil ... It’s what comes out of their mouths that is.” (Coelho, 2009, p. 115) (Episode 42); (5) Placing one’s own heart, the faculty of thought in mysticism, at the core in seeking guidance and understanding of the world and rejecting books (Episodes 45-53, 56); (6) Nominating the *Tradition* as legislation—the word is recurrently capitalised in a

manner that retrieves the R.A.M concept Coelho refers to in his *The Pilgrimage*, puts the Tradition as a tribal doctrine in comparison to religion (esp., Islam in Alfayoum), or makes reference to both as possible sources of legislation (Episode 39); and (7) Providing a paraphrase of the Qur’ānic verse recited by the camel driver in a way that does not correspond literally to the principles of the Islamic faith—the meaning is altered to make it in context read as, “people need not fear the unknown if they are capable of achieving what they need and want” (Coelho, 2009, p. 76). Such an alteration, though totally unacceptable on religious grounds, teleologically neutralises the spiritual semantic content and promotes the senses of attaining dreams and satisfying needs (Episode 29).

To heighten the individualist side further on this mystical-material ground, one’s purpose in life, which is named *destiny* in an older version of the English translation, has been re-translated as a *Personal Legend* (Coelho, 1992, 2009, 2014). Such a legend is juxtaposed to the boy’s in his overcoming all obstacles and believing in his heart (Goodyear, 2007). The nominal phrase helps bring to the fore the cosmological and mysterious nature of alchemy, which, beside the adapted mystical part that is freed from religious obligations, “promises that whatever is sought—love, money, inspiration—can be readily attained” (Coelho, 1992, p. 76). Hence, as the text unfolds, it becomes sensible to encounter a clause like, “[f]or generations thereafter, the Arabs recounted the legend of a boy who had turned himself into the wind, almost destroying a military camp, in defiance of the most powerful chief in the desert”. The clause comes as a carefully positioned natural consequence (Coelho, 1992, 2009).

Individuation and self-actualisation are also called upon. On the book blurb and wherever a notice is given of the work in English, the phrase “a fable about following your *heart* and fulfilling your dreams” appears. On real-world grounds and as it appears in the Google books Ngram viewer, the word *heart* has been used in material contexts beside the spiritual, psychological and emotional ones. So, *heart* in the modern age may not necessarily refer to the faculty of speculation and knowledge in relation to mysticism; it may rather refer to the heart of several worldly objects, such as the heart of the world and the heart of science.

It is worth mentioning also that although there is some sort of metatextual interaction (in Yaktinean sense) between the fable and the English literary canon—the alchemist reads a modified version of Narcissus’s story by Oscar Wilde in the Prologue, the English version divorces *O Alquimista* from Wilde’s text through obscuring reference to Oscar Wilde. An understanding of the motivation behind such a detachment act can be achieved against the background of the text and its surrounding context. This metatext, in fact, appears under the title *The Disciple* in Wilde’s collection of six prose poems *Poems in Prose*. This collection adopts a spiritual, mystical and religious mode in its theme and selection of titles: *The Artist*,

The Doer of Good, The Disciple, The Master, The House of Judgement, and The Teacher of Wisdom (Wilde, 2000). *O Alquimista* in this way may be disintegrated from any mystical or intellectual connection to the English culture; or, to put it in another way, it may be an attempt to distance the English reader from the spiritual, mystical aspect of the English literary canon. Nonetheless, reference to Wilde's poem emphasises the master—disciple relationship that is to be held between the alchemist and the boy and to which reference has been made in the narrative. After the supernatural display and fulfilling the Personal Legend, the narrator comments, “[t]he men were terrified at his sorcery. But there were two people who were smiling: the alchemist, because he had found his perfect disciple, and the chief, because that disciple had understood the glory of God.” (Coelho, 2009, p. 153, Episode 53).

And because marketing is one aspect of the story, the novel celebrates its anniversaries with embellished special editions. The design of the 25th anniversary edition brings about the antithesis between the two planes with dominance of the material one: mysterious horoscopic images, yet in utterly bright colours on the dust jacket while the hard book cover is in bright blue. Such a design contrasts with the classical designs of holy, mystical or spiritual books, which follows the same format in which the 25th anniversary Turkish edition appears. This edition also lacks the Author's Note (the 10th anniversary 'Introduction') that is written totally in self-growth language, focusing on the narrative itself without giving more life coaching.

3.3.1.3. *Alchemy and the Oriental image*

The problem of dichotomising the spiritual and the material does not literally exist for the Arabic translator; Arabs are so attached to their religion. The problem facing the translator may revolve around how to recreate a neutral, unprejudiced view of the Arabs and their culture. Creating this view has to be done in a way that would make the selections of the story elements credit the original author, give a presentation that evades bigotry on discourse and textual levels, and reinforce Coelho's recurrent announcements of admiration for the Arabic culture. The difficulty resides in the fact that the Arab reader here interacts with a recreated portrait of his own self and his own culture—all viewed, refracted and presented to him through the 'Brazilian eyes'. The complication in this context does not lie within social ideologies related to the Self and God, but, rather, within ideologies related to history, identity and coexistence. The Arab reader has already exchanged a reservoir of experiences and ideologies that carry several aspects of antagonism with the Occident. To fulfil the task, several discursive, textual and paratextual elements collaborate with the title that has also undergone an act of motivated selection to heighten the popularity of the narrative and its writer in the Arab world. This is carried out despite the fact that the text includes several

discursive and textual anomalies⁵². The translation succeeded in hitting the target of bestsellerdom.

Balance and attraction have been created in the Arabic version variably. Starting from the first contact with the suspensive title in its current version, the Arab reader feels safe and, further, positively approached. *Al-khīmiyā'ī*, a weighty word that is scarcely met in academic and casual contexts, puts forward two psychological issues to consider in this context. Firstly, the Arab is taken back to the Islamic Golden Age when science and knowledge flourished; that's when *al-khīmiyā'* (alchemy) was purified from fallacies and superstitions and built on purely scientific bases by his/her Muslim and Arab ancestors. This may give the reader a sense of 'peaceful suspense', if I may call it that. Secondly, the phonological and semantic proximity of this word to *al-kīmiyā'ī* rather than *al-sīmiyā'ī* helps promote the material aspect of the practice and hence retrieves images of laboratories and experiments more than their spiritual counterparts. It would be the case, otherwise, that the narrative, through its interdiscursivity, would disturb the material–spiritual equilibrium within the reader. Such disturbance could have been the result of the mental and intellectual demand on his/her side to discriminate what conforms with and what flouts his beliefs, or of urging him to go into a decipherment of the convoluted views of Sufism despite the simplicity of style in which they are presented. On the contrary, it does not seem that the book cover calls for a retrieval of any mysterious or magical connotations; rather, it locates the reader within a site that he is in close acquaintance with—a sort of a reader-friendly image with the sunset behind the pyramids in a desert locale; the sunset background is foregrounded while the symbolism of the pyramids is demoted.

Coelho, in almost all his works, distinctively welcomes his Arab audience with a special preface, a general one, an epigraph and dedication. Starting with a preface specifically written for *al-khīmiyā'ī*, Coelho narrates how the idea of the story germinated and developed. It is now his time to orient the reader's attention—from the very beginning even before the narration starts—through drawing a link between Ernest Hemingway's Santiago of *The Old Man and the Sea*, hence implicitly rejecting, any reference to Santiago de Compostela or Santiago Matamoros; the former has been also denied in his interview with Oprah Winfrey (Coelho, 2014, July 09). Coelho, building more channels with his reader, includes another preface to the narrative—a general one annexed to all his works in Arabic. Its significance lies in that it is derived from the Arabic Islamic traditions, particularly from one of the least accessible traditions to the average reader, that of Sufism. The preface constitutes a parable

⁵² The text includes non-Arabic referring expressions, among which is *Sirocco* written in Latin letters. Besides, its clause structure and punctuation imitate those in English and reveal that the text is a translated version of a non-Arabic, or rather European, one.

from the Islamic Sufi canon followed by a commentary deducing its moral lessons and a word of gratitude to his Arabic publisher. The epigraph excluded in the English version is included here—Arabs do not face a dilemma in accepting the divine revelations of any Abrahamic religion, even though the way they are discoursed seems inaccessible to them. It is central in the Islamic belief system to believe in holy books as embodiments of divine revelations. Besides, Muslims believe in Jesus as one of the five high-ranked, very esteemed messengers of Allah; otherwise, they are not Muslims. So, the epigraph from the Gospel of Luke means for the Arab reader a text to be respected. All of these introductions besides the special dedication create several channels of connection with the reader⁵³. He is taken in the reading journey with much appreciation to the Brazilian writer who knows much about cultures—specifically, his own Arabic culture.

The translation configures other means to heighten the spiritual input, to maintain a sort of balance between the internal and external paratexts within context, and to show more exposure and admiration to the Arab culture. The paraphrased Qur’ānic verse is replaced with a quoted one. The choice of the verse does not correspond to the meanings expressed in the English and Turkish versions, though. Besides, some lexical items that belong to the religious discourse are adapted to the need of contextualising the text⁵⁴. The relative frequency of the referring expressions to God, for instance, varies considerably in English, Arabic and Turkish in relevance to Christianity–Islamic contexts (Table 3). There exist several instances where *Allāh* (the Islamic referring expression to God) substitutes *Al-Rabb* (the typical Christian Arabic form of ‘*rabb*/ Lord’ referring to God) where the latter is expected. Among the contexts in which the lexical substitution takes place are those in which Arab characters think or talk. Additionally, selecting words peculiar to the Islamic religious register and the Muslim daily life creates a naturalised pragmatic dimension for the translation. These words include *yu’adhdhin* (he calls for the prayer), *farā’iq* (obligations), *al-Ḥaram* (the Holy Mosque—this word applies only to three Holy Mosques in Makkah, Medina, and Jerusalem), *bi-mashīati Allāh* (upon Allāh’s will/God willing), *wifqa ‘ahkāmī al-sharī‘ah* (according to the Islamic law), and *rahmatu Allāh* (Allah’s mercy).

One important adjustment, among others, is that of the omission of the prejudicial attitude toward the Muslim religious practices in Tangier. The deprecatory word, ‘infidels’, that is used to reject the Moors (Muslims) and their Islamic practices, has undergone a complex process of adjustment. Correspondingly, the label given to the Moors depicted beneath Saint Santiago Matamoros is not rendered in the sense of ‘infidels’ in Arabic; rather, a longer process of adaptation makes using the equivalent of ‘malactors’ (*al-‘ashrār*) an

⁵³ The dedication is included in the Turkish version as well.

⁵⁴ See Sections 4.4.2 for more elaboration on the lexical choices and semantic drifts in the three texts.

acceptable one (Episode 40)⁵⁵. Additionally, there is no instance in Arabic which the English nominal group ‘a practice of the infidels’ or its more value-neutral Turkish correspondent ‘imansızların tapınmaları’ find a corresponding phrase (Episode 17). The Arabic translation gives an adjusted version that comparatively reads as:

(Eng)

He was sitting in a bar very much like the other bars he had seen along the narrow streets of Tangier. Some men were smoking from a gigantic pipe that they passed from one to the other. In just a few hours he had seen men walking hand in hand, women with their faces covered, and priests that climbed to the tops of towers and chanted—as everyone about him went to their knees and placed their foreheads on the ground.

"A practice of infidels," he said to himself. As a child in church, he had always looked at the image of Saint Santiago Matamoros on his white horse, his sword unsheathed, and figures such as these kneeling at his feet. The boy felt ill and terribly alone. The infidels had an evil look about them.

Besides this, in the rush of his travels he had forgotten ...

(Coelho, 2009, pp. 33-34)

(Ar)

Kāna jālisan fī maqhā yushbiḥu sā'ira al-maqāhī allatī istatā'a mushāhadatahā athnā'a tijwālihi fī shawāri'i al-madīnati al-ḡayyiqah. Thammata rijālīn yudakhkhinūna mā yushbiḥu al-ghulyūna al-kabīr (al-nārjīlah) tunqalu min fammīn ilā fammīn.

Nasiya wa huwa munhamikum fī al-isti'dādi li-al-safari al-kabīr ...

(Coelho, 2013, p. 55)

(He was sitting in a bar very much like the other bars he had seen along the narrow streets of Tangier. Some men were smoking from a gigantic pipe that they passed from one to the other.

Besides this, in the rush of his travels he had forgotten...)

(Tr)

Kentin daracık sokaklarında dolaşırken gördüğü öteki. kahvehanelere benzeyen bir kahveye oturmuştu. İnsanlar, ağızdan ağza dolaştırdıkları devsel pipolar içiyorlardı. Birkaç saat içinde, el ele tutuşarak dolaşan erkekler, yüzleri peçeli kadınlar, yüksek kulelerin tepesine çıkıp şarkı söyleyen din adamları, bunların çevresinde de diz çöküp alınlarını yere vuran insanlar görmüştü.

"İmansızların tapınmaları," diye düşündü. Çocukken, köylerindeki kilisede, bir kır ata binmiş Zebedioğlu Aziz Yakub'un heykelini görürdü: Kılıcını çekmiş, ayaklarının altında buranın insanlarına benzeyen insanlar. Kendini tedirgin ve yalnız mı yalnız hissediyordu. İmansızların korkunç kötücül bakışları vardı.

Üstelik, yola çıkmanın büyük telaşı içinde, bir ayrıntıyı unutmuştu ...

(Coelho, 1996, p. 51)

(He was sitting in a bar very much like the other bars he had seen along the narrow streets of Tangier. Some men were smoking from a gigantic pipe that they passed from one to the other. In just a few hours he had seen men walking hand in hand, women with their faces covered, and priests

⁵⁵ See 3.3.3.4 for more elaboration.

that climbed to the tops of towers and chanted—as everyone about him went to their knees and placed their foreheads on the ground.

"A practice of infidels," he said to himself. As a child in church, he had always looked at the image of Saint Santiago Matamoros on his white horse, his sword unsheathed, and figures such as these kneeling at his feet. The boy felt ill and terribly alone. The infidels had an evil look about them.)

Besides this, in the rush of his travels he had forgotten ...

3.3.1.4. *Alchemy and the dualities of the Turk*

The Turkish translation within its meta-context confronts a new type of challenge: that of the divergent political ideologies and their consequent cultural bearings, that of “the [present-day] complex ‘who-ness’ of Turks and Turkey” (Paker, 13). The translator is faced with a spectrum of political, cultural and religious groups to appeal to. On another scale, the Turks have a long history of production of theological and spiritual literatures espoused with their thorough exposure of cross-cultural literatures worldwide. The present-day existence of Islamic fine and verbal arts mirrors “how the arts [that] are important and relevant to Turkish society and the individual Muslim can give more perspective on the Turkish approach to Islam” (Argon, 06 November 2014 ; Erbay & Özbek, 2013; Kinay, 2013; Önal, 2013; Stone, 2010). Mysticism and Sufism are highly celebrated in several Turkish communities where Sufi whirling dances, oral traditions and other rituals form a quite prominent aspect of the culture. In 2005, these mevlevi ceremonies were the subject of the UNESCO’s “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity” (UNESCO, 2005). Against this backdrop, we may assume that the translator’s main task is to produce a version of the narrative that can be plausibly and sufficiently interpolated and that meets the expectations corresponding to the Turkish main concerns⁵⁶.

In this light and with reference to the text, we can say that the translation makes an intelligent use of (para)textual devices to both adjust the text to the reader’s expectations and orientate, or rather, lead him steadily in his interaction with the narrative. Directing attention to the East while simultaneously activating senses toward the West in the background, the title selected for the narrative not only retrieves reference to the spiritual and the mysterious aspect of alchemy, but also promotes senses related to signs, symbols, luck and superstition.

⁵⁶ Stone explicates that:

Since the establishment of the Turkish Republic in 1923 the typology of Turkish literature has covered a wide canvas, from Sufism to social(ist) realism, from romance to ideological invective, from metaphysical apprehensions to *léttrisme*, from didactic writing to nostalgia, from neoclassical trajectories to futuristic speculation. What a good many of the texts share, however, is a concern with life in Turkey, and equally important, the citizen’s place within Turkish society. ... Both literature and poetry then continue to animate intellectual and popular circles. ... Writers in Turkey have also played an important part in helping disseminate Chinese, Islamic (within an Arabo-Persian context), and eventually European-American influences (Stone, 2010, p. 236).

Luck and superstition occupy a position in the Turkish culture where fortune-telling is done through the *fal bakma* (telling fortune) ve *yüz okuma* (physiognomy) are so popular—and *kahve fal bakma* (telling coffee fortune), for instance, is often done for free and in casual social gatherings. Thus, the aspects suggested by the Arabic loans *simya* and *simyacı* yield much more interest within the Turkish reader, which may be a cause behind eschewing the less common French *alşimi* and its derivative *alşimist* together with the rigidity of their scientific, material perspectives. The pyramids, in addition to their being the goal, represent the best representation of mystery and symbolism (Mongy, 30 January 2005). The way to the pyramids and the desert scene behind the boy are closely connected to the mystical and metaphysical aspects of the esoteric journey (Erbay & Özbek, 2013). In this vein, the 25th anniversary edition celebrates the prominence of this mystical, spiritual aspect through changing the target-destination image on the book cover into an alchemical astrological one filled with figures and ideograms. The different graphic illustrations that are embedded within body of the text set more signposts on the text—reader interaction journey. These signposts cannot be separated from the (Ç.N.)’s (*çevirmenin notları*, translator’s notes) that are scattered throughout the text and accompanied the book in all its editions. The notes presume that a Muslim or non-Christian reader interacts with the text as they give illustrations and descriptions for several concepts and objects mentioned in the narrative according to the *Kutsal Kitap* (the Holy Scripture, i.e., the Bible). Much effort becomes manifest to set a particular direction according to which a unifold of emotions and ideas would be generated to contribute to or rather characterise the construction of the external narrative structure.

Though the concepts of the soul, belief and relation to God are given prominence in the translation, correspondence to the material aspect of life and response to the secularist move are essential. In Turkey and specifically in the period between 1932–1950, Kemal Atatürk, the founder of the modern Turkish Republic, decreed that the Latin alphabet had to replace the formerly-used Arabic that is characteristic of the Ottoman script, and that the Muslim call for prayers (*‘adhān, ezan*) had to be ‘Turkified’, i.e. recited in Turkish. The aim of these decrees was duplicate: to raise the extremely low literacy rates and, equally emphatically, to dissociate, through Westernisation, the Turk and Turkish identity from their Islamic and Ottoman roots, which were seen as ‘inimical’ to modernism (Gökner, 2008; Gürçağlar, 11 July 2009, 2008). With this Kemalist revolution, a national dilemma of ideology and ‘crises of cultural duality’ emerged (Alver, 2013; Gökner, 2008, p. 485; Gürçağlar, 11 July 2009, 2008).

The sociocultural aspect of mysticism and metaphysics has been slightly attenuated or moderated in *Simyacı*. The book cover is of two-fold significance. There, the protagonist is

depicted in front of the pyramids, his sought goal, fulfilling his aim, yet, weeping. This scene might be linked to the individualist motif of *Kişisel Menkıbesi* (Personal Legend) that is accompanied with and propelled by the personal transcendence. Throughout the book, lexical patterns in the religious and spiritual concern are modulated to meet the secularist trends⁵⁷. This is clearly demonstrated in the treatment of the lexical items referring to God. The Turkish word *Tanrı*, evolving from Old Turkic, replaced the Arabic *Allāh* in *takbīr*, the part of the adhān saying ‘Allāhu akbar’ (Allāh is the Greatest). *Tanrı* refers to the general sense of God, the Creator of the universe, the Supreme being, the Protector, the deity being worshipped, Allah, Father, (God of) heaven, goodness, religion. It, in fact, can be used in contexts of several religions and beliefs. The choice was ‘quite radical for its time’ and, until now, even after lifting the decree and regaining the highly-regarded, much-adored Arabic version, discussions over the word *Tanrı* “[have] created lots of energy” and “a lively debate in the public sphere” with much approval and disapproval (Gürçağlar, 11 July 2009; Tanrı, 1999-2015, 2006, 2013-2015). In response to these lively debates, the translation tends to make heavier use of the word *Tanrı* wherever reference to God is needed in the text. In comparison to the English and Arabic versions, the lexical frequency of this word appears as in Table 3.

It may be of interest and relevance here to link this discursive issue to Coelho’s experience of writing, uncovering hence his interaction with the narrative as a text and his construction of its internal narrative structure. The sort of lexical capacity provided by this polysemy may be the reason behind Coelho’s rejection of suggested titles by his Brazilian publisher. The suggested titles foreground the shepherd and his journey or the shepherd and his treasure⁵⁸. In an interview with Oprah Winfrey, Coelho comments sarcastically on this issue reflecting on the limited scope of understanding on the side of the publisher, whose suggestion had been prompted by the lack of attraction of Coelho’s title; yet, titles like ‘The Shepherd and His Treasure’ beside deviating from the desired theme of the narrative, strips away the lexical polysemy, and hence scope heterogeneity, granted by Coelho’s *O Alquimista*. In the same light, we can view Coelho’s ironically mild criticism on the title given to Bahaa Taher’s translation—the first to introduce *O Alquimista* to the Arab world—which reads as *Al-Sīmyā’ī: Sāḥiru al-Şaḥrā’* (lit. *The Alchemist: Wizard of the desert*)

⁵⁷ See section 4.4.2 for more elaboration on the lexical choices and register.

⁵⁸ Oprah Winfrey’s show (Coelho, 2014, July 09) though marking a marketing tool for the bestsellers, seems to undergo similar marketing and copyright policies: the full episodes in which Coelho had been interviewed were banned from the website. Only short clips of the interview are still available. Due to this fact, I am not quite sure whether the suggested title was *The Boy and His Journey*, *The Boy and His Treasure* or *The shepherd and His Treasure*. My personal contact with Sant Jordi Asociados did not help in sorting this out. They answered, “Unfortunately, we do not know have a transcription of the interview to check that, but in our website the interview is available in the following link: <http://www.santjordi-asociados.com/interviews>. We hope you will be able to find it.”

(Coelho, 2014, July 09)⁵⁹. The title, in fact, narrows the lexical capacity of the polysemse and demoting the senses of material and spiritual transformations.

	Eng		Ar		Tr	
Allāh	11		27		14	
Other referring expressions	<i>God</i>	38	<i>Al-Rabb/ Rabb</i> ⁶⁰	17	<i>Tanrı</i>	42
	<i>Lord</i>	2	<i>Ilāh/ ālihah</i>	3	<i>Rab</i>	3

Table 3 Frequency of Divine-referring expressions as they appear in the three versions

3.3.2. Spatio-temporal relations discoursed and rediscoursed

Spatio-temporal choices of a narrative are ‘rarely arbitrary’; they are crucial in building both the narrative structure and character profiles. Accommodating the above-mentioned units against their time and space backdrop is inescapably essential in creating syntagmatic relations within their composite. It also assists in relating them paradigmatically to characterological choices, actions and traits (O’Toole, 1982). With story-time, we are concerned with the chronological order of events, and with reference to discourse-time, we come to be concerned with time from different narratological aspects, i.e. in ‘the linear disposition’ of the narrative. The relations between event chronology on the text-time level and their disposition on the discourse-time level is referred to as ‘order’ in Genette’s text-time (Genette, 1972/1980; Rimmon-Kenan, 1983/2002; Toolan, 2001). This concept of discourse-time is taken up further by Yaktine (1989/2005, 1989/2006) to interact with the reader’s socio-cultural spatio-temporalities creating a higher-order, contextualised aspect of time, i.e. text-time (Yaktine, 1989/2005). Place, though relatively less explored in narratives and in relation to the reading process is nearly of an equal significance in shaping the narrative structure and the fictional world within which the character advances and has his behaviour ‘(partially) judged’. In narratological premises and in the concern of the logogenetic unfolding of the narrative, discourse-time is teleologically correlated with the mode of narration and the narration pace, for together with the latter devices, discourse-time represents the writer/translator’s refraction of and his/her interaction with the story and its spatio-temporal elements to fashion its internal narrative structure (Brooks, 1992; O’Toole, 1982; Yaktine, 1989/2005). It is thus assumed that interrelationships are created along the three

⁵⁹ Sant Jordi does not copyright Taher’s translation.

⁶⁰ *Rabb* (occasionally spelled as *Rab*) is of an Arabic origin and usually comes in a nominal group defined by addition as in *Rabbu al-‘ālamīn* (Lord of the worlds) to refer to *Allāh*. The word is used also by Arab Christians in its definite form, with the definite article *al-* attached, *Al-Rab*, to mean *God*.

(Yaktinean) strata: setting features at the story level, their representations and resources at the discourse level, and the narrative structure at the text level.

For the translators as readers to create their own external structure, “setting, whether real or fantastic, historical or outside time, passive or involved, will be one of the essential prisms through which *[their]* sensibility refracts the narrated world” (O’Toole, 1982, p. 7, emphasis mine). In discovering how far these choices have influenced the translated narratives, our discussion attempts to give, both narratologically and stylistically, an overview of the setting features of the story depending on the manner in which they are concordantly discoursed in the three narratives, and an account of how episodic dispositions, their typographical proportions and textual resources in relation to time and space in these versions contribute to produce variable semantic ramifications and narrative structures.

The proposed linearity of the traditional chronological narration of *O Alquimista* is not precisely held (Alaoui, 2012; Mongy, 30 January 2005; Nasr-Allah, 18 March 1999); the narrative incorporates a number of digressions that disclose a broad spectrum of intertextual interactions. These bring to the fore several literatures and discourses that collaborate with the few analeptic anachronies to disturb the alignment of the chronological disposition of events on the story and discourse levels^{61 62}. Reconstructing story units and taking into consideration Genette’s proposed aspects of story-time manipulation in the narrative textual representation, we come to realise the way in which the story and discourse follow different orders while discursively the narrative gives variable durations to each event. Appendix II delineates the level of (in)congruity of story and discourse times as they appear in the text.

3.3.2.1. Time on story and discourse lines

With an adapted Greek myth assimilated in the prologue and playing a proleptic role to the story, the narrative foreshadows the quite delayed appearance of an alchemist, whom the reader meets in the second half of the story (Appendix II). The prolepsis and delayed revelation create a sort of tension: the title and the prologue suggest an existence of an alchemist, while the reader is taken into the simple shepherd’s journey until a very late stage of the story (Episode 40). So, since the beginning the two strands of physical and spiritual plots are weaved: in search for the aforementioned alchemist, the reader unconsciously gets immersed in the development and transformation of the new spiritual alchemist, Santiago. A few sections later (Episode 8), the reader is taken in a flashback to a father-son conversation

⁶¹ Genette (1980) proposes three forms for story-discourse time narration: *order*, *duration* and *frequency*.

⁶² According to Genette (1980), story events can be narrated *chronologically*, i.e. in the order in which they occur, or *anachronologically*, i.e. in a different order of events. In anachronological narrations, the narration picks a specific event and recounts the development of story starting from an earlier time up to this event in a *flashback* (*analepsis*). Conversely, the narrative may develop progressively in time toward the future in a *flashforward* (*prolepsis*).

held two years earlier. The story in *O Alquimista* is chronologically organised as to extend over a period of two-to-three years, from which a whole year is spent at a crystal shop in Tangier, Morocco.

The story opens with mentioning something about a recurrent dream occurring to a young Spaniard, the protagonist, and gives a glimpse of his life as a shepherd. The boy's life in the Andalusian fields is summarised in the first few episodes (2–9) before the narrative takes us back to the boy's dream in a detailed account of a relatively very short meeting in a Gypsy woman's house. These few moments during which the boy seeks for an interpretation and is involved in a dialogue with the Gypsy woman are minutely and extensively narrated in several pages (Episode 10). A succession of short meetings with Melchizedek, King of Salem, is presented within the aforesaid spatio-temporal conditions of preparing to meet the merchant's daughter in Tarifa. The same mode of narration applies to the short meetings, as they are narrated extensively and mimetically in lengthy dialogic passages and relatively very briefly in interior monologues (Episodes 10–16). During this stage of the story in Andalusia, it seems quite clear that time is purposively manipulated.

Considering the different linguistic resources and patterns implemented in discoursing this Andalusian stage of the story makes it possible to divide it into two movements—before and after dream interpretation. Stylistically speaking, time reference, experiential presentation of the world, and rates of lexical frequency aid shaping the variant modes of narration and making inferences about the ratio. The deictic reference created by the *tense* as a narrative device, and the use of *aspect* as a secondary interpersonal marker, separate the two movements. These features apply to the three texts, English, Arabic and Turkish, with a considerable level of parallelism.

The first movement (Episodes 2–9) has the past as a prevalent tense: the past in the past for what could be considered the past of the discourse (the boy's life before the present moment of discourse), and the simple past for narrations in the present of the discourse. This present is narrated through clauses devoted mainly for describing the setting and, to a lesser extent, for reporting on the boy's feelings or thoughts. Mental clauses of cognition and verbal quoting clauses are of a relatively quite low frequency while relational ones prevail. Third-person narration characterises the best part of the movement, and reference to the protagonist has been made variably in the three versions: *Santiago*, *the boy*, *the shepherd*, *he* and their equivalents in the three versions⁶³. In Andalusia as well, but in a different site, we are taken into another stage of the story. This movement (Episodes 10–16) is stylistically distinguished

⁶³ Referential significance of these nominal phrases and its function in creating the textual unity in the three versions is discussed in section 3.3.3.4 below.

from the previous one with less reporting of discourse and more dependency on quoted and direct discourse. It employs a higher frequency and variance of verbal and material processes; mental processes are relatively few. This mode allows room for more deictic orientation to the present tense. Tense alters among the present simple, present in the present, past simple, while the past in the past is used more frequently not for what is past in discourse, but for what is at this stage considered past in the story, i.e., what is narrated earlier in discourse.

It is worth mentioning though that the presence of the narrator is more overt in the Turkish version: occasional use of projection clauses of thoughts causing shifts between the direct and indirect free thought mode and narrative reports of thought in narrated monologues (internal analysis) and instances of direct access to the character's mind. Such mediation adds a more dialectic tone to the narrative signalling more presence of the omniscient narrator who makes more access to the character's mind. Such a mimesis, according to Bakhtin, implies a duplex nature of meaning: it is what it suggests verbatim and simultaneously it is 'objectivised', i.e., the thought/speech itself is turned into an 'object' that serves tasks subordinated by the primary discourse (Chatman, 1978). The narrator hence takes more control over the narration; beside the translator's notes annexed to several pages, he exercises some sort of monitoring to the narrative reception.

3.3.2.2. *Narrative temporal placement and interpersonal positioning*

In the light of the above features, the opening clause of the narrative that presents an explicit realisation of the Placement act (Episode 2) may provide an interesting case in the three versions. The protagonist's name is presented unexpectedly in a direct way: an explicit form of character particularisation is realised by a declarative clause with two definite nominal groups as participants. Such an opening is unusual for a long narrative; and even when viewed conventional of narratives, such as nursery tales (Hasan, 1996) for instance, character particularisation is done gradually starting with an indefinite modifier. The relational clause is formed in an interpersonal structure that is grammatically parallel in its primary tense to the simple clauses describing the setting, though it is semantically locally disintegrated from the surrounding context. Unexpectedly, the identifying relational clause is duplicated in the Epilogue (Episode 57) in Arabic and Turkish with a deictic change in the former and identical enunciation in the latter. The clause is completely omitted in the English Epilogue. The clause reads as:

(Eng) *The boy's name was Santiago.*

(Tr) *Delikanlı-nun ad-ı Santiago idi.*

This clause stands thematically and grammatically in a distinctive position creating a motif that impels the reader to draw unconscious cohesive links to later episodes. It takes the simple past tense to open a path of communication with the narratee before s/he is distanced in time by the following clauses. In these clauses, reference to the past of the past tense is realised by the *had* as a Finite in English. In Turkish, it is realised by the inferential past tense marker *-miş* of the hearsay or indirect knowledge, or the *-mişti* of the pluperfect past that shows precedence of the past action to the former *-miş*-ending (Kertrez, 2012; Lewis, 2000)⁶⁴. This interpersonal deixis is different in Arabic: the simple present tense is used instead in this introductory clause while the narration that follows takes the simple past for the present of the discourse and the past of the past for events and states belonging to the past of the discourse. The Arabic opening clause appears in the simple present as (Coelho, 2013, p. 23):

(Ar) *Ism-uh-u Santyāghū.*

Name-his-NOM Santiago

His name (is) Santiago.

The Arabic clause is not only different interpersonally but also experientially. Such a structural, rather than metafunctional variation, is attributed to the fact that it is conventional to Arabic to realise its processes via verbal groups, nominal groups or prepositional phrases. The latter couple of cases denote the absence of the structural element of process. Besides, clause types in Arabic are classified on textual rather than experiential bases: the clause is nominal if its Theme consists of a nominal group and verbal if the constitutive group of the Theme is verbal (Matthiessen, 2001; Saadany, 2005). This relational process, as is the case in all Arabic relation processes, belongs to the Nominal Clauses with a Token/Identified+Value/Identifier experiential structure. According to Matthiessen (2001), the relation of the experiential structure of such Arabic relational clauses to other processes in the transitivity system is systemically maintained—as is the case in English and hypothetically in Turkish. Yet, the structural disagreement of the Arabic clause and its parallels in other languages entails that the absence of the structural element of process here does not cause a divergence on the experiential level. This unmarked case, though produced in an automatised manner, does not obscure tense. Conventionally, absence of the verbal group, and inclusively tense elements, in such a relational structure implies interpersonally

⁶⁴ For more clarification of the inferential and definite past in Turkish, see Lewis (2000), Kertrez (2012) and (Göksel & Kerslake, 2005).

the existence of the simple present tense with the experiential content of *be* for the implied verb phrase *ya-kūn* (PRESENT-be)⁶⁵. This becomes manifest when the process element is resorted in the past in Episode 57 and the clause reads as:

(Ar) *Kāna ism-uh-u Santyāghū.*
 Be-PAST Name-his-NOM Santiago
 His name was Santiago.

(Coelho, 2013, p. 195)

Tense of this clause stands in sharp contrast with the past tense clauses of the surrounding text and with the past tense clauses in the other English and Turkish versions. It works to create what Hasan calls a ‘Temporal Distance’ as an explicit realisation of the Placement element in the tale, and consequently suggests distance of the narrated story from the text-creation time⁶⁶. Yet, interpersonally, this use of tense may be strategic in catching attention. Such a placement may be contrasted with its introductory counterpart in Arabic philosophical essays which tends to catch the reader’s interest by presenting an ‘intentionally vague’ element in the introduction (Attention Catcher) before drawing logical links between the title and the argument statement (Saadany 2005). Therefore, this stylistically unfamiliar introductory clause in the narrative may function collaboratively with the Prologue and preceding paratexts to both catch the reader’s attention and deliberately distance him from the text. Any narrated (mis)presentation of the protagonist’s refraction of the Arab’s acquaintance may thus be justified and a sense of appreciation of the lenses of the original Brazilian writer may be created.

3.3.3. Characterological development and time frames

3.3.3.1. One year in Tangier: a first stage for realising Personal Legend

The boy’s experience in Tangier incorporates a major crux of the boy’s journey to his Personal Legend and therefore forms a cardinal stage of the story. In Tangier, the boy is portrayed in three sites with peculiarities of narration for each: in the plaza, at the crystal shop, and on the way to the caravan. What characterises the Tangier stage of the narrative story time and discourse time is the contrast of the narration ratios in each site. We may find it constructive here to be enlightened by Genette’s *ratio* as an existing relation between story-duration and textual-length, i.e., the duration of the story relative to the text allotted to its narration. Despite its debatable accuracy and proposed difficulty, such an intratextual strategy would shed light on acts of acceleration and deceleration of narrational pace. This inclusively

⁶⁵ For more elaboration on this type of Arabic nominal clauses, see section 4.3.1.1.1.

⁶⁶ See (Hasan, 1996) on the Generic Structure of nursery tales for more clarification.

addresses the existence of ellipses and descriptive pauses, and consequently the construction of the internal narrative structure (Chatman, 1978; Rimmon-Kenan, 1983/2002; Toolan, 2001; Yaktine, 1989/2005).

To start with, a lengthy account is given for the boy's first day in Tangier. The boy here acts as a focaliser, refracting scenes from the narrow city, its plaza and people, and thus a sort of *set description* related to his actions is delivered. The narration of this one-day experience in the plaza occupies an area ranging between six-to-eight pages in three versions. Next, a summary of his next morning with focus on one incident is given, followed by a condensed account of the crystal merchant's state over 30 years of living in a narrative description of a no-more-than-one-page length. His meeting with the boy and the process of hiring him follows in dialogues and moments of interior monologue reporting the boy's thoughts (Episode 19-20). The boy's experience in the crystal shop (site 2) is elliptically narrated in an inconsistent monthly account of the story events. Each episode gives a snapshot of an aspect of the boy's experience and opens with orientating the reader progressively in time: after one month, after two months, etc.; then a leap is done through time to complete almost a year (eleven months and nine days) in the shop. Focus in these episodes (Episode 21-24) is directed to discussing the ideas of travel, change, dream pursuit and fulfilling one's Personal Legend. These subthemes function as narrative motifs presented in almost a mimetic manner in which showing is prevalent as a narrative mode within a diegetic telling frame. Progress in time decelerates to record the internally conflicting voices within the boy upon his departure of the crystal shop (Episode 25). Here, the mode of narration goes back to telling and reporting—mainly reporting thought—and marks the peripeteia of the physical story line.

3.3.3.2. *The Sahara desert: spiritual transformation in a fantasy world*

Examining the two journeys of the desert in parallels would cast further light on the validity of relying on time as a criterion for portraying a profile for the narrative structure in *O Alquimista*. The two journeys are taken through the same place, i.e. Sahara Desert, from Tangier to Alfayoum (Episodes 28-35) and from Alfayoum to Giza (Episodes 45-55). Yet, the two journeys are carried out to attain divergent goals forming other motifs of the narrative: surpassing the material gain by the spiritual target for which the first profit functions as a means. The tempo of narration alters in narrating the two journeys, and, accordingly, the mode of narration varies. It is noticeable that the pace of narration for the first journey gets gradually accelerated, and spans of time undergo vast jumps. The other journey starts on a daily—weekly basis of narration, gives snapshots of conversations within an unspecified time frame, then goes closely to details on a daily basis. Despite the assumed proximity of modes

and tempos of narration, stylistic and lexicogrammatical choices underline that each site has its stylistic peculiarities that serve its desired functionality and makes it a distinctive whole.

Story time of the first desert journey is not given a clear specification: we may assume a relative period of one month or so to be covered here. Chronology and causality are kept, though. Imprecision or inconsistency in framing the interval seems to serve teleological ends: the narration gives a roadmap of the journey rather than a scheduled narration of its events. It is important, on the boy's part, to discriminate through contemplation and exposure the two aspects of alchemy, and what deserves adherence to from what should be abandoned. This may justify the temporal jumps that characterise the movement to the east. Narration gives a customary schedule of desert journeys on an inconsistent day-and-night basis, and statements reporting the passing of days and nights beside an elliptic account of some chunks of time characterise the temporalities of this movement (Episode 30-35). These dialogic passages also accommodate an analeptical reference to the past (Episode 29) and pedagogical and moralistic discussions of physical and mental and/or spiritual issues (Episode 31, 33, 35). Particularisation of new characters, places, concepts, and states occupy a substantial part of the narrative. Little narration of physical actions is done, which entitles these episodes (26-35) to function indexically in the physical line and crucially as catalyses on the spiritual plane as they gradually contribute to its complication. The boy is almost a Receiver and Senser and he asks more and answers less. Narratological patterns characterising the second journey departing from Alfayoum oasis (Episodes 45-55) create a discrete stage. Within the diegetic macro-frame, another dramatic mode is subsumed. Narration is here given in a decelerated mode through lengthy dramatic passages and minute descriptions and reports of events. The boy is involved in more mental processes and in only a few verbal ones where he interacts with his heart or reports what it tells him. Still the boy is a learner; he asks more and answers less. The alchemist and the heart here give the best part of the speech⁶⁷.

On the (con)textual level, time is 'unspecified' or, rather, obscured. We cannot deduce a definite reference of the story to a specific historical era (Ibrahim, 2013; Nakagome, 2014). Time of the story world is presented differently in discourse; and, as shown above, we could create as the text unfolds, a logogenetic sense of the fictional story world and the chronology of its events. For the sake of relating the discourse time to the textual one, tracing historical instances scattered in the text would aid in exploring facts about time, yet they seem to refer to historically clashing periods. Such a noticeable disregard for the temporal relations does not apply literally to the whole narrative, though. According to Ibrahim (2013), events are ordered chronologically; yet, they are left open: between day and night, at anytime of the day,

⁶⁷ For a detailed account of the stylistic resources realising the Transitivity system, characterising the narration and giving story world focalisation in the three texts, see Chapters IV-V.

month or year. Ibrahim further explicates that significance of time in *O Alquimista* is bound to that of space, and that through the camel driver's words, Coelho's own philosophy of living in the present is articulated. In fact, such a philosophy is given a spiritual dimension; significance of time is demoted on the material plane of the story and promoted instead on the spiritual context through declarative and hypotactic clauses in a cause-and-effect manner. For the camel driver, this present-time attitude is applicable insofar as he needs not to fear the future, which is in Allah's knowledge. This premise is liberated from the camel driver's context of belief to partake in fostering a belief in the boy's belief system.

Tracing temporal textual references in the narrative sheds light on the inconsistent reference to time and hence of attaining the obscurity of the bestseller. Reference is made to a period of time following the Spanish Reconquista of the Iberian Peninsula. Yet, the text corroborates that Muslims (the *Moors* as Coelho refers to them) left Spain leaving after them generations, buildings, cities and concepts reminiscent of their existence. Textual references to an era following the fall of Al-Andalus would enable us to postulate that the story takes place some time after 1492 when the completion of the Reconquista was officially declared, but not very long afterwards as the Muslim prints seem to be still fresh in the collective subconscious of the Spaniards⁶⁸. On another scale, reference is made in the narrative to the very old period before the invention of the printing press when the books of alchemy have been written. Having in mind that the printing press may be contemporary to the above period (invented in 1440), the above-mentioned period might be an ideal choice for accommodating the story events. This inference is supported by the fact that Tangier had been under different invasions from the Spanish and Portuguese kingdoms after the Reconquista while Ceuta had been included in their lands for a considerable time, which has resulted in a settled state for trade and prosperity. This justifies the crystal merchant's sigh in Episode 19. Nonetheless, the historical view of Alfayoum and its culture is somehow misrepresented or, in other words, has been utilised to create the fantastic world for the reader and facilitate the accommodation of the development of alchemy. Alfayoum is presented as a tribal territory that is ruled by the Tradition while no traces of the Islamic of Egypt are apparent. Alfayoum is historically misrepresented as living in a primitive era; yet the aforementioned period corresponds to the realm of the Memluk Sultanate in Egypt (1250–1517) when "Islamic Egypt's glory reached its zenith" (Abdeldaym, 2007; Perry, 2004, pp. 51-52).

As seen above, inconsistent accounts of temporal units, variant ratios of narration, and the temporal dislocation advise against utilising time as an empirical tool for either segmenting the narrative discursively and textually or making inferences on the bi-

⁶⁸ *Al-Andalus* is the name given to the Iberian Peninsula during the Arab-Islamic existence.

construction of the narrative structure in relation to the plot lines. We find that as we move forward between sites, the mode of narration and lexicogrammatical choices vary to implement the acts of spiritual transformation and individuation, and hence plot development.

3.3.3.3. *Reproducing the semiotics of space*

The journey proceeds not only in time, but also, more importantly, in space; the latter is given a higher importance in creating the setting and synthesising the story units. Choices of place are never arbitrary, and significance lies in the characterological experience in each of these places. Their socio-semiotic values provide the backcloth against which the character is portrayed and/or judged (O'Toole, 1982).

With reference to the three translated narratives, we may fathom the depth in which the three translators tend to segment the narrative into episodes and hence treat the functionality of the proposed 75 episodes in relation to space. Their engagement as readers in an interaction with the text within specific spatio-temporal circumstances may be uncovered through relating space to their episodic classification, which entails decoding the relations they have drawn in their acts of re-writing. Generally speaking, the 57 episodes, which present the minimal semantic units, can be allocated to 13 movements, and thus distributed along the sites which the protagonist visits and in which the narrative takes a distinct narrative and stylistic mode (See Table 4).

Aided by a textual and semantic taxonomy of the dominant mode of narration with regards to the presence of the narrator, we find out that the 75 units, on the whole, are narrated variably in modes that bifurcate the story into two lines and create tension through alternations of the level of diegesis. Around half of the number of the episodes (22 units) involve two characters interacting in a dialogue; the others encompass 21 units presenting the character (most often, the protagonist) alone engaged in mental processes of contemplation, reflection, hesitation, etc. The rest involves short dialogues drawing the protagonist back to the meditation mode. Intertextual digressions, in fact, incorporate parables prompting the character teleologically to meditate or form crucial factors for decision-making.

Movement	Code		Place	Episodes
1	E'		Alfayoum	1
2	A		Andalusia: fields	2-9
3	B		Andalusia: Tarifa	10-16
4	C	C ₁	Tangier: Plaza	17-18
5		C ₂	Tangier: Crystal shop	19-23
6		C ₃	Tangier: Way to the caravan	24-27
7	D		Sahara Desert: from Tangier to Alfayoum	28-35

8	E	Alfayoum	36-44
9	D'	D' ₁ Sahara Desert: from Alfayoum to Giza	45-48
10		D' ₂ Sahara Desert: Military camp	49-53
11		D' ₃ Sahara Desert: at the monastery	54-55
12	F	Giza	56
13	A'	Andalusia: fields	57

Table 4 Narrative sites and episodic distribution

Visualising the site-movement correlations in Table 4 would aid in devising linearly a formula that would set up a structural potential within which and according to which the different constructions of three structures can be explored. Allotting sites to narrative movements would yield graphically a presentation as in Figure 10, which matches the distribution of movements in trans-continental, trans-cultural sites in relation to the gradual development of story events.

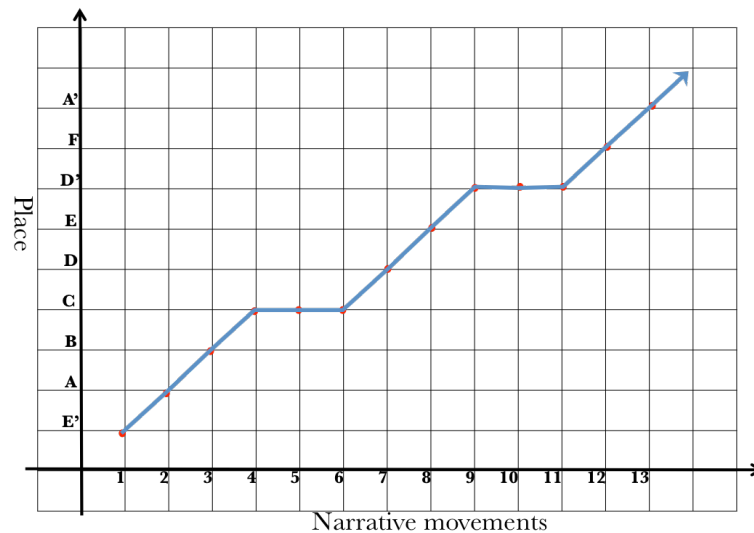


Figure 10 Locating narrative movements in different sites⁶⁹

Interestingly, the translator's divergent treatments of the internal narrative structures and recreations of the external ones yield a varying number of sections allotted to these episodes. While the English version is divided into 47 sections, the number decreases to 43 in Arabic and rises to 54 in Turkish. The varying total of sections demonstrate how each translator segments the total narrative semantics into functions, and how his interaction with these functions, according to dissimilar criteria produces variant structures. These structures provide his/her reader with a further customised version to interact with. Guided by Halliday and Hasan (1985) and Yaktine (1989/2005), allocations of these episodes within their sites can be delineated according to the following formula:

⁶⁹ Modelled with adjustments after Yaktine's chart of discourse time and episodic distribution (See Yaktine 1989/2005, p.95).

$$\left(1E'.2A.3B.\frac{4.5.6}{C_{1.2.3}}.7D.8E.\frac{9.10.11}{D'_{1.2.3}}.12F.13A'\right)$$

*(') denotes a second(ary) placement

Matching the typographical sections in each version with the above formula would unveil the semantic correlations created by the translators between the sections, on one hand, and the episodes as their semantic representations, on the other. Correlating sections with sites in the light of the above formula, i.e., considering place criterial in uncovering the mechanism of reconstructing the narrative structure, we come to conclude the existence of the following structural potentials for the three versions:

(Eng)

$$\frac{A}{1E'} \cdot \frac{(B-F)}{2A} \cdot \frac{(G-J)}{3B} \cdot \frac{(K-L)}{4C_1} \cdot \frac{(M-Q)}{5C_2} \cdot \frac{(R-U)}{6C_3} \cdot \frac{(V-AA)}{7D} \cdot \frac{(AB-AH)}{8E} \cdot \frac{(AI-AL)}{9D_1} \cdot \frac{(AM-AP)}{10D_2} \cdot \frac{(AQ-AR)}{11D_3} \cdot \frac{AS}{12F} \cdot \frac{AT}{13A'}$$

(Ar)

$$\frac{A}{1E'} \cdot \frac{(B-G)}{2A} \cdot \frac{(H-L)}{3B} \cdot \frac{(M-N)}{4C_1} \cdot \frac{(O-S)}{5C_2} \cdot \frac{(T-W)}{6C_3} \cdot \frac{(X-AC)}{7D} \cdot \frac{(AD-AJ)}{8E} \cdot \frac{(AK-AM)}{9D_1} \cdot \frac{AN}{10D_2} \cdot \frac{AO}{11D_3} \cdot \frac{AP}{12F} \cdot \frac{AQ}{13A'}$$

(Tr)

$$\frac{A}{1E'} \cdot \frac{(B-G)}{2A} \cdot \frac{(H-N)}{3B} \cdot \frac{(O-P)}{4C_1} \cdot \frac{(Q-U)}{5C_2} \cdot \frac{(V-Y)}{6C_3} \cdot \frac{(Z-AF)}{7D} \cdot \frac{(AG-AO)}{8E} \cdot \frac{(AP-AR)}{9D_1} \cdot \frac{(AS-AW)}{10D_2} \cdot \frac{(AX-AY)}{11D_3} \cdot \frac{AZ}{12F} \cdot \frac{BA}{13A'}$$

The sections considerably vary in length; yet, each is devoted to one specific unit of narration conceived of and internalised variably. It is in fact remarkable that narrative events occur in different sites, with more duration and lodgement within particular sites.

A comparative view of the above structural compositions would reveal the stretching and/or shortening of the episodic disposition, functionality perception, textual segmentation, and consequently the prolonged and/or elided duration and impact of the reader's engagement with the text within a space-limit. Choices of place for Coelho are symbolic (Alaoui, 2012; Hart, 2004; Mongy, 30 January 2005; Muraleedharan, 2011), a fact that gives significance to such lodgement of events and descriptions in different sites. The case of Tangier (C_1 , C_2 , C_3) and the Sahara Desert (D , D'_1 , D'_2) provide a revealing example. The protagonist's intellectual and spiritual powers are unleashed largely in these two sites—each sub-site signifies a stage where the boy suppresses calls for retreat, has dominance over the powers of nature through the supernatural powers, and responds to the calls of the heart. The unleashing of these powers and talents has been developed along 7 movements (4, 5, 6, 7, 9, 10, 11) with a total of 30 episodes. These episodes have been typographically dispersed among a series of sections fluctuating among 27 for the English version, 22 for the Arabic, and 32 for Turkish. The gap between the divisions in Arabic and those in Turkish is spectacular.

Much sectioning of a presentation of an event creates a complex of interest and intrigue through the gradual gaining of momentum—a characteristic of the Turkish telenovelas and soap operas. Such “overlapping intrigues... are highlighted by the end of each episode” (Buccianti, 2010). Besides, contemporary Turkish novels tend to involve the readers in long engagements with psychological internal analyses, interior monologues, and flashbacks, beside their tendency to present the Turkish microcosm of ethnicity, ideologies and cultural dualities (Göknar, 2008; Paker, 2004; Sazyek, 2004). These may set the rationale behind the generosity of sections in the Turkish version in a way of adjusting it to the Turkish taste.

The case of Movement 10D2 exemplifies clearly for this segmentation. Each stage at the military camp would arouse a high suspense that implies a level of intrigue. The reader’s suspense is held, and the sectioned presentation of the whole movement facilitates the total interaction with the philosophies and beliefs creating tension in the protagonist’s mind rendered to the reader. This sort of tension varies for the Arab reader. The whole idea of transcendence and the accompanying tensions created before are given in one whole section, i.e. undivided. This might be referred to the concern of the Arab with the desert and its significance as a locale. The desert has occupied an eminent space in the Arab literary canon both spiritually and symbolically/semiotically. In such a narrative locale, the desert provides a platform for the portrait of a spectrum of characters in *O Alquimista* with various degrees of depth and dynamicity against real and mythical backdrops. Time in the desert also has its actual and mythical aesthetic dimensions (Al-Dhuhali, 2013; Branin, 2011). This lack of temporal accommodation makes an engagement in *O Alquimista* with the mythical, legendary and supernatural atmosphere an atmosphere with a special acquaintance for the Arab reader. The Arab’s engrossment in the desert may thus require an uninterrupted mode of narration and presentation. The English version, though, disregards these considerations and rather depend on a time-based account of the events in the camp, providing hence sectioning on a daily basis. In fact, an overview of the logogenetic unfolding of the narrative in relation to the act of reading can be viewed in Figure 11. The tempo of narration and textual sectioning vary considerably on several semiotic and textual grounds as demonstrated.

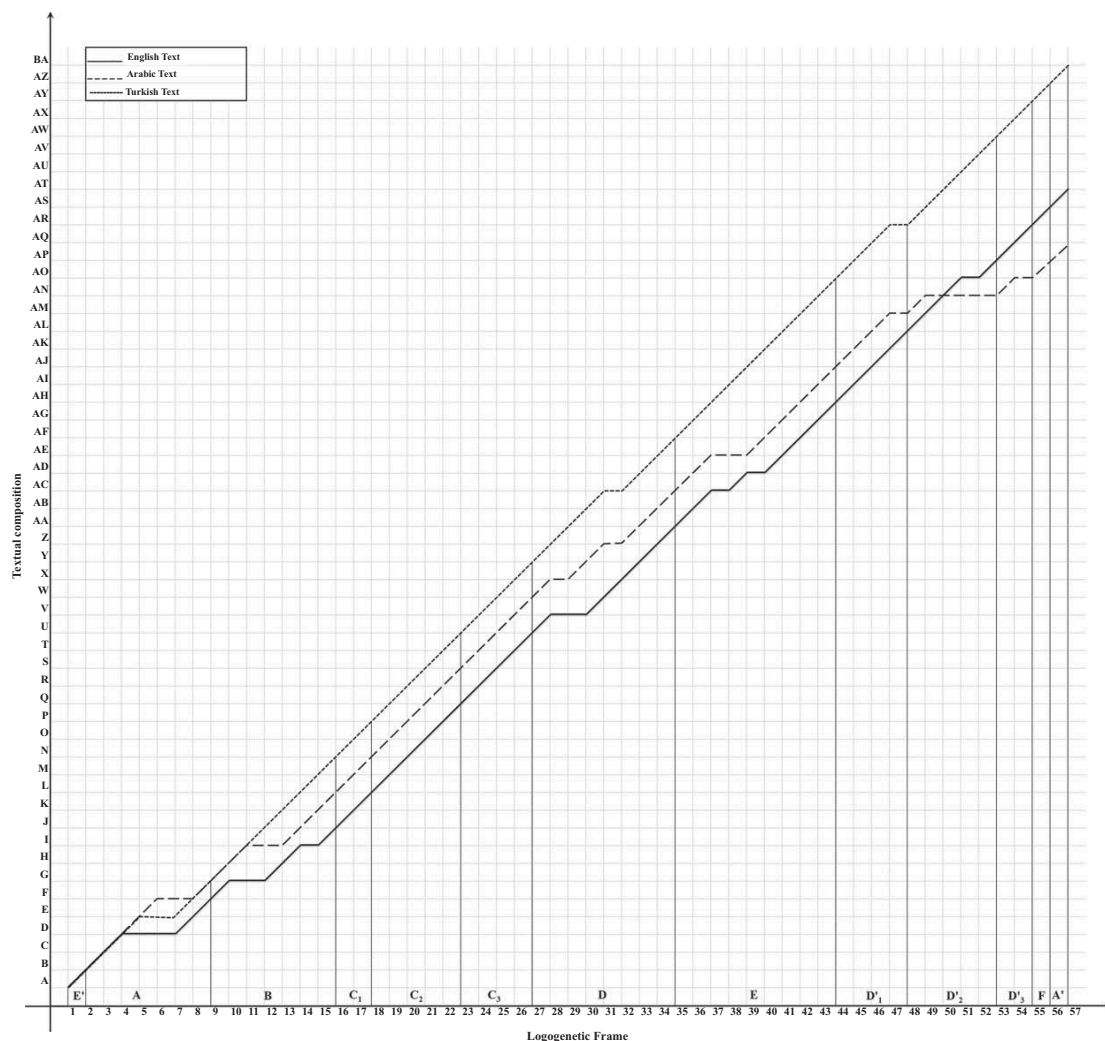


Figure 11 A comparative view of the textual and discursive construction of the narrative logogenesis in the three versions

3.3.3.4. *Dramatis personae in the three contexts: a socio-semiotic view*

Coelho's characters are symbolic as well (Alaoui, 2012; Hart, 2004)—a fact that pushes our argument further for the significance of semiotic distance in modulating the semiotic act of translating narratives within different sociocultural contexts. Starting from the selectivity exercised on the characters in relation to place and theme up to the naming or rather absence of naming in most cases, *O Alquimista* uses the deictic aspect of proper names that 'establish[es] individual specificity' (Chatman, 1978, p. 221), beside the *fais accomplis* overt mode of presenting characters, to bind these characters to the socio-semiotics of the setting. Significance provided by mechanisms of overt narration delineating naming, locating, narrating and portraying may impinge largely on the translator's interaction with them, particularly because "[Coelho's] play with stereotypes, indeed, is one of the reasons [his] work has not always endeared itself to academic audiences, who often see it as pandering to *popular taste*" (Hart, 2004, p. 305, italics added). Such a preoccupation with simplicity and

chase after the allure of narration that would collaboratively appeal to the ‘popular taste’ require an attentive rendering into contexts of perception and a heedful selection of resources.

In a way of appealing more to the reader’s dreams and individuation, absence or scarcity of naming amplifies the characters’ attainment of their Personal Legends and hence reinforces, through anonymity, that these Personal Legends apply to the reader himself/herself (Nakagome, 2014). The narrative opens with presenting the boy’s name identifying him in a way that conforms to what Chatman (1978) explicates as the overt modes of narration—as opposed to formal introductions. Coelho’s characters are hardly identified with names; or, if named, are hardly called or referred to by their names (Nakagome, 2014). Such naming and accommodation are of high significance as, according O’Toole (1982), “[a] character’s *name* may signify something to us even before we see him or her in action. It may be *allegorical*... It may be less specifically *allusive*... it may even be *onomatopoeic*... But the *lack of name* may be as significant as the connotations of a name” (p. 144). Right after introducing him, the protagonist is positioned in a setting that connotes further socio-semiotic dimensions and alludes to a history behind both naming and characterisation: Santiago, a shepherd familiar with Andalusian fields, is located in a ruined church, resisting familial and religious constraints and having a dream to fulfil. The name could hardly be remembered afterwards as in almost all instances of reference to the protagonist, variant nominal groups, other than his name, are implemented as referring expressions⁷⁰.

Little recurrence of the name points to a metaphorical expansion of its significance in context. The name once mentioned in the beginning does not recur until the end when it appears again in the epilogue. The dual significance of this name is peculiar to the English text. *Santiago* in the English text refers to the boy only once, while the name recurs twice for Santiago Matamoros. The English text omits the second recurrence of the boy’s name in the Epilogue. The reader’s subconscious interacts with the name in a distinctive way as, having the boy’s name mentioned within the church setting, the reader is reminded of the name later (Episode 17) in Tangier upon the sight of the praying Moors who “went to their knees and placed their foreheads on the ground” (Coelho, 2009, p. 34). The image reminds the protagonist of that of the ‘infidels’ beneath the white horse of the patron saint St. Santiago Matamoros in the José Gambino statue inside the Cathedral of Santiago de Compostela. Hart (2004, p. 311) postulates that “...it is important to note that Santiago's name is chosen deliberately—alluding to the patron saint of Spain”.

This José Gambino statue has its spiritual, historical and political value in the Spanish discourse as a ‘medieval iconology’ for the Catholic Church, the Christians, the history of the

⁷⁰ See Section 4.4.4 for more elaboration on these nominal groups and their relation to the narrative grammatical transitivity.

Iberian Peninsula and Europe. In fact, the legendary identity of St. James diverges into three directions: St. James the apostle, St. James the pilgrim, and St. James the knight. Saint James is said to appear in vision in the battlefield against the Moors in the Spanish Reconquista, giving the Reconquest thus ‘a divine approval’ (García, 2009; Herwaarden, 2003; Lanzi & Lanzi, 2004; Tiffany, 2002). In Spanish, *Santiago* is a composite of *San* ‘saint’ and *Iago* which stands for ‘James’ or ‘Joseph’. *Matamoros* is also compound word consisting of *matar*, ‘v.tr. to kill, to slaughter’ and *moro* ‘Moorish, Moor, Arab, pejorative term referring to a North African or Arab person’ (Herwaarden, 2003; Lanzi & Lanzi, 2004; Matar, 2011; Moro, 2006). Santiago Matamoros (the Moor-Slayer) has remained as ‘an instrument’ in the Spanish wars in America and Europe. He holds a ‘frightening image’ for the English people as he had been a saint patron for the Spanish expansion in England (Chapman, 2012). In present-day Spain with its multicultural nation and its war against terrorism, the rerouted Moors and their cleaved heads in the José Gambino statue have been covered with flowers (see Figure 12 and Figure 13 below). The placement of the statue in the cathedral has gained much argumentation and subjected to the multiple discourses in Spain and across Europe (García, 2009).

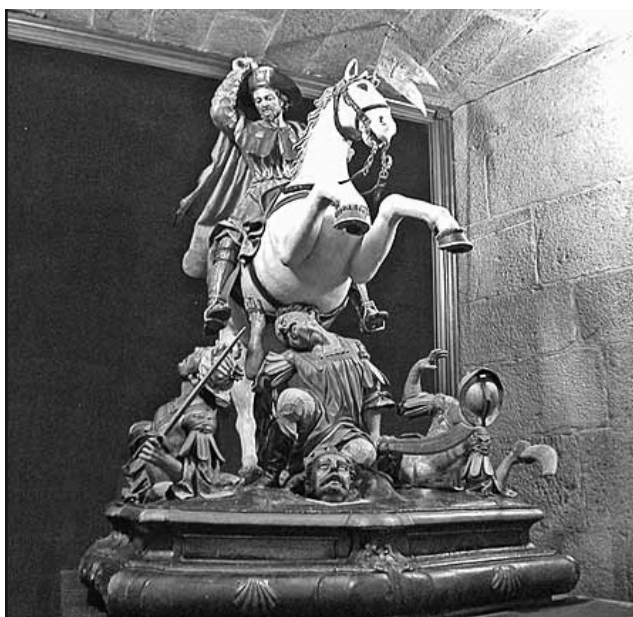


Figure 12 The José Gambino's statue showing St James and the decapitated *Moros*.

Photo © Adrian Fletcher www.paradoxplace.com⁷¹

Allusion to Saint James in the English literature has recurred in Spencer's *The Faerie Queene*, Shakespeare's works, particularly *Othello*, and Marlowe's *Massacre at Paris*, to name just a few (Chapman, 2012; Moore, June 1996; Tiffany, 2002). Though Spencer tried to

⁷¹http://www.paradoxplace.com/Photo%20Pages/Spain/Camino_de_Santiago/Compostela/Cathedral/Compostela_Cathedral.htm (Access date 25 November 2016).

demote the image of Santiago as a knight (*Santiago Matamoros* ‘St. James the Moor-Slayer’) and amplify his image as a palmer (*Santiago Peregrino* ‘St. James the Pilgrim’), “...Shakespeare subordinated Greco-Iberian myth, Catholic notions of pilgrimage and miracle, cultural prejudices regarding Mediterranean peoples, and even English anti-Semitism to his overriding dramaturgical purposes.” (Chapman, 2012; Tiffany, 2002, p. 87).



Figure 13 Flowers covering the beheaded *Moros* in the José Gambino statue.

Photo © Olga Stavakis www.travelwitholga.com ⁷²

Despite the complicated English attitude toward this chivalric legendary, the bloody, knightly aspect that has been curtailed by Spencer is intensified by Coelho. However, setting the image against the backdrop of the war against the infidels (the Moors) distracts attention from any prejudicial stance against the English people or Santiago Matamoros. This bloody image is intensified later on in *O Alquimista* upon the first encounter between the boy and the alchemist (Episode 40) where the alchemist as a character is depicted in a metaphorical image with an allusion to the José Gambino statue. Again, reference to the ‘infidels’ is articulated.

Suddenly he heard a thundering sound, Before him was an enormous white horse, rearing over him with a frightening scream.

When the blinding dust had settled a bit, the boy trembled at what he saw. Astride the animal was a horseman dressed completely in black, with a falcon perched on his left shoulder. He wore a turban and his entire face, except for his eyes, was covered with a black kerchief. He appeared to be a messenger from the desert, but his presence was much more powerful than that of a mere messenger.

The strange horseman drew an enormous, curved sword from a scabbard mounted on his saddle. The steel of its blade glittered in the light of the moon.

⁷² <http://www.travelwitholga.com/travel-log/2012/03/04/2010-004-30-compostela-spain-statue-of-saint-james-also-known-as-santiago-matamoros-the-killer-of-moors-in-the-church/>
(Access date 25 November 2016).

...

He was reminded of the image of Santiago Matamoros, mounted on his white horse, with the infidels beneath his hooves. This man looked exactly the same, except that now the roles were reversed.

(Coelho, 2009, p. 109)

This quote accommodates the last position in the English text where the name *Santiago* is mentioned. The name and the nominal phrase in which it is involved both connect as a cohesive device in a lexical chain throughout the text with other lexical items that are quite significant in the context of *O Alquimista*. The allegorical function of this name suggests through the chain an upsetting image of the Moors, and the scarcity and placement of its mentioning is functionally significant across the three translations. Disparagement, in fact, is not limited to the ‘infidels’ as a description; rather, the whole chain suggests a barbarous, bloody image of the *Moro*. While other attributes of *Santiago* may function instead, insistence on *Matamoros* underscores the attitude carried by the protagonist, who though does not belong to the church, echoes the recurrent voices in the Spanish Christian community in his area and/or era.

The attitude is not delimited to the Moors; the Arabs as well are involved in some sense in this depiction. The lexical chain incorporates lexical items that draw connections among the image of the infidels, the Moors, the Moorish invasions, the Moorish eyes of the naïve, illiterate merchant’s daughter who leads a static life, the Levanter that carries the smell of the blood, and others. These qualities appertain to some stereotypes drawn by the Orientalists of the Arabs as thieves (the young Arab in Tangier, the Arabs at the pyramids), indolent (the crystal merchant), fierce (the ceaseless wars, the Arab tribesmen and their breaking the oasis law), unaware of what the Europeans know about the treasures and resources indigenous to their land (the desert, the Arabian alchemist, the flourishing business of the crystal shop, and others). All of these attributes may be linked to *moros*, *infidels* and *the war* as the chain in Figure 14 demonstrates.

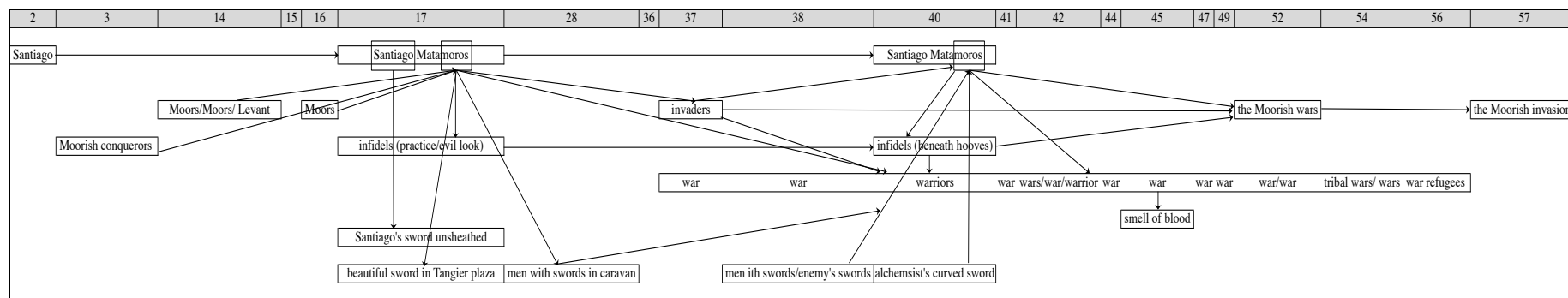


Figure 14 Lexical chain created for the protagonist's name in English

Cultural sensitivities and socio-semiotic values in the English context of interpretation differ from those of the two other versions, which would yield variations and adjustments to the above or similar lexical chains. In fact, the Arabic text, cognisant of the hazard of recreating the same presentation to the Arab reader, provides a special adapted texture unity. So, breaking the chain becomes an urgency, which has been attained by the rediscoursed narrative. The recreated text draws a rather neutral version that thematically breaks the above correlated senses into subdivisions, each containing an autonomous image. Reference to the Moors, Moroccan characters, Arabs and Muslims may vary considerably as long as the chain is almost broken in this context into three separate ones: the Arabs, to whom reference has been made neutrally; the Moors, whose conquest of the Iberian Peninsula still retrieves trepidation despite the fact they had coexisted peacefully afterwards and had a newer generation with Arabic-Spanish blood (the girl with the Moorish eyes); and another chain that encompasses all types of warriors—be they virtuous or transgressing—in one lexical item, *muḥārib*, ‘warrior’, that is derived from *ḥarb*, ‘war’.

The image of Santiago Matamoros is linked to the malefactors and villains who might not be the Moors, and Santiago as a name is delimited to the boy. Reference to St James and his statue has been done through invoking the Latin version of the name, i.e. *Jacobus* (Chapman, 2012) in its Arabic form *Ya ‘qūb*, breaking hence the link between *Santiago* and *St Santiago Matamoros*. This adjustment is not attributed to the difficulty of transliterating the *Santiago Matamoros* into Arabic. *Santiago* as a Spanish name is familiar to the Arab reader, which makes its appearance as *Sāntyāghū* three times a logical one. The name appears in the beginning, at the end and in Episode 11 when the King of Salem guesses his thoughts. The complexity relies in disconnecting the two names, so adjustments are done in a complex process. The first instance in which the name has been mentioned upon the sight of the Moroccan worshippers in Tangier is completely deleted from the text (See 3.3.1.3). The second instance where the image of the alchemist on his horse is compared to that of St Santiago Matamoros has been adjusted. To do so, a quick reference to St James is given with the prominence of his identity as a palmer or an apostle, rather than a knight, as he is defeating the malefactors. In addition, the word *mār* has been given as an equivalence for ‘saint’, which is a word of a Syriac origin in the meanings of *saint*, *lord* and *martyr* (Mār, 1991, n.d.). The way to Sanitago de Compostela is called *Ṭarīqu Mār Ya ‘qūb*, as is known in the Arab Christian community and as referred to in the translation of Coelho’s *The Pilgrimage*. So, *Mār Ya ‘qūb* may be connected in the Arabian subconscious with these two senses: St James the apostle and St. James the palmer. The narration gives the following description for the situation:

Wa tarā 'ā li- 'aynayhi fī al-ḥālī temthālu Māri Ya 'qūba dāḥiran al- 'ashrāra taḥta ḥawāfiri ḥiṣānih. Kāna al-waḍ 'u naḥsahu maqlūban. Khafaḍa ra 'sahū li-yatalaqqā ḍarbata al-sayf. "Kathīrun mina al- 'arwāhi sawfa tunqidhu li- 'annaka tajāwazta rūḥa al- 'ālam.

And appeared immediately right before his eyes (the image of) St. Jacob's statue routing the malefactors beneath the hooves of his horse. It was the same situation, yet reversed. He lowered his head to receive the sword blow. "You will save many souls because you exceeded the Soul of the World.

(Coelho, 2013, p. 136, translation mine)

It becomes thus possible to fulfil a detachment of any description of the Moors, Muslims or Arabs to the choice of the protagonist's name, which is given in the context devoid of any allegorical or thematic significance except in reference to Santiago of Hemingway's *The Old Man and the Sea*. For the Arab reader, the lexical choice may denote a Spanish popular male name, and this may justify its being selected for the shepherd. However, the war is given a positive dimension as a means of living purposively and righteously in the desert through some other epithets in the chain. Arab tribesmen and tribal wars are thus none but a normal spiritually inspired way of living that should not be denounced⁷³.

The problem with the tribesmen is not their being warriors; rather, it's their ignorance of the significance of what the alchemist says or shows. Unifying them all under *muḥārib* (pl., *muḥāribūn* (NOM.), *muḥāribū* (ACC., Gen.)) may account for Fatima's pride with the Arab and Muslim warriors in Spain; they are not *invaders* as in English. These warriors, living according to the camel driver's philosophy, are linked to *muḥāribū al-ḍaw'* 'the warriors of light'. The latter is Coelho's own way of naming the average people whose "eyes shine with the light of enthusiasm... who still believe in the unknown... the new spiritual adventurers... [who] experience things and life with enthusiasm, although without feeling themselves to be

⁷³ This is how it is described by the camel driver who is not a warrior himself:

Qāl (al-jammālu) lil-fatā ... Innanī ḥayy: ... wa idhā iqtadā al-amru yawman an 'oqātila fayaghduu 'ayya yawmin yusaawī 'ayya yawmin ākhara ḥiyāla al-mawt. Li- 'annanī lā 'aḥyā fī māḍiyya wa lā fī mustqbalī. Laysa lī siwā al-ḥāḍiri wa huwa waḥdahu yahummunī. 'Idhā kāna bi-istiṭā 'atika al-baqā'u dā'iman fī al-ḥāḍiri takūnu 'inda idhin insānan sa'īdan. Wa sawfa tudriku ... 'anna al-muḥāribīna yuqātilūna li- 'anna fī dhālika shay'an mā mulāziman li-ḥayāti al-basahr. Wa ḥakadhā taghdū al-ḥayātu fī tilka al-ḥālī 'īdan wa mahrajānan kabīran li-annahā laysat siwā al-laḥẓati allatī na'īshuhā laysa illā (Coelho, 2013, p. 110)

"I'm alive," he [the camel driver] said to the boy ... "When I'm eating, that's all I think about. If I'm on the march, I just concentrate on marching. If I have to fight, it will be just as good a day to die as any other. "Because I don't live in either my past or my future. I'm interested only in the present. If you can concentrate always on the present, you'll be a happy man. You'll see that there is life in the desert, that there are stars in the heavens, and that tribesmen fight because they are part of the human race. Life will be a party for you, a grand festival, because life is the moment we're living right now." (Coelho, 2009, pp. 84-85).

different or privileged.” (Arias, 2001, p. 21). *Islam* and *Muslims* are neutrally used in reference to the Islamic doctrine and its obligations.

The Turkish narrative goes almost in the same vein of the Arabic; yet, reference to and recreation of the image of Santiago Matamoros and the Arabs slightly diverge. The identity of St. James as an apostle is highlighted in two ways: (1) through reference to his ancestors as in, ‘*Zebedioğlu Aziz Yakub'un heykelini görürdü / He saw the statue of St. James/Jacob, son of Zebedee*’; ‘*Zebedioğlu Aziz Yakub'un heykelini anımsadı / He remembered the statue of St. James/Jacob, son of Zebedee*’ (Coelho, 1996, pp. 51, 125, translation mine); and (2) through a translator’s note uncovering the identity of this figure upon its first mention. The note reads as:

1. İspanya'da çok özel bir yeri olan ve İsa'nın 12 havarisinden biri olan aziz. Hristiyan olduğu için öldürüldüğü Kutsal Kitap'ta bildirilen tek havaridir. Kral Hirodes tarafından kılıçla öldürüldü. (Kutsal Kitap, "Elçilerin İşleri", 12: 2) (Ç.N.)

1. A saint who holds a very special position in Spain and one of the 12 apostles of Jesus. He is the only Christian apostle whose murder is reported in the Bible. He was killed by sword by order of King Herod. (Bible “Acts of the Apostles”, 12:2) (Translator’s note)

(Coelho, 1996, p. 51, translation mine)

The mechanisms used in transferring the identity of St. James here may yield a peaceful, unbiased translation that would assure the Turkish reader of any religious background. The relation between the martyrdom of the saint and the infidels beneath his horse might aid the balance further: they might be the infidels who have rejected Christianity. In fact, and again in parallelism to the Arabic version, employing this nominal phrase as a correspondent one to *Santiago Matamoros* or *Mār Ya‘qūb* again breaks the direct link to the protagonist’s name, which would be a means for locating it out of the context of the José Gambino statue. Here again, the word *Santiago* has been repeated thrice: in the beginning, at the end, and at the same position as the Arabic one (Episode 11).

The image of the *Moors*, *Arabs* and *warriors* differ slightly here. Tracing recurrences of the words *Magripli* ‘Moor/Moorish’, *Arap* ‘Arab’ and *savaşçı* ‘warrior’ denotes that the same association with threat is inferred for the Moroccans, while the Arabs may be engaged in illegal or corrupt practices. Nonetheless, the translator tries to keep a balance by evoking negative and positive senses. Fatima’s pride is with the *fatihler* ‘conquerors, victors’ and *mücahitler* ‘Muslim warriors and champions’ who are named *invaders* in the English text. The two words have an Arabic origin deriving from *fath* and *jihād* respectively. The vast majority of the Turks are Muslims who highly value the *fetih* (the Islamic conquest) in several parts in Asia, Europe and Africa. That also justifies calling the Moroccan conquerors as *Magripli fatihler*. The ‘infidels’, thus, may be other people than those who have conquered

Spain. On the other hand, tribesmen are engaged in frivolous, desultory wars, so they are simply *savaşçı*, i.e. warriors, although the same word is used for the *Warriors of Light* 'Işığın Savaşçıları'.

3.4. Conclusion

The dynamicity of the mutually interactive triad of translation, context and narrative structure comes to the fore in the context of bestsellers and in the light of the above premises. The story in *O Alquimista* has been concordantly reproduced in the three narratives with variable semantic ramifications and unique versions of re-discoursing. The varied discourses mirror both the translator's sense of external narrative structure (the translator as reader) and his/her internal structure (the translator as writer). Both perspectives impinge largely on the reader's interaction with the reproduced narrative. Reshaping each of the structures in the new narratives is justified by the semiotics of value systems within the receiving cultures.

Structuring the narrative in *O Alquimista* is bound to space rather than time, hence, foregrounding space as a further criterial tool in scrutinising the narrative structure individually or comparatively. Starting with the title that creates particular 'narrative positions' (Boase-Beier, 2014), the translators interact variably both semiotically and textually with the spatiotemporal and characteriological elements of the narrative: altering considerably the episodic dispositions and typographical proportions; reshaping the cohesive factors, inclusive of the lexical chain of naming and portraying; and adjusting tense resources and the interpersonal positioning with the reader.

The reproduced versions strive to particularly preserve Coelho's renowned preoccupation with simplicity and appeal to popular taste. Heedfully attended and contextualised, each of these narrative structures becomes iconic of the norms of the new contexts. The English version teleologically neutralises the spiritual semantic content: it heightens the individualist purport and emphasises a sense of self-actualisation on this mystical material ground. In Arabic, the translation surmounts the difficulty of safely engaging the reader with a portrait of his/her own identity and culture refracted by 'Brazilian eyes'; evading senses of bigotry on discourse and textual levels, and approaching the Arab reader amicably. The Turkish text can be sufficiently interpolated within its meta-context as it confronts the challenge of the Turkish complex 'who-ness'. A uniflow drift of emotions and ideas is created toward the East while a sense of the West is activated. Spirituality is given prominence; yet, linguistic patterns are modulated to satisfy the secularist trends, yielding a version assuring the Turkish reader of any background.

CHAPTER FOUR

Discourse, Context and the Semiotics of Evaluation: Focalisation in the three texts of *O Alquimista*

4.1. Introduction

In this extended chapter, two central and challenging tasks are taken up. In the first section, the concern is with how the concept of focalisation emerges from, and can be justified within, the vigorous debates in narratology. The debates are particularly strong in the separation of structure and texture in analysing narrative. This is to say, the separation between choices at the level of narrative structure and the choices in the stylistic elaboration of each narrative element has to be theorised in the face of the clear interdependence of these two levels of ‘choice’. ‘Focalisation’ comes as a response to this impasse: as a narrative discourse element, it is not only a concept that changes the perceptual metaphors often cited in debate (viz. point of view), but also brings to the fore the fact that perception, conception and evaluation of the narrative world change as the stylistic choices do.

The second half of the chapter demonstrates empirically how the three texts can be seen – through a detailed analysis of grammatical and lexical types and tokens – to have shifted the semantic priorities of the translations in line with dominant values in the Turkish and Arabic cultures. These two are nuanced in their differences and both stand more in contrast with the English translation.

This discussion of the recreated narrative structures in the light of the semiotic considerations of the contexts of interpretation is not, in fact, restricted to the level of textual semantics of the narrative. Here we unravel, theoretically and empirically, the interconnected manner in which the narrative is structured and, hence, a consideration for how the narrative needs to be approached. In Chapter III, the narrative structure was explored at the text level, namely, as a higher-order thematic organisation. But this organisation is governed by the composite of the lower-level resources that, in each of the translated texts, instantiates language as a system within that context of culture. It is therefore a realisation of culture as conducted by its community.

The discussion in this chapter develops this complementary approach. Yet, it addresses the issue from below, i.e. how the first-order resources of both language and narrative collaboratively shape the discourse in each of these new narratives and influences the narrative structures both internally and externally. We thus move along the lower strata of

language and narrative in an attempt at tracking down the mechanisms of re-producing the narrator-narratee and writer-reader dialogues implemented in re-discoursing the narrative. *Discourse* here is not merely an organisational structure, nor is it purely stylistic texture. It is rather an intertwined composite of the complementary two.

The study in this and in the following chapter undertakes a stylistic analysis of the narrative discourse. The study examines the linguistic choices that overlap to a considerable extent with the syntactic flow of the story elements, viz. its narrative ‘morphemes’. These stylistic patterns with their narratological consequences create a discursive dynamism in the three texts. The present study reviews the style of discourse in relation to the evaluative *focalisational* aspects of narrative. It demarcates methodologically and analytically the frames within which focalisations of the story elements are reproduced. The discussion in the next chapter gives an interpretation of the recreated images of the *dramatis personae* and places within the three texts and cultural contexts.

4.2. Narration, interpersonal communication and the recreation of narrative

4.2.1. ‘Narrative structure’ and ‘discourse’: the narratological and stylistic planes integrated

The relationship between ‘narrative structure’ and ‘discourse’, as high-order aspects of the narrative, has been approached differently by narratologists and poetics and hence quite varied inter/intra stratal connections have been drawn. Delimiting ‘discourse’ along the narrative and linguistic strata facilitates the bottom-up perspective – something we must now consider. However, there is a problem in tackling discourse analysis since there is a relative absence of an agreed demarcation of the concept of ‘discourse’ in the narrative context (Yaktine, 1989/2005).

The *Routledge Encyclopedia of Narrative Theory* (2005) delineates the sort of bilateral relationship by encompassing within the concepts of ‘discourse’ and ‘discursive acts’ “any set of presentational strategies, in any medium, employed to transmit a story.” Such delimitation acknowledges the dichotomous story-discourse division and attributes ‘discourse’ to the representational aspect, i.e. *sjuzhet*. This makes designating the verbal representation only part of the *sjuzhet* art. In the Encyclopedia, ‘discourse’ is also related to the ‘narrative structure’ in its broad sense. It is used to address the narrative communicative act, in the sense that the ‘narrative structure’ comprises both the *story* and the *discourse* that transmits it between the communication interactants. *Discourse* in this way encompasses all presentational issues such as ‘narration’, ‘focalisation’ and ‘speech representation’. On the

other hand, we need to ask whether the ‘narrative structure’ transcends the narrative system to include all the resources of the representational media.

Genette’s seminal work (1972/1980) is an attempt to lay out a typological frame for the narrative interrelationships especially between the narrator and narratee—a relation that ‘anchors’ the narrative in a specific position (Genette, 1972/1980; Grünbaum, 2013; Guillemette & Lévesque, 2006; Toolan, 2001). Along the three envisaged narrative continuities of choice, namely, *story*, *narrative* (discourse) and *narrating*, Genette states that there exists a type of relationship that urges the study of narrated discourse in relation to story and narrating. In this respect, story is recounted in discourse and the narrated discourse (a *signifier* of the *signified* story) could be accessed through the traces of its enunciated form at the level of *narration*. The relation and order of the three aspects take different forms in fiction and non-fiction. While the story and narrating act are anterior to the narrative in non-fiction, fiction narrating simultaneously produces, or ‘*initiates*’, in Genette’s terms, both the story and its narrative (discourse) in a “completely indissociable” manner (1983/1988, pp. 14-15). The nature of interrelationships within this narrative inventory is set out thus (pp. 28-29):

In other words, our knowledge of the two (the events and the action of writing) must be indirect, unavoidably mediated by the narrative discourse, inasmuch as the events are the very subject of that discourse and the activity of writing leaves in its traces, signs or indices that we can pick up and interpret Story and narrating thus exist for me only by means of the intermediary of the narrative. But reciprocally the narrative (the narrated discourse) can only be such to the extent that it tells a story, without which it would not be a narrative [...], and to the extent that it is uttered by someone, without which [...] it would not on itself be a discourse. As narrative, it lives by its relationship to the story it recounts; as discourse, it lives by its relationship to the narrating that utters it.

O’Toole (1982) liberates ‘discourse’ from the inclusiveness of the ‘narrative structure’, and further draws a complex realisational relationship between them. In this regard, O’Toole notes that these two narrative levels entertain an interrelationship and that both align on the high-order primary level that defines the lower narrative levels. He adopts one narrative aspect of discourse, namely, ‘*point of view*’, to stand for “the level on which we perceive the story as *discourse*” (p. 5, italics original). At this level, our perception of the “supposedly-objective” story elements, *histoire*, is *refracted* by the narrator’s perceptions and act of narration, *discours* (pp. 5, 40). This discursive aspect embeds a second stage of refraction as, according to O’Toole, the course of the narrative structure, that is the “underlying central theme of a story”, undergoes an antecedent refraction (p. 37); the lower level narrative aspects are defined accordingly. Each decision on the structural level would be instantiated in every single linguistic choice made by the writer. Discourse is thus subjective in nature, and point of

view as an act of narration accommodates the narrative dialogic stance. The reading pleasure, O'Toole proposes, owes heavily to the manipulation of point of view.

In placing the narrative structure at the higher-order *text* level, Yaktine's view of the narrative discourse may appear as a rendezvous of the two levels (1989/2005, 1989/2006). Yaktine acknowledges the presentational functionality of the discursive elements; yet, following Genette and others, considers 'point of view' as a characteristic element rather than an equivalence of discourse. For Yaktine, narrative discourse includes this point of view (focalisation), but also narrative time and mode of narration. Besides, Yaktine acknowledges the role of the higher-level writer-reader communicative interaction in shaping the 'narrative structure'. This shaping is gradually fulfilled through the communicativeness of the narrator-narratee interaction on the lower discourse level and aided by the writer's stylistic choices in discoursing.

This interdependence between structure and texture is an area of agreement and difference between narratologists. From some narratological perspectives, discourse is seen as a pole in a triangular relationship connecting it to story and another textual components. It is fundamental here to maintain that access to the verbal narrative discourse and the semantics that it produces is done only through language, i.e., at Hasan's verbalisation level (Hasan, 1985/1989; Leech & Short, 1981/2007). The logogenetic unfolding of text ensures that there is, inevitably, a redirection of structure and texture with every 'choice' made in the text as process.

Bringing the 'narrative discourse' and 'linguistic style' together sheds light on the complementarity of the two in building the presentational interactive aspect of the narrative, whether as *discourses* (Shen, 2005) or as *styles* (Leech & Short, 1981/2007). Shen (2005) views 'discourse' in verbal narratives, i.e., "how the story is presented", as representative of the two sides of the coin: it is *narratological*, in the sense that it relates to the textual and organisational choices; and *linguistic*—"stylistics' style"—in the sense that it is presented through verbal linguistic resources. Therefore, integrating the narratological and stylistic aspects is inevitable in fulfilling a complete picture of the how-ness of this presentation. The two sides overlap and mutually enhance one another. A careful reading of the language resources would, therefore, grant an in-depth understanding of the "how" [...] of the art" (pp. 142-147).

This realisational view of discourse is underpinned by Leech and Short (1981/2007) while exploring the structuralist homology of language and narrative and the consequential selections on fictional (narrative) and stylistic planes. Leech and Short (1981/2007) refer to

choices on both planes as ‘styles’—a “‘style’ of fiction creation” in the former case. This fictional world style embodies “a matter of *how* it is rendered, rather than of *what* it is”, i.e. in the sense of the Russian *sjuzhet* rather than *fabula*. Here, in analogy to the three functions of linguistic style, viz., the interpersonal, textual and ideational, the elements of the narrative discourse, viz., point of view, sequencing and descriptive focus, can be “corresponding functions in the rendering of fiction” (Leech & Short, 1981/2007, p. 139).

Addressing “how the story is presented” presupposes the existence of a story world to refer to, and a narrating agent who selects *how* the *conceptualisation* of that world is carried out (Leech & Short, 1981/2007, p. 152). This act of conceptualisation is carried out logogenetically through linguistic resources as the narrative unfolds. In this process, a specific *orientation* or discourse anchoring is built via the different aspects of narration, and this orientation operates as the window or lenses through which the refracted story and its fictive world are gradually mentalised. More bits and chunks of the text are added in “a ... cumulative progression ... [where] each chapter, paragraph and sentence [is] incremental to what has gone before (Halliday, 1992; Leech & Short, 1981/2007, p. 142; Macken-Horarik, 2003; Toolan, 2001). Here, the meta-functional aspects of the communicative, interactive act of narrating simultaneously interact, instantiating several linguistic and narrative resources. At all narrative levels, *consistency*, according to O’Toole (1982) is consequential. It is particularly crucial at this discourse, refractive level as the language of the text must have full control over its presentation of the refracting view(s) and work with maximum consistency with the perceptions of the ‘sentient centre(s)’. For these linguistic choices, O’Toole maintains, point of view is symbiotic and operates not only syntagmatically, in the story creation, but also paradigmatically, as the discourse resources shape characterisation and narrative setting. Linguistic nuances would thus reveal subtleties on rhetorical and narrative levels as adjustments to features of point of view.

In this respect, Genette (1972/1980) includes within the *narrative situation*, that is “the more complex synthetic” conjunctive aspect of the narrative, the triad of *voice*, *tense* and *mood*⁷⁴. These components address respectively the questions of *who is speaking?*, *when does the telling occur, relative to the story?* and *through whom are we perceiving?* (Genette, 1972/1980; Guillemette & Lévesque, 2006). Of the Genette’s discursive triad, Shen (2005) affirms, *mood* and *voice* are realisable in and accessible through language, particularly

⁷⁴ Genette (1972/1980, p. 32) explains that these three classes “do not overlap with but sort out in a more complex way the three categories ... designating the levels of definition of narrative: *tense* and *mood* both operate at the level of connections between story and narrative, while *voice* designates the connections between both narrating and narrative and narrating and story”.

through focalisation and modes of speech presentation. Shen (2005) further stresses that despite the fact that two narrators may adopt the same position structurally, fundamental divergence emerges from the variable linguistic choices they make. Characterisation as an aspect of narrative discourse, for instance, depends largely on the linguistic choices implemented to portray the characters.

And because each narration results in a unique *orientation* toward the fictional world through its own stylistic patterns, Miller (2005) reiterates Henry James's view that "form is meaning" and that "that the distinction between substance and form signally breaks down in a 'really wrought work of art'." In this respect, Miller highlights that despite the affirmation of the existence of variable narrative discourse elements, such as the 'centres of consciousness' that focalise the story elements, these elements exist only intrinsically in the narrative work; yet, they are realised in language. Therefore, "no consciousness as such exists in any novel, only the representation of consciousness in words. No looking or bringing into focus exists in any novel, only the virtual phantasm of these as expressed in words. This is not a trivial distinction" (Miller, 2005).

4.2.2. Focalisation as a narrative discourse element

According to Genette, the narrative *mood* comprises the two "modalities of regulating information": *distance* and *perspective*. *Distance* denotes the amount of narrative information being delivered and the directness of its delivery, while *perspective* is concerned with anchoring the narrative, i.e. regulating information depending on the "capacities of knowledge" of (a) character(s) and according to his/her point of view (Genette, 1972/1980, pp. 161-162). Accounting for the concept of Genettean *mood* in relation to the narrative situation, Guillemette and Lévesque (2006) contend that "[w]hen a text is written, technical choices must be made in view of producing a particular result in the story's verbal representation. In this way, the narrative employs distancing and other effects to create a particular narrative mood." Therefore, *distance* forms one of the faculties of how the narrative is *recounted* or *informed*. According to this distance between the narrator and story, the narrator can transcribe language (tell *words*) in a 'dramatic'/'dialogue' (*mimetic*) mode, or narrate *events*, i.e. transpose the nonverbal events into verbal signs in a narrative, (*diegetic*) mode. In this respect, Genette resuscitates and modifies the Aristotelian-Platonic diegesis-mimesis narrative modes while rejecting the unequivocal Anglo-American translation of this contrast as *showing* and *telling* (Genette, 1972/1980, 1983/1988; Guillemette & Lévesque, 2006; Niederhoff, 2011/2013).

Despite the fact that the mediation perspective from which a story is narrated and information is revealed had been discussed earlier and termed variably, it was Genette (1972/1980) who chose to call it *focalisation*. Genette has attempted an uncoupling of the extensively conflated views of the acts of *seeing* (at the narrative level) and *telling* (at the level of narrating). *Focalisation* comes as a substitution for the several *optical* terms designating the perspective from which the story is mediated, such as the Anglo-American ‘point of view’, ‘perspective’ or ‘prism’ and the French ‘vision’ or ‘champ’. The terminological substitution does not imply a sense of mutuality and equivalence, though; as subtleties among them still exist (Genette, 1972/1980; Grünbaum, 2013; Niederhoff, 2011/2013; Rimmon-Kenan, 1983/2002; Toolan, 2001; Yaktine, 1989/2005). *Focalisation*, for Genette, is proposed to cast a higher sense of abstraction to the ‘seeing’ in its relation to the narrative. In this way, he both distinguishes it from the more physical telling and liberates it from the restrictions of the sensory perception (Agnevall, 2005; Genette, 1972/1980; Grünbaum, 2013; Guillemette & Lévesque, 2006; "Point of view (literary)," 2005, 2008; Prince, 2003; Rimmon-Kenan, 1983/2002; Toolan, 2001). Targeting this aim, Genette reformed the question of “*who sees?*” (1972/1980) to “*who perceives?*” (1983/1988) to cover a broader spectrum of perception via all mental and perceptual faculties.

In defining *focalisation*, Genette goes along two lines: *mathematical* (quantitative) and *traditional* (narrative). Along the former line, Genette takes up Todorov’s formulae of information referring to the amount of narrative details available for the focalising instrument. Simultaneously and along the latter lines, focalisation is *traditional*, in the sense that it is related to the “metaphors of vision and point of view” that the focalisational instrument employs to ascertain a deictic perspective (Niederhoff, 2011/2013). Focalisation for Genette, and as taken over by others, is defined as, “a restriction of “field”, that is, a selection of narrative information with respect to what was traditionally called *omniscience*. ... The instrument of this possible selection is a situated focus, a sort of information-conveying pipe that allows passage only of information that is authorised by the situation” (Genette, 1983/1988, p. 74). Genette’s concern with the informative, quantitative aspect of focalisation stands principally behind his typology (Grünbaum, 2013; Niederhoff, 2011/2013).

Typologically speaking, Genette (1972/1980) designates three modes of narrative perspectives, with formulae being based on Todorov’s: (1) The *nonfocalised narrative* (or the narrative with *zero focalisation*): this mode refers to the case of the omniscient narrator (Narrator > Character), i.e., where the narrator’s field of knowledge and narration exceeds those of the character’s and restrictions on the field are non-existent; (2) A narrative with

internal focalisation: focalisation in this mode represents the case where a character and narrator are under the same restrictions of knowledge field and consequently narration (Narrator = Character). Focalisation in this manner can be *fixed* (confined with one character), *variable* (with more than one character narrating alternatively), or *multiple* (several narrators for the same event); (3) The case of *external focalisation*, where the narrator knows less than a character (Narrator < Character). Here, the character acts without our being given access to his thoughts and feelings. Genette remarks that none of these modes of focalisation is expected to operate steadily throughout a narrative; it is sometimes difficult to distinguish the different modes of focalisation.

Criticising taking *vision* as a basis for the categorisation of the narrative mode and claiming that one's perception is always prone to subjectivity, Mieke Bal (1985) goes further in relation to the *relationship* between the *vision* and what is seen/perceived. Bal contends that previous typologies of the narrative perspective do not set boundaries between the *vision* from which something is perceived and the *identity* of the perceiver. In this respect, she holds the same position as Genette's—this is not overtly stated, though—that we need to differentiate between *who sees* and *who speaks*. Besides, she affirms, contrary to Genette, there is no narrative instance that is non-focalised. Redefining *focalisation*, Bal states that it is “the relationship between the ‘vision’, the agent that sees, and that which is seen,” and includes it in the story as “the layer between the linguistic text and the fabula” (Bal, 1985, p. 104). She further assigns agents in this act differentiating hence between *focalisers*, i.e. subjects of focalisation, and *focaliseds*, objects of focalisation. When the focaliser is a character (CF), focalisation is *internal*, while it is *external* (EF) when an anonymous agent outside the story carries it out. Again, shifts may occur between these two modes throughout the story. On the other hand, focaliseds can be either perceptible (P), as in the case of things and characters existent external to the focaliser, or non-perceptible (np), when they are things in his mind. The focaliser determines the image of the focalised. Bal (1985) goes further to draw attention to an important level of *ambiguous focalisation*. Here exists an area where “the external EF can also *watch along with* a person, without leaving focalisation entirely to a CF” (p. 113). Bal compares this mode to the Free Indirect Discourse (FID), as the narrator seems to speak simultaneously with a character that is not left to speak directly. This procedure is labelled EF1/CF2 and is distinguished from the case of double focalisation EF1+CF2 where it is possible to distinguish between the two focalisations.

Responding to Bal's expostulations to his typology and to her proposal of the existence of two agencies in the act of focalisation, Genette (1983/1988) explicates that focalisation

applies to the *narrative* itself, not to a focalising character over another focalised one. Genette's conceptualisation of focalisation as a restriction of field does not entail the existence of the two agents, i.e. the focaliser (character) and focalised (character). For Genette, the narrative is the focalised and its focalising agency, if it would exist, would be the narrator or the author who exists "outside the conventions of fiction ... [and] delegates (or does not delegate) to the narrator his power of focalising or not focalising" (p. 73). Yet, the position of the narrator as a focaliser is still sceptical. This scepticism has been revisited later by narrative theorists who, following Mieke Bal, believe that the narrator is a potential focaliser as well (Jahn, 1996; Macken-Horarik, 2003). Whether every narrative employs a narrator/focaliser and where this narrator exists in relation to focalisation has, in fact, spilled much ink (Genette, 1972/1980, 1983/1988; Grünbaum, 2013; Niederhoff, 2011/2013; Rimmon-Kenan, 1983/2002; Toolan, 2001).

In this vein, Leech and Short propose the existence of two sorts of point of view in a narrative: a *fictional* point of view and a *discoursal* one. The former point of view is a fictional factor representing the interpersonal function of style and denoting the deictic aspect from which the narrative world is focalised and is reflected by an internal agent labelled a *reflector*⁷⁵. This fictional focalisation is characteristic of narratives regardless of their "media of artistic expression". Yet, when it comes to literary narratives where language is the medium, this fictional focalisation is realised and rendered through the stylistic choices that are governed by the term *descriptive focus* (p. 184). To this end, Leech and Short associate the fictional point of view with the author's selected level of omniscience and choice of focalising agencies. Discoursal point of view, on the other hand, is what Leech and Short (1981/2007) juxtapose and identify with the authorial focalisation, i.e., "the telling of the story through the *words* or *thoughts* of a particular person" or, in other words, "the relationship, expressed through discourse structure, between the implied author or some other addresser, and the fiction" (pp. 140, 218). Despite their divergent assigned domains, Leech and Short maintain that the two points of view can by no means be segregated because the recording of words and thoughts is restricted to the scope and angle of focalisation; discoursal point of view, therefore, "*implies* a parallel restriction of fictional point of view" (p. 140).

This subsequent marriage of views falls within the domain of Simpson's *psychological point of view*, which, building on Uspensky's (1973), encompasses "the ways in which narrative events are mediated through the *consciousness* of the '*teller*' of the story" (p. 11,

⁷⁵ This sort of focaliser refers to (a) participating character(s) internal to the story world (Leech & Short, 1981/2007; Simpson, 2003; Simpson & Montgomery, 1995)

italics added). These narrative ways include what is first roughly identified as “the means by which a fictional world is slanted in a particular way” to be strictly re-worded as “or the means by which narrators construct, in linguistic terms, their own view of the story they tell” (Simpson, 2003, pp. 11-12). Simpson thus restricts the fictional viewpoint to “a psychological perspective”, and integrates levels of the narrative through considering the point of view as “the very essence of the story *style*, what gives it its ‘feel’ and ‘colour’” (p. 5, italics added). Affirming that the narrating technical (stylistic) choices reciprocally influence the narrative mood underpins the view of the writer as a contributor to the narrative. Rimmon-Kenan (1983/2002) proclaims this reciprocity of influence between the non-verbal narrative property, *focalisation*, and its verbal indices in the language of narration in the sense that it is expressed by language, while at same time it “‘colour[s]’ it in a way which makes it appear as a transposition of the perceptions of a separate agent” (p. 84).

4.2.3. Narrative discourse, focalisation and dialogism

The thesis of the author as a contributor to focalisation has its grounds in stylistic views to narrative. Under the term *mind style*, Leech and Short (1981/2007) conceptualise a realisation relationship between point of view and the writer’s “habitual way of experiencing and interpreting things”, i.e. between the author as reader of the mock reality and encoder of focalisations of the story world. This concept, taken over by cognitive stylisticians in studying fiction, refers to the cumulative effect of how the local stylistic choices progressively and dynamically contribute to the text while each choice enfolds a realisation of that point of view. The author’s evaluation of a character or action mirrors in language a parallel evaluation within the narrative based on a value-system along moral, social, emotive, and ideological scales (Leech & Short, 1981/2007; O’Toole, 1982; Simpson, 2003). Simpson (2003) amalgamates the fictional and discursal points of view, spanning hence the double restrictive acts of focalisation and affirming that shifts in points of view are also reflected in language.

Leech and Short employ Booth’s concept of *implied author–implied reader* to accommodate an interaction on the narrative discourse level between the narrator and narratee. In this concern, Held (2013), following the structuralist narratologists, sees that the story mediation carried out by Booth’s chain of *author, implied author, narrator* or *character* can be encapsulated in the role of the *focaliser* and the position it holds between the character and narrator. Through the crucial intermediary position it holds, the focaliser focuses the mediation of story meaning between the narrator and character, rather than between the author

and narrator. So, instead of assuming the existence of a single-act mediation process as proposed by Booth, structuralists, Held (2013) maintains, propose a dual existence of point of view. The first encompasses focalising the story world (the focaliser's mediation), and a following one seeing and reporting on the former focalisation (the narrator's mediation). The latter act of focalisation engages the author and reader in a dialogue constructed via "a semiotic ventriloquy ensuring that, although many voices may be heard ..., only a select few will be sanctioned" (Macken-Horarik, 2003, p. 295).

Establishing that each act of conceptualisation, while embodied in language, epitomises a *mind style* or a discourse-specific "realisation of a narrative point of view" leads us to incontrovertibly acknowledge the Bakhtinian conception of 'dialogism' for the narrative discourse (Leech & Short, 1981/2007, p. 121; Macken-Horarik, 2003; O'Toole, 1982). When language is the medium of narration, it is, as a social semiotic, a "*resource for the creation and maintenance of social relations and value systems*" (Lemke, 1989, p. 39, italics original). This dialogic stance is narratively *conjoined*, according to O'Toole (1982), to the point of view from which the story is refracted both temporally and spatially. Besides, it is "*encoded*", according to Stubbs (1996) and Martin & White (2005), in the linguistic resources employed for speaking and writing. This entails that the existence of a narrator's voice against the multiplicity of voice(s) in the text and society explicates an evaluative perspective, and carries an explicit or implicit appraisal act "toward the value positions being referenced by the text and with respect to those [he] address[es]" (Lemke, 1989, p. 39; Martin & White, 2005). Lemke (1989) observes that the view of interpersonal, interactional meanings of the texts can be generalisable to all sorts of texts where a stance is established toward the voice(s) of the text and others, so the linguistic resources implemented in creating the text shape its interpersonal orientation and hence its evaluative and dialogic stances. In fact, the addressive, dialogic character of texts also characterises texts with purported monologism. This includes written narratives where the writer-reader interaction exists on the text level and through textual resources; a sort of 'virtual dialogue' is hence created (Macken-Horarik, 2003, p. 286).

Point of view as an interpersonal narrative resource is thus bound to the linguistic resources that, through their semiotic significance, bring about cumulatively and linearly the narrative axiological and evaluative stance. Meanings created by language, according to Lemke (1989), are not restricted to word-level and clause-level semantics. Rather, through the meta-redundant process of meaning-making (Halliday, 1992), language creates a text-meaning and hence realises a social function (Lemke, 1989). Macken-Horarik (2003) attempts to unveil how the accumulative patterning of the lower-level linguistic resources as the text

unfolds would create “higher-order meaning complexes”—or *metarelations* in her terms. These metarelations “position readers to adopt particular attitudes to characters in the course of an unfolding narrative” (p. 286). Macken-Horarik observes that the writer–reader interaction is among these interpersonal relationships created by the narrative text; so, narratologists and stylisticians alike should be engaged in a concern with this dialogue—a ground that is similarly held by several scholars on narrative and linguistic planes (Halliday & Hasan, 1985; Leech & Short, 1981/2007; Lemke, 1989; Martin & White, 2005; O’Toole, 1982; Shen, 2005; White, 2003; Yaktine, 1989/2005, 1989/2006).

Our concern with the narrated discourse and its dialogic and evaluative stances in the three narratives of *O Alquimista* may thus benefit from the accessibility suggested by Genette to the higher, more abstract level through the (linguistic) traces implemented in the act of narrating. Such accessibility entitles us to discern, following O’Toole (1982), that any refraction on the narrative level would be, functionally speaking, realised and mirrored in the linguistic choices of the narrating level. This is coupled with the fact that the stylistic resources on the narrating level reciprocally shape the reader’s perception of the deictically and dialogically anchored discourse. In the light of this reciprocity of influence, Yaktine’s view of the external and internal narrative structures (1989/2005, 1989/2006) becomes justifiable: with every subjective act of narration, a new narrative style comes into play and a new internal structure is thus partly created. Simultaneously, the stylistic style that forms the other side of the coin invites the creation of the other part of the internal structure and orients, to a considerable extent, the creation of the external structure(s) of the reader(s). This inclusive stylistic view of focalisation incorporates and demarcates the direction in which this study goes in dealing with this narrative element. The restrictive fictional point of view is reflected in the authorial choices as, through the focaliser’s perceptions and consciousness, the author is given access to the story world and hence adopts an authorial stance mirrored and encoded in his stylistic patterns.

4.3. Study corpus

Investigating focalisation in the three translations of *O Alquimista* targets two sets of corpora in two stages. Analysis in its first stage addresses the whole narrative in its three versions, English, Arabic and Turkish (Corpus 1), processing the texts as to accumulate two subsets forming the corpus. In the second stage, the study targets chunks of the text revolving around certain focaliseds and realising the focalisational phases in which their total images are developed (Corpus 2).

Such a micro-level reading makes it possible to get a closer look into the fictional and discursal focalisations of particular objects in their representation of and belonging to the two worlds— the East and West. This also assists at attaining local insights into the process of logogenetic accumulation of the complete images of these focaliseds through variant textual resources and shifts of focalisation. Taken as such, the bifold multifaceted process of addressing the corpora would facilitate drawing inferences about the focalisation profile of the narrative as a whole text as well as addressing, in parallel, areas of conformity and/or departure among the developed views in the three narratives. Discussing the overall focalisation of the story world and focalising agent is carried out in this chapter, while addressing the local focalisations of each narrative element is covered in another chapter (Chapter Five). This micro-level reading would facilitate unlocking the extent to which they influence the macro-level thematic contextual focalisation that influence both the reading appeal and bestsellerdom of these texts.

4.3.1. Corpus 1: the whole narrative text

4.3.1.1. Subset 1: Transitivity system and type of focalisation

The first corpus is compiled as to facilitate unveiling the textual anchoring of the narrative, figuring out the prevalent type of focalisation implemented throughout the texts and highlighting the mechanisms in which the three discourses promote certain perspectival aspects and demoting others. The three narrative texts as a whole are processed through concordancing and text analysis toolkits, namely Antconc 3.4.3m and Aconcord 0.4.3, in two different stages; each targets a special relationship within the Transitivity system of language. The study first gives a comparative overview of the lexical diversity in the three texts through calculating type-token ratios. The texts are then processed for the sake of compiling a list of the prevailing processes that create the total image of the story world. This list incorporates the Event element in the top 50 processes to recur, as realised in lexical verbs and incorporated in finite, sequent and non-finite/modalised verbal groups (Appendix III) ⁷⁶. The corpus is then concordanced afresh for the sake of drawing inferences about the protagonist's image as a focaliser (Appendices IV-V).

Tracing the realisational verbal groups is governed by the norms and conventions of the three languages beside their level of their frequency. Typological distances among the three languages create a challenge here as they bring to the fore the fact that morphological and

⁷⁶ For more clarification on the constituents and system of the verbal group in English, see Halliday & Matthiessen (2004).

lexical systems creating verbal groups in the three languages vary to a considerable extent. Challenges in this specific stage can be identified along three major lines: clause typology, verb formation and verbal group constituents.

4.3.1.1.1. Clause typology in the three languages

All clauses in English include typically the verbal group element; yet, typical Arabic and Turkish clauses may be verbless. In other words, in both Arabic and Turkish, clauses are of two types: verbal and nominal. The Arabic *verbal* clause has a finite verbal group as its Theme and is structured typically in a VSO pattern. The Turkish clause, on the other hand, is verbal when it includes a finite verbal group as its Predicate, following hence the unmarked SOV pattern or a form of inverted clauses (*devrik cümle*) (Göksel & Kerslake, 2005; Hasan, n.d.; Lewis, 1967/2000; Ryding, 2005). The Arabic *nominal* clause, however, has a nominal group as its Theme while both Arabic and Turkish nominal clauses either comprise no verbal element or have a verbal group as its Predicate—the verbal group is solely copular in Turkish (with *ol-* ‘be’, ‘become’, ‘exist’, *-(y)-* ‘be’, or the third person *-dir*⁷⁷). In Turkish, nominal clauses embed typically relational or existential processes, while the nominal Arabic clause, when predicated with a verbal group, extends to cover almost all types of processes (Bardi, 2008; Göksel & Kerslake, 2005). As is the case in Arabic, the Turkish relational process “*x* is *y*” can be expressed with no verbal element. This can also be fulfilled through the third-person copular allomorph *-dir* that gives the sense of a generalised modality with some level of evidentiality. Copular suffixes are restored in the past tense and evidential modality; the former is equally applicable to both Arabic and Turkish (Bardi, 2008; Göksel & Kerslake, 2005; Lewis, 1967/2000). Table 5 displays a comparative view of these lexicogrammatical differences of the clause structure in the three languages.

	Eng	Ar	Tr
Verbal	<i>The horizon was tinged with red.</i> ⁷⁸	<i>Iştābagh-a al-‘ufuk-u bi-l-lawn-i al-‘ahmar.</i> ⁷⁹ Color-3 rd M.SG.PF the-horizon-NOM with-the-colour-GEN the-red. The horizon coloured in red.	<i>Ufuk kızar-dı.</i> ⁸⁰ Horizon crimson-PF The horizon reddened.

⁷⁷ This copular suffix is subject to the four-fold harmony system *-(dir/tir)*, *-(dür/tür)*, *-(dır/tır)*, *-(dur/tur)*.

⁷⁸ (Coelho, 2009, p. 10)

⁷⁹ (Coelho, 2013, p. 32)

⁸⁰ (Coelho, 1996, p. 26)

Nominal	With verbless predicate	----	<i>Ism-ī Malki Ṣādiq.</i> ⁸¹ Name-POSS.1 st .SG Malki Ṣādiq My name is Melchizedek.	<i>Benim ad-ım Melkisedek.</i> ⁸² My name-POSS.1 st .SG Melkisedek My name is Melchizedek.
	With verbal predicate	----	<i>Lā ‘aḥad-a ya-staṭī ‘-u ‘an ya-kūn-a min ‘iddat-i ‘amākin.</i> ⁸³ No one-ACC 3 rd .M.SG- manage-IMPF _{he} to 3 rd M- be-SUBJ from different- GEN places No one can be from many places.	<i>Kimse birçok yer-den ol-a-maz.</i> ⁸⁴ No.one many place- from be-PSB- NEG.AOR No one can be from many places.
			<i>‘Inna al-ni ‘āj-a tu- ‘allim-u ‘ashyā’-a ‘akthar-a mimmā tu- ‘allim-u-hu al-kutub.</i> ⁸⁵ PART.EMPH the- sheep.PL-ACC 3 rd FSG- teach-IMPF _{she} things.PL- ACC more-ACC than.what 3 rd FSG-teach-IMPF- 3 rd MSG the-books Verily, sheep teach more <u>things</u> than books do.	<i>Koyun-lar kitap-lar- dan daha öğretici- dir.</i> ⁸⁶ Sheep-PL book-PL more didactic- GM Sheep are more didactic _{than} books.

Table 5 Clause types in English, Arabic and Turkish

4.3.1.1.2. Verb formation: an area of typological distance

Verb formation is vastly distinct in the three languages. While the English verb stands as a free lexical morpheme to which bound inflectional morphemes are added, the verb in Arabic and Turkish follows different phonological, lexico-grammatical and semantic conventions to be formed.

Arabic verbs are derived from tri-literal or quadri-literal lexical roots (consonantal radicals) by the addition of other sounds according to a semogenetic system of patterns and paradigms. These verbal paradigms “express modifications of the idea conveyed by the first

⁸¹ (Coelho, 2013, p. 42)

⁸² (Coelho, 1996, p. 36)

⁸³ (Coelho, 2013, p. 41)

⁸⁴ (Coelho, 1996, p. 35)

⁸⁵ (Coelho, 2013, p. 25)

⁸⁶ (Coelho, 1996, p. 19)

[i.e. by the tri-/quadri-literal basic form]” (Bardi, 2008; Wright, 1974, p. 29). The finite Arabic verb is inflected for *tense/aspect* (past, present, future/ perfective, imperfective), *person* (1st, 2nd, 3rd with a matrix intersecting person with gender and number), *voice* (active or passive), *mood* (indicative, subjunctive, imperative or jussive), *gender* (masculine or feminine), and *number* (singular, plural, or dual) (Table 6). The verb may also be inflected by the pronominal affixes of person that interpersonally function as the Subject and Complement in the clause (Bardi, 2008; Hasan, n.d.; Ryding, 2005).

In Turkish, the finite verb is formed by adding a series of suffixes to the root (Table 6). This verb root is bound in itself, and dictionaries present it in the infinitive form (annexed with *-mek* as in, e.g., *vermek*). Inflectional allomorphs may be attached within certain verb frames to create indivisible stems carrying senses of *reflexivity*, *(in)transitivisation*, *passivisation*, and/or *reciprocity*. To these stems, other inflectional suffixes denoting *tense*, *aspect*, *case*, *modality* and *number* are attached. In addition, derivational suffixes can inflect nouns and adjectives to produce verbs (Göknel, 2013; Göksel & Kerslake, 2005; Lewis, 1967/2000)⁸⁷.

Non-finite verbal groups are also governed by lexicogrammatical and semantic conventions peculiar to each of the three cases. The English non-finite verbal group is “not anchored in the here-and-now”, i.e. has no deictic reference to tense as the primary tense is neutralised. (Halliday & Matthiessen, 2004, p. 344). Aspect is preserved, though, as they can be imperfective or perfective (Halliday & Matthiessen, 2004). In Arabic, the same criteria *partly* apply to the typical non-finite verb as several nominalised verb forms—participial, nominal (with/without adjectival traits) and verbal noun—function as Predicators to which suffixes can be attached (Bardi, 2008). For these to function as verbs, certain formal and functional conditions must be met. The Turkish non-finite verb is linked to subordination; i.e., verbs with subordinating suffixes are nominalised and belong to one of three types: *verbal nouns* (non-finite verbs of noun clauses), *participles* (non-finite verbs of relative clauses) and *converbs* (non-finite verbs of adverbial clauses) (Göksel & Kerslake, 2005; See Table 6 for examples).

	Ar	Tr
Root	‘ <i>r.f</i>	<i>Bil-</i>
Finite	<i>Ya-‘rif-ūna</i> 3 rd .M- know -they.3 rd .M.PL.IMPF They know	<i>Bil-iyor-lar</i> Know -IMPF.3 rd -PL They know

⁸⁷ For a thorough exposition of the cases and processes of verb formation in Turkish, see Göknel, 2013; Göksel & Kerslake, 2005; Kertrez, 2012; Lewis, 1967/2000.

	<p><i>‘arafa</i> Know.PF.3rd.M.SG-_{he} He knew</p> <p><i>Ta- ‘rif-u-hu</i> 3rd.F.SG-know-IMPF.IND-_{she}-it She knows him/it. ...</p>		<p><i>Bil-mi-yor-du-m</i> Know-NEG-IMPF-P.COP- 1stSG I didn’t know</p> <p><i>Bil-ebil-ir</i> Know-PSB-AOR He can know</p> <p><i>Bil-mi-yor-sa</i> Know-NEG-IMPF.3rd-COND If s/he/it does not know ...</p>	
Non-finite	Nominal	<p><i>ma- ‘rif-ah</i> knowledge-knowing</p> <p><i>‘a- ‘raf-u bi-</i> more knowledgeable than ...</p>	Nominal	<p><i>Bil-mek</i> Know-VN To know</p> <p><i>Bil-me</i> Know-VN Knowing</p>
			Participial	<p><i>Bil-diğ-in-i</i> Know-SUB-3SG.POSS-ACC Known</p> <p><i>Bil-en</i> Know-PART Knowing</p>
	Participial	<p><i>‘ārīf</i> knowledgeable, knowing</p> <p><i>ma- ‘ārūf</i> known ...</p>		
			Converbial	<p><i>Bil-ip</i> Know-CV And know⁸⁸</p> <p><i>Bil-erek</i> Know-CV Knowing</p>

Table 6 Finite and non-finite verb formation in Turkish

4.3.1.1.3. Verbal group constitution

While the Event element is the only lexical item in the English verbal group, personal affixes inflect the lexical verb in Arabic and Turkish adding (an)other lexical element(s) to the verbal construction. These morphemes/pronouns are experientially treated as participants, while

⁸⁸ For elaboration on *-İp* as a converbial conjunction, see 5.2.2.2.1.

interpersonally they mark the Subject and the Complement attached to the Predicator—the latter is peculiar to Arabic (Bardi, 2008; Göksel & Kerslake, 2005)⁸⁹. Some corresponding instances from *Al-Khīmyā'ī* and *Simyacı* would elucidate these relations within the Arabic and Turkish clause respectively as follows (Figure 15):

¹ <i>Lā 'u-ḥibb-u 'an ya-'tiy-a 'aḥad-un li-ya-lhuw-a ma'a ni 'āj-ī</i> ² <i>li-'anna-hā ta-sh 'ur-u bi-ba 'dī al-khawf-i minā al-nās-i</i> [[<i>alldhīna lā ta-'rif-u-hum</i>]]. ³ <i>Lākin min da'ab-i al-'atfāl-i 'an ya-'tu-ū li-ya-lhu-ū ma'a-hā</i> . ⁹⁰ I don't like people to play with my sheep, because the sheep are afraid of strangers. But children always seem to be able to play with them without frightening them. ⁹¹	
1	<i>Lā 'u-ḥibb-u</i> NEG 1 st SG-like-IMPF-(I) NEG Predicator -(Sbj) MOOD BASE ⁹² (Verb root: <i>ḥ.b.b</i>)
	<i>'an ya-'tiy-a</i> that 3 rd M-come-SUBJ that Predicator (Verb root: <i>'t.y</i>)
	<i>li-ya-lhuw-a</i> (in order)to-3 rd M-play-SUBJ-(he) (in order)to Predicator -(Sbj) (Verb root: <i>l.h.w</i>)
2	<i>ta-sh 'ur-u</i> 3 rd F-feel-IMPF-(they) Predicator -(Sbj) MOOD BASE (Verb root: <i>sh. 'r</i>)
	<i>lā ta-'rif-u-hum</i> NEG 3 rd F-know-IMPF-she-them NEG- Predicator -(Sbj)-them MOOD BASE (Verb root: <i>'r.f</i>)
3	<i>'an ya-'tu-ū</i> that 3 rd MSG-come.SUBJ-they to Predicator

⁸⁹ For a Systemic Functional discussion of clause constituents, verbal and nominal groups in Arabic, see Bardi (2008).

⁹⁰ (Coelho, 2013, p. 35)

⁹¹ (Coelho, 2009, p. 13)

⁹² The Arabic clause interpersonally comprises two parts : the Mood Base and Residue. As affixation adds another lexical unit to the verbal group, the Mood Base comprises three parts: Subject, Finite and Predicator. The Complement(s) and Adjuncts typically construe the Residue of the clause as an exchange (Bardi, 2008, p. 50).

	(Verb root: <i>‘.t.y</i>) <i>li-ya-lhu-ū</i> (in order)to-3 rd .M- play -SUBJ-(they) (in order)to Predicator -(Sbj) (Verb root: <i>l.h.w</i>)
¹ [[<i>İnsanların koyunlarımla oyna-ma-sın</i>]]-dan pek <i>hoşlan-ma-m</i> ; ^{1.1} [[<i>tanı-ma-dık-lar-ı</i>]] insanlardan <i>kork-ar-lar</i> . ² Ama [[<i>kendileriyle oyna-ma-ya gel-en</i>]] çocuklardan <i>kork-maz-lar</i> ⁹³ . I don't like people to play with my sheep, because the sheep are afraid of strangers. But children always seem to be able to play with them without frightening them. ⁹⁴	
1	<i>oyna-ma-sın-dan</i> play -VN-3 rd .SG.POSS-ABL Predicator -from (Verb root: <i>oyna-</i>)
	<i>hoşlan-ma-m</i> like -NEG-1 st .SG.AOR Predicator - Finite-Sbj Mood (Verb root: <i>hoşlan-</i>)
	<i>tanı-ma-dık-ları</i> Recognise -NEG-PART-3 rd .PL.POSS Predicator -the (Verb root: <i>tanı-</i>)
	<i>kork-ar-lar</i> fear -AOR-PL Predicator -Finite-Sbj Mood (Verb root: <i>kork-</i>)
2	<i>oyna-may-a</i> play -VN-DAT Predicator -to (Verb root: <i>oyna-</i>)
	<i>gel-en</i> come -PART (Verb root: <i>gel-</i>)
	<i>kork-maz-lar</i> fear -NEG.AOR-PL Predicator -Finite-Sbj Mood (Verb root: <i>kork-</i>)

Figure 15 Verbal group constitution in Arabic and Turkish—examples

⁹³ (Coelho, 1996, p. 29)

⁹⁴ (Coelho, 2009, p. 13)

4.3.1.1.4. *Compiling the process list in the light of typological properties*

In consideration of the above, the process of compilation adopts certain criteria for treating lexical verbs in the three texts. Realising that verbless nominal clauses carry a present tense facilitates ensuring that a comprehensive list of the verbs governing the narrative passages of the text is likely to be built. The past is most likely to be the prevalent tense in *O Alquimista* as a verbal narrative. This is supported by the relationship Chatman (1978) draws between time and tense in narrative, where he affirms that “[m]ost narratives set their story-NOW at the second of these stages, “past time”; verbal narratives usually show it by the preterite”.

For compiling the English lexical verbs, perfective and imperfective verbs are included, whether they are finite (with all tense markers), non-finite (present and past participles and infinitives) or modalised verbs. Verbs functioning in nominal groups are also counted as they carry senses of finiteness (temporal anchoring) and voice. In Arabic, the list is fundamentally built around compiling individual lists of verbs deriving from the same lexical root. Even if the present is used in dramatic passages, this does not seem to influence the cumulative dynamic flow of the text and its discursive focalisation. In Turkish, the list compilation is done through tracing verbs deriving from the same root through suffixation—both finite and non-finite. For nominal clauses where the verb is absent, copular markers are traced, as they are conventionally present in the past and in evidential modality.

4.3.1.2. *Subset 2: focalising the protagonist as a focaliser: Agency and level of dynamism*

Studying the second subset of the first corpus addresses, on the one hand, the authorial evaluation of the protagonist as a potential and dominant focaliser of the story world. On the other hand, it seeks to explore the level of dynamism attached to the disoursal focalisation on this focaliser as a participating character. Through the implementation of the Transitivity system resources, this picture would, according to Simpson and Montgomery (1995), unveil something about the characteriological development of this focaliser both as a character and as a focalising agent whose subjective views cast shade on the perceived realities. Therefore, this subset of the corpus aims to catalogue all the clauses in which reference to the protagonist as a participant is done lexically. The corpus thus involves instances that cumulatively present the protagonist as a participant and the processes that create to an extent a dynamic picture of this focaliser (Appendix IV-V). This, however, is by no means free of complications that can be attributed to the conventions of the three languages.

Nominal and pronominal expressions make it manageable to trace all instances of

focalising the protagonist in English; yet, third-person singular pronominal reference poses a substantial difficulty in Arabic and Turkish. In most Arabic verbal groups, pronominal reference to the protagonist as a Subject in (im)perfective clauses is done through *implicit* third-person masculine pronominal particles. No suffixes of person, gender or number are attached. Otherwise, a suffix of gender (the feminine silent *-t*) would mark third-person singular feminine and indicates that the implicit particle refers to a feminine participant. In Turkish, this third-person Subject, whether it is masculine, feminine or neutral, is referred to via zero suffixation and its identity is inferred from the context.

In the context of *O Alquimista* where the protagonist is masculine, the issue of the absent pronominal person and case marker is insurmountable. The Arabic feminine marker is of no significance here, and the Turkish nil suffixation that is associated with all tenses is quite problematic to sort out. For this reason, the present study opts for tracing only clauses where nominal, rather than pronominal, groups realise the participant. This is not likely to imply incurring any loss or imbalance in the collection of data in the three texts at this stage. Cases where covert reference is done can be juxtaposed to the English pronominal realisations of the protagonist as a participant, which are also excluded. Approaching the corpus along these lines facilitates an inclusive enumeration of the nominal groups with their referential significance and associated level of dynamism. Correlating these nominal groups with the compilation of clauses they participate in would give a parallel snapshot of the manner in which reference to the protagonist is articulated in the three texts.

Calculating clauses in which the multiple referring nominal groups are employed—9 referring nominal groups in English, 11 in Arabic, and 12 in Turkish—demonstrates a first-order divergence in the focalisation of the protagonist as a character, regardless of his role as a focalising agent. Local percentages of the frequency of each of these nominal groups indicate a substantial variation among them, both intratextually and intertextually (Table 7)⁹⁵. It is worth mentioning here that concordancing all the delineated clause (complexes) entails that clauses with nominal and pronominal references are both counted in complexes as they are linked logico-semantically.

⁹⁵ See 4.4.4 for a discussion of the level of dynamism and frequency attached with each of these nominal groups in the three texts.

Eng			Ar			Tr		
Ng	# Clauses	%	Ng	# Clauses	%	Ng	# Clauses	%
<i>The boy</i>	579	93.99	<i>Al-fatā</i>	391	86.89	<i>Delikanlı</i>	505	77.81
<i>The shepherd</i>	19	3.08	<i>Al-rā'aī</i>	24	5.33	<i>Çoban</i>	75	11.56
<i>The young man</i>	0	0.00	<i>Al-shābb</i>	14	3.11	<i>Genç</i>	22	3.39
<i>Friend</i>	2	0.32	<i>Şadīq</i>	5	1.11	<i>Arkadaş</i>	8	1.23
<i>Companion</i>	1	0.16	<i>Şāhib</i>	1	0.22			
<i>Fellow</i>	0	0.00	<i>Raḡīq</i>	4	0.89	<i>Dost</i>	5	0.77
<i>Santiago</i>	1	0.16	<i>Sant'yāghū</i>	3	0.67	<i>Santiago</i>	3	0.46
<i>The Spanish boy</i>	0	0.00	<i>Al-fatā Al-Ispāniyy</i>	3	0.67	<i>İspanyol</i>	10	1.54
<i>(his)Son</i>	4	0.65	<i>Ibn(-uhu)</i>	2	0.44	<i>Oğlum, Oğul</i>	5	0.77
<i>Disciple</i>	2	0.32	<i>Tilmīdh</i>	2	0.44	<i>tilmiz</i>	4	0.62
<i>Alchemist</i>	1	0.16	<i>Khīmīyā'ī</i>	1	0.22	<i>Simyacı</i>	1	0.15
<i>(young) Arab</i>	7	1.14	<i>Al-'arabiyy</i>	0	0.00	<i>Arap(lık)</i>	9	1.39
<i>Man</i>	0	0.00	<i>Rajul</i>	0	0.00	<i>adam</i>	2	0.31
	616			450			649	

Table 7 Nominal groups realising reference to the protagonist in the three texts

4.3.2. Corpus 2: Focalisation of fictional world elements

The second corpus evolves from instances in which fictional focalisation of the story world elements is presented (Appendices VI-IX). Strictly speaking, the corpus includes clauses forming the passages in the narrative where dramatis personae and places are gradually portrayed in images refracted through the focaliser's eyes—be it a character or narrator—and modified in his/her discourse. The study traces passages of different lengths and diegetic modes. In these stretches, the focaliseds are introduced, delineated, described, and interacted with. To give the comparative inter-textual view a further trans-cultural shade, the focaliseds are selected and set within their cultural backgrounds that represent the East-West dilemma. This accommodation and selection is motivated by the interest of this study in exposing the mechanisms of selecting and implementing the linguistic resources of the three texts to both treat this dichotomous situation and approach the Eastern or Western reader with his/her own identity and view of the other amicably. Consequently, two ports and three female characters are purposively selected as focaliseds in the present corpus.

Attempting an exploration of the narrative images resultant of the multi-tiered act of focalisation requires a careful consideration of “the logogenetic time frame of the text. This is the time during which the text emerges as a flow of meaning through instantiation of the meaning potential” (Matthiessen, 2002b, p. 38). Tracing this flow of meaning, while keeping

an eye on the local patterns of wording on the level of lexicogrammar and in the light of the contextual configurations, would shed much light on the semantics and rhetorics of the text and, hence, facilitates moving gradually to making global inferences on how the three texts develop an overall product of focalisation. “In this way, the semantic structure of a text is construed both ‘from above’ (context) and ‘from below’ (lexicogrammar), as well as being the result of processes ‘from within’ (semantics)” (Matthiessen, 2002b, p. 36). This requires an assortment of some semantic and lexicogrammatical tools for selecting and examining passages of the text presenting these focaliseds. An initial segmentation of the text into semantic units, subsequent to those Episodic ones (Chapter III), becomes inevitable. Here, the concept of “phase” as a semantic, rather than formal, unit is called upon to smooth the way to link the lexicogrammatical level at the clause rank to the overall semantics of the text ⁹⁶.

Creating a comprehensive comparative view of the focaliseds in the three narratives entails adopting a three-dimensional perspective to focalisation drawn on intra- and inter-textual lines. Inferences on how a narrative element is focalised can be carried out: (1) *paradigmatically*, i.e. through tracing the accumulation of the image of a single narrative element throughout the narrative; (2) *syntagmatically*, i.e., through comparatively considering the images created for the focaliseds under examination within the same narrative; and (3) *diagonally*, or *inter-textually*, where the comparative view takes another panoramic dimension through considering the visualisation of a single narrative element across the three narratives and within the three contexts of interpretation. Conclusions drawn on this triangular basis would address the focalised objects as refracted. Through approaching the text *contextually*, the socio-semiotic prisms influencing the three translators, both as readers and writers, cast another layer of refraction and induce another act of focalisation. Figure 16 gives a synoptic view of the tripartite view the study adopts, based on textual and contextual considerations—X and Y refer to proposed objects of focalisation.

⁹⁶ See 4.3.2.2.1 for elaboration on the delineation and implementation of the ‘phase’ as a semantic unit.

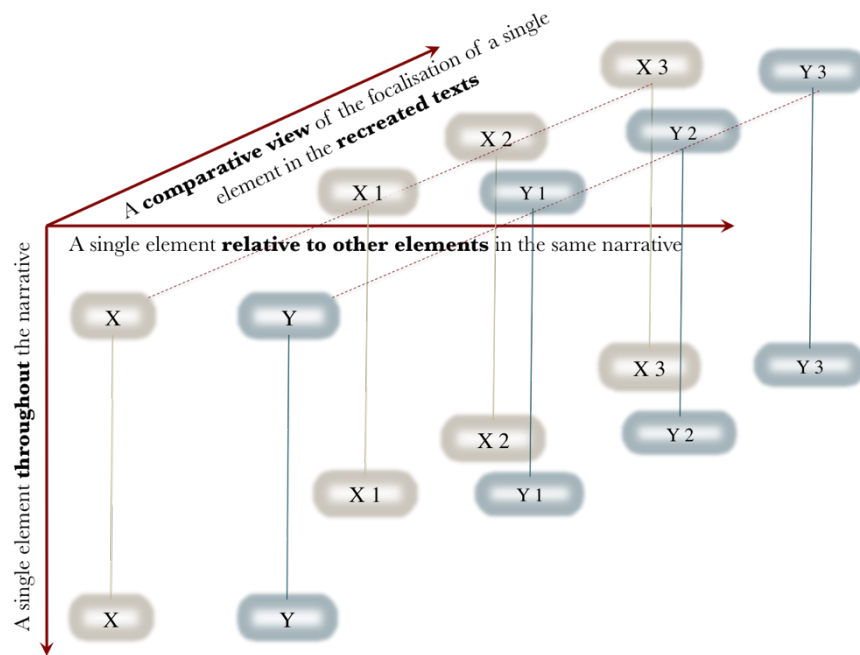


Figure 16 A semiotic 3D reading against the contextual backdrop

4.3.2.1. Narrative focaliseds and the rationale of selection

Each of the selected focaliseds presents a point on the East-West continuum. Tarifa and Tangier, which are set on the opposite sides of the Strait of Gibraltar, denote two contrastive positions between the East and West. The gradual accumulation of their images in the three texts provides an exemplum of their recreated focalisations as realities and mock realities. Tarifa is presented as a Spanish site, i.e., representing the West; yet, part of this depiction carries traces of the Eastern culture, e.g., the fort, the girl with the Moorish eyes, the Levanter, and the current presence of the Moors. The port is a familiar place to a Spaniard (the protagonist) awaiting love, longing to discover the world and to learn how to read. There, the boy confronts fear in the hands of Gypsies, meets the King of Salem, hears of the deadly Moors and has his dream interpreted. On the other hand, Tangier is a Moroccan port that, with all its aspects of life, represents the East. For the boy, Morocco is the land of the invaders, where he sees fear in the evil eyes, gets robbed, witnesses prints of Spain and the West, reflects on features of the Muslim and Arab cultures, interacts with Arabs, and rebuilds his fortune.

The corpus also traces instances realising focalisations of three female characters with fairly disputable states: The merchant daughter, the Gypsy woman, and Fatima. The narrative creates a Moorish sort of profile for the merchant daughter, who stands as a testifier of the long existence of the Moors in the Iberian land and represents a member of the second or third generation of the Arab ethnicity there. She is presented as a so-called love, who is gradually

abandoned and depreciated in comparison to sheep and treasure. The Gypsy woman represents an indigenous person of the Iberian land who play tricks and is subject to racism—even at home. In the narrative, the woman is devoted one lengthy dramatic scene, followed by conscious references to her by the boy throughout the narrative. Fatima, the protagonist's real love, is a typical Arab girl who is native to the East and Arabian Desert. The girl's paradoxical portrait both conforms to the norms of her environment and revolts against its rules. The protagonist's interaction with this character encapsulates lengthy dialogic passages, with later conscious and verbal references after his departure from her oasis. Fatima is presented as the protagonist's motivating force behind pursuing his journey and fulfilling his dream.

4.3.2.2. *Corpus compilation, phasal analysis and logico-semantic relations*

4.3.2.2.1. *Delineating 'phase' and phase boundaries in the present study*

Within phases as semantic units, linguistic resources are patterned as to realise a specific evaluative stance; hence, an empathetic identification of the readers' with the focaliser is achieved on stylistic, discursive grounds (Macken-Horarik, 2003; Ryan, 2013). To discuss the narrative semantics, and particularly focalisation, the present study builds on semantic, stylistic and narratological grounds in delineating its use of the concept of '*phase*'. *Phase* is partly viewed within the frames set by Mary Macken-Horarik (2003) who adopts experiential and interpersonal criteria for her delimitation of this concept in 'chunking' the narrative (short story) text. The present study also adopts some delimitations guided by Matthiessen (2002b) and Butt, Lukin, and Matthiessen (2004) in considering the criteria for phasal analysis. The concept and model of 'phase' as a semantic unit has been introduced and developed since the 1980s in the work of Michael Gregory and Karen Malcolm. This model has been built on a Communication Linguistics view built on the early Hallidayan work and cognitive-stratificational linguistics.

The concept of phase has been taken up by Systemic Functional linguists and integrated in models applied to several investigations, including the investigation of the development of textual logogenetic meaning (Matthiessen, 2002b), narrative focalisation and evaluation (Macken-Horarik, 2003), as a text stage in genre-based text analysis (Martin and Rose, 2003, 2007, 2008; Rose 2007), and as a semantic unit with a "multifunctional and prosodic consistency" in the study of the semantic progression in poetry (Ryan, 2013). In SFL terms, *phase* is viewed as an organisational unit structuring the message linguistically in any exchange, and an "intermediate" step between the generic 'stage' and the sentence/'message'

(Ryan, 2013, p. 123). In the present study, the concept of ‘phase’ is demarcated principally as to “characterise those stretches of discourse in which there is a significant measure of consistency and congruity in what is being selected from the three metafunctional resources of the language” (Gregory, 1988, p. 318; Macken-Horarik, 2003). Within these stretches, discourse attains dynamism while representing vivid currents of change through variant linguistic patterning of meaning and along the parameters of context, namely field, tenor and mode (Butt et al., 2004; Matthiessen, 2002b). Phases may exist in relations of Confirmation, Opposition, Transformation, Internal or External evaluation (Macken-Horarik, 2003; Ryan, 2013) along (dis)continuous strings in the text (Ryan, 2013)⁹⁷, building collaboratively a second-order level of meaning through semantic inter-phasal relationships referred to by Macken-Horarik (2003) as “metarelations”. Tracing these metarelations facilitates eliciting the mechanisms of co-patterning conducted on the linguistic resources, such as appraisal resources, that create an empathetic focalisational position with the focalising agent.

The criteria for delineating phases throughout *O Alquimista* in its three texts text are configured by the following contextual factors considered in a successive manner⁹⁸. Starting with *field*, the subject matter of any phase should revolve around one focalised, i.e., demonstrating in a diegetic or non-diegetic manner a specific view of one of the above-specified focalised places or personae. To designate a specific subject matter, phases are realised experientially with several composites of participants and processes that express both internal and external experiences of the world (Macken-Horarik, 2003). Consideration of *tenor* in relation to the agent roles and interpersonal realisation of their interaction follows. In narrative texts, two sorts of interaction may exist: (1) A narrator-narratee interaction in the diegetic narration mode, and (2) A fictional character-character interaction in stretches where the dramatic (non-diegetic) mode prevails. In this concern, Lukin and Pagano (2012, p. 126) highlight Hasan’s view (1996) of this narrative aspect as that “part of the artistry in verbal art ‘consists in the languaging aspects by which such characters are constituted in such a way that it is possible to project on the basis of their first order behaviour a significance which contributes to the deep meaning of the text’ (Hasan, 1996: 52)”.

Throughout the narrative, an omniscient narrator carries out a third-person narration, so the relationship of the narrator-narratee is that of giving information. Yet, where the narration mode becomes more dramatic (non-diegetic), the narrator-narratee interaction seems to be

⁹⁷ Malcolm, broadly speaking, distinguishes three types of phases existing as ‘isolated phases’ or in ‘phasal strings’. These phases can be: isolated phases, continuous phasal strings and discontinuous phasal strings (For more clarification, see Ryan (2013)). The latter case is of particular significance to our present analysis.

⁹⁸ For clarification on Contextual Configuration (CC), see Butt et al. (2004) and Halliday & Hasan (1985).

ancillary to that of the fictional world dialogue. The narrator here is seemingly absent despite the fact that s/he is the one who reports the actual character's words refracted through the focaliser's eyes. The narratee seems to be exposed directly to the fiction world as the interaction taking place is fictional. In this case, social distance and the style of communication do not seem to emerge between the narrator and narratee as interactants; rather, focus is shifted to the type of communication existing in the fiction world. Presumably, in the discursal narrator-narratee interaction, a sort of maximal relationship exists between the interactants. On the other hand, social distances vary between the interactants in the fictional world, and the style of communication alters correspondingly.

Setting the phase boundaries in this manner does not suggest considering each phase to be internally structured in a unified textual, lexicogrammatical pattern, though. Rather, within each of these phases, micro-phases exist. The 'agent roles' as a social variable is fundamental, as well as subject matter, in determining the boundaries between micro-phases. These micro-phases, along with the phases, could be detected in narratives along the same line that Macken-Horarik (2003, p. 289) sets for delineating phase boundaries, i.e., "mov[ing] from one experiential domain to another, from outside to inside a character's consciousness, from one voice to another, and from one pattern of appraisal choices to another". Yet, chunking the narrative text further into micro-phases and observing details more meticulously does not serve the ends proposed for the present study at this stage. Generalisations about micro-phases may emerge as a result of phasal and metarelational analyses that would be carried out depending on this primary phasal one. They would thus contribute to making inferences about the semantic profile of the phases, and facilitate moving from the local to the global in uncovering patterns of textual logogenesis.

Another point needs to be highlighted here: shifts in subject matters and agent roles occupy the whole narrative and make the composite of its phases. What concerns us here is not an account of the narrative as a whole. Rather, our ultimate goal is to make inferences in terms of the evaluation and depiction of certain focaliseds, no matter whether the phases addressing these focalisations exist in (dis)continuous phasal strings. Phases and their metarelations, in this study, are thus *semantic*, the rhetorical "'units' of meaning within which choices can be identified" (Butt et al., 2004), and, as delineated by Malcolm, *instantial*, in the sense that "they emerge from the analysis of each individual text" (Ryan, 2013, p. 130).

4.3.2.2.3. *Clause complexing and narrative discourse and chunking the three narratives of O Alquimista*

Language, from an SFL perspective, is “a semiotic system” in which the unconscious choices and patterning of the linguistic options has its semantic results and social functions (Butt & Lukin, 2009; Halliday, 1996; Matthiessen, 2009). As language and context interact, SFL deals with the components of the grammatical system as modes of meaning embodied in lexico-grammatical choices, representing the demanded functions of language and underlying the more specific contexts of its use (Halliday, 1997). “The term ‘function’, as applied to language, relates the system to the ends which the system serves, or (to put it less teleologically) to the way it is adaptable to the needs of its users” (Butt et al., 2004; Leech & Short, 1981/2007, p. 109). These three language metafunctions – ideational (experiential and logical), interpersonal and textual – put the semantics and lexico-grammar into natural relationships and correspond to the three contextual variables: field, tenor and mode. Text is a “flow of meaning” *structured*, according to Halliday (1961), as “a patterned activity”. Therefore, one of these structures, Matthiessen (2002b) highlights, that builds up the “patterned activity” of the text is the *interdependency structure*. This structure is created via the interdependency logico-semantic relations of clause complexing that operate locally in a “dynamic and open-ended” manner (Matthiessen, 2002b, p. 4).

It is through the logical metafunction that interclausal relations exist, creating, through acts of nesting, clause complexes with more semantic intricacies. Clause complexes embed semantically “a tighter integration of meaning” (Halliday & Matthiessen, 2004, p. 365), which is criterial of narratives. Through incorporating a sequence of events and meanings within a clause complex, a narrative creates a local episodic view contributing to the total flow of the narrative meaning of any text completed through time (Halliday & Matthiessen, 2004).

Stratificationally speaking, a sort of logico-semantic relation is created between the two clauses of a nexus. This relation is either of *projection*, verbal or mental, or *expansion*, functioning integratively as circumstantial elements. Through the two relations of mental and verbal projection, clause complexes, metafunctionally speaking, configure the cases of mental and verbal clauses through a projecting clause and a Meta-phenomenon, i.e., a clause realising the projections of ideas, reports or facts⁹⁹. Expansion relations substitute, experientially, the Circumstance element and, textually, the cohesive element joining the two clauses. These

⁹⁹ Single quotes (‘’) are used to notate mentally projected ideas while verbally projected locutions are represented with double quotes (“”).

relations manifest the meanings of interclausal connections: one of the clauses *elaborates* on the other, through defining or describing; *extends* its meaning, via adding a new piece of information; or *enhances* it, through qualifying it spatio-temporally, clausal-conditionally or in terms of manner¹⁰⁰. The clauses in a nexus may exist in an equal status, creating a paratactic relation, or in an unequal one and hence are connected hypotactically (Halliday & Matthiessen, 2004; Matthiessen, 2002a)¹⁰¹. Embedded clauses exist for further nesting; yet, they are not ranked. Choosing to construe the internal or external experience in any of the options made along the systems of logico-semantic type, taxis and recursion yields a special “textual, interpersonal and experiential semiotic ‘weight’ [which] is to be assigned to the unit” (Halliday & Matthiessen, 2004, p. 369).

To get the global logogenetic profile of the text, these inter-clausal local relations and patterns, which instantiate potential phases and are realised in lexicogrammatical grounds, are approached on a higher-order level through considering metarelations between the different phases within the frame of the contextual structure. Table 8 configures passages from *O Alquimista*, realising these phases and construing the corpus of this stage of analysis in terms of the identity of focaliseds, clause complexity, and word count.

Focaliseds		Extracts							
		Total	Phases	Clauses					
				Simplexes			Complexes		
				Eng	Ar	Tr	Eng	Ar	Tr
Places	Tarifa	9	I	0	0	0	3	2	3
			II	0	1	1	1	1	1
			III	1	4	2	9	7	10
			IV	0	0	1	4	2	2
			V	3	3	4	2	3	3
			VI	1	1	1	1	3	3
			VII	2	1	2	1	1	1
			VIII	2	2	0	0	0	1
			IX	2	3	1	1	0	3
			Total	11	15	12	22	19	27
	Tangier	14	I	6	2	5	6	5	7
			II	3	1	5	2	2	1
			III	4	2	3	4	4	4
			IV	6	4	4	2	4	4
			V	1	0	2	6	8	6
			VI	2	4	2	5	4	5
			VII	1	0	0	6	6	6
			VIII	1	5	2	12	9	11

¹⁰⁰ Expansion relations are notated as follows : elaboration (=), extension (+) and enhancement (X).

¹⁰¹ Arabic numerals are used to represent a relation of parataxis while Greek alphabet letters are used for hypotaxis.

Personae			IX	2	1	2	1	1	1
			X	2	0	2	3	5	4
			XI	1	1	0	1	1	2
			XII	3	2	4	4	4	4
			XIII	1	1	1	2	2	2
			XIV	1	2	1	2	2	3
			Total	34	25	33	56	57	60
	Merchant daughter	9	I	1	0	1	1	2	1
			II	1	2	2	3	3	3
			III	3	1	4	3	4	4
			IV	1	0	1	6	4	6
			V	0	0	0	3	2	2
			VI	0	0	0	2	3	2
			VII	0	3	1	6	5	6
			VIII	3	1	1	3	5	4
			IX	0	3	4	6	3	5
			Total	9	10	14	33	31	33
	Gypsy Woman	7	I	2	4	2	7	7	9
			II	2	3	3	6	5	5
			III	5	5	8	8	7	8
			IV	1	2	1	2	2	2
			V	4	3	3	5	4	5
			VI	2	1	3	2	3	1
			VII	1	1	1	2	2	2
			Total	17	19	21	32	30	32
	Fatima	13	I	11	4	2	11	12	14
			II	3	3	7	6	6	6
			III	0	0	1	3	2	2
			IV	5	5	8	10	9	9
			V	1	1	1	2	2	2
			VI	7	3	8	6	7	6
			VII	0	5	4	6	1	3
			VIII	3	4	3	6	3	6
			IX	2	2	2	0	0	0
			X	1	1	1	2	2	2
			XI	2	1	2	2	2	2
			XII	5	8	5	5	3	5
			XIII	4	4	7	3	2	1
			Total	44	41	51	62	51	58

Table 8 Corpus 2 description: phases and clause complexity

Due to the nature of this clausal linking, getting an insight into the patterns and level of intricacy of clause complexes would, in fact, shed light, on a number of areas of intersection between stylistic and narrative discourses. According to Simpson and Montgomery (1995) and Simpson (2003), the narrator encodes linguistically, through the deictic and ideational resources, the mode of narration as a narrative element, which conveys the mentalisation and refraction of the focaliser's internal and external world experiences. This insight would, for

instance, facilitate unravelling shifts in modes of narration and in the processes of mentalisation, verbalisation and hence focalisation within and across the different phases. In addition, it helps in revealing, to a considerable extent, something about the degree of presence of the narratorial voice and the deictic and interpersonal positioning of the focal agent. Probing the manner of nesting, condensation, ranking and serialisation in the narrative text against the socio-semiotic backdrop of the context would demarcate proportions of the semantic load among these narrative integrations of meaning. This, in total, would pave the way to making generalisations about these semantic phases, the relations that exist among them, and consequently the progression of the logogenesis of the text.

Approaching the texts from a semantic phasal, and beyond-the-clause perspective means holding a view ‘from above’. Simultaneously, fulfilling successfully a thorough, insightful reading of the text requires a careful, dynamic processing of the wording patterns as well, i.e., “from below”. Because focalisation is conceptualised around evaluative, selective views of the narrative world, it becomes imperative to look at how, through local lexical and grammatical resources, these evaluative stances are developed in collaboration with the phasal metarelations. Coupling the two views would facilitate creating an accurate image of the evaluative stances and of the ideological and axiological judgments encoded lexicogrammatically (Butt et al., 2004; Macken-Horarik, 2003; Matthiessen, 2002b) ¹⁰².

4.4. Discourse configurations of the narrative world and the focaliser in the three texts and within the three contexts

4.4.1. Story world focalisation: an overview

The logogenetic unfolding of the three narratives embeds a dissimilar accumulation of the story world images that are carefully mapped on the linguistic resources within each context. In each narrative, the fable remains the same; yet, the discoursing of the narrative, and hence discursual focalisation of its elements, recreates a type of story world with culture-based discrepancies. The level of dynamicity of the accumulated images varies, serving both teleological and axiological ends and setting unique thematic orientations in their interaction

¹⁰² This evaluative interpersonal stance is instantiated variably by an amalgam of lexical modality resources modelled as an SFL-based Appraisal system by Martin and White (2005). The model comprises three systems of Attitude, Engagement and Graduation. These interpersonal resources are instrumental for Macken-Horarik’s metarelational view for which the system of loading sets a further interpersonal value. On lexicogrammatical and semantic levels, a comprehensive loading view would be particularly significant as:

This system enables us to show whether a word or indeed a whole phase carries a positive or negative bias for the appraiser. Although evaluations can be either unmarked or mixed (both positive and negative in different ways), generally a span of text communicates either positive or negative bias. ... Loading also gives interpersonal coherence to spans of text—conferring a positive or negative gloss to one phase in relation to another. (Macken-Horarik, 2003, p. 298)

with the context.

4.4.2. Lexical diversity and contextual registerial selections

Gaining an insight into the degree of lexical variation embeds fathoming the level of lexical diversity of the text, stylistic differences motivated by the translator's contextual positioning, and the dynamicity of the encoded image of the story content and world. To fulfil this aim, a conventional type-token ratio (TTR) analysis is thus used to reveal information about the size and diversity of the stock of vocabulary being drawn on in creating the story world images. The TTR also points to some semantic features of the text in terms of lexical variation, and, according to some studies, in terms of the lexical range and diversity¹⁰³. Therefore, the corpora are processed twice in each language. TTRs are first calculated for the sub-corpus forming the whole narrative in each of the three languages (Corpus 1). Then textual chunks realising the (dis)continuous phases focalising the objects (fictional places and dramatis personae – Corpus 2) are processed to have their TTRs calculated.

In this “simple measure of the superficial lexical complexity of a text [, t]he higher the percentage, the more varied the vocabulary” (Baker, 2000; Hu, 2016; Munday, 1998, p. 4; Thomas, 2005). As a corpus linguistics tool, the type-token ratio is calculated by dividing the total number of all *different* words and word forms in a corpus (Types) by the total number of words in that corpus (Tokens). Theoretically, the result would give a number ranging between 1 (maximum), which indicates “the complete non-repetition found in a concordance” and 0 (minimum) that signals the “infinite repetition of a single type”¹⁰⁴. In some research, the result is occasionally multiplied by 100% (Hu, 2016; Thomas, 2005, p. 1). Some researchers opt for lexical word families (lemmas) as a criterion for defining ‘Types’ and hence exclude word forms influenced by affixation (Munday, 1998; Thomas, 2005). This, in fact, does not appear practical enough to serve the present study ends as the corpora incorporate multi-lingual data with different lexicogrammatical significations of their affixes. While Turkish is totally agglutinative, Arabic and English entertain a high level of affixation. Therefore, following Thomas (2005), *Type* is approached morphologically as well and its scope here is broadened to include all graphic and morphological word forms.

Results show that the Turkish narrative draws on the widest lexical stock as it gives the highest type-token ratio. The lowest TTR is given by the English text, which suggests that

¹⁰³ Standardised TTR, calculated by software such as *Wordsmith*, would give a Type-Token ratio per 1000 words, which according to Munday (1998) and Baker (2000), would be useful for texts of variant lengths; thus, it would be less significant in comparing texts of similar lengths. The study consequently opts for a simple, conventional raw TTR.

¹⁰⁴ Some researchers support Token-type ratio rather than Type-token ratio.

there exists a sort of lexico-semantic simplification. As demonstrated by ratios in Table 9 and the consequently plotted TTR curve (Figure 17), comparative ratios secure an almost constant parallelism in plotting the lines for the three narratives; the Turkish ratios remain constantly the highest for both the whole narrative and its chunks. Simultaneously, the English remains the lowest, while the Arabic text keeps its lexical diversity in a median position throughout.

Figures show that there exists a big gap between the lexical variation of the English text, on one hand, and the Arabic and Turkish ones, on the other. This gap clearly reveals that the English text is far more simplified than the other two, while the Arabic and Turkish ones give adjacent or almost identical ranges of lexical, and consequently semantic, variation. The latter two texts address two neighbouring cultures that display a considerable extent of common ground on which their religious, spiritual, social and (inter)personal value systems are built. Simultaneously, the narrative is hosted in the Arabian land, draws heavily on its environment, and is designed to address spiritual, metaphysical themes drawing largely on the shared Islamic heritage. These factors make the reader's familiarity and his/her expectations from the language conform with the semiotics and functions s/he uses language to address. Physical and socio-semiotic adjacency of the two cultures minimise the semiotic distance between them to a considerable extent, especially when addressing such themes in verbal art. However, there exists the Westernisation and secularist tendencies that language is also expected to serve in Turkish. There exist cases where the Turkish narrative adopts a Western perspective to seeing things and, through lexical choices, casts a shade of estrangement on some religious scenes.

	Eng			Ar			Tr		
	Types	Tokens	TTR	Types	Tokens	TTR	Types	Tokens	TTR
Whole narrative	3312	39944	0.08	7672	30699	0.25	7923	27727	0.29
Tarifa	222	504	0.44	284	417	0.68	303	410	0.74
Tangier	512	1454	0.35	710	1186	0.60	697	1076	0.65
Merchant's daughter	311	782	0.40	431	694	0.62	419	630	0.67
Gypsy woman	285	741	0.39	330	527	0.63	323	514	0.63
Fatima	421	1455	0.29	608	1120	0.54	597	1021	0.58

Table 9 TTR's of chunks and whole text in the three narratives

Examining qualitatively a culture-specific scene in this regard would shed more light on the issue. The lexically diverse presentations of the scenes where religious practices or social

norms are either described or mentioned help decode some of the above figures. In the prayer scene (Movement 4; Tangier, Ph. I), for instance, the Arabic gives the practice its correct term, *ṣalāh*, and each move in the prayer is called by its Islamic term that is very well-known to the Arab reader. In doing so, the narrative creates a reader-friendly version. A slight discrepancy is created through mentioning ‘*rukū*’ / bowing’ directly after praying while it is part of the praying act. The reader does not find difficulty in reconciling with this bit, though. The narrative in English tends to give a flat presentation of this unfamiliar scene as these moves are described physically, devoid of their accurate terminology. Besides, the narrative casts some Christian Churchly shade through specific lexical expressions “*priest, chant, taking up the chant*”, which causes the two scenes of the praying Muslims and Christians to be juxtaposed and manipulated.

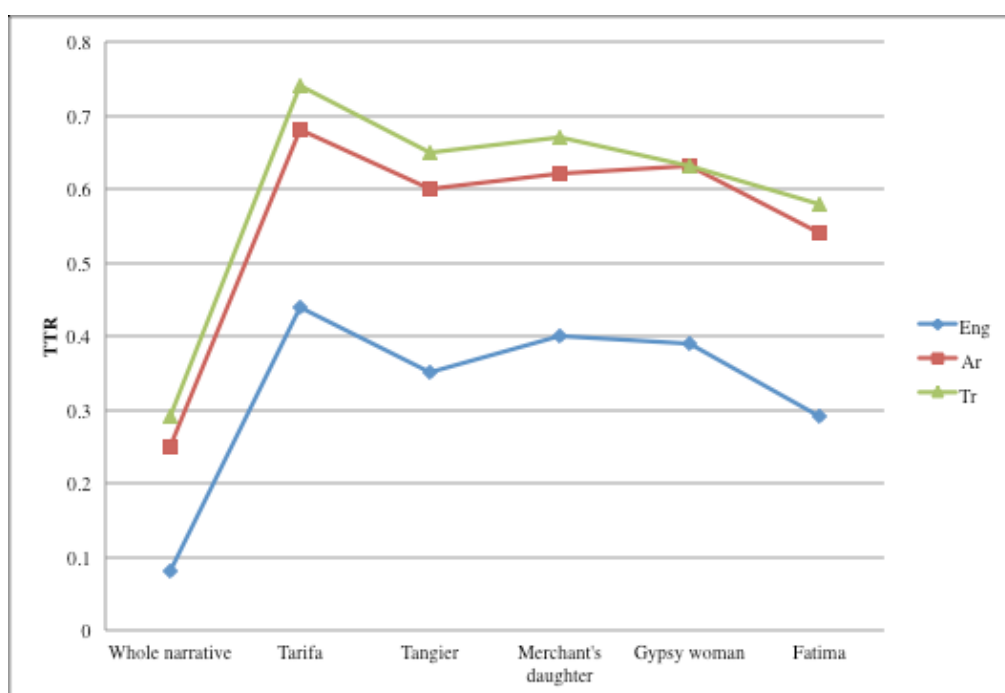


Figure 17 TTR curves of the whole and chunks of the three texts

The picture in Turkish is lexically given in a parallel way to its description in English. The familiarity of the scene is not influenced by the unspecified labelling of the prayer moves, though. In describing the scene, the narrative does not even correctly term performing the prayer as ‘*namaz kılmak*’. Parallel to their English counterparts, ‘*diz çökmek*’ (to kneel down, bow) and ‘*yere vurmak*’ (to fall down) substitute for their Turkish experiential Islamic terms ‘*rükûya varmak*’ (to bow) and ‘*secdeye varmak/gitmek*’ (to prostrate) respectively. The call for prayer is not called ‘*ezan okumak* / to recite azan/adhan’, either; rather, it is compared to a song/chant in ‘*şarkı söylemek* / to sing’. Including units like ‘*şarkı söylemeye başladı* / He started singing’ and ‘*ve onlar da şarkı söylemeye başladılar* / and they also started to sing’

complicates the image further. There is no singing or chanting in a Muslim prayer; what is verbally performed is a recitation of invocations and Qur'ānic verses.

The Turkish text does not go for complete estrangement though; it still implements lexical indices of the shared Turkish-Arabic values. Contrary to this estranged image created lexically, the Turkish narrative restores the accurate registerial terminology for the five obligations in Islam, explained by the crystal merchant to the boy (Movement 5). In correspondence with the Arabic, the Turkish narrative presents the obligations in their accurate terms while they are still just described in English. We can find in this context and in others words and expressions like *namaz kılmak* (to perform prayer), *oruç tutmak* (to fast), *zekât vermek* (to give obligatory alms), *hacca gitmek* (to go to perform pilgrimage), *Hacerü'l-Esved* (The (Sacred) Black Stone), *Kâbe* (The Kaaba: The Sacred House in Makkah), *tavaf etmek* (to circle the Kaaba in Makkah), and *dua okumak* (to recite supplication). These expressions correspond to others that are not context-specific in English, which does not give opportunities for higher registerial ratios there. In another social context, the Turkish narrative secures parallel lexis to that in Arabic describing stages and customs of marriage. Among these are 'Ar. *al-mughāzalah*, Tr. *kur yapmak*/ courting', 'Ar. *al-khuṭūbah*, Tr. *nişanlanmak*/ getting engaged', and 'Ar. *al-zawāj*, Tr. *evlenmek*/ marrying'. No reference is made to similar referents in English. This social need therefore presents another register the two narrative discourses are expected to semiotically underline and the languages are demanded to serve.

4.4.3. *Experiential realisation, dynamism and story world focalisation*

Taking a further in-depth view of the data and particularly of the process types being employed comes, according to Munday (1998), as a requirement for drawing more accurate conclusions on the data semantics and type of focalisation they create. Munday (1998) confirms that there exist some problems in computerised TTR calculations, so contextualising the data by checking the word frequency lists of the concordance is recommended.

A qualitative analysis of the top 50 most frequent processes in the three narratives as realised by their lexical verbs thus follows. Such a list would comparatively configure the level of effectuality of the doings, sayings and beings in the narrative and the extent to which they contribute to the story world focalisation change. Munday (p. 6) notes that "[f]requency lists, by their very nature, inevitably tend to focus attention on single decontextualised lexical items. Any analysis of the list must take into consideration the original context of those items. But they also give an overall idea of the texture of a text". In a following step, inferences are made about the dynamicity of the lexical configuration of the story atmosphere as contributed

by these lexical verbs in context. This lexical effectuality is measured against Hasan's (1985/1989) cline of dynamism (Figure 18) and reading the results is associated with that of the above TTR's ¹⁰⁵.

Juxtaposing the TTR's with the figures indicated by the list of the 50 most frequent processes reveals the degree of conformity of the lexical variation with the level of dynamicity for the three texts. Such an investigation does not only trace indices indicative of whose vantage point focalises the story and the type of focalisation being adopted, but also makes it possible to uncover areas where the fictional and discourse focalisations meet and/or depart. The most frequent processes as realised by the most recurrent lexical verbs are traced in this section. Concern with the role of the protagonist as a focaliser and the participant roles he plays is further discussed in the following section. It is worth mentioning that among these lexical verbs that give high records of frequency are those that play (partially) modal auxiliary functions in the verbal group, such as the English *have*, *be*, and *use*, the Arabic '*b.gh.y* / ought to, be proper, be desirable', '*t.w.*' / be able to', '*m.k.n*' / be possible, enable', and '*w.j.b*' / be necessary, be obligatory' and the Turkish *kal-*. These verbs are (partially) excluded from the list.

Connecting the level of dynamism to Transitivity, Hasan (1985/1989) maintains that the dynamic/passive distinction in the dynamism continuum is governed by two factors: (1) the nature of the process and (2) the nature of the participant roles. In this respect, Hasan (p. 45) explicates that "a human carrier of -er role appears more dynamic than a non-human animate, and the latter appears more so than an object". According to Simpson and Montgomery (1995, pp. 148-149), the level of reliance on mental processes, for instance, specifically the process of perception, point to the extent to which focalisation is "unequivocally locked within the parameters" of a single mediating character and embeds the colours and bias of his/her own aspect.

¹⁰⁵ Hasan (1985/1989, p. 45) defines dynamism (effectuality) as "the quality of being able to affect the world around us, and of bringing change into the surrounding environment".

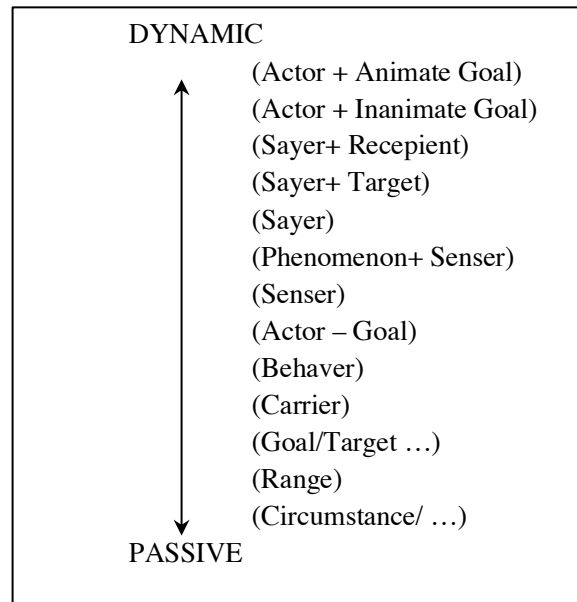


Figure 18 Correlation of Transitivity and dynamism (Hasan 1985/1989, p.46)

Figures of frequency of the different processes indicate that the three texts agree on being mostly structured via relational process, despite the accumulation of the highly-ranking mental processes in Turkish¹⁰⁶. Verbs realising variant types of processes follow in frequency. The verbal processes of saying, for instance, uniformly come second in rank, while the third in English and Arabic is mental. The column graph (Figure 19) reveals that the English text seems to studiously seek to create the most dynamic, materialised view for the story world, despite its lowest lexical variation. On the other hand, the Arabic takes the reader further into the focaliser's inner world through its high records of mental processes. The Turkish narrative keeps a dual vision of the two, creating balance between the material and mental. It becomes thus logical to assume that what creates more significance and contribution to the level of dynamism in the three narratives is the quantity and type of the frequent processes that follow the relational ones, especially with the typological peculiarities each language entertains. A closer viewing of the breakdown of these figures would give a more accurate view of the situation in each text.

¹⁰⁶ See Appendix III for the process frequency lists.

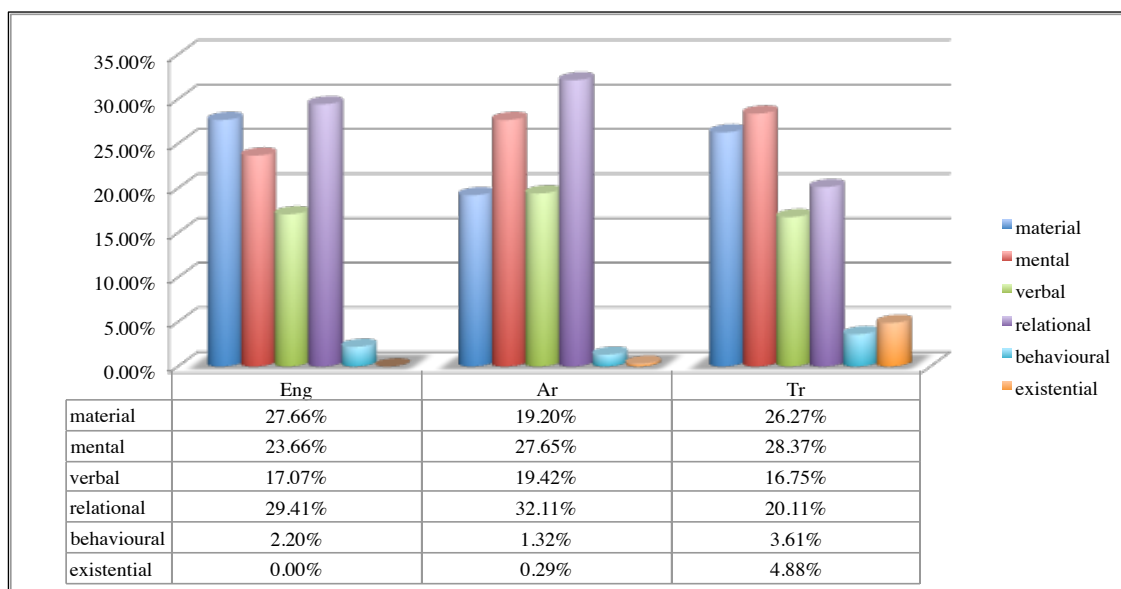


Figure 19 Recurrence of the 50 most frequent process types in the three texts

Due to typological differences, the three texts behave differently in representing the lexical verbs realising the relational processes, which makes it logical to infer that the above figures do not reflect the precise number of these processes in Arabic or Turkish (Table 10). The three narratives uniformly make heavy use of relational processes realised by verbs to *be*, which ranks the highest on the list. However, relatively speaking, percentages ascribe the highest implementation of relational processes to the Arabic text (29.41%: 32.11%: 20.11%). Verbless nominal clauses present in both texts alike; another typical, unmarked form of relational clause formation, which accounts for the impossibility of an exhaustive configuration of all relational processes. In addition, nominal relational clauses in both languages are marked overtly for negation or have other negative verbal substitutions. This accounts for the fact that negative relational clauses also come on top of the list, with the negative verb '*laysa*/ not' in Arabic ranking the fifth, and the Turkish expression '*değil*/ be.not' the twenty-fifth. In the same vein, the likelihood of some of these verbs to realise existential processes, rather than relational ones, still exists and seems equally significant as well.

Verbs to *be* in English and Arabic and other typically relational verbs realise existential processes, while the Turkish adopts a unique approach in realising the reverse. The existential expressions '*var*' (ranking the sixth) and '*yok*' (ranking the thirty third), which are typically used to affirm and negate existentiality respectively, may be used to affirm and negate attribution and possession in attributive relational clauses. These expressions come in possessive relational process constellations that function in context to give relational

meaning, as in:

1. *Tüccar-ın bir kumaş mağaza-sı var-dı* ¹⁰⁷.

the.merchant-NC fabric shop-POSS exist-P.COP.

The merchant had a fabric shop.

2. *Ateş-te tencere-m var* ¹⁰⁸.

fire-on pot-1st.POSS exist

My pot is on the fire.

3. *Yaşlı adam-ın söyle-dik-lerin-in, genç çoban için önemli bir anlam-ı yok-tu* ¹⁰⁹.

Old man-NC say-PART-3rd.PL.POSS-NC, young shepherd for important a meaning-
POSS nonexistent-P.COP.

What the old man said made no sense to the boy.

4. *Aşk-ın hiçbir gerekçe-si yok-tur* ¹¹⁰.

Love-NC never reason-POSS nonexistent-GM

Love never has a reason/ There is no reason for love.

Eng			Ar			Tr		
Rank	Verb	Freq	Rank	Verb	Freq	Rank	Verb	Freq
1	<i>be</i>	1022	1	<i>k.w.n be</i>	627	1	<i>ol-</i>	be, happen, become, occur 638
			5	<i>laysa not</i>	77	6	<i>var</i>	there is 175
						7	<i>-Dir</i>	166
						33	<i>yok</i>	not, nonexistence. There is no 45
Total		1022			706			858

Table 10 Frequency of the most frequent lexical verbs realising relational processes in the three texts

Other resources also contribute to the configuration of the different relational attributions of the story world. Intensive and possessive attributions as primary senses are

¹⁰⁷ (Coelho, 1996, p. 18)

¹⁰⁸ (Coelho, 1996, p. 29)

¹⁰⁹ (Coelho, 1996, p. 38)

¹¹⁰ (Coelho, 1996, p. 136)

realised in only two lexical verbs in the English text, *have* and *become* respectively. Beside the above-mentioned resources, Turkish nominal clauses carry a generalised modality marker *-Dir* attached to the nominal predicate (almost recurring 166 times), which often denotes an attributive process connecting the participants. In the same vein, Arabic implements four lexical verbs, besides the verb '*k.w.n/ be*', to conventionally denote characterisation and attribution as secondary senses. These verbs emerge from the roots '*b.d.w/* appear, seem, show', '*b.q.y/* remain, stay', '*b.y.t/* become, get, stay overnight' and '*gh.d.w/* become at noon, grow, come to be at noon'. The latter two verbs carry primary senses of transitions through time: to stay overnight and to turn into a special state by noon, respectively. No special signification of possession is lexically given in the Arabic list, though.

In English, a tentative compilation of the process list indicates that lexical verbs realising relational and material processes give adjacent records, while those of the mental processes fall, with a gap of nearly five percent, between the material and mental processes. This may suggest that the narrative is discoursed as to give a further exterior depiction of the story world; hence, a rather exterior perspective of focalisation is taken. The narrative is thought to be given further dynamicity than the other two as the most dynamic type of processes, i.e. material, not only forms the best part of the semantic structure of the narrative, beside the relational, but also competes with the latter in this regard. Less significance is given to the mental processes; consequently, identification with the characters as they develop means living their external world experiences rather than delving into their spiritual, emotional, perceptive and cognitive ones.

This is not everything though. That the narrative secures the highest compilation of lexical verbs denoting lexically material process does not complete the picture. A deeper reading of these material processes within context takes the dynamicity profile in another direction. Almost half of the number of these processes (545 out of 1092 processes) falls within the domain of (Actor –Goal) processes, which makes the dynamicity point descend further toward passivity. Besides, some of these verbs exist in causative verbal group complexes as primary verbal groups, which makes process types vary as the secondary verbal groups do. The process pattern in the English text would thus be reshaped as in Figure 20.

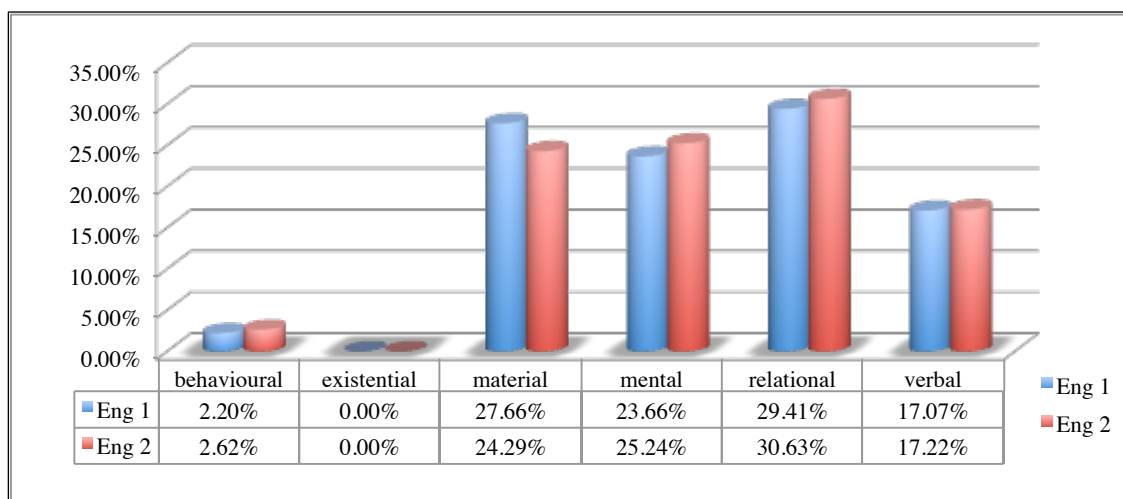


Figure 20 An updated view of the Transitivity profile in the English text as represented by the 50 most frequent processes

The figures show that positions of the mental and material processes on the cline of frequency alternate. It is, in fact, possible to see that the material and mental processes contribute almost equally to the shaping of the story world image and that despite the fact that the narrative is built around a spiritual theme and evolves around the metaphysical, mystical thesis of alchemy, the case can be conceived of as either that the spiritual voice is rather neutralised through high materialisation and/or the metaphysical is recruited as to pave the way to the fulfilment of the physical end. This scheme can be juxtaposed to that in Turkish where this adjacency is sought for its own sake so as to create the required balance in the land of contrasts.

The Arabic concern with the spiritual and metaphysical aspect of the story still predominates. Although the rate of the verbal processes is relatively lower in English and Turkish than these are in Arabic, the gap is not big and they can still contribute a lot to increasing the vividness of the image and adding a sense of liveliness to the narration. The narratee listens to almost exactly the same amount of character's words, comments and questions in the three texts; yet, their engagement in following them as they develop physically is what keeps them more attached to the story world. Figure 21 gives the reproduced comparative view of the Transitivity patterns in the three story worlds.

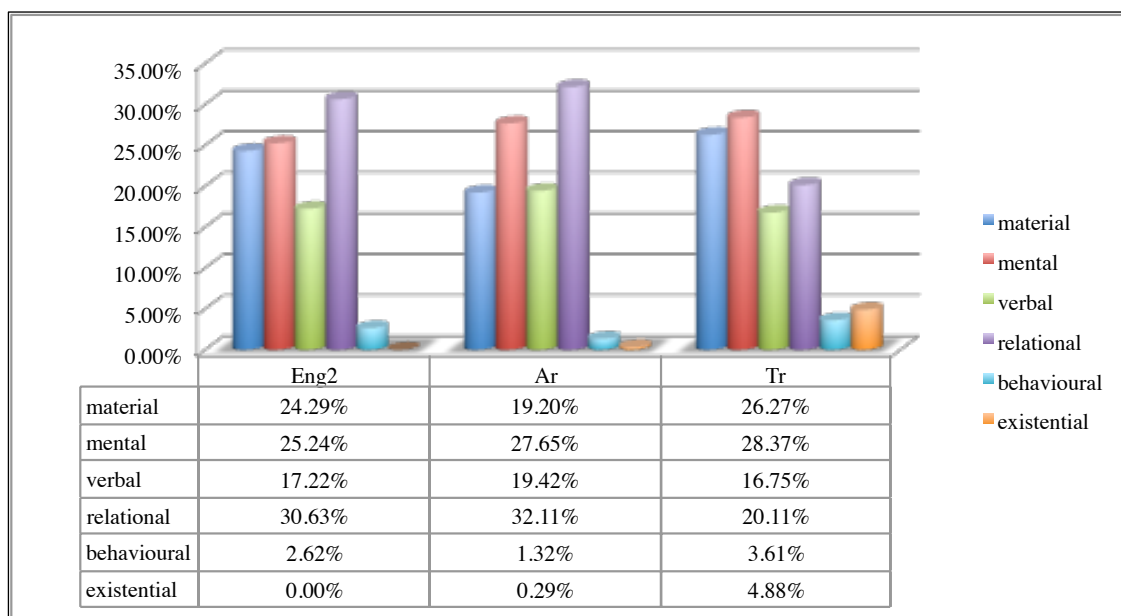


Figure 21 Reproduced Transitivity patterns in the three texts

Living the internal experience in Arabic and adopting the modified stance of the protagonists toward the things being perceived is promoted to a higher extent. Mental processes excessively outnumber those material ones with a gap of almost 7.5% separating them. The lower level of concern with the material world corresponds also to the relatively fewer instances of verbalising and quoting. Due to the fact that the boy's focalisations and inner evaluations form the major agency of appraising the story world and its objects (See 4.4.4), the narrative is given a totally adjusted evaluation, and a further engrossment in the meanings and mentalisations of the focaliser's is granted. This ensures a further internal sort of focalisation - more internalised than the other two. Identifying with the boy thus does not only imply seeing with him through fictional focalisation, but is also adjusted in discursal focalisation views so that a heedfully-adjusted image is produced. Dynamicity does not appear as the main concern of the translator as the translation opts for a far longer list of mental processes than those of material or verbal ones. This mental prevalence makes it possible not only to perceive with the focaliser the newly-filtered images, but also to live his emotional-spiritual experience, which is prioritised as a concern for the Arab reader.

Mental processes are the highest in Turkish as well, while material processes give adjacent records of recurrence. This creates a sort of balance between the external view of the story and a parallel, or even overriding, accessibility to and an excessive identification with the characters' inner world experiences—whether psychologically, emotionally, cognitively or spiritually. Explicitly-realised relational processes are of greater adjacency to the verbal ones than in the other texts. Having the mental and material processes followed with the

verbal ones places the narrative within the area of the most dynamic texts, as verbal processes are of a higher dynamicity than the mental ones. The created image is thus mostly involved in the inner world with the higher degree of perception and cognition of the exterior material world and a considerable level of saying, commenting and/or asking. This view is bi-fold: while delving into the metaphysics and mystics of the soul in a manner that would satisfy the Sufi trend, materialism and worldly gains are intensified as a means of satisfying the Western traces of self-actualisation. This adds a further layer of vividness added to the rich lexical variety on which the text draws.

4.4.4. *The boy: the discursively focalised fictional focaliser*

The level of dynamism in a text is also bound to the nature of the participant roles being involved. Therefore, the study moves to uncover the type of image the discursive focalisation gives to the major focaliser, i.e. the protagonist, through creating a componential account of the processes in which he is involved. Accommodating the focaliser's recreated image on the cline of dynamism would, in fact, unveil the nature of the character whose senses perceive the fictional world, facilitate drawing initial inferences about the space and distance allowed for the reader to identify, feel, perceive and sense with him and, eventually, point to the degree to which the reader adopts the focaliser's stance that is filtered by the narrator and/or adapted by the translation. The varied lexical expressions referring to the protagonist also play referring lexical, interpersonal, evaluative roles.

Numerous nominal groups refer to the protagonist in the three narratives and realise variably different roles associated with him as a participant ¹¹¹. The heaviest implementation is lexically done through referring to the protagonist neutrally as '*the boy*' in English; the same applies to its Arabic correspondent '*al-fatā*' and Turkish '*delikanlı*'. Age groups to which each of these lexical items belongs typologically vary. In English, *the boy* refers to "a male child, from birth to full growth" as well as "a male child; lad; youth". However, '*al-fatā*', refers to a youthful man, beyond the age of childhood ¹¹², to which the Turkish '*delikanlı*' corresponds as well. There is no reference made to the boy in English as a '*young man*', which may be attributed to the lack of lexical equivalence and the inclusiveness granted by '*the boy*'. Besides, nominal groups like '*The Spanish boy/ Spaniard*' are not used in English while, reciprocally, the Arabic text does not refer to the boy as the '*young Arab*'. In the former case, the exclusionary crystal merchant's and narrator's stances are highlighted,

¹¹¹ See Appendices IV-V.

¹¹² (Boy, 2003, 2010; Delikanlı, 1999-2015, 2006; Fatā, 1992, 2008)

while a similar attitude would be taken by the English man or the reflecting narrator if the latter expression was used in Arabic. '*Santiago*' is implemented in the three narratives. He is always involved in relational processes in English and Turkish, while more dynamicity is granted to him in Arabic as he thinks. The higher frequency in Arabic is in fact teleologically and axiologically purposive so as to break the created lexical chain ¹¹³.

In the light of these profiles, dwelling for a while on the modes of action, projection and attribution associated with 'the boy' as the protagonist would facilitate accommodating his image and role as a focalising agent properly on the cline of dynamism. While '*the boy*' is the referring expression with the highest implementation in the three narratives, the boy's image is not as dynamic as it is assumed to be. In fact, the best part of his image is created through the high engagement in mental and verbal processes, with the verbal prevailing in English and the mental in Arabic (Figure 22).

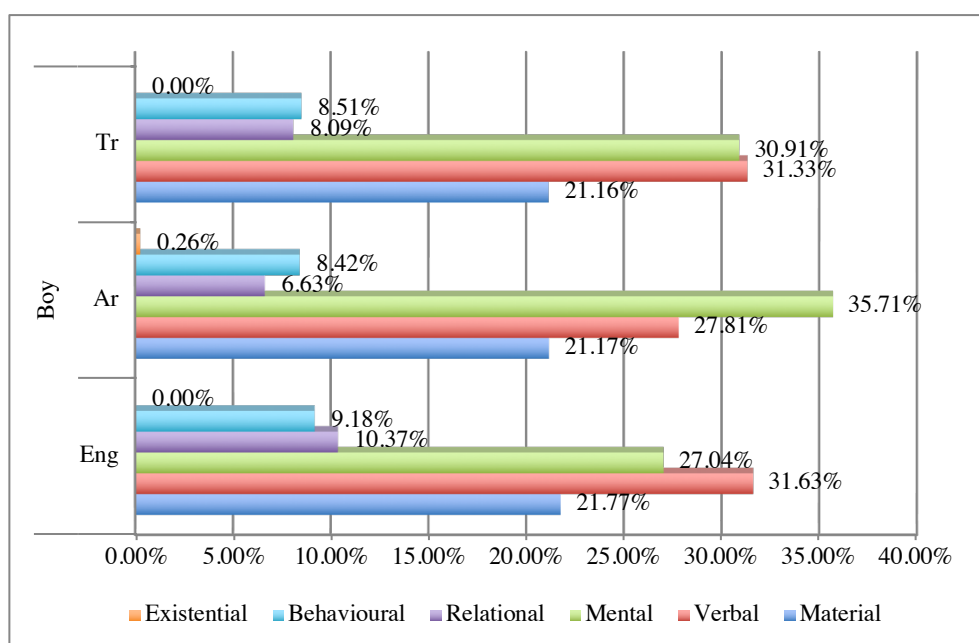


Figure 22 Experiential presentation of the boy's image in the three texts

In terms of the mental presentation, cognitive processes are the highest in the three narratives (Table 11). Other processes steeply fall: perceptive processes follow in English with only 16.87%. This is not the case in Arabic and Turkish where emotive processes follow the cognitive ones with a smaller gap than that between them in English and percentages nearly half the number of cognitive ones. The three texts agree on being least concerned with the boy's desires and wishes. This makes it clear that the boy's wishes and dreams are not the

¹¹³ See 3.3.3.4 for the influence of *Santiago* as the character's name in keeping and/or breaking the lexical chain in the narrative.

concern of the narrative; his desire to fulfil the aim is not highlighted although the reverse falsely seems to be the case. As a Sayer, he is rather a thinker and perceiver in English while his cognition in Arabic is contrasted with his adjacent total of instances of perceiving and living emotionally. The Turkish text takes the reader into the boy's journey while allowing him to feel what he feels and identify with him emotionally.

	Eng		Ar		Tr	
Cognitive	112	67.47%	73	52.90%	78	53.79%
Perceptive	28	16.87%	23	16.67%	28	19.31%
Desiderative	7	4.22%	5	3.62%	5	3.45%
Emotive	19	11.45%	37	26.81%	34	23.45%
Total	166		138		145	

Table 11 Mental processes of '*the boy*' and its equivalents

The English mental processes attributed to *the boy* give more adjacency to the material ones than in other narratives (with gaps of 5.27%: 14.07%: 8.71%) (See Figure 22). Such accumulation, added to that of the behavioural processes, would presumably give more vividness and dynamicity as they are instances in which the boy is expected to move, act, or react. However, in the light of the above profile and distribution of the material processes in the story world (see 4.4.3), this high material dynamism is doubted. The boy's image is thus likely to descend further toward passivity when the number of material processes drops to half. He is presented more as a Sayer in English, with a notable gap existing between his prevailing records of saying (31.63%) —exclusive of the uncounted instances in which the projecting clauses are already dropped in the narrative—and the records of doing and sensing. The boy thinks more than he acts (27.04% and 21.77% respectively), and this is likely to accommodate the image toward the passive end of the cline, especially with the high possibility of having the (–Goal) processes dominating others and the highest rate of behavioural processes. With the high load of verbal processes, the boy is granted a further chance for expressing himself, giving commands and satisfying, through asking and answering, the urges of gaining knowledge. Having the protagonist as a Carrier and Identified rather than a Behaver adds a further layer of passivity to the scene.

The Arabic relies far less on the material processes at the time that mental processes substantially outnumber material ones with a gap of 14.07%. The image is in fact created with the same percentage with which the material processes contribute to the creation of the protagonist's image in English. The likeliness of having passive (–Goal) processes still exists. On the cline, this entitles *al-fatā*'s image to a higher promotion on the scale toward dynamism; the dominance of mental processes is followed by a lower peak of verbal rather than Goal-less material ones. Such a promotion on the cline points to the fact that the narrative would secure a more dynamic, vivid presentation of the protagonist than that in English. Consequently, the reader is allowed a further adoption and following of his inner world experiences, his interpersonal stances, evaluations, and hence identification with him. His focalisation of the story world would be consequently granted more vividness.

Dynamism in Turkish goes in another vein. The Turkish narrative keeps almost equal records of the mental and verbal processes (30.29% and 31.33% respectively), allowing the reader more engagement, though less dynamically, with the boy as he thinks, perceives, verbalises and reflects. Though the boy's wording is being refracted through the narratorial and discursal focalisations, his words still reflect the product of his mental processing of his feelings, perceptions, inquisitions and desires. Beside the processing of his cognition, the boy's development as a Senser is rather emotive—a priority that the reader is invited to live. It follows that his senses of perception form the window to the fiction world through which he thinks and develop emotionally. Due to the fact that mystical and particularly Sufi teachings rely on emotional processing of spirituality, and accordingly faculties of reasoning are re-directed, focus on perception and personal preferences and wishes is subordinated to his emotions. Associating this emotional engrossment of the developing alchemist with '*delikanlı*/ the boy', as a referring expression, appoints the Turkish youth as the targeted audience and invites the Turkish youth to emphatically identify with the protagonist—questioning, discussing and developing both cognitively and emotionally. Relative to the Arabic image where the boy as a Senser is given a similar record, giving closer records to the boy's mentalisations and verbalisations rather than actions gives a wider exposition and more extensive dwelling on him as a person, shedding light hence on his humanity rather than physical functionality. The readers are thus granted more room for sharing these acts of mentalisation and verbalisation, comprehending them, and adopting his mission of self-exploration and actualisation.

Referring to the boy as the *shepherd* comes second in frequency terms, and it is the Turkish narrative that invokes the heaviest implementation of this nominal group (Figure 23).

A comparative look at the total of processes in which '*the shepherd*' is involved becomes instrumental in creating a further local atmosphere, particularly for the Turkish reader. The Turkish narrative utilises 92 processes, while the English and Arabic—with 19 and 25 processes respectively—eschew engrossment in such peasantry portrayals. This *çoban* is engaged in mental processes, with 26 processes (28.26%) in Turkish—compared to three (15.79%) and six (24%) in English and Arabic respectively. While the *çoban* is mainly engaged in cognitive processes, he is also welcome to express himself verbally (in 24 processes), giving records closer to those in which he acts (material processes 27).

An Arabic piece of literature presenting a shepherd's life would contrarily dislocate the reader temporally and pull him/her historically to older times. Therefore, '*the shepherd*' is there in Arabic mainly to accomplish some material tasks, particularly with his sheep. He is equally engaged in mental and verbal processes; yet, he is called upon more to do some daily commodities. There exists a considerable gap in the proportions through which these processes contribute to refracting his image (material 40.00%; verbal and mental 24%). In English, however, '*the shepherd*' is attached to verbal processes more than any other process. He is engaged in actions and conversations nearly equally (7 and 8 processes respectively), while he senses and thinks relatively little (in respectively 3 and 1 instances). The existence of the shepherd within the context of spirituality and alchemy is likely to retrieve somehow the special dimension the shepherd connotes in Christianity. In fact, there is fairly a more varied distribution among the processes in Turkish; those instances in which he speaks are more numerous than the English ones and he is engaged in dull material processes more than in Arabic.

Interestingly, this high implementation of the Turkish *çoban* takes place in Tarifa and Tangier as narrative sites. A big gap of density of utilisation exists between them as *çoban* is extensively used in Tarifa depicting his rural life. In fact, peasantry life is actively featured in the Turkish literature. This particularly appears in the *köy romanı* (village novel) that started in the 1930s to criticise the drawbacks of industrialisation and urbanisation and depict the “clash of values and lifestyles between cities and villages”. Contemporary novels still present the peasantry life, yet in contrast with the present-day modern life as a specimen of the dualities in present-day Turkey (Göknar, 2008; Karaömerlioglu, 1998, p. 51; Stone, 2010). Consequently, living and identifying with a shepherd is not so unfamiliar for the Turkish reader. However, getting absorbed in his thoughts and emotions and following his transition from a peasantry life, where he is called *çoban* in the narrative, to a life of a lover and alchemist contributes much to the dreams of the Turkish youth.

4.5. Conclusion

Addressing the discursive aspect of bestsellerdom of a recreated narrative within different contexts entails tracking the types of images and values being reproduced for the narrative elements in the new texts. The reproduced images are further refracted through the narrator, and in a collaborative sense, through a writer's and translator's prisms. They are recreated through the motivated linguistic choices that create the uniquely-adjusted story worlds and rediscourse the fictional focalisation variably. Mechanisms of re-patterning the focalisational and discursal features emerge at the surface once global discursal profiles of the whole texts are being stylistically demarcated.

Getting an overall visualisation of the lexical semantics of the narrative and the extent to which the narrative presents a vivid, simplified image to the reader can be started with a simple type-token ratio calculation. This measure points to the variation in the simple stylistic indices among the three discourses as selected by the translators. It, therefore, sets the threshold for tracking resources creating the divergent contextual adjustments and mechanisms being implemented to create them. The TTRs give rough quantitative data, so a deeper qualitative reading of the frequency lists in the light of the Transitivity system makes it possible to draw connections between both the level of simplification being achieved in the text and the level of dynamism created through variation in the types of processes creating the story worlds. These global inferences have been possible to make in this chapter despite the typological and semiotic distances among the three texts. Along the lines of these distances, these holistic views have been configured and the focalisational views have been adjusted.

Creating a unique focalisational view within each context is also bound to the adjustments made through the act of discursal focalisation for the focalising agent itself. In the present triangular comparative case, identifying with the protagonist, the main fictional focaliser, and perceiving through his lens entail being influenced by the level of dynamism and internalisation of both his experience as a character and his focalisation position. The high records of the material processes in English and the relative simplification of its text, for instance, indicate that the reader is more invited to follow the protagonist's and story's physical development rather than being captured in a discussion with his consciousness, spirit and emotions. Adopting the reverse view in Arabic is indicated by the outnumbering of the mental processes that engage the reader in the protagonist's adjusted views, streams of consciousness and internal world experience. The Turkish high TTR and relatively adjacent balance of inner and outer-world experiences both meet the dualist orientation of the Turkish audience and give the reader the chance to choose whether to identify with or hold an attitude

against what the focaliser perceives. The influence of these three focalisational positions incurred by the recreated story worlds and deictics and focalisational positions on recreating local and cumulative images of different focaliseds throughout the narrative and hence reorient the second-order Thematic semantics of the narrative in its narrative-reader interaction becomes the concern of the next chapter.

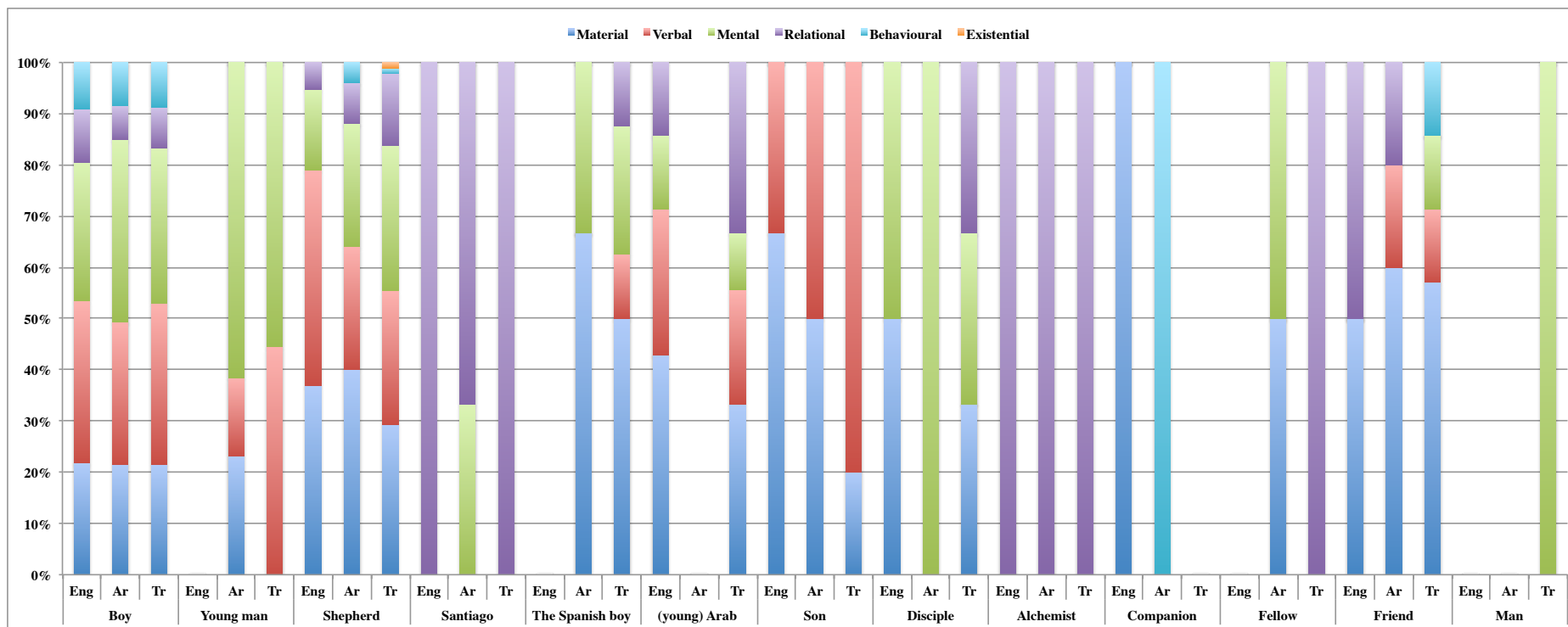


Figure 23 Nominal groups and types of processes realising the protagonist's experience

CHAPTER FIVE

Reproduced Focalisations in *O Alquimista*: Places and personae as objects of focalisation in the three narratives

5.1. Introduction

Fathoming the depth to which the narrative and stylistic aspects of the narrative discourse integrate, the previous chapter presents the reciprocity between the evaluative stance and the narratological and stylistic resources that create the narrative focalisations. Having done so, the study moves to generalisations about the discursive focalisational profiles for each of the three narrative texts, outlining thus the framework within which the reproduced narrative images of the story world and narrative elements are logogenetically created.

The present chapter discusses the gradual phasal accumulation of narrative elements. It particularly takes two places, viz., Tarifa and Tangier, and three fictional female characters, viz. the merchant's daughter, the Gypsy woman and Fatima, as subjects of the analysis. The chapter gives an in-depth reading of the variant or re-patterned linguistic resources within the different focalisational phases in an attempt at drawing connections between the micro-level semantics and the cultural context that might motivate nuanced or dramatic changes. There is the overall schema of the story world with its focalising agency, on one hand, and the semantics and the semiotics of culture (and hence, the new text-reader interaction), on the other. A dual perspective on focalisations is thus considered: both the fictional focalisation of the protagonists, or any internal character to the inner story world, and the discursual focalisation that is eventually influenced by the contextual and cultural values in each case. A contextual act of focalisation is here any translational act involving critical adjustments of meaning through the (typically latent) re-patterning of the discursive resources that constitute a new depth in the order or theme. This corresponds to Hasan's concept of symbolic articulation – the arrangements which are responsible for the deepest level of meaning in a work (Hasan 1985/1989). The analytical discussion is broadly divided into two sections: the discussion of points of conformity and departure among focalisations of (1) the places and (2) the dramatis personae.

5.2. Discoursing the fictional images of place: Tarifa and Tangier as ports belonging to the two worlds

5.2.1. Tarifa: a Western port focalised variably in the three texts

The image of Tarifa as both a Spanish port and an Andalusian multicultural town has

been created logogenetically through the metarelations of nine phases, eight of which extend over a span of fifteen narrative episodes with different dispositions within Movements 2–3. While textually the three versions adopt moderately divergent linguistic reproductions, the selected linguistic resources are skilfully deautomatised to take focalisation within these phases in different semantic directions, contributing largely to the enhancement of the narrative-reader communication in each context. Tarifa as a place is focalised in terms of its historical and geographical aspects, and in terms of the businesses and activities its people practise. The three narratives present modulated views of the nature of Tarifa as a town, of the Spaniard–Gypsy–Arab relationships, of the vestiges of the Andalusian civilisation, of the Eastern wind (the Levanter) and of the appearance of the Arabs. Despite the fact that the narrative episodes incorporate diegetic and non-diegetic passages, visualisation of Tarifa as a place of multiple ethnicities is given solely through the boy's thoughts in the diegetic passages. This allows the translations to create a third layer of refraction of and through place.

The reader is introduced initially to Tarifa and its people through a flashback. The discourse presents a protagonist's meeting with an Arab merchant girl upon dropping by her father's shop in Tarifa to sell wool. The meeting is presented mostly in a non-diegetic mode of narration and focalised by the narrator (Ph. I). Tarifa in the following phases is successively presented through the boy's perspective in a manner in which either: (1) The boy is the focaliser and the narrator obtains full accessibility to the boy's consciousness; or (2) The narrator sees with the boy where Tarifa, as an object, is focalised from a bird's-eye view. In the former case, the narrator renders the boy's thoughts, worries, and anticipations while foreseeing his next meeting with the girl or judging one of the characters he meets (Ph. II-IV). In the latter case, the narrator refracts Tarifa as a port with a glimpse of Africa (Ph VII-VIII) in an image multi-perceived dimensionally with the boy. From its famous castle as a deictic centre, a two-sided view of Africa and the entire town of Tarifa is given where the discourse makes shifts among the boy's views of Tarifa plaza, and its relation to Africa and its people. The last focalisation of Tarifa comes as a conclusion in Tangier, the strange land where the boy is faced with hardships (Ph IX). The East and West incompatibilities originate at the crossroad of '*Tarifa*', the toponym of the port, and evolve throughout the narrative henceforth. This happens despite the fact that the East and West have met in Andalusia and lived harmoniously for decades.

The Arab reader's senses of pride and nostalgia are provoked once encountering '*Tarifa*'. The reader is drawn back to the days of Al-'Andalus as the toponym embodies a modified transliteration of *Ṭarīf*, the first Muslim commander, *Ṭarīf Ibn Mālik 'Abū-Zar'ah*, who was sent to explore the southern coastline of the Iberian Peninsula before the Islamic

Conquest in September A.D. 710¹¹⁴. The Arabic narrative draws a practical image for the place as a port frequently visited by Arabs, and appraises the Moors and Arabs positively. It acknowledges the short distance separating Africa and Europe, depicts the Arabs' shopping and praying as a quite normal scene performed by everyone in the town, and affirms the existence of the Moorish fort. Instead of developing prejudice against the Arabs, whose presence has been thought to be sourcing the Gypsies' immigration and settlements, the Arabic narrative re-orientates hatred to be of the unidentified gangs that brought these tribes. The image of the Gypsies themselves is turned to the Arab's advantage through subjecting them to derogatory, pejorative depiction. In this way, the narrative is made to appeal to the Arab reader's ego, build strong bonds of affection, and give the reader the sense that both the Spanish boy and Brazilian writer appreciate and identify with his/her own cultural background.

Depicting Tarifa in this manner is hazardous or rather offensive for the Western reader, especially when the Spanish authorities do their best to conceal all etymological traces and connections to *Tarīf*'s name in the town (Ferrer-Gallardo, Albet-Mas, & Espiñeira, 2015; Taylor, 1873)¹¹⁵. To address the Western reader, therefore, the English narrative placates these historical and cultural sensitivities. Hatred toward Arabs for bringing the Gypsies is not mentioned (Ph. V); yet, attempts exist where senses of resentment of the Muslim Moors, as a source of threat, and of rejecting their culture are foregrounded (Ph. V; Tangier, Ph. I). This, in turn, is done for the advantage of Gypsies who have suffered a lot in Europe. In the Occidental eye, the Muslim (non)Arab Moors have invaded Europe, so, it becomes more logical and appealing to derogate the Arab image instead of shedding light, invoking or reinforcing the brutality practised against the Gypsies in the West. The translation consequently takes no risk in making the negative view of the Arab outweigh the negativity of

¹¹⁴ Isaac Taylor (1873, p. 68) wrote:

In no part of Europe do we find such abundant vestiges of the Arab conquest as in Spain and Portugal. The long duration of the Arab rule—nearly eight centuries—is attested by the immense number of Arabic local names, as compared with the dozen or half-dozen that we find in Italy, France, or Sardinia, which were speedily reconquered.

The very names of the first invaders are conserved in local memorials. In September, A.D. 710, Tarif-Abū-Zar'ah, a Berber freed-man, effected a landing at a place which has ever since been called after him—Tarifa. He was quickly followed by Tarik-Ibn-Zeyad, a liberated Persian slave, who, at the head of a body of light horsemen, advanced, in a few weeks, some seven hundred miles across the peninsula, as far as the Bay of Biscay. This bold chieftain landed in the Bay of Algeziras, and he has left his name on the neighbouring rock of Gibraltar, which is a corruption of the Arabic name Gebel-al-Tarik, the "Mountain of Tarik".

¹¹⁵ Ferrer-Gallardo et al. (2015, p. 542) note that Tarifa as a name comes as an evidence of a connection between Europe and Africa and that despite the established connection between Tarifa and Tarif Ibn Malik in almost historical, literary and toponymical literature, "it is almost impossible to find traces of him in Tarifa. No sculptures, no street names. Tarif is somehow hidden – or is not very visible, at least – in official–public remembrance. In contrast, however, it is easy to find explicit official remembrance of the Christian (re)conquest of the city in 1292, in what constitutes a clearly selective romanticising of the cultural–geographical heritage of Tarifa".

that of the Gypsies.

The Turkish narrative seeks an axiological solution satisfying and minimising racism against the Muslim Oriental Turk, on one hand, and compromising with expectations of the materialistic, secularist attitude adopting the Occidental views, on the other. Beside this challenge of dualism, the present-day Turkish reader finds him/herself in front of a dualist situation encompassing both his pride of the history s/he shares with Muslims and the present-day image of his ancestors who are collectively prejudiced against in the West. The word '*Türk*' in different Western languages refers negatively to a stereotyped Muslim— a brutal, sensual Turkish man. This stereotypical configuration is construed in the light of both the historical visualisation of the Ottoman expansion in Europe and their battles with the West in the Crusades, and the Western stereotypical perception of the East and its conceptualisation of Orientalism¹¹⁶. In this regard, the Turkish narrative is claimed to present a reproduction with an utmost possible faithfulness to the original¹¹⁷. The narrative follows and adopts the perspectives and views of a young Spaniard, who does not necessarily have enough familiarity with the Moors' culture or hold any affection towards them. For an inexperienced Spanish shepherd, senses of indignation, therefore, seem logical. The narrative still depicts the vestiges of the Islamic civilisation in Tarifa, and acknowledges positively the frequency of Arabs' presence, their familiar attire, appearance and prayers, satisfying hence the Muslim community that forms the vast majority of the Turks. Simultaneously, the narrative aligns with the boy as a focaliser in viewing them as queer or alien, satisfying hence readers on the other side of the fence.

In a similar vein, there exists an imprecise collective use of the 'Turks' and 'Moors' in reference to Muslims, a manipulation that is used to an extent in the narrative. Furthermore, the routes of Gypsies' immigration to Europe adds another layer, as they either came from the East through Anatolia and Turkey or from Africa. This facilitates a manipulated reference in the narrative to the prejudiced '*imansız/* faithless'. Talking of the Levanter, the narrative adopts other interpersonal deictics and experiential configurations as it takes into consideration that the military Turks have come to Europe from the East. The Eastern wind is linked to the '*imansız/* faithless' whom it brought, creating hence an ambiguous reference to

¹¹⁶ See (Demir, 1998).

¹¹⁷ In 2003, the alienated reproduction of the Muslim image in Özdemir İnce's translation was debated. The debate started with a journalist's, Mehmet E. Yavuz, criticism of an estranged translation conducted by a Turkish and likely-Muslim translator of the Islamic terms in the narrative. Responding to this criticism that was published in *Yeni Şafak* newspaper, Özdemir İnce responded in *Hürriyet Gösteri Dergisi* emphasising that what the translator translated was the text itself and that the views carried by the text did not represent the translator's. He also underlined that *Simyacı* carried and followed the Christian Spanish boy in his focalisations; the Spanish boy did not necessarily know what these things mean. His situation may have also applied to a Muslim villager seeing a church in Istanbul and hearing its bells and fire (See Ihsan Yılmaz's article on this issue and his expostion of different translators' views in this concern in his 21 February article at *Hürriyet* at <http://www.hurriyet.com.tr/roman-cevirisinde-kule-minare-olur-mu-129080>).

the Moors, and inclusively the Turks, or to the Gypsies, who in some eras and areas may be faithless, or to any other people who might be considered *faithless* in the boy's eyes and are based in the same direction of the wind in Africa. Evaluations of the Arab individuals is kept neutral though, with prejudice greatly toned down as in the case of the merchant's daughter.

The logogenetic unfolding of the focalisational phases is also realised differently in the texture of the three texts, viz., English, Arabic and Turkish. An overview of the choices done on the inter-clausal level in terms of the clause complex intricacy degree (Figure 24) unveils that the three texts adopt varied strategies in proportioning the semantic content of the plot, visualising its fictional worlds and hence refracting Tarifa as a narrative element. As the figure shows, the Turkish text incorporates the most intricate clause complexing (Ph. III) with eight clauses being conjoined, beside the highest number of clauses making up each phase. There are instances where the number of clause complexes construing the phase in Arabic outnumbers their counterparts in English; yet, the Turkish text constantly keeps recording a high level in terms of the number of clausal units consolidating its phases¹¹⁸. Nonetheless, despite the fact that the Arabic text incorporates highly intricate clause complexes, it also includes the highest number of simplexes. The case is more interesting in Turkish with the high intricacy of its clause complexes; the total of 38 clause structures include 13 linearly-serialised nexuses with no further nesting and 12 simplexes. Therefore, only 34% of the Turkish focalisation is built through highly-intricate clause complexes. The number is somewhat adjacent in Arabic at 32%, while highly intricate complexes form only 18 % of the English discourse.

These varied selections and manners of patterning have definite and far reaching semantic and semiotic implications. Getting a closer look at the phases and examining the manners of deautomatising the language that builds their local meanings sheds light on the dynamic diversity and divergence of the images being created both locally and globally.

¹¹⁸ Simplexes are indicated by 1, and absence of clause(s) is indicated by 0.

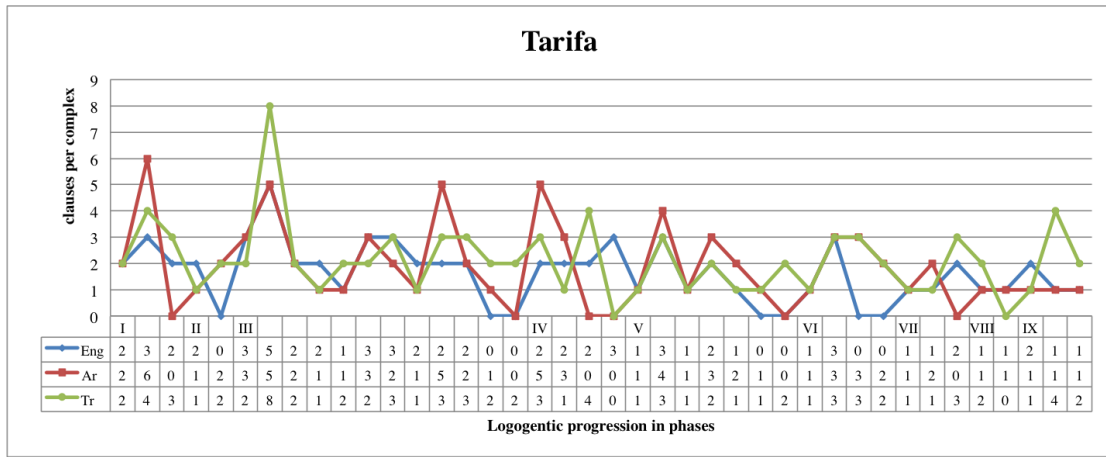


Figure 24 Textual unfolding and clause complexes in Tarifa

5.2.1.1. Tarifa and the utilitarian shade differently cast in the three texts

Aside from the boy's excitement to meet the merchant's daughter, his visit to Tarifa seems to have practical ends. Tarifa is presented as a utilitarian place in variant degrees, with senses of practicality and entertainment being promoted and demoted. This utilitarian view is particularly developed in Arabic, while the English and Turkish texts adopt a moderately divergent view: Tarifa is a Western land where Arabs are seen beside Spaniards in their entertainment and daily life.

In Phase I, the boy is mentioned as performing a series of actions while waiting for the merchant to sell his wool. These actions are arranged within nexuses of temporal step-by-step description and causal enhancement relations in Arabic. An enhancement relation [cause ^ effect] is held between the cause of waiting, viz., the merchant is busy and asked him to wait, and the consequence - what he does at the front of the shop. The merchant's request and the consequent actions are all included within one Arabic clause complex (Cc 2). In English and Turkish, the boy's actions come, not consequent to the request, but as a desire for passing time (Cc. 3). The merchant's request for him to wait comes separately as a result of the shop's crowd and busyness (Cc. 2). A cohesive textual relation with "so" connects the two.

Eng	$2 (1 \wedge X2 (\alpha \wedge \beta)) \wedge 3 (1 \wedge X2)$
Ar	$2 (1 \wedge X2 (\alpha \wedge \beta) \wedge X3 \wedge X4 \wedge X5)$
Tr	$2 (1 (1 \wedge +2) \wedge X2 (\alpha \wedge \beta)) \wedge 3 (X\beta \wedge \alpha (1 \wedge X2))$

In an Indirect Thought manner, things to do in Tarifa are serialised in a list of extensions (Ph. III) (Figure 25). In Arabic, these processes are realised by ideational grammatical metaphors to which justifications are occasionally attached. The phase here witnesses the highest number of thoughts in Arabic beside the highest number of enhancements that revolve mainly around temporal sequencing and justification. In Turkish and English, the list of things he *had* to do is given in a different manner. In this list, enhancements and extensions

(additions) are manipulated to give a condensed, interconnected stream of thoughts in Turkish (Cc. 2). This sense is heightened with the conjunction ‘-Ip’ that joins senses of coordination and succession to other possible enhancement senses identified by the context, including temporality and condition^{119 120}. In English, the elaboration takes the form of three actions to do successively, listed in a pragmatic presentation with no further internal nesting.

Tense plays its role in the temporal deixis of this focalisation. In Turkish and English alike, the simple past, congruent with the tense of the whole phase, is used to accommodate these actions interpersonally. The narrative in this way locates the narratee, on one hand, and the thought with the actions it includes, on the other, at the same distance: they are both in the past of the discourse. Thus these actions are already completed and are here just mentioned. This is not the sense carried by the ideational nominalisation of the processes realising the Arabic grammatical metaphors. The thought and the actions, though both accommodated in the past, are located differently: the thought is anterior to the discourse, while the projected actions are devoid of tense, and, hence, can be placed in the present of the discourse. This gives the sense that they are likely to be exterior to the discourse and to be completed in its future. The narratee is thus carried further to deal with Tarifa from a utilitarian place as s/he will share with the boy his experience that is yet to come.

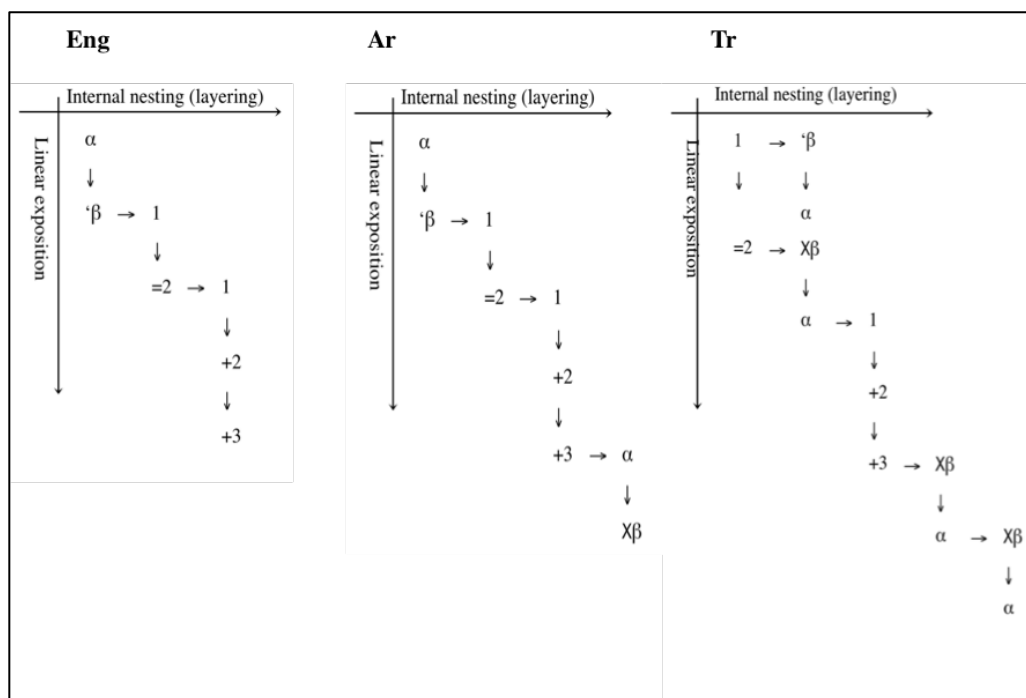


Figure 25 Clause complexing in Ph 3, Cc 2, Tarifa

The presentation of other simultaneous human activities and practices gives Tarifa variant degrees of practicality and vibrancy as a place. The states of the kissing youth and the

¹¹⁹ See Section 5.2.2.2.1 for more elaboration on the Turkish suffix “-Ip”.

¹²⁰ Capitalisation in Turkish suffixes indicates letters and sounds influenced by the vowel harmony and producing different allomorphs.

working man —‘a baker in a shop’ in English and ‘a popcorn peddler’ in Arabic and Turkish— may shed more light on this issue (Ph VII). In Arabic, the two scenes are given in one clause complex, setting the two clauses in a hypotactic relationship where the continuity of the peddler in his business as a phase of action dominates. “*Fī hīni ‘anna /at the same time that*” draws a hypotactic relation of temporality and manner that denotes simultaneity and juxtaposition. The contrast gives an effective image underlining the practical dimension given to the town and foregrounding both as human aspects of life (2 ($\alpha \wedge \chi\beta$)). The two images are dissociated in English and Turkish; each is given in a different clause complex with consequently dissimilar semantic dimensions. In English, focus is on people’s state rather than their work. Instead of representing the worker’s activity with the seller being the Actor in a material process as in Arabic and Turkish, the people’s manner in that shop is given in a simplex enunciated as “*People continued to come and go from the baker’s shop*”, with ‘people’ functioning as the Actor, and ‘the baker’s shop’ being deferred to a Circumstantial Adjunct. The next clause complex is a nexus with a circumstantial paratactic enhancement of temporality “*A subsequently B*” describing the couple coming and then kissing. The Turkish version further highlights this latter scene through devoting to it another intricate clause complex with two enhancement relations. The popcorn seller is simply described to be continuing selling in a preceding simplex.

5.2.1.2. *Shades of familiarity for a familiar Arabian scene*

The familiarity of the Arabs to Tarifa people is attributed to two reasons: the short distance that separates Tarifa from Africa (two hours by boat), and the frequent appearance of Arabs as merchants and shoppers. Arabs, their appearance and their prayers are quite familiar there.

Drawing conclusions on the old king’s origin based on his appearance, the protagonist guesses in a reported thought that he is an Arab (Ph. IV). In Arabic, the first justification of the familiar old man’s Arabian appearance is connected to its judgment in the light of the Arabs’ frequent appearance in the same clause complex. Establishing and extending on the practical reason of the Arabs’ regular appearance in Tarifa, a paratactic nexus of extension gives a neutrally-appraised depiction of the Arabs in their prayers that intervene with their businesses several times a day. The purpose of their coming is again realised in an ideational metaphor “*li-ttasawwuq /for-shopping*”, and the manner in which they are seen is given in an added nexus of enhancement. Besides, a careful enunciation construes the correct description of the prayer in Arabic. A circumstantial clause complex projecting their sight (manner) is added, “*wa yu-shāhad-ūna wa hum yu-‘add-ūna ṣalāt-a-hum ghayra marrat-in fī al-yawm / and they are seen performing their prayer more than once a day*”. This is given as the manner of their presence following their nominalised purpose of coming “*li-ttasawwuq / for*

shopping”.

The Turkish text disconnects the purpose and manner of the Arab’s appearance in the city from the cause of judgments on the clausal level. The text also practices a sort of dissociating the boy’s judgment of the old king from the familiarity of the Arab scene, making the judgement look as if given by the narrator, who actually speaks in the FIT mode. The Arab’s purpose of coming is stated in a circumstantial clause connected hypotactically with the dominant clause of their coming, “*Araplar gel-ir-di* / Arab-3rd.PL come-AOR-P.COP.3rd”. However, some elaboration of the manner of their coming is given in a nexus paratactically related to the former one:

3	1Xβ	<i>Çoğu zaman kent-e alışveriş yap-mak için</i> Most of the time city-to shopping do-VN for for shopping often to the city
	1α	<i>Araplar gel-ir-di;</i> Arab-3 rd .PL come-AOR-P.COP.3 rd The Arabs came
	=2Xβ	<i>gün-de birkaç kez tuhaf hareket-ler yap-arak</i> day-in some time strange movement-3 rd .PL do-CV while doing their strange moves a few times a day
	=2α	<i>[[dua ettikler]]-i gör-ül-ür-dü.</i> prayer do-VN-3 rd .PL-ACC see-PASS-AOR-P.COP.3 rd The praying (people) are seen

A word like “strange” modifying the Arab’s prayers is justifiable in the Spaniard’s eyes, so, it is utilised in the Turkish narrative. This estrangement comes despite the fact that the prayer performance is not in reality ‘*tuhaf* /strange, weird’ for the Turkish reader. Nonetheless, the moves are discursively focalised as a totally-outlandish set of movements—a familiar image preconfigured as strange in a non-finite clause of manner— “*günde birkaç kez tuhaf hareketler yaparak* / performing some strange moves a few times a day”. While nothing is mentioned about their shopping in that land, the narrator addresses the Turkish reader, defining and giving the reality of the manner of those people ‘*dua-ettikler*/ the praying (people)’ in a form that could produce a macro-phenomenon projected by ‘*gör-ül-ür-dü*/ see-PASS-AOR-P.COP.3rd/ seen’. This macro-phenomenal meaning could be decipherable via the implementation of the verbal suffix ‘*-dik*’ in the embedded clause ‘*dua et-tik-ler* / prayer say-PART-3rd.PL’. ‘*-Dik*’ as a suffix is attached to verbs to produce both nouns, and adjectives, and to designate subordination of more than one type (Göksel & Kerslake, 2005). These physical acts are merely turned into verbal praying ‘*dua* / invocation’, while the combination of the physical and verbal could have been achieved through a word like ‘*namaz* / prayer’, which might have made connecting the movements to the prayer a direct one. This latter adjustment of the verbal prayer conforms to its counterpart in English. The description is given in an elaboration nexus of two non-defining non-finite clauses. The two exist in a paratactic extension relation (addition), giving both acts ‘shopping’ and ‘chanting their

strange prayers' an equal sense of promotion.

In English, the two reasons are devoted two separate clause complexes; none of them is connected logico-semantically to the familiarity of the old king's Arabian look. The distance to Africa is explicated in an elaboration paratactic nexus, and this information is only textually connected to the boy's acquaintance with the scene. The Arabs' frequent comings are discussed in a following nexus, in a hypotactic relation of elaboration delineating their appearance further. Modality resources here alter, altering hence the senses carried and the image depicted. Within this elaboration, the dominant clause '*Arabs often appeared in the city*' revolves around the existential process '*appear*' rather than the material Arabic process of coming '*ya- 'tī / 3rd.M-come.IMPF / comes*'. What is demonstrated in the elaborating clause complex is the *manner* of their appearance rather than the *purpose* of their coming: =β1: '*shopping*'; =β+2: '*and chanting their strange prayers several times a day*'.

5.2.1.3. Tarifa: a historical, demographical and sociological view

In addition to giving a background of the vestiges of the Arab Islamic civilisation in the Iberian Peninsula, the narrative gives a demographic focalisation of the town. Tarifa is depicted as a multiethnic place where Gypsies, Spaniards, and Arabs (second or third generation) co-exist and entertain a triangular perspective of judging each other.

Interrelationships and reciprocal views of any of these demographic and historical elements are refracted through the focaliser's, narrator's, and translator's prisms.

5.2.1.3.1. The city castle, history and fear

The narrative confirms the city castle existence, and the focalising narrator takes it as the deictic centre from which s/he reports the boy's wishes and thoughts, including his attitudes toward the Moors, Arabs and Gypsies (Phs. V, VI, VII–VIII). Inclusively, the image of castle is associated with the Levanter, the wind that comes from the East carrying manifold senses, including fear, as motifs throughout the narrative (Phs. VI, IX). The boy's overwhelming childhood fear of Gypsies is inscribed in several occasions (See 5.3.2); yet, the boy's real fear, that of Arabs, is retrieved by the wind and divergently construed and inferred in the three narratives. It is unequivocally absent in Arabic. The manifold utilisation of the castle image and its significance in the three texts sets different views toward the Arabs and Gypsies (Ph. V). The first mention of Arabs in the narrative, i.e., through the boy's consciousness, denies the unfamiliarity of the old man's Arabian attire and consequently of the Arabs (Ph. IV). Promotion and demotion of either of these fears in the three versions may be vindicated against narrative and socio-semiotic factors.

In English, the story is narrated to a Western reader, who is aware of the different

prejudicial and ruthless sorts of treatment offered to Gypsies in the past in different parts of Europe (See Haydar, 2008; Liégeois, 1994 for more elaboration). It would be risky therefore, in terms of appealing to the Western audience, if the stereotypical image associated with these travelling groups as thieves, rumour-mongers and sorcerers is promoted. This would promote a sense of brutality and antagonism associated with Europe and the West. Another image should thus atone for this stereotype to mitigate its severity; prejudice against the brutal Moors (Arabs) would thus seem a safe resort. In Arabic, such a prejudicial view against the Moors is substantially hazardous. Seeing Arabs through these lenses would undermine any attempt to approach the Arab reader. Any distorted, unpleasantly drawn image or opinion should inescapably be modulated so that a peaceful reading with no provoked resentful attitudes is granted. The image should thus be the reverse: The Gypsies' image has to be sacrificed in favour of the Arab one. The approach towards the Gypsies is not as disapproving or disappointingly censorious in Turkey. Gypsies form part of the Turkish society while they preserve all aspects of their own cultural heritage. Yet, focus on Gypsies does not entitle us, though, to escape the truth of the well-established intermingling between the Arab and Turkish societies; the shared history of Arabs and Turks is beyond question. Therefore, both images of Arabs and Gypsies come to the fore when placed against the backdrop of the Turkish context—a fact that necessitates a careful treatment on the side of the Turkish translation in terms of image reproduction.

Despite the stereotypical images and attributes given to them in some Turkish literature, legends and anecdotes, and away from being occasionally subjected to political prejudice, Gypsies have been well received on Turkish public scales. In fact, since the ancient Ottoman and Pre-Ottoman times, Gypsies have adopted Islam as a religion, been granted citizenship, served in the Turkish army, and lived peacefully in their farms and settlements. The recent immigration of Gypsies from Greece and other parts of Europe to Turkey, after the foundation of the Turkish Republic, gives further clear evidence. The Gypsy's present-day low socio-economic state and less enablement of citizenship rights may, in fact, be attributed to several reasons that both the Gypsies and the Turkish state share (Kolukirik, 20 November 2007; Önen, 2013; Topuz, 2011).

Tarifa castle is a prominent building that draws its significance, beside its historical value, from being a centre of the boy's fictional focalisation. Besides, the variable realisations of the thoughts attached and drawn from its significant fort inferentially link attitudes toward/against particular ethnicities in the text. In Phase V, the castle is introduced as an existent monument at the city borders, which would give a bird's-eye view of the whole city and part of Africa. The castle image sheds some light on and initiates an ongoing, cumulative development of bias against/with these ethnicities throughout the narrative. In English, the

city castle is included in the circumstantial prepositional phrase “past the city castle” that determines the direction of his walking. The castle in Arabic comes as a participant (Possessed) in a relational attributive process (Possessive) relating the castle to the city (Possessor): “*li-hādhihi al-madīnati qal‘ata-hā ‘aydan* / For-this the-city-GEN castle-its as.well / This city also has its castle”. In Turkish, however, an existential clause is used in an unmarked manner that structures the Existent in a possessive construction “*Kent-in bir şato-su var-dı* / city-NC castle-3rd.SG.POSS existent-P.COP/ There was the city castle there/ The city had a castle”. The boy’s attitude towards the Moors, who built the fort, is mentalised; and this visualisation is dissimilarly verbalised in discourse starting from its introduction.

When the boy manages to sit on its walls, the narrative takes different directions. Two clause complexes are added in Arabic and three in Turkish to explicate the boy’s feelings towards the Arabs whom he “*hates*”—Hatred is inscribed in Turkish, blurred in English, and deleted in Arabic. Yet, it is thoroughly justified in two Turkish clauses, one complex and another simple. In English, nothing is inscribed about the boy’s feelings toward either the Arabs or Gypsies. But, a reported locution states, “it was from there [i.e. Africa] that the Moors had come to *occupy all of Spain*” (Italics added). This is enough to imply a negative judgment of the action and its doers by consequence, which makes adopting a negative dialogical stance built on hearsay about the Arabs a logical one. The latter two narratives agree on referring and limiting the Muslim Arabs coming from that direction to North Africa. The *Moors* and “*Magripli-ler*/ Moor-3rd.PL/ the Moors” thus narrow the scope that the Arabic “*al-‘arab* / the Arabs” refers to. The texts present this image and its associations as:

Eng	3	From there, he <u>could see</u> Africa in the distance.
	4 α	Someone <u>had once told</u> him
	“β	that it <u>was</u> from there [[that the Moors <u>had come to occupy</u> all of Spain]]].
Tr	3	Yukarı-dan, Afrika'-yı <u>gör-ebil-ir-di</u> . Top-from, Africa-ACC see-PSB-AOR-P.COP He could see Africa from the top.
	4	[[<i>Neredeyse bütün İspanya'-yı uzun süre <u>işgal et-miş ol-an</u></i>]] <i>Magripli-ler-in bura-dan <u>gel-dik-leri-n</u></i>
	“β	[[Almost entire Spain-ACC long period occupy-PF AUX-PART]] Moor-3 rd .PL-NC this.place-from come- PART-3 rd .PL.POSS That the Moors who occpied the best part of Spain for a long time came from there
	α	-i <u>söyle-mişti biri, bir zaman-lar</u> . -ACC say-PF somebody, one time-3 rd .PL Somebody had once told him.
	5	<i>Magripli-ler-den <u>nefret ed-iyor-du</u></i> . Moor-3 rd .PL-from hate do/feel-IMP-P.COP He have hated the Moors.
	6	<i>Çingene-ler-i onlar <u>getir-miş-ler-di</u></i> . Gypsy-3 rd .PL they bring-PF-3 rd .PL.P.COP They had brought the Gypsies.

The Arabic text dissociates any of these attitudes and facts from the boy’s evaluation of

Africa. Rather, in the reported locution, the negative “occupy” is given a positive dimension through “*fataḥ-ū* / opened.conquered-PF.3rd.PL.M/ made conquest for peaceful reasons” instead of “*iḥtall-ū* / occupy-PF.3rd.PL.M/ occupied, forcibly took over the land and for military reasons”. And instead of relying solely on the spatially modified nominal group (the Goal) “*mu‘zam-a ‘aspāniyā* / *the best part of Spain*”, a temporal Circumstance retrieving the Arab’s pride of their civilisation in Spain is added “*li-zaman-in ṭawīl* / for-time-GEN long / for a long time”. The glory of the Islamic and Arab history in which *Al-‘Andalus* flourished is highlighted. The Arabic narrative further presupposes a confusion on the reader’s side based on the Spaniard’s attitude toward the Arab conquest, so it reports a thought in a projection nexus, making an assumption based on the boy’s negative attitudes toward the Gypsies. How and why the boy sees the Gypsies and how their focalisation is discoursed in the three narratives is discussed in the Gypsy woman section (See 5.3.2).

Ar	3		<i>Bi-istiṭā ‘ati-hi ‘an ya-rā min ‘al-in ‘afrīqiyyah.</i> in-ability-his to 3 rd .SG.M-see.ACC from top-GEN Africa. He can see Africa from the top.
	4	α	<i>Laqad qāl-a la-hu ‘aḥadu-hum thāta yawm</i> PART.PF Said-PF.3 rd .SG.M to-him one-3 rd .PL.M.POSS one day Someone had told him one day
		“β1	<i>‘anna al-‘araba jā’-ū min hunāk</i> that the-Arabs came-PF.3 rd .PL.M from there that the Arabs came from there
		“β+2	<i>wa fataḥ-ū mu‘zam-a ‘aspāniyā li-zaman-in ṭawīl.</i> and opened-PF.3 rd .PL.M most.of-ACC Spain for-time-GEN long and opened (conquered) most of Spain for a long time.
	5	α	<i>‘inna-hu ya-ḥsib-u</i> PART.EMPH-he 3 rd .M-think(suppose)-IMP.3 rd .SG.M. ^(he) He thinks In fact he thought
		‘β	<i>‘anna al-‘arab-a hum-u alladhīna jā’-ū bi-l-ghajar.</i> that the-Arab-ACC they-NOM who brought-PF.3 rd .PL.M the- Gypsies-GEN that the Arabs are the ones who brought the Gypsies.

5.2.1.3.2. The Levanter, the East and Gypsies

The Levanter, the Eastern wind whose significance supports the boy’s attitude in the three narratives, blows in the boy’s face (Ph. VI). The wind is introduced, and configurations of the name and the cause behind naming are given. The English text simply puts it in an elaborating nexus: =2α: “*people called it the levanter*”; =2Xβ: “*because on it the Moors had come from the Levant at the eastern end of the Mediterranean*”. In Arabic, however, a local contrast is created between the *Moors*, on one hand, and the *Arabs*, on the other, despite the fact that they refer in the Andalusian context to the same referents. Throughout the narrative, nominal groups like *‘iṣābāt* (gangs) and *‘ashrār* (malefactors) exist as potential referring expressions that, instead of referring the Arabs or Moors, are implemented to blur the

connection and dissociate Arabs and Moors (as Carriers) from any unpleasant Attribute.

This sort of lexical manipulation in Arabic occurs also in Cc. 2 with the Levanter “*al-riyāḥu al-sharqiyyah*” (the Eastern wind). In this context, patterns of meaning creation are not merely patterned on the logico-semantic resources but also on lexical means. The elaborating nexus still exists, yet a disconnection is drawn experientially through an elaboration on the group rank intensifying the identity of the wind as a Carrier. This complex nominal group, realising the Carrier, comprises two heads: two pronominal groups, namely, *hā* and *hiya*, the latter of which being intensified and post-modified with a prepositional phrase. The Attribute, construed as a nominalised defining relative clause, is built around a material process, “*jā’a-t/* came-3rd.F” with *al-’iṣābāt* (the-gangs) functioning as the Actor.

Later, in Cc. 3, the boy, after realising how close Africa is to Tarifa, refers to the Moors as the source of the threat of a potential reconquest of Spain. This reference comes as if referring to people from another direction, i.e., not from the East. So, they are not the same as the aforementioned Arabs coming from Africa. The Turkish narrative maintains almost a similar pattern, with *imansız* (the faithless) as a referring expression substituting *al-’iṣābāt* (the gangs). This expression, i.e. *imansız*, is used later in the narrative referring to the praying Moors in Tangier (see Section 5.2.2.2.1).

1	<i>’Inna-hu ya-’rif-u hādhihi al-riyāḥ</i> PART.EMPH-he 3 rd .M-know-IMPF these the-winds He knows this wind
=2α	<i>fa-ḥiya tu-d’ā al-riyāḥ-u al-sharqiyyah’</i> as-it 3 rd .FEM.PASS-call.IMPF the-winds-NOM the-eastern as it is called the eastern winds
=2X β	<i>Li’anna-hā, ḥiya bi-l-dhāt, allatī jā’a-t ma’a-hā al-’iṣābāt</i> Because- it it in-particular that came.PF-3 rd .F with-it the-gangs Because this wind, in particular, is the one with which the gangs came

5.2.2. Tangier as focalised in the three texts

Tangier as one of the highly significant sites comes as the next stage in the story. The boy’s visit to Tangier carries a momentous value both narratologically and teleologically. From there, he has to decide to commence a journey either back to his homeland, and, hence, the story makes a regressive development signalling his failure; or proceed to the pyramids, and hence the story progresses. As a narrative element, Tangier forms the space where he spends almost an entire year, facing hardships, sharpening his skills, building confidence and gaining both money and knowledge. All these gains contribute to his development as a character and consequently to shaping and implementing the morphological elements of the story. This, in turn, gives the story its syntactic shape, for functional connections between these narrative elements—*functions*, according to Barthes (1975)—are put in effect as *actions* serving the narrative ends. In this port town, the boy is also prepared to develop spiritually while his

journey evolves physically.

The one-year account is given in three narrative movements (Movements 4–6) attributed to three narrative sites: Tangier plaza, the crystal shop and the warehouse. Visualisations of Tangier are primarily shaped in the two former sites, with different perspectives emerging. Tangier is, in fact, focalised in fourteen phases through the eyes of different focalisers and in different modes of narration. Here, an Occident comes in direct contact with the Orient, and the Occidental eye sees, perceives and evaluates, building on its background. Tangier focalisation is mostly internalised. Through the boy's eyes, we get a panoramic view of the plaza and the surrounding environment (Phs. I, II, IV) and we postulate the points of meeting and departure between its people and others in Spain (Phs. I, II, III, XIII). Also, through the boy's eyes, we see Tangier vanishing and its significance changing in teleological terms (Phs. V–VII, X, XI, XIV). Internal focalisation can also be easily probed in the crystal merchant's phase (Ph. VIII), where he analeptically gives a historical background of the present state of Tangier. This is particularly significant because it facilitates viewing Tangier as a valid environment for the boy's growth. The narrator sees with the boy in phases where the boy can be pictured in need of assistance to give an accurate visualisation of how desperate or critical the situation is (Phs. III, VI, V, XII). Here, while the narrator narrates externally the boy's actions and states, he sees with the boy, gets access to his senses and hence perceives the perceptible and imperceptible objects being focalised. In phases where the non-diegetic mode prevails, the narrator only reports selectively what seem to be the characters' exact locutions, acts of saying, as they interact (Ph. II, III, IX). External views of the setting and consequent physical and mental reactions come also through the narrator's senses and words.

The three narratives reproduce the boy's experience in Tangier in versions that studiously carry out a heedful consideration of the reader's sensitivities within each of the three contexts of interpretation. The boy's contact with Tangier, its people and culture, diligently goes along lines of interpersonal and deictic positions already initiated in his focalisation of Tarifa. Linguistic resources are re-patterned to accomplish this task in different instances, such as the inscribed introductory appraisal of Tangier and the interactive style of its people (Ph. I), the careful selection of terminology for the prayer and its rites (Ph. I, V, X), and the recreated refraction of the boy's attitude to its language (Ph. I), unavailability of wine (Ph. II) and its safety as a port (Ph. III, VI).

Under the influence of Orientalism and other philosophical approaches, the English narrative reinforces the Western ego in its restless search for what Coelho calls the 'Personal Legend' and accords with its attitude toward the East. Besides, it reifies the different stereotypical images given to the other—be it a Moor, Arab, Muslim or Gypsy. The codifications of the boy's evaluations and judgements in the Arabic narratives may entail

either a discursive manoeuvre around prejudicial, resentful fictional and discursal focalisations of the other or a manifestation of a positive approach to the culture being enhanced. Omission may also be instrumental if the challenge in reproducing the focalised scene is insurmountable. This strategy is adopted in Arabic, for instance, for the boy's derogation of the prayer scene in order for the text-reader communication to proceed fluently. In this way, the Arabic narrative makes concessions to the value system of the Arab reader through turning the boy's antipathy towards the Moors, Arabs and Muslims and their culture into a neutral reception. A parallel level of care is given to the Turkish reader within the dualities of his context. Despite the debatable faithfulness to the fictional focalisation of the boy's and the audience criticism of the inaccuracy and purposive estrangement, the Turkish narrative creates a sort of balance. The narrative takes into consideration the poles of secularism and religion, the movements of Westernisation, Turkification and Islamisation, and the multiple ethnicities residing in Turkey. It does not, therefore, reproduce the prejudices carried by the English narrative, nor does it go to the extreme of omission to produce a version as smooth, appreciative and attractive as the Arabic one. In addition, the negatively-loaded appraisals of Tangier and its people are neutralised; yet, the boy's inherited fears of the Moors are still observed in the narrative. The narrative thus sets a contrastive image reconciling the West-Turk sensitivities, and delimits the boy's reference to the Moors which may be loosely used to incorporate the Turks. The Arabs and their language are still kept in a safe position.

5.2.2.1. Meta-phases and lexico-grammatical patterns realising Tangier view

A cursory look at the patterns in the line graph (Figure 26) presents the different levels of intricacy extending over the different semantic phases of the narrative focalisation of Tangier. The peaks and troughs reveal that we are facing two broad patterns (meta-phases) governing the meaning progression. The first of these patterns covers the area representative of the low-level intricacy (Phs. I–IV). The second meta-phase covers the area presenting the high grammatical intricacy realising Phases V–XIII. The last phase (Ph. XIV) aggregates characteristics of both. In both meta-phases, meaning expansion through series of extensions is characteristic, both at the group and clause levels. Within the extensively nested, richly expanded clause complexes, relations of expansion, rather than projection, dominate. Clauses presenting the narrator's discourse overrate those in which the character verbalises his own views or where his words seem to be unfiltered. The English text tends to summarise, or to coordinate with nominal groups what is stated separately and extensively in Arabic ones. In terms of projection relations, again the Arabic text gives more priority to projecting the character's thoughts, rather than giving narrative reports of a thought act (NRTA). Projections

of thought and speech give lower records in Turkish.

The first meta-phase presents a description of Tangier, its people and market as the boy lives and interacts with them. An average of clauses ranging between 1.4 (Arabic) and 1.6 (English and Turkish) comprises the overall complexing in this metaphase. Due to an omission act practiced in the Arabic text in its truncated introduction to Tangier¹²¹, the total and consequently the average of clauses in the first meta-phase are reduced. The highest intricacy level is reached by the English text with a sudden increase of six clauses in a complex (Cc 4., Ph. V). This is caused by a phenomenal implementation of a series of additions on the clause level peculiar to the narrative description of life aspects in Tangier. These additions are temporally sequenced, so relations of enhancement exist among clauses in this clause complex. In addition, some of the clauses engaged in the series are elliptical on the clause level; they look like modified nominal groups at first glance. Other than that, phases are realised, particularly in English and Turkish, in a series of simplexes. Meta-phase I is realised in more nexuses in Arabic than in English and Turkish, though.

The second meta-phase mainly presents the inner world experiences through which the boy develops in Tangier. It follows a different pattern as all but one of its phases (Ph. IX) are diegetic, in which the level of narratorial accessibility to the focaliser's mind is very high. A peak of 11 clauses in Arabic (Ph. V), for instance, dominates all others as it states the boy's helpless look at the details of the market upon realising the fraudulence. This clause complex corresponds to an English four-clause complex with a succession of non-finite embedded clauses functioning as Qualifiers for the people and an adversative extension representing his moment of realisation. The Turkish version provides an elaborately condensed presentation of the details of the boy's look with a series of extensions on the nominal group rank in a nexus of elaboration. The realisation moment is set in a sharp contrast in a separate simplex. This scene contradicts in the same phase with the English construal of the prayer scene in its different stages, which is, for instance, devoted an English clause complex with high nesting and internal expansion (total of six clauses) in Phase V. This cumulatively, intricately built scene is divided into only two nexuses in Arabic. The number of clauses in the prayer scene increases to five with a peculiar, estranged presentation.

Despite the fact that Ph. XIV is still diegetic and secures the same level of accessibility to the boy's consciousness, it retains an intricacy pattern much similar to that of Meta-phase I. A maximum intricacy of three clauses exists only in English while the other two versions consist of simplexes and expansion nexuses. In this phase, the boy regains power and, through changing the perspective from which he considers his situation in Tangier, hope is regained.

¹²¹ See 3.3.1.3, 4.4.2, and 5.2.1.2 for elaboration.

Hence, the stream of thought becomes more precise with clause complexities of a lower average of complexing, ranging between 1.8 in Arabic and Turkish and 1.5 in English.

There exist some occasions in which the high level of intricacy becomes a rhetorical necessity. This high grammatical intricacy incorporates averages of complexing doubled as the narration goes from mere renderings of spatial visualisations (Meta-phase I) to narrating the complexities and complications of internal and external focalisations filled with senses of confusion, frustration, helplessness and despair (Meta-phase II). For example, the crystal merchant's contemplations of the gradual decline of the prosperous state of Tangier with which his hopes decline (Ph. VIII), are construed in highly intricate complexes ranging between four and six clauses per complex in the three narratives. The merchant's visualisation of the remote distance of the Egyptian pyramids from Tangier (Ph. IX), and consequently the boy's dream from being fulfilled, also gives an adjacent intricacy level despite the fact that this visualisation is narrated non-diegetically. Another occasion is the situation where Tangier is reduced to none following the boy's loss of hope (Ph. X). Reported diegetically, a careful rendering of the boy's miserable state of despair and confusion comes in two forms: first in a series of additions successively serialised to nullify the existence of any form of life; then, in another shorter series stating the narrowness of his scope to life that was almost equal to none. This in English is realised by a series of eight elliptical clauses within two clause complexes. The series of extensions alternate between elliptical and non-elliptical clauses in Arabic with a total of ten clauses distributed in two clause complexes. In some other phases (VII, XII, and XIII), peaks and troughs alternate with peaks up to six clauses within a complex and trough as low as simplexes. Therefore, finding clause intricacy of averages ranging between 2.2 in English and Turkish or even higher, 2.3 in Arabic, conforms to a simultaneous character's absorption, narrator's chase and reader's responsive engrossment in the stream of thoughts and emotions.

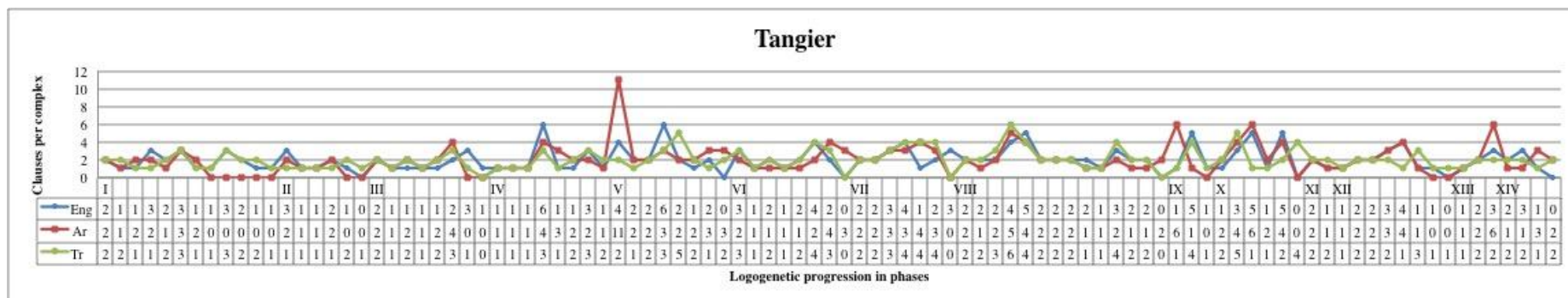


Figure 26 Progression of clause complexes in Tangier

5.2.2.2. *Tangier: a multiplicity of occasions, a hybridity of views*

Tangier as a place has been refracted within a variety of psychological and emotional states influencing the focalising subject and therefore our perception of the focalised world. An examination of the different focalisations of Tangier would take a bi-directional view: (1) Tangier in the adventurer's eye, and this covers Phases I, VII, X–XI, XIV; and (2) Tangier in the eyes and through the acts of its natives, and this also extends over Phases II–III, VIII, IX. These different views create a thorough historical, cultural, sociological and demographic background of the city. Through tracing the myriad dynamic patterns involved in the depiction of these focaliseds, areas of conformity and departure among the different translations can be revealed in the three contexts.

5.2.2.2.1. *The Moors in the market: an intersemiotic discordance in the adventurer's eye*

Tangier in its different aspects has been visualised and refracted through the newcomer's eyes, influenced by the mix of his former worries and the insuppressible desire to travel and know new places. Upon his arrival, the boy gives a synoptic, panoramic shot of Tangier plaza, the surrounding area, and the assortment of its people (Ph. I–IV). An estranged view is created in English and Turkish, initiated by the first commentary he gives (Ph. I). The sense of alienation is carried over to apply to the prayer scene where the image of the praying Moors is compared to that of their ancestors in the Santiago Matamoros statue. In Arabic, a positive thread is initiated through the first commentary and is carried out throughout the narrative. The praying Moors are compared to none (Ph. I) and the Muslim rules and practices are smoothly and neutrally, or rather positively, given (Phs. I–III). The boy faces hardships as all his money is purloined (Phs. III–IV), which necessarily puts him in a state of despair that changes his view of the world around him (Phs. IV–V). Here again, evaluation and blame are divergently made: the boy is partly blamed for the loss in Arabic and Turkish, while he is drowning in shock and despair with an inferential sense of blame being laid on the mischievous Arabs in English. These re-orientated focalisations are essential in keeping the reader engaged in flows of reading and interacting, uninterrupted by any sense of resentment or accusations being created against his/her culture.

The first encounter with the boy upon arriving in Tangier comes through an access to his mind. The reader is taken on a journey around Tangier plaza through the eyes of a boy sitting in a bar that is “very much like the other bars he had seen along the narrow streets in Tangier” (Coelho, 2009, p. 33). States of people in the market give a vista of their culture, with some business and religion-inspired practices. The camera is then taken back to the situation in the

bar where the boy asks for tea. Here, the boy gets in touch with aspects of the culture refracted via a Tangier-native eye and sets the new culture in contrariety with his own.

The scene opens with an exclamative construing a reactive appreciation. The negative “*strange / tuhaf* (weird, bizarre)” are used in English and Turkish respectively, while the Arabic reaction implies a positive appreciation construed by “‘*ajībah*/ interesting, wondrous”. The first panoramic shot follows a one-simplex excessively condensed pattern in English and Turkish in which each particular detail is realised with a nominal group; some of which are post-modified with non-finite Qualifiers. These embedded clauses exist both in expansion relations of addition and/or condensed with further internal embeddings. Such a pattern increases the tempo of narration, accumulates rapidly successive images of the setting, and hence gives the reader the feeling of insecurity created within the boy.

When narration turns to another culture-specific image, i.e. prayer performance, the narration starts to decelerate its presentation and expatiate. The prayer scene is repeated thrice in both English and Turkish (Phs. I, V and X) and twice in Arabic (Phs. V, X). Lexically, the three versions resort to variant degrees on the continuum of particularisation. The narrative either makes a complete adherence to the peculiarities of terminology of each prayer move, which gives a reader-friendly version as in Arabic; or goes to the other extreme, where the moves are described physically with a high sense of alienation as in the English and Turkish ones.

In English, everything seems to be unfamiliar to the English reader, who is not supposed to have the familiarity a Spaniard in Andalusia might have. So, the lengthy description is so complex as each of the two clauses that form the nexus and exist in a paratactic enhancement relation is built metaredundantly, with further complexing and internal nesting. This discursal focalisation would make the reception of the scene very complex for the reader, while it is still familiar to the boy. A nexus of a paratactic extension presents a consequent series of reactions to the call of the prayer, with material processes, “*went*” and “*placed*”, being followed by circumstantial adjuncts of place setting the destination or direction of each move: “*went to their knees*” and “*placed their foreheads on the ground*”. Calling for the prayer– the pseudonymously named “*chanting*”– which precedes and causes these temporally-sequenced acts comes also as the last non-finite nexus post-modifying the “*priests*”. Typographically, the nexus comprising the subsequent acts is separated from the dominant clause by an em-dash; the punctuation indicates that the whole nexus may exist in an ambiguous enhancement relationship with the preceding condensed complex creating the environment view.

Eng	4	α	In just a few hours he <u>had seen</u> men [[<u>walking</u> hand in hand]], women [[with their faces <u>covered</u>]], and priests [[that <u>climbed</u> to the tops of towers and
-----	---	---	---

		chanted]] –
	Xβ1	as everyone about him <u>went</u> to their knees
	Xβ+2	and <u>placed</u> their foreheads on the ground.
Ar	----	
Tr	4	<p><i>Birkaç saat içinde, [[el el-e <u>tutus-arak</u> <u>dolaş-an</u>]] erkek-ler, yüz-ler-i peçeli kadın-lar, [[yüksek kule-ler-in tepe-sin-e <u>çık-ıp</u> şarkı <u>söyle-yen</u>]] din adam-lar-ı, bunlar-ın çevre-sin-de de [[<u>diz çök-üp</u> alın-lar-ı-nı yer-e <u>vur-an</u>]] insan-lar <u>gör-müştü</u>. </i></p> <p>A.few hour in [[hand hand-to hold-CV roam-PART]] man-PL, face-PL-POSS veiled woman-PL, [[high tower-3rd.PL-NC top-POSS.3rd.SG-DAT proceed-CONJ song say-PART]] religion man-3rd.PL-ACC, their-NC area-POSS-LOC too [[knee <u>fall.down-CONJ</u> forehead-3rd.PL-POSS-ACC place-DAT hit-PART]] man-PL see-PF</p> <p>In a few hours, he saw men taking hand in hand while walking, women with covered faces, and religious men ascending to the top of high towers and singing, and people around them kneeling down and their foreheads hitting the ground.</p>

The Turkish narrative gives an obfuscated version situated at some point between the two poles of familiarity¹²². The Turkish reader is fully aware of what is taking place, and there does not seem to be any need for the attempt to flatten the prayer image. Yet, through both an ambiguous temporality enhancement at the grammatical clause level and an alteration of lexical particularisation level, the scene in Turkish presents an interesting case of neutralisation and estrangement. In this Macro-phenomenal scene the boy observes, the caller for the prayer and the people in the area are clearly post-modified with distinct Qualifiers realised by embedded non-finite hypotactic clause complexes of temporality and manner. These enhancement relations are drawn with the subordinating adverbial conjunction “-İp” and the subordinating adverbial of manner “-ArAk” (Göksel & Kerslake, 2005; Kornfilt, 1997; Yıldırım, 2010).

The Turkish adverbial “-İp” is attached to verbs to signify, besides extension (addition), a variety of possible circumstantial meanings, including temporality, succession, condition, and causal-condition relations (Yıldırım, 2010)¹²³. Verbal groups in the linked clauses semantically agree in tense, mood, modality and aspect. They only differ morphologically as the verb in the former dependent clause carries the adverbial “-İp”, while the independent one carries the Mood and Predicate elements. This adverbial suffix may realise an extension relation of addition that construes same-time temporality as in “gid-ıp gel-mek /go and return,

¹²² See 4.4.2 for more elaboration on the lexical aspect of these presentations.

¹²³ According to the vowel harmony system, the “-İp” paradigm comprises four allomorphs: “-ıp”, “-ip”, “-up” and “-üüp”.

shuttle”. Simultaneously, it may designate cases of temporality of a different time “A subsequently B” and/or other circumstantial meanings (Fokkens, Poulson, & Bender, 2009; Göksel & Kerslake, 2005; Yıldırım, 2010). The physical and verbal moves involved in praying are mostly incorporated in nexuses of hypotactic relationships of enhancement with “-Ip”. Taking advantage of the semantic ambiguity created by this adverbial in a hypotactic clause of enhancement, the Turkish narrative heavily implements “-Ip” relations, disregarding the obligatory chronology of the prayer moves in all prayer scenes (Table 12).

Ph. I, Cc. 4		[[yüksek kule-ler-in tepe-si-ne çık- ip şarkı söyle-yen]] din adam-lar-ı, ... [[diz çök- üp alın-ları-nı yer-e vur-an]] insanlar ...
		[[high tower-3rd.PL-NC top-POSS.3rd.SG-DAT proceed-CONJ song say-PART]] religion man-3rd.PL-ACC, ... [[knee fall.down-CONJ forehead-3rd.PL.POSS-ACC place-DAT hit-PART
Ph.V, Cc. 5	1Xβ	Bir süre sonra, şu malum kule-ler-den birine bir adam çık- ip
	1α	One period later, that known tower-3rd.PL-from someone a man proceed-CONJ şarkı söyle-me-ye başla-dı;
		song say-VN-DAT start-3rd.PF
	X2Xβ	Bu-nun üzerine orada bulunan-lar diz çök- üp
		This-of upon there available-3rd.PL knee fall.down-CONJ
	X2α1	alın-ları-nı yer-e vur-du-lar
		forehead-3rd.PL.POSS-ACC place-DAT hit-PF-3rd.PL
	X2α+2	ve onlar da şarkı söyle-me-ye başla-dı-lar. and they also sing say-VN-DAT start-3rd.PF-3rd.PL
Ph. X, Cc. 2	...	[[minare-ler-e çık- ip şarkı söyle-yen]] insan-lar toz olmuş,
		[[minaret-3rd.PL-DAT proceed-CONJ song say-PART]] man-3rd.PL disappear

Table 12 Ambiguity in the prayer scene created through the Turkish {-Ip}

This estranged version may, in fact, be sought for its own sake in Turkish. Throughout the narrative, the translation carries out different attempts to create a localised, yet distant sphere, both spatially and temporally. This conforms with the translation attempt to cast a shade of antiquity over this fantasy world¹²⁴. The translator’s attempts to present them as they might appear to the boy, the focaliser, are clearly reflected here. The prayer moves thus are discursively construed to seem, through these techniques of estrangement, as if reflecting the denouncing and suspicious view through the boy’s eye. This would cater to the Turkish reader’s preference in a two-fold manner: firstly, this description of the acts would help the

¹²⁴ This sense of antiquity is developed through the use of archaic words and expressions, such as *Magripli* (Moor), *Magripliler* (Moors), *Araplık* (Arab) and *elifi elifine* (exactly, on the dot); and through the unusual usage of certain linguistic resources, such as hypotactic complexing of the verbal group with two successive finite verbal groups. The present-day referring expression to Morocco and its people is *Fas* and *Fash*, while reference to the Northwest African countries is achieved through expressions like *Mağrip* and *Mağrip ülkeleri*. Localised expressions, such as the Turkish currency *lira* and the polite vocative *efendim* (Sir), are there in an attempt to accommodate the narrative within the Turkish environment through using some Turkish-bound expressions. The narrative thus locates its story elements in the antique land while recruiting a local narrator and creating an attractive local environment for the present-day Turkish reader.

text approach the reader in a justifiable manner without carrying religious implication; and, secondly, it would attribute any negative evaluation to the boy as a Western focaliser who might not know, with any discrepancy, the reality of the Muslim prayer, which would help in approaching the Muslim Turk.

The unfamiliar Spanish eyes, though acknowledging having seen this performance in Tarifa (See 5.2.1.2), continue to reject this “strange” act and encode it, particularly in English, in a manner conveying to the reader the boy’s attitude of suspicion, distrust and rejection. His thoughts, explications and feelings are loaded with variably negative appraisals and attitudes narrated in a Direct Thought (DT) and Free Direct Thought (FIT) manner. The boy gives negative valuing of semiotic processes and things (negative Appreciation) as they influence him emotionally and grab his attention (Reaction) or according to their level of balance and complexity that he perceives (Composition) ¹²⁵. Also, his negative Attitude (Affection) continues to accompany the scene. The Turkish adopts almost the similar evaluative stance; yet, due to the dissimilar Turkish social value system, the boy’s evaluation of the compositional balance diverges. The social and interpersonal value systems in Turkey shares a lot, in fact, with the Arab system, which yields a neutral evaluation of the Arabs socially. Table 13 summarises these evaluations as they appear in the English and Turkish texts.

Evaluation		English	Turkish
Appreciation	Reaction	<ul style="list-style-type: none"> • <i>Strange</i> • “A practice of the <i>infidels</i>” • The <i>infidels</i> had an <i>evil</i> look about them. 	<ul style="list-style-type: none"> • <i>Tuhaf</i> (Strange, bizarre) • <i>İmansızların tapınmaları</i> (Practices of non-believers) • <i>İmansızların korkunç kötüciül bakışları vardı.</i> (There are scary, malicious looks of the non-believers’)
	Composition	<ul style="list-style-type: none"> • men <i>walking hand in hand</i> • women <i>with their faces covered</i> • figures such as these 	<ul style="list-style-type: none"> • [[el ele <i>tutuşarak</i> <i>dolaşan</i>]] erkekler (Men walking and one anothers’ hand) • <i>yüzleri peçeli kadınlar</i> ¹²⁶ (Women with their faces covered) • [[buranın insanlarına benzeyen]] insanlar (People resembling the people here)
	Affection	<i>The boy felt ill and terribly alone</i>	<ul style="list-style-type: none"> • <i>Kendini tedirgin ve yalnız mı yalnız hissediyordu.</i> (He felt anxious and terribly alone.)

Table 13 Appraisal resources used to evaluate Tangier in its plaza scene

¹²⁵ See Martin and White (2005) for more elaboration on the Attitude system in the Appraisal model.

¹²⁶ Veiling the face is known in Turkey as a traditional esteemed feature of the Muslim Turkish woman. This covering comes in two forms: *yaşamak* and *peçe*. "Late Ottoman and early Republican urban Muslim women wore the veil in varieties of ways reflecting their social class, economic means, cultural and ideological positions, fashion trends, and personal tastes" (p. 80). This veil has been debated for so long in the Republican Party congresses and reached its peak in 1935. The debates have tried to replace it with the Western modern women dress code as the official dress code in Turkey (Yilmaz, 2013).

None of these thoughts is given in Arabic. Rather, the whole appraised scene of praying is omitted as it would give offence and arouse a negative, rejecting feeling within the Arab reader ¹²⁷. This omission comes as a safe resort in order to dissociate the image being portrayed and received by the Spaniard's eye from arousing such prospective rejective attitudes. In this phase, the focalising camera eye jumps from the documented existence of some men who were smoking hookah to the minute details the boy had forgotten, i.e. Arabic is the language of this country. The act of omission of the praying individuals sheds light on the likeliness of such translational mode of refraction being further practiced on the fictional and discursal ones. The scenes of praying and lively market recur however in the narrative in later phases (Phs. V, X) where the Arabic text shows a careful consideration of the processes of image reproduction. The description is given in two clause complexes in which the acts are temporally arranged. The simpler Arabic structure corresponds, in fact, to the complete acquaintance and appreciation of the Arab reader with the scene.

5.2.2.2.2. Language and wine in Tangier: minute details and variant presentations

5.2.2.2.2.1. Language in Tangier

Reference to Arabic as the language in use in this country also undergoes a convergent processing (Ph. I). The narrative significance of this detail is encoded in its being “just one detail, which could keep him from his treasure for a long time” (Coelho, 2009, p. 34). This significance is emphasised through an elaboration clause complex in English and Turkish while it is devoted a simplex in Arabic.

The English restricts the languages used in Tangier to Arabic while in fact, throughout history, the people of Tangier have spoken Arabic, Berber, Spanish, French and other (ancient) languages. Some of these languages, such as the case of Arabic and Tamazight (a Berber language), have existed and been in use simultaneously (Aljarāri, N.D.; Sayahi, 2004). This restriction to Arabic is done through a passivisation of the verbal process ‘*speak*’, which yields a ‘receptive’ representation in the passive voice. The Verbiage “Arabic” (name of the saying) is thematised and restrictively modified in the nominal group “only Arabic” in “[o]nly Arabic is spoken ...”. The Verbiage “only Arabic” is mapped on the Subject, laying a responsibility of modality to this thematisation. There is no real identity to which the validity of this proposition is assigned. The structure yields a non-interactive event; it is formed in the style of a generic statement with an a-personal reference. The Sayer here is implicit; it is of no real significance who speaks this language. What matters most is that there is no other option

¹²⁷ See sections 3.3.1.3 for more elaboration on the significance of this omission within the Arabic context.

for communication available, which poses a real challenge acknowledged by the narrator as recognised by the boy:

Eng	<i>only Arabic</i> ^[Verbiage] <i>was spoken</i> ^[Process] <i>in this country</i> ^[Adjunct] .
	<i>Dhālika</i> ‘ <i>anna al-jamī</i> ’-a ^[Say...] <i>hunā</i> ^[Adjunct] <i>ya-taḥaddath</i> ^[Process] - <i>ūna</i> [...er] ¹²⁸ <i>al-‘arabiyyah</i> ^[Verbiage] .
Ar	Which.is that the-everybody-ACC here 3 rd .M-speak.3 rd .M.PL.IMPF al-Arabīc That everyone here speaks Arabic.
	<i>Bu ülke-de</i> ^[Adjunct] <i>herkes</i> ^[Sayer] <i>Arapça</i> ^[Verbiage] <i>konus-uyor-du</i> ^[Process] . III
Tr	This country-in everyone Arabic speak-IMPF-P.COP.3 rd In this country, everyone was speaking Arabic.

This, however, is not the case in the other narratives. The Arabic and Turkish awareness of the truth value of this statement as a fact makes the restriction transferred from the Verbiage to the Sayer and an operative, rather than receptive, representation occurs in effect. Through generalisation, restriction is made. The nominal group “*al-jamī*’ / everyone” and its Turkish equivalent “*herkes* / everyone” construe the Sayer of this verbal process. Interpersonally speaking, this collective view of the people as speakers of the language foregrounds them as being assigned the functions of the Subject, to whom the responsibility of speaking is attributed.

The message is marked textually though. The fact of them being Arabic speakers does not entail the non-existence of other simultaneously spoken languages. The circumstantial element “*bu ülkede* / in this country” fills the slot of the Topical Theme in Turkish, deferring hence the Subject “*herkes*” to the Rheme slot. In Arabic, what is thematised is the textual conjunctive complex “*dhālika* ‘*anna* / which.is that” followed by the Topical Theme “*al-jamī*’-a / everyone” to which a pronominal reference is also done in the Rheme through the 3rd-person masculine plural “-*ūn*”. This sort of complex Theme relates textually the Rhematic information to the previous clause complexes construing his worries. With a pronominal reference within the Rheme intensifying anaphorically the Thematised Subject, the boy presumes finding a problem in communicating with the people who adhere to their language, and hence builds a barrier between himself and them—a barrier whose existence he himself presumes and believes. The Turkish thematised Circumstance links the problem with the country; yet, because the Rheme embeds the ‘bit of the message’ of the higher significance (Butt, Fahey, Feez, & Spinks, 2012), the problem might have been solved if he had arrived at another place. He has no problem with the Moors towards whom he adopts a neutral position.

¹²⁸ *Al-jamī*’ and -*ūna* are two referring expressions, a nominal and pronominal one respectively, that refer to the same referents corresponding to ‘all people’.

He does not have accessibility to all of them, which causes a restricted communication in that land. This sense is again amplified in Arabic through the demonstrative “*hunā* (here)” in the Rheme.

5.2.2.2.2. *Wine in Tangier*

In an opposite view to that in Tarifa, another detail upsets the boy: wine is not available. Despite the minuteness of this detail, it contrasts analeptically with the state in Tarifa where the boy has been looking forward to finding “a bench in the plaza where he could sample the new wine he had bought” (Tarifa, Ph. III; Movement 3). It also sets a sharp contrast proleptically to the instance where the alchemist offers him “the most delicious wine he had ever tasted” (Movement 8), rationalising the legitimacy of drinking as “It's not what enters men's mouths that's evil ... It's what comes out of their mouths that is” (Coelho, 2009, p. 115). This latter answer comes as a response to the boy's interrogation about the permissibility of drinking wine in the Moorish desert, which contradicts with what he is informed here in Tangier by an indigenous boy he meets in the bar.

The narration adds non-diegetically another layer of complexity to the boy's situation in Tangier. In this short dialogue (Phase II), the English narrative presents the turns in a Direct Speech mode (DS) in paratactic nexuses of projection with the neutral projecting verbal processes ‘*said*’ in both. The boy's hate for the bitter tea and consequent request for wine are put in a straightforward manner in simplexes. What seems remarkable in the style in which the dialogue is refracted and narrated is that the narrator is of more presence in the first one or two projection nexuses while Free Direct Speech (FDS) reports the following locutions. The narrator's voice comes to interrupt the flow of their words, giving a logical structure of $(1 \text{ (“1 (1} \wedge +2) \wedge 2) \wedge 2 \wedge 3 \wedge 4 \text{ (“1} \wedge 2) \wedge 5) \text{ where Ccs. 1–3 present one turn (the boy's) and Ccs. 4–5 present the Arab boy's turn. Here, the Arab boy affirms the unavailability of wine in this country due to the religious law. Presence of the narrator is required to highlight the intratextual contrast between the Moor and alchemist, as being both indigenous of that land, in a way of liberating the boy from the restrictions of the culture that, on physical grounds, seem to him illogical.}$

In Arabic, what seems illogical to the boy is something that the Arab reader is totally familiar with. The unavailability is given in a generic statement that is decontextualised through its deictic reference. It is construed in a negative existential clause, and is justified in the institutional toned-up negatively-loaded verbal process “*yu-harrim-u-h* / 3rd.M-forbid-IMPF-it / proscribes it” for justification. Interestingly, the whole dialogue is given in an FDS mode, putting the reader in direct contact with the implicitly refracted character speech as projecting clauses are absent. The dialogue follows a different logical structure $(1 (\alpha \wedge X\beta) \wedge 2$

$\alpha \wedge 3 \wedge 4 (\alpha \wedge X\beta))$, and consequently, this puts the reader, together with the boy, face-to-face with the fact that would not surprise the reader, but shocks the boy.

This bit of information might not be easily received by the Turkish reader. The Turkish reader, in other words, might not be expected to have an accurate visualisation or a presupposition of the type of life in Morocco at that time due to the linguistic, geographical, socio-cultural, and narratologically spatio-temporal distances that separates ancient Morocco from the present-day Turkey. Besides, through reference to Morocco as a land, with the Ottoman archaic word *Magrib*, and to its inhabitants with *Magripli* (adj.,n. Moorish, Moor) and *Magripliler* (Moors), Morocco is discursively distanced further in time from the present-day Turkish reader^{129 130}. Thematised again with the Circumstantial prepositional phrase “*Bu ülkede / in this country*”, the reason is given. It is likely then that it becomes plausible or credible to have the reader share the boy’s feelings and get more involved with him in his external and internal experience. Consequently, the narration moves from an FDS Mode, with the boy’s feelings and request, to a negatively loaded projection frame for the young Arab’s words in a DS mode controlled by the narrator.

The Turkish lexical verb construing the projecting verbal processes is semantically marked, giving a negative evaluation construing a dis-alignment stance by the young Arab and an affective representation of the boy’s attitude. The negatively-loaded verbal process ‘*karşılık verdi*’ is used instead of the neutral ‘*dedi*’, for instance, that corresponds to the English neutral *said*. This phrasal verbal group denotes senses such as ‘repay’, ‘counteract’, ‘riposte’, and ‘hit back’ beside the neutral ‘respond’ and ‘reply’. Such usage designates a counter expectation, as if the answer is somehow unexpected or striking. This seems to make the boy at odds with the axiological system in the country¹³¹. The dialogue comes thus in a different logico-semantic structure as $(1 \wedge 2 \wedge 3 \wedge 4 \wedge 5 (“1 \wedge 2) \wedge 6)$.

5.2.2.3. *Tangier in the eyes and through the acts of its natives*

Interacting with Tangier’s people entitles the boy to give a multi-faceted ensemble of its image. His experience with the young Arab thief causes his emotional, psychological and financial states to deteriorate; life loses hope and prospects are dimmed. To have the boy work in a shop— an experience that fosters developing a confident, courageous explorer— urges shedding light on his employer as a Tangier native, his characteristics, attitudes and expectations. These diverse views amalgamate to create, together with the boy’s, a mosaic focalisation of Tangier.

¹²⁹ (Magrib, 1999-2015)

¹³⁰ This word ‘*Magrib*’ refers to the whole area in Northwest Africa north of the Sahara and west of the Nile including Morocco, Algeria, Tunisia and Libya.

¹³¹ (vermek, 1999-2015)

5.2.2.3.1. Tangier: a port town full of thieves

Meeting the young Arab in the bar with all his characteristics makes trusting him both a blessing and disaster. The narrative internally presents the young Arab through the boy's eyes and thought, beside focalising externally their interactions and refracting their words. The young Arab seems trustworthy: he speaks Spanish and gives advice (Ph. II–III); yet, he is the thief that steals the boy's money (Ph. IV–V). Describing 'the other' – as the young Arab is once referred to – and explicating why he is trusted cast blame on the boy in variant degrees (Ph. III).

The boy can cautiously trust him in Arabic and Turkish while the English linguistic selections point to his immediate determination and decision to put his trust in him (Ph. III). While trusting the boy is realised in an English unmodalised verbal group of a Finite temporal operator, the act of trusting is modalised for possibility and likelihood in Arabic and Turkish. Trusting the boy in English comes as a perfective, completed act represented in "trusted" with a positive polarity. In Arabic, however, the possibility modal verb "*yu-mkin-u-hu/ 3rd.M-can-IMPF-he*" is used followed by an ideational grammatical metaphor with the nominalised verb "*al-wuthūq-a / trusting-ACC*". The Turkish possibility suffix "*-(y)Abil*" is used in the verbal group "*güven-ebil-ir-di / trust-POSS-AOR-P.COP/ he could/would have trusted him*". Both resources express a low positive modality of possibility. And because "even a high value modal ... is less determinate than a polar form" (Halliday & Matthiessen, 2004, p. 177), using modality of low certainty is far less determinate than an unmodalised finite verb; thus the possibility of trusting declines to a lower level.

These constellations cast light on the different angles from which the situation could be seen. Through the low possibility of trusting, the Arabic puts part of the blame for the deception and robbery on the boy himself, who has trusted the young Arab without ensuring against the likelihood of any loss. The self-same young Arab has previously warned him (Ph. III) that "*[t]his is a port, and every port has its thieves*" (Coelho, 2009, p. 37). Therefore, it is his choice, rather than the Arab's cunning, that causes the situation. This is further intensified in Turkish especially because the Turkish narrative enunciates his former fears of Arabs (Ph. I), which makes taking extra caution a necessity¹³². The English text however sheds light on the high integrity the boy himself entertains – a level that he simultaneously expects to receive from others, which foregrounds the Arab's disappointing deceitfulness in this situation. It may also denote the boy's underdeveloped shrewdness or his inflated optimism that are yet to be disciplined through his development as a character.

¹³² This fear is deleted in Arabic. It is stated in English and Turkish that the Arabs' look in Tangier frightened the boy (Tangier, Ph. I). See 5.2.1.3.1 and 5.2.2.2.1 for more elaboration.

Giving a detailed view of the city, market and displayed goods is linked to the boy's emotional state. A detailed description of the list of commodities and people in the market comes first in Phase IV and is reiterated later (Ph. V) when the boy realises the fraudulence. A parallel list also appears in Phase X when the boy feels hopeless and Tangier vanishes in his eyes. The listings do not, in fact, present purely external focalisations. As the narration indicates, focalisations seem to be internalised and focaliseds are also seen by the narrator with the boy. The dissimilar levels of grammatical intricacy and ideational representation of these listings on the clause rank varies for both phases and translations, casting hence a further semantic shadow (Figure 27).

The boy's hasty response to the young Arab's request for his money makes him unaware of anything in the market. His attention has been primarily and solely focused on the new friend (Ph. IV) and later his mind is distracted by the realisation of the fraud (Ph. V). This detailed description employs highly layered and elaborately serialised clause complexes, with nexuses mostly connected with extension relations. It is the highest intricacy in English with six clauses in a bundle (Cc. 4, Ph. IV). Narration in this manner indicates that all these listed goods and acts are still within the scope of the boy's sight from which focus has not been shifted. Yet, that his mind considers the chance and the politeness of requesting his money back pushes these market observations to the back of his mind, away from the zone of his priorities. The level of intricacy jumps with the theft to the highest point in Arabic with 11 clauses comprising one clause complex (Ph. V). The boy's absorption in shock and denial makes following his eye movement more significant as his trial to escape the truth takes a longer time. The extensively described objects, even if narrated in a Direct Thought (DT) manner, are in fact meaningless physically but weighty both psychologically and emotionally.

The longer list of extensions stands in sharp contrast, particularly in Arabic, with the bitter realisation of the fraudulence (Ph. V). This long listing seems to override and tone down the non-existence of his friend or any trace of him. Besides, it foregrounds the depth of the consequent feelings of shock and denial. Unlike the English text, which sets the moment of realisation in an adversative extension to the listing within the same clause complex, the Arabic narrative devotes to the moment an elaboration nexus with two negative existential clauses underscoring the boy's shock upon realising the non-existence of his friend or money. The nexus contrasts with the list only textually and the adversity of the case with the conjunction "*lākin* / but" is thematised. The English and Turkish texts give the realisation much briefer versions with a much lower level of intricacy (Figure 27). This may yield a milder contrast that accords with the boy's preexistent fear, hate, suspicion and distrust of the Moors: the evil look, the infidels, the occupation, etc.. The manner of the people is presented in a prepositional phrase with series of non-finite clauses, while the goods are included in an

elliptical clause reduced to a nominal group rank. The description is more condensed in Turkish: one existential simplex with a series of non-finite nominalised embeddings.

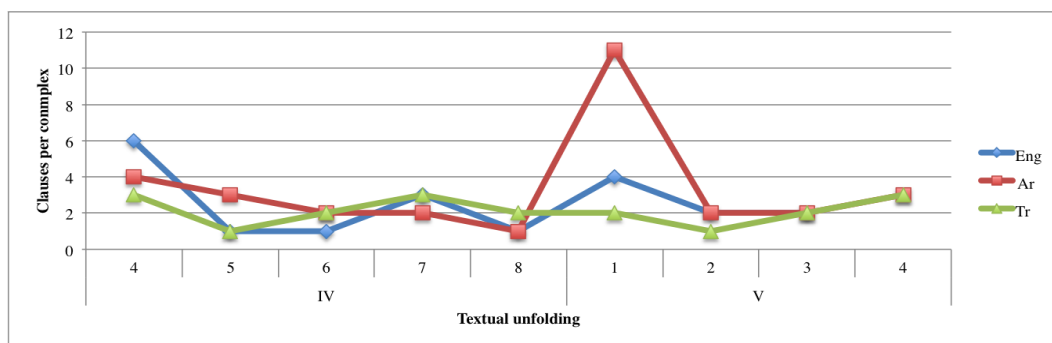


Figure 27 Textual progression and grammatical intricacy in Tangier (Phs. IV–V)

Denying the existence of the friend and money is emphatically given in Arabic. The sense of a shock built on absolute negation of the fraud possibility is intensified. The boy in Arabic has no negative presuppositions about the young Arab or his people. Besides, there is nothing indicative in the man or his demeanour that reinforces the likelihood of such an act. The Arabic negative polarity is mapped onto the Topical Theme and realised in an existential process in a nominal clause “*lā ‘athar-a* / no trace-ACC/ literally no trace”, with a negative particle *lā al-nāfiyati lil-jins* (*lā* that negates the whole genus) to emphatically negate the nominal clause. No overt realisation of the process of existence is given via a lexical verb. Negating existence with this *lā al-nāfiyati lil-jins* is much stronger than negating with the other negative particles in Arabic “as it is categorical and totally negates the noun it controls, which is a characteristic that does increase the value of modality in the clause as this particle is more forceful” (Bardi, 2008, p. 163). The negative meaning is further intensified, as this same nominal group “*lā ‘athar-a*” is reiterated experientially in the continuing clause and is supported by the Circumstantial adjunct of space “*fī ‘ayyi makān* / in any where/ nowhere” and prepositional phrase of manner “*‘alā al-‘iṭlāq*” (lit., absolutely, by no means).

Correspondent circumstantial adjuncts are implemented in Turkish and reiteration occurs for these adjuncts beside some lexical intensification of the negation. Yet, this highlighted shock does not give the same senses of those in Arabic. With those feelings of fear, hate and suspicion being previously inscribed, the boy becomes rather frustrated or exasperated that what he has been afraid of occurs. None of these intensifiers are used in English; rather the existential process is materialised and it is the boy who could not “find” the Arab. The thematised “nowhere” additionally brings the boy to the conclusion that an expected fraud has taken place. A stage of helplessness overwhelms the boy; he is no more concerned with what he sees: neither goods, nor people.

5.2.2.3.2. *Tangier: a city resisting change*

In a constantly changing world, Tangier resists change. This is how the crystal merchant, another native of Tangier, views, judges and visualises his hometown. On different occasions, the merchant, who fears and resists change, refracts from his spatio-temporal deictic position the image of his town, shadowed with the view of his own static character. Among these instances in which Tangier is focalised is the merchant's recount for thirty years of the city life (Ph. VIII), his personal views toward the boy's aim behind offering an apprenticeship (Ph. IX), and the influence his reaction has on the boy's view of Tangier (Ph. X). These, in fact, come among the others that refract Tangier historically, geographically, economically and sociologically.

The narrator accesses the crystal merchant's mind to narrate briefly his internal experiential world— his contemplations, ambitions, worries, and frustrations— that collaboratively leads to the tediousness of his present life (Ph. VIII). The merchant's position in the crystal shop is presented in a paratactic nexus of elaboration (2 (1 ^ =2)), defining the foregrounded place as a deictic spatio-temporal centre of focalisation in English and Turkish. In English, the place is construed in a prepositional phrase with a modified nominal group “the same place” taking precedence over time “for thirty years”. In Arabic, however, precedence is given to time, construed in a circumstantial prepositional phrase, over place, which is realised in a heavily-condensed nominal group. The Turkish text encompasses a blend of the two structures of English and Arabic to give further clarification. A continuing elaborating clause identifies further the “*aynı yer* / the same place”, and a series of Qualifiers (embedded clauses) and Identifiers (Prepositional Phrases) precede the nominal group in an inverted structure configuring the place “*bu dükkan* / this shop”. Precedence in order is given to time “*otuz yıl-dır* / thirty year-for” over place, yet place is foregrounded through being put closer to the end just before the copular.

The prosperous state and the decline Tangier has gone through shape to an extent the merchant's unwillingness to take on a new endeavour (Ph. VIII). Through the same lenses, he immediately judges the boy's appearance and objectives (Phase IX), which becomes momentarily devastating for the boy who consequently sees Tangier as nothing (Ph. X). Distancing the boy further from his sought goal, the merchant verbalises this negative view in a succession of assumptions and conclusions. His verbalisation attempts at emphatically convincing the boy of the presumable nullification of his success due to the insurmountable geographical barrier that would necessarily induce another insurmountable financial one. This short disheartening exchange comes in different logico-semantic structures (Figure 28).

The boy is startled; he falls into a profound silence with severe internal turbulence, and

Tangier in his eyes vanishes. The narration goes back to the pattern of extensive listing. Yet, to convey the depth of this feeling, all the previous scenes come to the boy's mind as extremely painful flashback recollections. These images are realised in elliptical ranked or embedded clauses giving cropped images of nonexistence. In English, a long list of negations gives an intensified sense of negative polarity for a list of elliptical clauses. These negatives can be treated, in traditional grammar terms, as forming constituent negations. Each and every single detail is negated. The possibility of these elliptical clauses to be treated as rather nominal groups is, in fact, promoted. The same list exists in Arabic and Turkish; yet, a less speedy presentation is given with further consideration of the boy's mentalisation of these features and the transformations of their meanings. They are presented in a list of extensions with both elliptical and non-elliptical clauses. Living the boy's experience is thus made more gripping in Arabic and Turkish, allowing the reader the chance to reject these frustrations and consequently the sad image of Tangier.

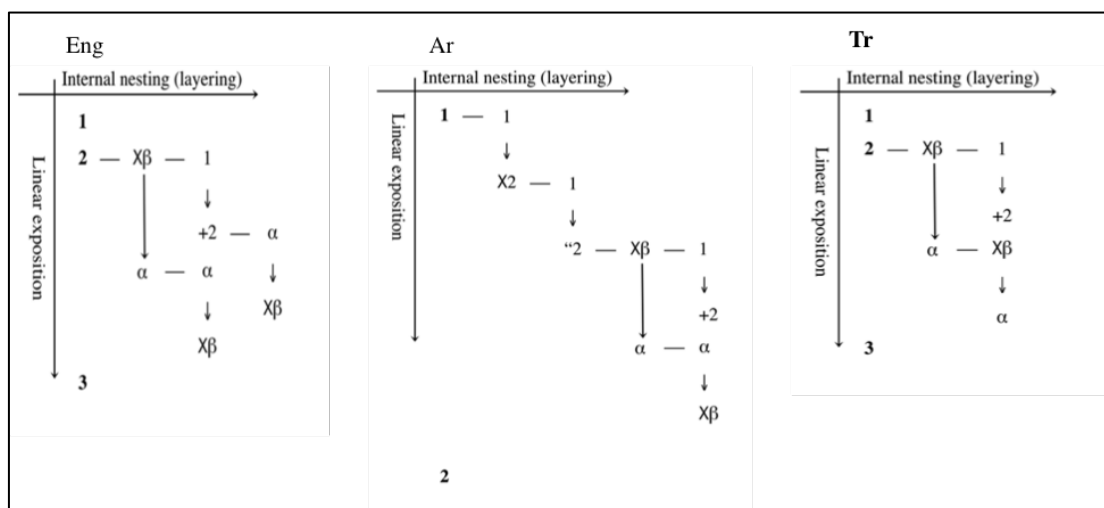


Figure 28 A comparative view of the narrative unfolding of a clause complex in Tangier, Ph. IX.

5.3. *Dramatis personae and adopted stances: the merchant's daughter, Gypsy woman and Fatima in the three texts*

5.3.1. *The merchant's daughter as focalised in the three narratives*

An aspect of the Spanish multi-ethnicity is the existence of Arab generations as part of the society. In *O Alquimista*, this aspect is documented. The boy has gone to an Arab's shop in Tarifa to sell wool and met the merchant's daughter, with whom he has spent a few hours and is now looking forward to meeting in a few days. The image of that girl is portrayed in nine discontinuous phases along the narrative (Movements 2–3, 7) ¹³³.

The girl is focalised externally by the boy and the narrator (Ph. I) then internally through

¹³³ See Appendix VI for the modes of narration and focalisers in the nine phases focalising the merchant's daughter.

the boy's conscious consideration of her value. The narration conveys his excitement and worries about their upcoming meeting (Phs. II–VIII), and intensifies the high possibility of her getting married and forgetting him (Ph. IX). Narration is diegetic in all of the nine phases, with very few locutions being quoted discontinuously in the first phase. Other than that, conversations are just reported and the streams of the boy's consciousness are narrated. Focalising the girl goes along the phases in one of three veins: admiring her physical beauty (Phs. I, III), evaluating her intellectual skills (Phs. III, VII–VIII) and appraising her value as a lover (Phs. II–VI, VIII–IX). The three narratives, from the vantage points of semiotically and axiologically dissimilar contexts, present metarelational evaluations with variant degrees of conformity.

While the three narratives agree on giving greatly identical physical images of the girl, they vastly diverge in terms of appraising her value and intellectual skills. Highlighting the boy's superiority and underlining her being part of his pleasures, the English narrative conforms with socio-semiotics of the Western collective unconscious and individualist legend through producing narrative higher-order thematic semantics that contribute largely to this attitude. The merchant's daughter is positively appraised for her attractive physical appearance; neither her social identity, nor her intellectual faculties are appreciated. These depreciative views of reasoning levels are overtly enunciated (Ph. III), with the boy's certainty of her incomprehension supported by her incapacity and illiteracy (Ph. VII). His appraisal of her company and value starts high, though relative to his beloved sheep (Phs. II–III). This positive evaluation fluctuates in negative and positive-load transformations (Phs. IV–VII) until it is finally opposed, again in comparison and similar to his sheep that are meaningless at this stage (Ph. VIII).

The Arabic narrative maintains a highly-positive physical evaluation of the girl, and when severe criticism or devaluation occurs, the narrative turns down the negative load making it appear either neutral, or even positive. This particularly occurs with her value that is appreciated away from any comparison to the sheep (Phs. II, VIII). Linguistic resources are manipulated both experientially and logico-semantically as to give a more positive image that both the Arab reader and the fictional appraiser can conform with and continue to admire. The boy's depreciation of her lack of intellectual and literacy skills is either toned down by modality (Phs. V, VII) or encoded positively (Ph. III). In metarelational terms, her value does not go in opposition; it either turns neutral or remains positive (Phs. V–VIII) even when it tends to transform (Ph. IV). In the context of Andalusia and presence of Muslims in Spain, the Turkish reader shares a lot historically with the Arab. A cautious presentation of the girl is thus required, as any prejudice against the Moorish girl would eventually indicate an Occidental stereotypical Spanish prejudice against the Moors, including the Turks.

Interclausal logico-semantic relations vary along the phases yielding variant views to the visualisations and evaluations given (Figure 29). The first two phases are of low intricacy. Phase One is initiated by a location, followed by an appraisal of the girl and her beauty through the boy's eyes (Ph. I); the narrative externally describes the setting and reports the content of the conversation (Ph. II). Accessing the boy's stream of thoughts and turning into an FIT mode of narration, the narrative starts unfolding more intricately. A sudden peak of six clauses is recorded in Ph. III, giving a complex stream of wishes running through the boy's mind upon knowing that the girl's father is busy. This in fact is not the highest peak. The narration later (Ph. VIII) jumps to its highest intricacy peak, with a seven-clause complex in Turkish presenting a denial of the boy's worries that the girl might have forgotten him. Lower peaks of five-clause complexes with variant interclausal relations are also cited in English (Ph. VI: Cc. 2) and Turkish (Ph. VII: Cc. 4); the former of which justifies the boy's happiness upon recalling the conversation with his father, while the latter records his imagination in a series of projections—both mental and verbal—foreseeing an episodic scene of his meeting with the girl. Peaks and troughs actually alternate along the phases and the narrative gives adjacent averages of intricacy in the three texts (1.92: 1.78: 2.12), with a remarkable gap between the Arabic and Turkish.

The three narratives rely heavily on circumstantial enhancement relations in developing grammatical intricacy and creating logico-semantic relations. The Turkish text has relatively the highest implementation of the extension and elaboration relations. Besides, the narrative in its focalisation of the merchant's daughter relies on reports of thoughts rather than locations. The Arabic text gives the lowest level of projections and that can be alluded to selections on the experiential level that induce different sorts of relations on the logical level.

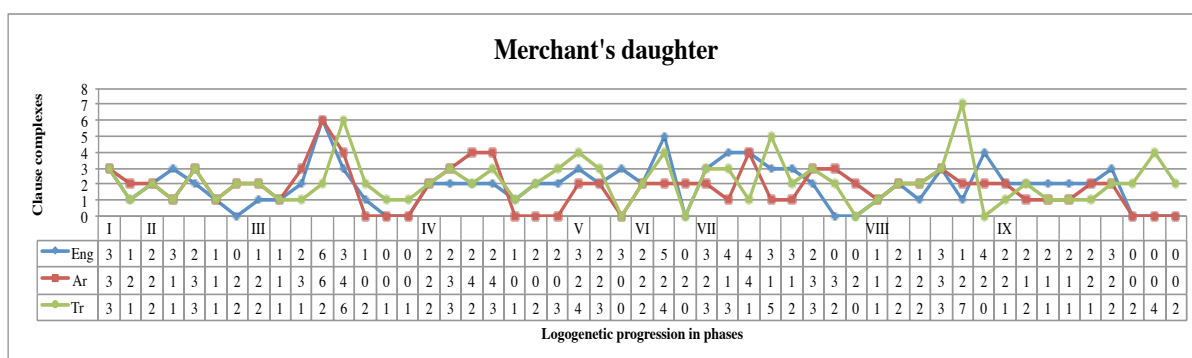


Figure 29 Textual unfolding and grammatical intricacy in the merchant's daughter focalisation

Due to a peculiar case of projection through relational processes, the Arabic text implements the fewest projection relations on verbal and mental grounds. In a number of Arabic clause complexes (Ph. III, Cc. 2; Ph. V, Cc. 1; and Ph. VII, Cc.3; Ph. IX, Cc. 1),

mental projection occurs in attributive relational processes ¹³⁴. These mental agnates are metaphorically encoded in a nominal group functioning as a head in a prepositional phrase embedding the projection. The case may to an extent be juxtaposed to a shading area between the nouns and relational processes that project in English. All of the grammatical metaphors belonging to this group and occurring in the corpus represent mental process nouns; yet, in these constellations, they do not project in themselves. Rather, the whole prepositional phrases functioning as Attributes in the intensive relational clauses play this projection function. Phrases as such usually function as Attributes in both nominal clauses and verbal clauses with copular verbs. Besides, they put the clauses for which they come as Predicates in a projection relationship with the following clauses. These phrasal constructions correspond to their lexical verbs in the mental process counterparts as:

a.	<i>'alā yaqīn-in</i> on certainty -GEN	instead of	<i>'ayqa-na</i> was.certain-PF.3 rd .M
b.	<i>fī niyyiat-i</i> In intention -GEN	instead of	<i>nawā</i> intended.PF.3 rd .M
c.	<i>'alā qanā 'at-in</i> on belief -GEN	instead of	<i>iqтана '-a</i> convinced-PF.3 rd .M

Interestingly, these agnate constructions appear in the focalisation data only in the merchant daughter's context. The constellations in which they exist present a non-deictic, depersonalised reference through grammatical metaphors realising cognitive processes with high levels of determinacy. The boy in this way both derives his decisions and judgements from no questionable source and gives final inferences, allowing no chance for the girl to change his views. The projected thoughts, however, play the role of reproducing the boy's appraisals replacing the negative evaluations with neutral or positive ones (Table 14):

Ph.	Cc.	
III	2	<i>Wa huwa 'alā yaqīn-in</i> [[<i>'anna mina al-ša 'b-i 'alā al-fatāt-i 'an ta-fham</i>]]. And he <u>on certainty-GEN</u> [[that of the-difficult-GEN on the-girl-GEN to 3 rd .F-understand. He has the belief that it is difficult for the girl to understand.
V	1	<i>fī niyyiat-i-hi hādhihi al-marrat-i</i> [[<i>'an ya-shraḥ-a li-l-fatāt-i ...</i>]] <u>In intention-GEN</u> -his this the-time-GEN [[that 3 rd .M-

¹³⁴ Thanks to Dr. Mohamed Ali Bardi's email correspondence that gives more insight into this issue.

		explain-ACC for-the-girl-GEN ...]]
		He has the intention this time to explain to the girl ...
VII	3	<i>Likay ta-kūn-a 'alā qanā'at-in</i> [[<i>bi- 'anna-hu qādir-un ...</i>]]
		So.that 3 rd .F-be-ACC <u>on belief</u> -GEN in-that-he able-NOM
		So that she becomes convinced that he is able to ...
VIII	4	<i>Wa huwa 'alā yaqīn-in</i> [[<i>bi- 'anna al-fatāt-a ... lan t-ūliy-a</i>
		<i>al- 'amr-a kabīr-a al- 'ahammiyyah</i>]].
		And he <u>on certainty</u> -GEN [[in-that the-girl-ACC ...
		will.not 3 rd .F-give-ACC the-matter-ACC great-ACC the-
		importance]]
		He has the belief that she would not care much ...

Table 14 Mental projection through relational processes in the merchant daughter's context

5.3.1.1. Physical and intellectual attributes on poles of the appreciation continuum

The merchant's daughter is portrayed in terms of her physical appearance as well as her intellectual qualities. The narrator is a secondary focaliser seeing with the boy whose perception primarily gives the girl's visualisation. While the girl's physical beauty is focalised with a high positive load and evaluations are structured similarly in the three narratives, her intellectual skills are far depreciated in English. Despite the fact that the girl is diegetically described, discursive resources indicate that the focalisation occurs through the boy's eyes and carries his own evaluative stance.

5.3.1.1.1. The merchant's daughter: an undeniable beauty

Introducing the girl occurs in two stages: a description of her voice as a Sayer in a verbal process, and a focalisation of her physical features. This introduction is rather poetic in Arabic, highlighting the girl's attractive feminine features, while a correspondent simple, flat description is given in English. The girl is introduced in a verbal process "*qāl-a*" with a Sayer realised by the girl's voice, "*šawt-un 'unthawiyy-un 'ilā jānibi-h / said-3rd.M.PF voice-NOM feminine-NOM to side-his /a feminine/female voice to his side said*" (Ph. I). The source of that voice is delineated in an attributive relational process through an Attribute realised by a nominal group "*fatāt-un / girl-NOM / a girl*" post-modified with the possessive prepositional phrase "*dhāta malāmiḥ-in 'andalusiyyah / of features-GEN Andalusian/ of Andalusian features*". An analogous delineation is given in Turkish; yet, the relational process is realised in a marked inverted structure. The identity of the speaker is given in a fronted finite clause as Value, and "*konuş-an / speak-PART / the one who speaks/speaker*" comes as a deferred Token. The Turkish is engaged in an aesthetic identification of the speaker, which would absorb the reader in enjoying the beauty before the identity is revealed. While the Sayer in

English is identified as “a girl’s voice” in a projecting verbal clause, the girl is simply presented in a straightforward manner in an English relational simplex. Her “typical[ity] of the region of Andalusia” is presented in an extension on the phrase level with a prepositional phrase describing her Andalusian features and hair. Her “Moorish eyes” are given some prominence with an embedded clause Qualifier.

The girl’s eyes, though described similarly in Arabic and Turkish, are inter-phasally and intra-textually connected to the Moorish eyes with further incompatibility in the three narratives. The eyes both “[go] wide with fear and surprise” (Ph. III) in an English typological reference to both amazement and credulity, as well as “vaguely recall[s] the Moorish conquerors” (Ph. I) who “had an evil look about them” (Tangier, Ph. I). These two further dimensions of the eyes are absent in Arabic; the former is rather demoted and the latter is completely nonexistent. In the same vein, Arabs refer to the conquest in Andalusia as the *fath*. This conquest is not, strictly speaking, Moorish; it is global and shared by all Muslims. Arabs and Muslims never call it ‘*al-ghazw* / the invasion’ which derives from the same root as ‘*al-ghuzāti* / the invaders’. Through attributing ‘*al-ghazw*’ and ‘*al-ghuzāti*’ to the ancient Moors in Arabic, reference becomes not to the Andalusian conquerors but to those in other military acts, who are not necessarily Arabs or Muslims in the aggregate. The Turkish narrative sheds a further positive light on the girl’s image through referring to the Moors, her ancestors, with “*eski Magripli fatihler* / ancient Moorish conquerors” instead of ‘*istilacılar* / invaders’ or ‘*muharipler* / warriors’. The positive Arabic-derived *fetiḥ* (Islamic conquest for peaceful purposes) comes to demote any potential negatively loaded ones where the *fetiḥ* may be given an *invasion* dimension.

The girl’s beauty is further admired in a later phase (Ph. III), where the girl’s hair becomes an incentive for the boy to stay. Topically thematising the girl’s beauty in English in a Circumstantial prepositional phrase, namely her “raven hair”, sets the girl’s beauty as a deictic centre for the boy’s impatient enthusiasm for his coming days. With this engrossment in an appreciation of the girl’s beauty, the days would take on a dynamic, vivid mode. The Turkish narrative adopts a parallel structure, while the Arabic cherishes the days in her company rather than her beauty, and hence her value as a person. This occurs through the Arabic option for a textual thematisation “*li-‘anna* / because ...” giving the girl as a company a further positive appreciation ¹³⁵.

5.3.1.1.2. Intellectual faculties and focalisational divergence

In intellectual terms, the boy in both words and actions ascribes to the girl several

¹³⁵ In “*li-‘anna al-‘ayyāma bi-rifqati al-fatāti dhāta al-sha‘ri al-‘aswadi lan tak ūna mutashābihatan iṭlāqan* / because days in the company of the girl with the black hair will never be the same at all”.

negative attributes. The boy shows superiority, depreciation and disregard in different manners. This negative attitude does not ostensibly seem to be the case, especially when expressing all his excitement and pseudo-emotions of love and admiration. The narrative, for instance, presents the boy's response to the girl's wonder that a shepherd knows how to read (Ph. III) and to her hyperbolic excitement with his narrated stories (Ph. VII). The reaction is accounted for in one of two ways: either he has been, to an extent, sure the girl wouldn't understand (Ph. III) or, to mildly tone down his criticism, she is illiterate (Ph. VII). Besides, the narrative reports that one of the major sources of happiness and excitement is the sense of impressiveness he would leave the simple-minded girl with (Ph. VII). These responses/attitudes are realised in dissimilar manners in the three texts, yielding variant degrees of semantic loads.

In response to her wonder upon seeing him reading, the boy tries to avoid answering the girl (Ph. III). While the English and Turkish narratives underline the boy's sense of superiority or rather arrogance, the Arabic re-patterns its resources to show his care. His non-response is encoded as total indifference in English, in an intentional disregard in Turkish, while it is reversed to be a sign of consideration in Arabic. In English, the boy does answer, yet the nominal group of his response is followed by an embedded clause post-modifying the answer "that allowed him to avoid responding to her question". Adjoining this sort of answer with "mumble" as the primary process, the boy's reaction is that of ignoring rather than of being concerned. In a new simplex, his *being* "sure" of her naiveness and inexperience elucidates his reaction.

In Turkish, this act of ignoring is overtly stated. The boy intentionally does not answer. Rather, his response is rather face-threatening, to use Brown and Levinson's (1987) terms. His unwillingness to answer is brought to the fore in a dependent non-finite clause of purpose with '*için/ in order to*', and the primary clause is structured with the phrasal verb constellation "...-mazlıktan gel-" that is limited to verbs of perception and cognition to mean "*pretend not to ...*" (Göksel & Kerslake, 2005). This non-response, demonstrated in his pretending not to hear, is prompted by his being "*emin-di / sure-COP.P/ was sure*" of her incomprehension of any likely answer.

Contrary to the evaluation given in English and Turkish, the Arabic narration does not enunciate or even make any allusion to the boy's certainty of her incomprehension. Besides, the boy's response in Arabic behaviourally appears as none. His silence, realised in "*saka-ta/ remained.silence-3rd.M.PF/ he remained silent*", is followed by a justification indicating his refraining from answering. What the narrative acknowledges is something different: it is only '*difficult*' rather than *impossible* for [*the girl*] *to understand*'. Certainty here is encoded in a projecting relational process, which gives a shade of timelessness, stability, unquestionability,

and impersonality, especially with the absence of Subject. This indicates that his non-behaviour and concern with her emotions is built on solid grounds. In the following complex, the narrative justifies this silence; it appears as the boy's attempt to maintain the girl's positive face—with “face” here corresponding to Brown and Levinson's conceptualisation of the level of concern with the interactants' self and social images and emotions in any interaction ¹³⁶.

Eng	1	The boy <u>mumbled</u> an answer [[that <u>allowed</u> him <u>to avoid responding</u> to her question]].
	2	He <u>was</u> sure [[the girl <u>would</u> never <u>understand</u>]].
Ar	1	α <i>saka-ta al-fatā</i> kept.silent-3 rd .M.PF the-boy the boy kept silent
		$X\beta$ <i>li'allā yu-jīb-a 'alā hādā al-su'al</i> . in.order.that 3 rd .M-answer-ACC on this the-question in order not to answer this question
	2	<i>wa kāna 'alā yaqīn</i> [[<i>'anna mina al-ša'bi 'alā al-fatāt-i 'an ta-fham</i>]]. and was on belief PART.EMPH from the-difficult al-girl-GEN PART.EMPH 3 rd .F-understand and he had the belief that it would be difficult for the girl to understand
	1	$X\beta$ <i>Delikanlı bu soruy-u <u>yanıtla-ma-mak</u> için</i> Young.man this question-ACC answer-not-CV for In order that the boy does not answer this question
Tr		α <i>duymaz-lık-tan gel-di</i> . hear-NEG-NC-ABL come-PF He pretended not to hear.
	2	[[[<i>Ver-eceğ-i</i>]] <i>yanıt-ı genç kız-ın <u>anla-ma-yacağ-ı</u>]]-ndan emin-di</i> . [[[give-PART-3SG.POSS]] answer-3SG.POSS girl-3SG.POSS understand-NEG- PART-3SG.POSS]]-of sure-P.COP. He was sure that the girl would not understand his answer.

Despite the fact that the girl's astonishment with the stories the boy tells is stated in the three texts (Ph. III), the boy's English position as a knowledgeable story-teller is not reproduced in Arabic or Turkish. Rather, the girl's position as an interactant is more positively appraised; her reaction seems to induce further episodes of the boy's narrations. In English, a nexus is built around a paratactic enhancement relation giving the result of the story narration. Instead of implementing relational or mental processes expressing the emotional reaction, astonishment is presented metaphorically in a behavioural process of her eyes that “go wide”. Wide-eyedness in English signifies both amazement and childlike simplicity; the latter of which seems to be a promoted characterisation of the girl. The behaviour is further modified with the circumstantial adjunct of manner “with fear and

¹³⁶ For Brown and Levinson (1978/1987), following Goffman (1967), *face* is “tie[d] ... up with notions of being embarrassed or humiliated, or 'losing face'. Thus, face is something that is emotionally invested, and that can be lost, maintained, or enhanced, and must be constantly attended to in interaction” (Brown & Levinson, 1987, p. 61).

surprise”. This astonishment is *textually* connected to her incomprehension and ingenuousness in a simplex in Turkish through the adverbial phrase “*bu yüzden* / for this reason”. This unlocks implications in the next clause complex in a way that is not available for the Arab reader, who may not accept it easily, or to the English reader, who is engaged more with a practical conversation with the narrator. While portraying the girl’s reaction to the boy’s stories in a new experiential sub-phase in English and Arabic, the former sub-phase is still ongoing in Turkish under the influence of “*bu yüzden*”.

The Arabic and Turkish versions express the girl’s eyes *opening wider* or *getting narrower* in two clauses extending one another. In both clauses, the behavioural processes convey the eyes’ reaction with the senses of excitement and wonder being highlighted. “With fear and surprise” are not exactly the senses that the Circumstantial Adjunct carries in Turkish. The two reactions are discoursed as “*merak ve şaşkınlıktan* / out of curiosity/anxiety/worry and surprise”. The feelings are both positive in Arabic “*taḥta ta’tḥīr-i al-mut’at-i wa al-dahshah* / under the influence of pleasure and surprise”. With these constellations, the girl’s positive feedback is brought to the fore and her image is brought to balance, which encourages story-telling on the boy’s side. The boy’s wish to stay with her longer follows.

The narrative moves to refract the boy’s stream of thoughts (Phs. V, VII), stressing further the boy’s former appraisal of the girl’s mental power and supporting his former depreciation. It now cites the activities he intends to do, viz. shearing the sheep in front of the girl and narrating stories, and records his imagination of the level of impressiveness they will give. For the boy, the girl is too simple to discover the truth behind his narrations or the true value of the act of shearing. The English version tends to give a higher load of negativity through denying the whole potentiality of reading, i.e. “didn’t know how to read”, in a perfective aspect accompanied with the preceding result, i.e. “would never know the difference”. Her fascination is encoded receptively in a relational process where the girl is the Carrier of fascination. In Turkish and parallel to English, the boy is definite about her *inability to read*. Her unawareness of the fakery of the stories, which is fronted as a reason behind his non-modalised judgement that is intensified through the highlighted Adjunct of time “*hiçbir zaman* / never ever”.

The above English constellation and evaluation are definitely different from having this reaction as the core of visualisation and concern in Arabic. The boy’s visualisation is encoded in a projected Macrophenomenon. Such a structure tones down the negativity of his appraisal. The boy imagines her fascination in a productive emotive mental process depicting the girl in an interactive mode, “*wa kān yarā al-fatāt-a ta-‘jab-u* / and was.PF 3rd.M-see.IMPF the-girl-ACC 3rd.F-fascinate-IMPF/ He was seeing the girl getting fascinated/admiring”. The

impossibility of her *realisation* of, rather than *knowing*, the reality of his fake stories is encoded in a hypotactic clause of reason with a complex verbal group. This verbal group realises a cognitive process with a conation extension of potentiality to a *mere lack of mastery* of her reading skills “*li-‘anna-hā lā tu-ḥsin-u al-qirā’ah*” rather than a complete denial of this language skill.

The perspectives from which all this fascination is focalised diverge as well. What he tries to persuade her of in English is his identity or rather, his superiority, while his aim in Arabic and Turkish is to show off his potentialities. The purpose is thus modulated to suffice the ultimate appeal ends. In English, the narrative uses an intensive relational clause, where the boy as a Carrier is defined in the light of his abilities and skills in an embedded relative clause. In this clause, “he” is the Identified and the Identifier is “someone [[who is able to ...]]”. On the other hand, the Arabic text implements a relational process of attribution, with “-*hu* / him” as the Carrier of an Attribute realised by a participial form “*qādir-un ‘alā*/ able to”. The ideas he wants to persuade her of come as a mental projection of a perception shading on cognition in English, *could see*, and a purely cognitive one in Arabic with a belief projected in a cognate prepositional phrase construction. The boy wants her to *bear witness* in Turkish of an embedded fact about a shepherd’s potentialities.

Eng	2	X2 α	so that she <u>could see</u>
		X2 β	that he <u>was</u> someone [[who <u>was</u> capable of [[<u>doing</u> difficult things]]]].
	6	α	She <u>would never know</u> the difference,
		X β	because she <u>didn't know how to read</u> .
Ar	3		<i>Likay takūna ‘alā qanā’atin</i>
		α	So.that 3 rd .F-be-SUB on belief -GEN So that she gets the belief
		β	<i>bi-‘anna-hu qādir-un ‘alā ‘injāz-i ‘a ‘māl-a muhimmah</i> . of-that-he able-NOM on doing-GEN task-ACC important that he is able to complete important tasks.
	8	α	<i>Wa lan tu-drik-a al-fāriq-a</i> And not 3 rd .F-realise-SUB the-difference-ACC
Tr		X β	<i>li-‘anna-hā lā tu-ḥsin-u al-qirā’ah</i> . because-that-she not 3 rd .F-accomplish-IMPF the-reading because she cannot read well.
	2	β 1	<i>Aslında, tüccar-ın kız-ı-nın önünde koyun-ları-nı kırk-tığ-ın-ı</i> Actually merchant-NC daughter-POSS-NC in.front.of sheep-PL-NC shear- PART-POSS Actually, to shear the his sheep in front of the girl
			<i>ve kız-ın da [[çoban-ın nasıl yaman biri <u>olduğ</u>un]]-a göz-ler-iy-le tanıklık et-tığ-ın</i> and girl-NC too [[shepherd-NC how clever.capable one be- PART-POSS]]-DAT eye-PL-3 rd .POSS-with witness bear- PART-POSS So that the girl bear witness with her eyes of how a shepherd could be a clever, capable person
		α	<i>hayal ed-iyor-du</i> . imagination do-IMPF-P.COP

		he was imagining.
7	Xβ	<i>Genç kız okuma bil-me-diğ-i için</i> young girl reading know-not-PART-ACC for Because the girl did not know to read
	α	<i>işin aslı-nı hiçbir zaman öğren-e-m-eyecek-ti.</i> deed-NC reality-POSS never ever learn-not- FUT-P.COP She would never ever learn the reality of what he did.

5.3.1.2. The girl with a fluctuating value

The boy's appreciation of the girl's company embeds an appraisal of her value as a person and love. Tracing the instances that extend over the different phases underlines that, metarelationally speaking, the phases gradually carry a transformation of internal evaluation of the girl. This transformation starts with a positive appreciation of her company and feelings of excitement (Ph. I–III, V–VII). The attitude comes to neutral grounds with the confusion of excitement and worry of her forgetting him (Ph. IV) and finally concludes with a depreciation of her value and the feelings he carries toward her (Phs. VIII–IX).

Recalling the two-hour conversation they had last year, the boy's feeling of happiness is associated with his being “not forced to talk to the sheep” (Ph. II). The Arabic and Turkish versions highlight the fact that this conversation is the reason behind his feeling of happiness while the English underscores that the boy turns this pleasure, that the sheep do not provide, to his advantage. In this simple shot of the scene, the language depicting the conversation to the girl carries an evaluative sense of the addressee. In English, the boy's wider experience and superiority are expressed in two paratactic clauses adding one verbal process to another “*told ... and related ...*” with the Phenomena being things expressed in nominal groups. His evaluation of the conversation is separated from his happiness and expressed in a simplex of relational intensive processes with a nominal group “*a pleasant change ...*”. In the Attribute nominal group, the head *change* is post-modified with a prepositional phrase with a nominalised head setting talking to the girl in contrast with talking to the sheep—“*a pleasant change [from [[talking to the sheep]]]*”.

Eng		It <u>was</u> a pleasant change from [[<u>talking</u> to his sheep]].
	α	<i>Wa kāna saʿīd-an</i> and was.he happy
Ar	Xβ	<i>Li-ʿanna-hu lam ya-kun mujbar-an dāʿiman ʿalā al-ḥadīth-i maʿa al-niʿāj.</i> because-PART.EMPH-he not-PF 3 rd .M-be.IMPF.3 rd .M obliged-ACC always on the-talk-GEN with the-sheep because he was not always obliged to talk to the sheep.
	Xβ	<i>Koyun-lar-ı-yla konuş-mak zorun-da kal-ma-dığ-ı için</i> Sheep-PL-POSS-with talk-CV obligation-at leave-not-PART-POSS because because he did not have to/ was not obliged to talk to the sheep
Tr	α	<i>Mutlu-du çoban.</i> happy-P.COP shepherd. The shepherd was happy.

While no form of happiness is attached to the boy's attitude toward this pleasant exchange in English, the Arabic and Turkish texts alike affirm that this chat, which forms an enjoyable escape from the sheep's company, is the source of his happiness. The Turkish realisation of the obligations in this context exemplifies a unique sort of modality both in form and in function¹³⁷. His appreciation of the fact that talking to the girl liberates him from talking to the sheep is realised by a lexical modality resource of an actualised recurring obligation (Ph. II). This obligation is embedded in a verbal group complex and realised with a prepositional phrase "*zor-un-da*/ under the compulsion". Thinking of the prepositional phrase as a lexical modality resource within the verbal group entitles it, functionally speaking, to play the role of a modal auxiliary and hence part of the Finite. This constellation represents one of the fixed obligation constructions in Turkish, where this modal resource, the prepositional phrase *zor-un-da*, in its relation to the verbal group complex, takes one of the following three constructions with some semantic subtleties for each: '*-mAk zor-un-da kal-*', '*-mak zorunda*' and '*-mak zorunda ol-*'. The three constructions appear in this focalisation corpus thrice, with, interestingly, two instances in phases focalising the merchant's daughter (Table 15). The third comes as an obligation for men in Fatima's context.

Obligation with *zorunda* gives a "stronger, unavoidable" obligation than any other obligation given by resources like the lexical *gerek* and the affixal *-mAII*. In addition, expressing such a deontic modality of obligation and necessity through affixation is speaker-generated, while through *zorunda*, this subjective obligation is turned into an objective one imposing the obligation on the speaker through external factors (Göknel, 2013; Göksel & Kerslake, 2005). Within the context of the boy's evaluation of his conversation with the girl, implementing a lexical obligation with *zorunda* sets the modality on a higher level and hence puts the contrast between the two situations, viz., talking to the sheep and talking to the girl, in a sharper contrast. His talk to the girl is thus appreciated further with a more positive load, as it liberates the boy from the unavoidability and inescapability of his talk to the sheep. Fronting the qualifying enhancing causal clause also supports this positive appraisal.

¹³⁷ Other morphological resources can also be used to express obligation/necessity, among which are the nominal *gerek* (necessary) or the verbal group *gerek-*. The former comes in constructions like '*-mak gerek*' and '*-ma-POSS-DAT gerek*' (Göknel, 2013; Göksel & Kerslake, 2005). Constituents of the two constructions, I assume, function as the two participants of a relational attributive process with the first part (the non-finite nominalised embedded clause ending with the verbal *-mak/ -ma*) as the Value and *gerek* as the Token. This construction appears thrice in the corpus in two clause complexes representing gnomic, generic statements about life, people and the Universal Language. The verbal latter form of *gerek-* represents a modality attenuation of the verbal group and hence, I assume, could be mapped onto the Finite as an auxiliary verb. In constructions like *-mek-POSS gerek-* and *-ma-POSS*, this modal auxiliary appears in the corpus. Obligation in this construction occurs seven times in the data, with only one of them in the merchant daughter's context.

Context	Location	Page	Clause complex
Merchant's daughter	Ph. II	19	<i>Koyun-lar-ı-yla konuş-mak zor-un-da kal-ma-dığı için</i>
	Cc. 5		Sheep-PL-3 rd .POSS-with talk-VN compulsion-NC-LOC be.left-NEG-CV-3rd.SG.POSS
			Because he did not have to talk to his sheep (any more)
			<i>Karar vermek</i> , ... <i>bir seçim yap-mak zor-un-da-ydı</i> .
Fatima	Ph. VIII, Cc. 3	43-44	decision make-VN, a choice make-VN compulsion-NC-LOC-COP.P
			He had to decide, ... and choose
			<i>git-mek zorunda ol-duk-ları-n</i> -ı <i>bil-ir</i> .
	Ph. VII, Cc. 5	134	go-VN zor-un-da be-VN-3PL.POSS-VN-3SG.POSS - ACC know-AOR
			She knows that they have to go.

Table 15 Obligation via 'zorunda' constellations in the data

Excited and worried at the same time, the boy is looking forward to seeing the girl (Ph. IV). The boy's worries stem from his love for her and the likelihood of her forgetting him, especially when many other shepherds pass by her father's shop. The boy's denial, worries and affections follow. In the following sub-phase, the boy denies then affirms his worries. He tries to deny his worries in fear of their being actualised. The three versions opt for paratactic nexuses of elaboration relations delineating the boy's worry. The narrative in English tries to create balance in mentioning the two feelings through a paratactic relationship of extension, connecting two adjectival groups through an adverbial circumstantial group of simultaneity.

The Arabic text tends to eschew casting any blame on the girl due to any likelihood of carelessness or forgetfulness while the Turkish absorbs the reader in the boy's emotions. A parallel relationship is created in Arabic; yet, justification is not deferred to a next clause complex. Rather, it is immediately stated and connected with a conjunction “*fa-*” that, besides enhancing on the meaning of the previous clause and elaborating on the boy's confused feelings, creates a hypotactic relation of causality. In this relationship, there is no room for meditating on the case or providing other possible causes; immediacy and subsequence come among the primary senses of the Arabic “*fa-*”. The identification of these passing-by shepherds and their purpose are not given priority here; they are compressed in an embedded clause complex within an intensive attributive relational clause, creating a relation between these shepherds (Carrier) and their multitude in an Epithet “*kathīr-ūn* / a lot.plenty-PL.NOM” as an Attribute. Such a construction is likely to support and excuse the girl's attitude toward the other shepherds, just in case she forgets him.

The boy's mixed feelings are foregrounded in Turkish. A distinct discursive patterning gives the boy's confusion more prominence through devoting a three-clause complex to

express the boy's feelings; two of them with an elaborate, hyperbolic, internally experiential description. Metaphorically, the feelings of excitement and worry (emotive senses) are expressed in a nexus of a relational process “*içi içine sığ-mak* / to be unable to contain oneself” and a material one “*sarmak* / to enfold, wrap”, with a participant like “*Yüreğini* / his heart” and a feeling “*koyu bir kaygı* / a dark anxiety/ excessive worry” *wrapping* each other. A further justification is given in a clause complex with a hypotactic relation of circumstance (manner/ cause). This gives a gradual textual unfolding of the justifiable type of feelings the boy had – all logical, all clearly stated. The narratorial voice seems to intervene afterwards with a tense shift – from the past in the past to the simple past – and an existential process justifying the girl's indifference: “*Yün satmak için, oraya uğrayan bir yığın çoban vardı* / In order to sell wool, there were a lot of shepherds stopping by”.

Eng	2	1	He <u>was</u> excited and at the same time uneasy:
		=2	maybe the girl <u>had</u> already <u>forgotten</u> him.
	3	α	Lots of shepherds <u>passed</u> through,
		$X\beta$	<u>selling</u> their wool.
Ar	2	1	<i>Kāna shadīd-a al-ta'athur-i wa shadīd-a al-qalaq-i fī 'ān</i> be.PF. ^{he} intense-ACC the-influence-GEN and intense-ACC the-worry-GEN at a.time He was heavily influenced and intensely worried at a time
		=2 α	<i>Rubbamā kāna-t al-fatāt-u qad nasiya-t-h</i> Maybe be.PF-3 rd .F.SG the-girl-NOM already forgot-3 rd .F.SG-him Maybe the girl has forgotten about him
		=2 $X\beta$	<i>fa-al-ru'āt-i alladhīna ya-murr-ūna min hunā li-bay'-i al-ṣūf-i kathīr-ūn.</i> As-the-shepherds-GEN who.PL 3 rd .M-pass-they from here for-selling-GEN the-wool-GEN many- 3 rd .PL.NOM As the shepherds who pass by here to sell wool are many.
	2	1	<i>Heyecan-dan iç-i iç-in-e sığ-m-ıyor-du,</i> Excitement-from interior-POSS interior-POSS- DAT fit.into-NEG-IMPF-P.COP He was unable contain himself because of excitement
Tr		+2	<i>ama yüreği-ni koyu bir kaygı da sar-mıştı:</i> but heart-POSS dark a anxiety also wrap-PF but there was a deep anxiety in his heart
		=3	<i>Belki de genç kız unut-muştu onu.</i> Maybe as.well young girl forget-PF him Maybe the girl had forgotten him.
	3	$X\beta$	<i>Yün sat-mak için</i> Wool sell-VN for In order to sell wool
		α	<i>[[oraya uğra-yan]] bir yığın çoban var-dı.</i> there stop.by-PART a heap shepherd exist-P.COP. There were a lot of shepherds passing by.

Denying and justifying his worries, the boy appears in the three narratives as either

absolving or blaming (Ph. IV). Again, the Arabic version tries to keep the girl in a safe position both for the boy and for the reader. The causative conjunction “*fa-*” is used again in an enhancing hypotactic clause of reason elucidating this trial of rejecting his worry: “*fa-[huwa] ya ‘rifu fatayātin ‘ukhrayātin fī mudunin ‘ukhrā/* he knows other girls in other cities.” Accessing the boy’s mind further in Arabic, the narrator reports the boy’s re-affirmation of his worries in a realisational clause complex connecting the two projected thoughts: that her forgetting him does matter and that it is due to the nature of the shepherd’s life. This full awareness and knowledge are, however, distributed into two clause complexes in English and Turkish. This moment of realisation may accentuate the boy’s later indifference to the girl and what’s related to her love (Ph. IX). The English and Turkish versions suggest thus that his knowledge of the cause that might lead her to forget him would facilitate associating her passivity, naiveness, dull life and illiteracy with her being indifferent and easily trapped in others’ love.

The special value of the merchant’s daughter’s is previously variably presented in the list of causes behind his happiness (Phs. II, III, V). A stream of thoughts elaborates here that he is happy for having already met many women; however, none is compared to the one he would see in a few days (Ph. VI). In English and Turkish, the comparison drawn between the merchant’s daughter and all the girls he has met comes as an extension nexus *within* the list of things that make him happy. In Arabic, however, the girl’s significance as an acquaintance is exclusively highlighted in a separate clause complex devoted to the comparative view in an adversative relationship.

What has more significance to the boy is the description he gives for the girl as a love. Her value is encoded in English in a relative Qualifier “who awaited him” (Ph. VII). The fact of her waiting for him makes her value derive from his. The description thus discloses the core reason behind his excitement and mirth. For him as a man, meeting a loving, simple girl would give him the chance to show off his superiority, literacy, and other things narrated as his plans and thoughts. This might be the real source of his happiness, self-satisfaction and ostentation, which supports the former identification of her as a source of joy “who could make [him] forget the joys of carefree wandering” (Ph. IV). The Turkish version sets the deixis, and hence her value, in another direction. With the Qualifier “*iki gün sonra göreceği/* the one whom he will see in two days”, the boy’s excitement stems from what/who *he is going see*, away from *valuing* the girl in term of *her waiting for him*. His appreciation of her value is further intensified and heightened through a metaphorical idiomatic expression, comparing her to others “*kadın-ın el-in-e su bile dök-emez-di /* woman-NC hand-3rd.POSS-DAT water even pour-NEG.PSB-P.COP / be unable to hold candle to her/ much inferior to her/ comparable to none”. In Arabic, this direct connection between his happiness and the

waiting girl is somehow manoeuvred through highlighting her being significant and valuable, to her being incomparable to all the other women—not even to anything he has ever seen. Separating propositions encoded in the two clause complexes delimits his feeling of happiness to his conversation with the father, while the incomparability of the woman who is waiting for him is something else.

Instead of comparing the girl to other women, the boy, after going on his journey, degrades her value to again a comparison with his sheep; the sheep out-value her this time (Ph. VIII). Here he tries to rationalise his appraisal which is realised in a generic clause complex, making generalisations based on her immaturity and underdeveloped cognitive skills. The English and Turkish texts put the girl in a direct contrast with the sheep, and rather justify illogically her inferiority to them in the same clause complex. The boy goes further in his expectations when the likelihood of her forgetting him is intensified. What has worried him in the past is now unimportant; she would not recognise his value. He attributes her negligence or indifference to a cause hinted at before (Ph. I) and underlined here: her days are the same, so things for her are the same. The judgement and justification are both linked in an elaboration of his certainty about her attitude in English and Turkish as if intensifying her total indifference, extreme lack of awareness and hence the boy having every right to forget about her. The Arabic text refrains from giving a quick judgement, putting the girl as a concern in a separate simplex. In a following complex, the rationalisation of his thoughts about her is presented as an excuse. Her attitude toward him that he is certain about, i.e., her unawareness of the value of his presence, is closely annexed with a justification.

5.3.2. *The Gypsy woman as focalised in the three texts*

A seven-phase accumulation of the Gypsy woman's image, a representative of a prejudiced ethnicity in Spain, creates fictional and discursal focalisations that reveal the interpersonal stance of her Spanish compatriots toward her people. Reported diegetically and both interrupted and followed by projections, the boy's meeting with the Gypsy woman presents his own evaluation of her and her people.

The seven narrative phases may be, in fact, roughly divided into two meta-phases in terms of both focalisation agency and mode of narration. Phases I–III are predominantly non-diegetic; very short diegetic passages come mostly in an FIT mode for the purpose of either delineating the setting or reporting a mental projection. Focalisation is conducted here collaboratively as the narrator either perceives with the boy and/or refracts the situation externally. The second meta-phase (Phs. IV–VII) incorporates instances refracting solely the boy's own views and feelings. These mentalisations are narrated diegetically.

A cursory look at the grammatical intricacy graph reveals that clause complexes within

the same phases fluctuate in terms of complexity (Figure 30). This occurs despite the fact that the three versions give adjacent total numbers of clauses (99: 94: 98) and adjacent averages (1.80: 1.71: 1.78). Also, figures indicating the number of relations forming clause complexes are almost the same in Arabic and Turkish, with high adjacency in almost all types of relations. Enhancements are implemented the highest in English (20: 15: 16). The three versions maintain almost similar numbers of clauses in each phase, and intricacy levels plateau for some instances of textual progression. The Turkish text secures the longest series of simplexes—with five clauses closing Ph. III. The graph line jumps to peaks particularly where rumours are reported about the Gypsies' nature and style of living and where the boy's resultant thoughts about them are given. This occurs, for instance, with a peak of five clauses in Ph. I, Cc. 8 in English corresponding to an intricate complex with four clauses in Arabic and Turkish. The boy introduces the Egyptian pyramids to the Gypsy woman (Ph. III), pronouncing the referring expressions slowly so that she could recognise them. This instance is realised agreeably in the three narratives in a clause complex comprising five clauses, including an interruptive clause and a verbal projection nexus.

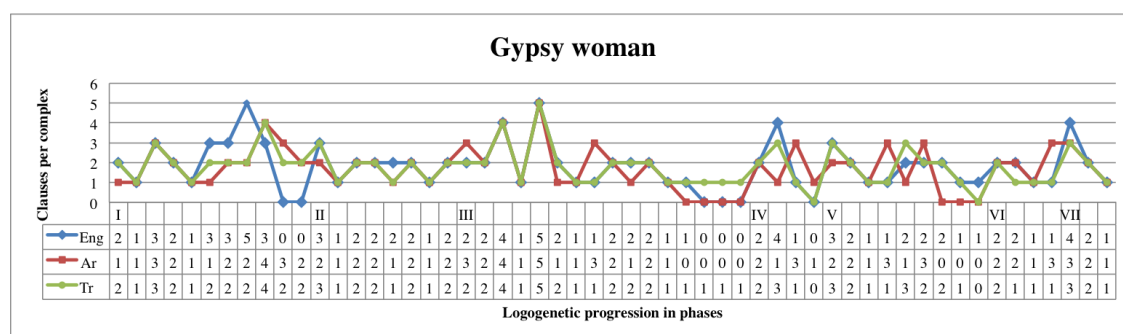


Figure 30 Textual unfolding and grammatical intricacy in phases focalising the Gypsy woman

5.3.2.1. Gypsies: fear and threat

Referring to what he thinks to be the nature of the Gypsies and the default lifestyle, the boy focalises and defines Gypsies as both a constant source of threat and fear and skillful, illiterate trick-players. This takes place along different phases where a judgement is made and supported either interphasally – both continuously and discontinuously – or intra-textually, where an idea demarcating an attribute of Gypsies is supported by a judgement given in another situation or by another focalising agent. Gypsies are defined within a stereotypical frame (Phs. I, IV, V, VII), have their literacy and intelligence skills regarded with contempt (Phs. I, III, V, VII), and characterised as a constant source of threat and fear (Ph. I), and as skilful trick-players (Phs. I, II, IV, V, VII), who live an aimless life (Phs. I, VI).

Despite what seems on the surface to be a uniform presentation and accumulation of the Gypsies' image, the three narratives create latent forms of patterning that orient the image

creation in a divergent drift. These unique drifts both serve the translation ends and satisfy the positioned reader within his/her context. The English text tries to judge Gypsies on neutral grounds. Gypsies, who have not conquered Europe or shared a military or political history with Western countries, have been abused by European authorities and treated inhumanely. This history of violence should not be retrieved in a narrative that aims at addressing the Western reader, satisfying his restless soul and appealing to his senses. Therefore, the English narrative, compared to the other two, re-patterns its linguistic resources to re-orient the prejudicial camera eye to focalise Arabs, Moors and Muslims instead. Such focalisation would be more justifiable for a reader who reads the history of the Muslim-Christian, Orient-Occident and Europe-Moors relationships with logical bias, such as the Spaniard's point of view. The situation is just the opposite for the Arabic narrative. Tracing the accumulation of the Gypsy image in Arabic reveals that Gypsies are scapegoated, while the Arab, Muslim and Moorish image is saved to an extent considerable enough to convince the average reader that the narrative champions his/her people and history. Balance is idiosyncratically recreated in the Turkish version; the Arabs' image is not altered to the advantage of the Gypsies at the same time that Gypsies are not appraised negatively. Turks, Gypsies and Arabs have lived harmoniously throughout history, which would not countenance a prejudiced presentation of any sort. The discussion below demonstrates how the language resources are stylistically re-patterned to serve latently these metarelational semantic drifts peculiar to each context.

The three narratives agree on giving a parallel portrayal of the boy's childhood fear of Gypsies and on focalising his inner struggle to reconcile with or overcome his panic (Ph. I). The reader is prepared for this fear in Turkish as the boy's senses of hate and suspicion toward the Moors have already been inscribed (Tarifa, Ph. V). This attitude is consequently extended toward the Moors, whom he knew were the ones who brought the Gypsies to Tarifa. The boy has no prior thoughts against the Gypsies in English, though; there is no mention of any relations between the Gypsies and Moors in Tarifa. A sort of antagonism against Gypsies is initiated in Arabic in this drawn Arab-Gypsy relation in Tarifa: the Arabs, to whom and to whose Conquest a positive evaluation is contrarily given, are the ones, the boy has *presumed*, who are bringing these Gypsies. Inscribing this fearful judgment intensifies that their background as a source of a childhood fear is built on rumours, and that his personal judgements of Gypsies are based on his own experience and knowledge. The boy's childhood memories and the ongoing rumours induce his fear of the Gypsy woman, whom he seeks to interpret his dream.

Phase One can be divided in terms of the subject matter into five sub-phases; each of which presents a variable level of accessibility to the boy's consciousness and consequent mode of narration. Narrating the boy's worries comes in a form of sandwiching the stream of

his thoughts between two sub-phases (S.Phs. I.2–I.4) that catalyse and justify these fears as follows:

- I.1. Describing the setting
- I.2. Initiating his returning fears: the Gypsy prayer in the woman's hands
- I.3. Justifying fears:
 - a. Gypsies' attributes as inferred from the shepherd's personal experience
 - b. Gypsies' attributes according to reports and rumours
- I.4. Re-affirming the return of his fears: holding the hand and reading the palm

The relational processes attributing the prayer to Gypsies forms, in the three versions, a thesis encoded in an initiating simplex (S.Ph. I.2), and is supported by S.Phs. I.2–I.4. This makes the boy's recognition in Arabic of her prayer built on the grounds of his experience with Gypsies. The following information about their shepherding comes in generic statements dissociated from his personal observations. While rumours include some truth about the lifestyle of Gypsies in English and Turkish, the Arabic text relies on rumours to define their who-ness.

Knowledge based on hearsay shapes the best part of the story in the configuration of Gypsies. Linguistic resources are manipulated to indicate different validity levels of these talks and the truth behind them, giving hence different internal evaluations in relation to the subjected focaliseds and variable dialogical stances in the three texts. In English, clause complexes defining Gypsies are built on projections; yet, each is encoded in a different voice that makes it possible to wrap generic facts within rumours. The first projecting clause comes in the active voice documenting 'people' as a Sayer. The latter, however, is encoded in the passive, referring the rumours to no one and making no one responsible for the truth of these sayings. Besides, the type of activities Gypsies practise come in material processes affirming their actions: *trick*, *kidnap*, *take*, and *make salve*. The focalisation also includes some relational processes with some Values assigned to them as Tokens: *spend* (life), *have* (a pact). The Turkish text implements a unique construction, "*söylenenlere bakılırsa*/ according to rumours", that can be parallelised to a prepositional phrase functioning as projecting clause "rumours say that"¹³⁸. Adding the other bit of information in another projection, the Turkish text retains the anonymity of the source of these rumours even when opting for a projecting clause rather than a phrase. Besides, the adverbial '*da* / as well' before "*söyl-en-iyor-du*/ say-PASS-IMPF-P.COP/ It was said" keeps the passivity of the voice, distances the reader from the saying through the past tense, and gives the projected locutions prominence over both the act of projecting and the significance of them being reports.

¹³⁸ Turkish dictionaries deal with this construction as a prepositional phrase despite the fact that it takes a conditional clause form "*söyl-en-ler-e bakıl-ır-sa* / grumble-PART-PL-DAT be.looked-AOR-COND."

Starting from a similar ground of anonymity, the Arabic presentation of Gypsies provides an interesting case. In Arabic, the Subject is always there even if it is textually absent. A parallel pattern of implementing voice and attributing the projections to their Sayers exist in Arabic; yet, the implementation of a grammatical metaphor “*thammata shā’i’atin* / some rumour” as a Sayer both assigns no human entity as responsible and affirms the unlikelihood of what’s being said. In addition, the metaphor defines the Gypsy, but locutions referring to absent people state their actions: “*‘aqad-ū* / contract.with-PF.3rd.PL”, “*ya-sriq-ūna* / 3rd.M-kidnap-IMPF.3rd.PL”, and “*ya-j’al-ū ‘abīd-an* / 3rd.M-enslave- IMPF.3rd.PL”. These practices are performed by a group of people whose identity and characteristics are uniquely demarcated in Arabic.

Gypsies are stereotypically defined in a distinctive Arabic structure of a nominal clause embedding an intensive identifying relational one (Figure 31) ¹³⁹. In Arabic, such a structure may denote, according to semantic probes, a semantic rendezvous of attribution and identification. Definiteness and reversibility are criterial in an identifying intensive relational process (Bardi, 2008; Halliday & Matthiessen, 2004); yet, strategies and forms of identification and definiteness in Arabic vary and extend over a continuum of degrees ranging between identification and definition (Bardi, 2008; Hasan, n.d.). Reversibility is criterial in both Classical and Modern Standard Arabic, so semantic rather than structural aspects delineate the difference between the identifying and attributive (Bardi, 2008). Bardi (2008) elucidates that a relational process is typically encoded in an Arabic *nominal* clause. Yet, this nominal clause, in the intensive identifying mode, is of a tripartite construction (Figure 31). In other words, it is the structure that delimits the nominal clause to this identifying constellation. Here, identification is at its highest degree when the Identifier is realised by a nominal group rather than an adjectival one.

This nominal-clause structure typically suggests a definition through “assign[ing] a feature that would determine what something or who someone is”. In structural terms and with reference to the conventional Arabic nominal clause, the two participants of the relational clause, i.e., the Identifier/ Value and Identified/Token are mapped onto the Subject (*al-mubtada’*/ the initiating point) and Predicate (*al-khabar*/ the complement). The Subject/Token is typically definite (a definite nominal group) and the Predicate/Value is configured by the a bipartite constellation (Figure 31): (1) *An anaphoric pronominal group*, playing “a principal [semantic] role, [being the base], in making the characteristic assigned to the Token exclusive and defining”; and (2) *A nominalised nominal clause* constituting the Value of the pronominal Token (Bardi, pp. 345-348). In the context of the Gypsies, this

¹³⁹ “*inna al-ghajariyya huwa shakhṣun yaqḍī waqtahu fī khidā’i al-nās* / The Gypsy is a person who spends his time tricking others”.

construction defines their identity.

It becomes thus possible to see the significance of implementing this pattern to define Gypsies from this perspective in the Arabic context. Defining them exclusively via this constellation adds further significance in foregrounding deceitfulness as an aspect of their character. This makes it possible to foresee that whatever this woman, or any of her natives, says or does will simply be a practice of cheating. In this light, it can be seen that Arabs have been rejected by the boy in Tarifa due to them being the cause of such people being brought to Andalusia (See 5.2.1.3).

	Tripartite structure		
	Token	Value	
PART	Nominal group	Pronominal group	Nominalised nominal clause
<i>'inna</i>	<i>al-ghajariyy-a</i>	<i>huwa</i>	<i>shakhṣ-un</i> [[<i>ya-qḍī waqt-a-hu fī khidā 'i al-nās-i</i>]]
PART.EMP H	The-Gypsy- ACC	he	a.person-NOM [[3 rd .M-spend.SG.PF. ^{he} time-his- ACC in deceiving-GEN the-people-GEN
That/Indeed	The Gypsy	is a person who spends his time tricking others.	

Figure 31 Definition via Arabic tripartite identifying structures realising intensive relational processes

Having highlighted the ghastly characters the rumours attribute to Gypsies (S.Ph. I.3), the narrator goes back to the boy's feelings to reify the thesis of his terrible fear (S.Ph. I.4). The three texts show divergent approaches to restating this feeling. The boy's fear is given more dynamicity and continuity in Arabic and Turkish; two internally layered clause complexes realise the two propositions of his fear while the English text encapsulates the two in only one clause complex. The English relational process, "*has been frightened*", with its nominalised embedded fear, corresponds to the Arabic mental emotive process "*ya-khāf-u* / 3rd.M-fear-IMPF.^{he}", and its Turkish counterpart "*kork-muştu* / fear-3rd.PF" that set them with the boy's fear of being kidnapped in a mental projection relation. This mentalisation is followed by another clause complex demonstrating the revivification of the fear by the Gypsy woman's action with the same continuity and strength. While the English narrative thematises the Circumstantial phrase "as a child" initiating the clause complex, the Turkish version focuses on the boy as a Theme and highlights the projected fear through placing it before the projecting verbal group. The Arabic is in a different vein as it takes the reader through a detailed description, opening the clause complex with a Circumstantial relational clause "*indamā kāna ṣaghīran* / when was.^{he.NOM} young-ACC / when he was little". Besides, it thematises the return of this fear in the initiating clause in the following clause complex. The return of this fear is encoded nominally as a returning feeling in English as well. It, however, is metaphorically made cognitive "*anımsa-dı* / recall-3rd.PF.P.COP" in Turkish.

5.3.2.2. *Tricks and aimless life*

The narration conveys the boy's recognition of the likelihood of the Gypsy woman's interpretation of his dream to be a trick (Ph. II). With evaluations and judgments made in a relative view to the values of a shepherd, the narrator accesses the boy's consciousness more freely, unveiling that the boy starts making these judgments in generic statements decontextualised and liberated from any interpersonal bearings. Turning into a simple present tense, the shepherd's wisdom comes in an FIT manner. Lexical choices make the three versions diverge, in accordance with the stream of evaluative stance being logogenetically created. The boy's decision to proceed with the interpretation is encoded as an intention to neutrally "*take his chances*" in English, while it is negatively-loaded in Arabic and Turkish, making the decision appear more dynamically as a risk realised in a material process—"*'an yu-jāzif-a* to take.the.risk, jeopardise" and "*tehlike-yi göze alma-ya/* take.the.risk".

Charging the boy for a consultation, the old king is presumed to be the Gypsy woman's husband (Ph. IV), and hence all Gypsy attributes are applicable to him (Ph. IV–V). In addition to his being a trick-player, just like his presumed wife (Ph. IV), the old king is grouped with the woman in a judgment made in the light of the shepherding standards. The boy, being upset upon realising that he has to leave his sheep and start his journey, considers his meeting these two Gypsies as a curse, stressing that they would not understand the feelings of a shepherd. To express his disappointment regarding their attitude, the English narrative opts for a relational process "*be impressed*" instead of its mental agnate that the Arabic and Turkish refer to. The Arabic rather goes for more dynamism through providing an emotive verbal group constellation "*'abdā ihtimām-an/* show.IMP.^{3rd} interest-ACC/ showed interest" instead of putting it simply as a simple mental process "*'ihtamma/* cared, was.interested.PF" to which the Turkish version goes in "*umurs-uyor-lar-dı/* care-IMPF-3rd.PL-P.COP". This puts the verbal group in a position that entitles it to encompass behavioural, material and mental reactions that designate that *showing* of interest.

Owning or lacking sheep is evaluated differently on material and human scales. These Gypsies are depicted in English in a relational possessive negative process where they as "Possessors" obtain no "flocks of sheep" (Possessed). Their lack of possession, in the eyes of a shepherd, configures their aimless life. This is inferred from the adversative relationship that shows the contrast between their constant roaming and lack of sheep. Them not owning sheep does not mean that they own nothing, though. This sheds light on a practical, material, financial aspect of the issue that is later supported by the rumours about them making a living on tricks and extorting money from people. The Arabic and Turkish texts go in a divergent vein as they deny not only the possession of sheep but also the interest in them in the mental

processes “*ya-htamm-ūn* / 3rd.M-be.interested-IMPF.3rd.M.PL” in Arabic and “*ilgilen-m-iyor-lar-dı* / be.interested-not-IMP-3rd.PL-P.COP”. This may refer further to the aimlessness and lack of value of their life in the eyes of the shepherd. Their aimlessness may further support the playfulness of their tricks, stupidity, and all the later attributes the boy infers or refers to. The concern with the intellectual, cognitive aspect rather than the financial one puts them in focus as humans rather than workmen.

5.3.2.3. Literacy and intelligence levels

This jeopardy is turned into a gain after inferring that beside the woman’s illiteracy, she lacks the intellectual skills necessary to make her realise her false calculations (Ph. III). The woman’s inability to recognise that for a future treasure, she has given him a conditioned interpretation free of charge, paves the way for him to duplicate his gains. Her lack of knowledge and inferior intellects are intensified; the former is uniformly inscribed in the three versions while the latter is completely concealed in English and toned down in Turkish, to further manipulate linguistic resources in Arabic in support for the former judgment and redirected prejudice. The boy then in an FIT manner makes a generalisation in a relational attributive process characterising all Gypsies with the same traits. This judgement is rather quoted for more prominence rather than reported. The down-toned modified adjectival ‘*biraz tuhaf-tır-lar* / little strange-COP-3rd.PL / a bit strange’ comes to substitute any possible attribution of stupidity in Turkish.

Eng	2	‘1	Those Gypsies <u>are</u> really smart,
		2	he <u>thought</u> .
		3	Maybe it <u>was</u> [[because they moved around so much]].
Ar	2	1	<i>Wa ‘asarra ‘ilā nafs-i-hi:</i> And whispered.PF.3 rd .M.SG to self-GEN-his And he whispered to himself
		‘2	“ <i>kam hum ‘adhkiyā’-u hā’ulā’i al-ghajar!</i> ” How.much they smart-NOM these the-Gypsies How smart these Gypsies are!
		3	<i>Rubbamā ‘uziyya dhālika ‘ilā</i> [[‘ <i>anna-hum ya-rḥal-ūna bi-istimrār</i>]]. Maybe referred.PF.3 rd .S that to that-they 3 rd .M-travel-they in-frequency This might have been referred to that they travelled a lot.
Tr	2	‘1	“ <i>Çingene-ler nasıl da kurnaz ol-uyor-lar!</i> ” Gypsy-PL how also cunning be-IMPF-PL How the Gypsies are cunning!
		2	<i>de-di kendi kendine</i> . say-PF by himself said to himself.
		3	“ <i>Belki de çok yolculuk et-tik-ler-i için.</i> ” Maybe too much travel do-PART-PL-ACC for Maybe because they travel a lot.

In Ph. VI, the boy goes back to consider his judgement of the Gypsies after experiencing

travel and getting his treasure. In an exclamative clause, the Arabic and Turkish texts convey his appreciation of the Gypsies' intellectual skills. The English states this appreciation in a declarative statement and gives the appreciation modality 'smart' a higher graduation through 'really'. The judgement is made vivid in English and Turkish through an FD mode narration. The Arabic narrative resists ameliorating the Gypsies' portrait. It quotes a positive appraisal of the Gypsies' mental power in the boy's inner speech, with the act of mentalisation being fronted and the attribution of their smartness to travel is indirectly reported in an FIT mode. This puts the narrator in a mediating position between the narratee and the boy, which distances him/her further from the boy's attitude, in an attempt to demote his positive appraisals.

5.3.3. *Fatima, the Arabian girl, as focalised in the three narratives*

Fatima, the main female character and the protagonist's love, is an Arab girl indigenous to Alfayoum. As a character, Fatima appears in the second half of the narrative (Movement 8) and her image as an Arab girl and lover is conveyed through the lenses of different focalisers, including herself. In thirteen phases of various lengths and modes of narration, a vibrant image of Fatima is created in the light of physical and metaphysical considerations ¹⁴⁰. Besides, the narrator carries out a sort of external focalisation in instances where the mode of narration is non-diegetic, and quotes, hence eventually focalises, the boy's conversations with the girl (Phs. IV, VI, X), in addition to focalising their acts (Phs. V, IX).

The narrative transmits views of variable focalisation agents along these discontinuous phases. Fatima, her love and her environment are focalised through the sole lenses of the boy's in the opening and concluding phases (Phs. I, XIII), through an ambiguous focalisation carried out by the narrator with the boy (Phs. III, VIII), through the alchemist's lenses (Phs. VII) and in view of her own self (Phs. XI–XII). Her interactions with the boy are focalised by the narrator (Phs. IV–VI, IX–X). Fatima is seen through the eyes of love, where her appearance and her name are given a transcendental value, and where her love is realised to be part of the boy's subconscious, even before her encounter. Fatima's image is demarcated within the frame of the 'woman of the desert' when focalisation is carried out by The Alchemist and herself (Phs. VII, XI). Fatima also becomes a focaliser of a place, viz. the oasis, devoid of its source of love (Ph. XII) where Alfayoum loses its significance upon the boy's departure and Fatima's concern becomes directed to the desert.

The collection of the textual chunks representing the gradual focalisation of the girl includes some of the longest phases in the data that extend over variant numbers of clause

¹⁴⁰ See Appendices VI-IX.

complexes and are construed in variably intricate architectures (Figure 32)¹⁴¹. Fatima is introduced in one of the longest phases; among those creating her image and those occurring in the data. In Phase I, for instance, Fatima's presentation takes a further metaphysical dimension, initiated by the significance her features and appearance suggest to the boy in the language of love. While the English phase architecture is built gradually in the highest number of clause complexes among the three (22: 16: 16), the Turkish text is the most elaborately nested with 48 clauses comprising the phase compared to 42 English and 39 Arabic ones. A Turkish peak of seven clauses exists in this phase (Cc. 10) while the highest in English is that in Cc.5 with five clauses being joined; the same number exists for Arabic in this phase in Cc. 12. Highest peaks concur in Arabic, however, presenting a characteristic feature of this text. The English and Turkish narratives tend to obtain simpler versions, with more relaxed, apportioned narration. Level progression is not remarkable in this context; complexing rarely yields a stable level of intricacy.

5.3.3.1. First encounter: a miniature fabrication of the focalisation strands

Phase One is emblematic in deciphering the kind of image created for the girl and serves as a key to unravelling the strands along which Fatima's image is logogenetically demarcated. Joining the physical and meta-physical in introducing the girl and her value, the phase may be segmented further into seven sub-phases; each presents a different perspective to the girl. These sub-phases may be configured as:

- I.1. Introducing the girl: a first instance of the physical profile
- I.2. Giving the physical description a transcendental metaphysical dimension
- I.3. Realising and defining love in the light of the momentary feeling
- I.4. Her smile: an omen, long-awaited
- I.5. Preconfiguring the boy's relationship to her
- I.6. Delineating their proposed unconventional love
- I.7. Judging the situation with reference to fate: '*maktub*'

Starting from the instance the girl is first introduced, the three narratives initiate divergent paths serving the adjusted focalisation ends. In English, Fatima's appearance takes the form of a boy's long-awaited gain being announced. On the other hand, the simultaneity of her appearance with the other act as expressed in Arabic and Turkish gives Fatima's presence both an equal prominence as an action and a special significance as something that the boy has no expectation of or is waiting for. These presentations go along the same lines

¹⁴¹ See, for instance, Ph. I, IV, VI.

initiated and developed previously in the narrative: everything is turned to the boy's advantage in English while it is given a special value on its own in Arabic and in Turkish; deviation occurs in the latter language, though. The Arabic narration agrees with the Turkish in that both take the Circumstantial element “*fī hādhihi al-‘athnā’ / bu sırada/ meanwhile*” as the Topical Theme and their point of departure. The English thematises *finally* that could serve as both Topical and Textual Themes. The girl's appearance is encoded in a creative material process in Arabic and Turkish (*ẓahar-a-t/ appear-3rd.PF-F/ appeared ; görün-dü/appear-3rd.PF/appeared*) while the appearance is given another dimension in English through a transformative enhancing material process of motion:place, *approached*, with an enhancement of the Actor.

Dress code is crucial in approaching women in Fatima's environment. Due to a conventional typological difference, the act of dressing is realised in a receptive, passive form in English, while it is active and productive in Arabic and Turkish. Reference to the colour of her dress is textually put within the framework of the tradition in Arabic and Turkish through “*al-thawb-a al-‘aswad-a/ the-dress-ACC the-black-ACC/ the black dress*” and “*siyah giyi-si / black dress-POSS/ the black dress*”. Definiteness suffixes are used in an anaphorical, deictic reference to the symbolic black dress that designates a married woman who should not be approached by strangers ^{142 143}. This bit of the tradition is stated by an Arabian woman earlier in the narrative; so it is observed in the translations. The English non-deictic reference in “dressed in black” does not maintain this traditional observation, signalling thus the less care and observation the translation pays to the culture-specific norms. The narrative then moves to describe the girl's appearance with a special emphasis on the traditional attribute that distinguishes her, i.e. her uncovered face.

¹⁴² The English narrative maintains a capitalisation of the word *tradition* equating social beliefs and norms to the religious life style. The two are not the same in the Arabian context; yet, there exist some Bedouin tribes in Alfayoum and other areas of Arabia who observe the tradition more than religion. For Muslim communities, this should not be the case as the rule is that Islam conforms with the tradition only in the case that the latter maintains a virtue or a belief that leads to man's wellbeing and welfare. Islam declines any traditional rules or beliefs that are observed for conservative purposes while they lead to the community deterioration on any level. Alfayoum in the suggested time period of history has been under the control of Muslim Mamluk Sultanate. So, despite the fact that Bedouin wars continue before and after Islam, capitalising the Tradition as a source of legislation within the society may be misleading.

¹⁴³ Thanks to Prof. Atef Abdeldaym, Professor and head of the department of Islamic Archeology at Alfayoum University, for the generous discussion in an email correspondence (2014-12-03) of the history and cultural norms in Alfayoum, and for providing a number of historical and geographical resources in this concern.

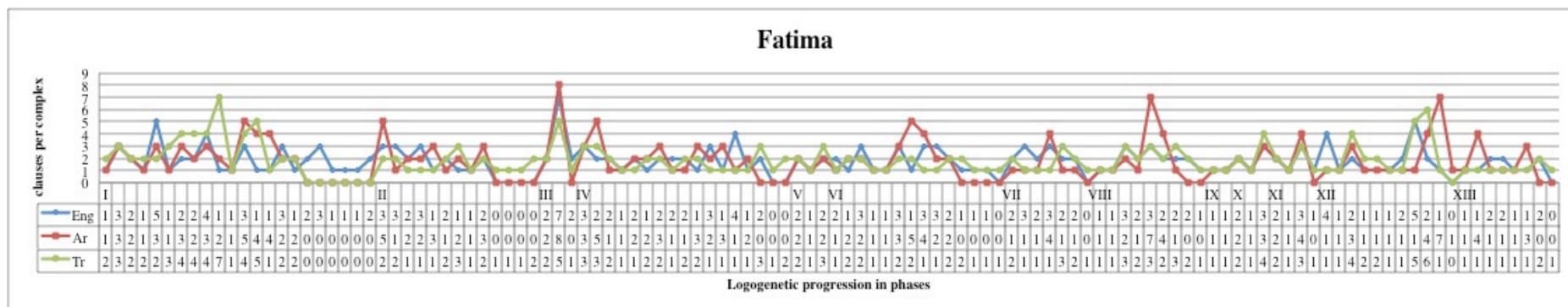


Figure 32 Textual unfolding and grammatical intricacy in phases focalising Fatima

The lexico-grammatical realisations of the girl's description move to a state description of parts of her body, viz., her head, her shoulder and her face. The narratives place these parts as participants in material, relational possessive (English), attributive (Arabic) and existential (Turkish) processes. According to the tradition, approaching the girl is due to her uncovered face, which accounts for the adversative extension carrying this information in the three contexts. Nonetheless, mapping the participants and processes textually on the Theme system both alters the point of departure for the message and changes the type of clause– nominal or verbal– together with the significance their implementation carries. The clause-type change is particularly significant and peculiar to Arabic. The Arabic narrative thematises the lexical verbs realising the processes in the first nexus, while it Topically thematises the participant, viz., her face, in the last clause, giving a nominal rather than verbal clause. This typological shift further signals a cue to the possibility of talking to the girl without violating the tradition. Fatima is an Arab girl who belongs to a Muslim, Arab tribal environment, and approaching her has to be within these frames. Despite the fact that the previous woman who was dressed in black mentioned nothing about approaching an unveiled woman, the three texts, through the adversative extension '*but her face ...*', suggest that this might be an inferred, rather than inscribed, observation. Therefore, this shift, besides making uncovering the face an attribute of the girl's, suggests that a sign for her easier approachability in the light of the rules, and the permissibility of starting a communication. This would pave the way to justifying all his future attempts to approach and love the girl.

2	1	She <u>had</u> a vessel on her shoulder,
	+2	and her head <u>was covered</u> by a veil,
	+3	but her face <u>was uncovered</u> .
2	1	<i>kāna-t ta-ḥmil-u jarrat-an 'alā katifi-hā</i> was-3rd.F 3rd.F-carry-IMP jug-ACC on shoulder-her She was <u>carrying</u> a jug on her shoulder
	+2	<i>wa ya- 'lū ra'sa-hā mindī-lun</i> and 3 rd .M- cover .IMP head-her veil-NOM and a veil was <u>covering</u> her head
	+3	<i>wa lākin wajh-a-hā kān-a sāfir-an</i> and but face-ACC-her was -PF uncovered-ACC but her face was <u>uncovered</u> .
2	1	<i>Omzun-da bir testi taşı-yor-du</i> Shoulder.3 rd .SG.POSS-on one jug carry-IMPF-P.COP She <u>carried</u> a jug on her shoulder
	+2	<i>ve baş-in-in çevre-sin-de bir örtü var-dı</i> , and head-3 rd .SG.POSS.NC around-POSS-LOC one veil exist-P.COP. And there was a veil around her head
	+3	<i>ama yüz-ü açık-tı</i> . but face-3 rd .SG.POSS open-P.COP but her face was <u>uncovered</u> .

5.3.3.2. Love and omen: Fatima appraised in the light of love

5.3.3.2.1. Fatima's love: defining the feeling in the language of omens

Upon seeing her, the boy's visualisation of the girl gives the physical description a transcendental metaphysical dimension (S.Ph. I.2). All narrated through accessibility to the boy's thoughts, the three narratives agree on highlighting the moment when he first catches sight of her and immediately gets absorbed in these physical and metaphysical construals. Through variant aspectual interpersonal references, the power of this external manifestation and signification, relative to the boy is depicted, as either (1) totally external to the boy and hence what is narrated is his external perception of the experience; or (2) externally occurring and imposed on him by the situation, which makes him get involved and immersed involuntarily. The former case is that in Arabic and Turkish, while the English adopts the latter interpersonal aspect.

In the external Arabic and Turkish focalisation, the girl's presence is what is given prominence; the English, however, brings the boy's emotional, spiritual experience to the fore. The experience in the former case is depersonalised; only a temporal deictic reference dissociated from the boy is given to the moment. Here, beside decontextualising the feeling, generic-like statements are employed in the clause complex realising this moment. This is done through the clauses "*badā al- 'amr-u/* seemed.3rd.M.SG the-matter-NOM/ it seemed" and "*gibi oldu/* be as (thought of)". Two Circumstantials, one of manner (comparison: lit. *as if*)¹⁴⁴ and another of place (lit., in front of the boy)¹⁴⁵, are used to enhance this detachment. This depersonalisation is not retained in English as the external focalisation and the extrinsic metaphysical view are emphatically internalised. The state is devoted a simplex modified with the Circumstantial "to him". This simplex comprises an embedded paratactic clause complex emphasising the interiority of the state in which the Soul of the world "surged within him". It is the boy who feels and is involved in this emotional, spiritual experience. Therefore, this phenomenal feeling, including his perception of the girl, forms part of his consciousness, and hence part of the building of his character and aims.

The narrative then moves into another sub-phase, realising and defining this sort of feeling (S.Ph. I.3). It continues adopting the FIT mode with various occasions of getting an external view. The English narration adopts a pedagogic, cognitive approach to concluding this configuration while the Arabic and Turkish take a rather more effective, perceptive one. Making looking at the girl's eyes and lips a circumstantial modification for the source, and time and cause of emotional realisation, the narrations make variant experiential encodings of

¹⁴⁴ The Arabic "*wa ka- 'anna/* as if", and the Turkish "*sanki/* as if"

¹⁴⁵ The Arabic "*'amāma al-fatā /* in front of the boy" and the Turkish "*delikanlının önünde/* in front of the boy"

the focalised configuration process (Figure 33).

The moment configuration takes variant cognitive shapes that are by no means devoid of semiotic significance. Cognition is achieved through ‘*realising*’ in Arabic and ‘*understanding*’ in Turkish rather than ‘*learning*’ as is the case in English. The English narrative presents the boy as being first startled, then ‘learning’ something sublime through perceptions. Focus in the English is directed to the physical features that are perceived and either encoded as Phenomenon, “her dark eyes”, or Meta-phenomenon in a mental projection. Stages of looking, observing and contemplating come as the channels for learning. These physical descriptions are reduced in the second instance to Macro-phenomena in Turkish and Arabic. The latter versions do not give an extended description, nor do they dwell on the boy’s contemplation of the girl’s physical features. What receives more elaboration is the realisation itself: the language that is called *love*. Besides, while perceiving through sight takes a further cognitive dimension in English, i.e. ‘look into’ and ‘see’, the Arabic and Turkish versions delimit seeing to its perceptive sense, and cognitive processes follow. This love is named and identified in a separate simplex in English, making it a spiritual inference made after a consideration and complete absorption into the physical. Love is a Value in English encoded in a relational simplex explicating the anaphoric state. Encoded in a simplex as well, this love is made more spiritual in Turkish through defining and naming the part the boy understands of the language of the world in a relational intensive process.

Eng	$X\beta 1$... looked into ...
	$X\beta X2\alpha$... saw that ...
	$X\beta X2'\beta$... were poised ...
	$\alpha 1$... learned ...
	$\alpha=2$	Ø (elliptical)
Ar	$X\beta$... <i>shāhada</i> / saw.3 rd .SG.M.PF/ saw
	$\alpha 1$	‘ <i>adraka</i> / realised. 3 rd .SG.M.PF .../ realised ..
	$\alpha=2$	Ø (nominal: identifying)
Tr	$X\beta$	<i>gör-ünce</i> / see-CV / upon seeing
	α	... <i>anla-dı</i> ... / ...understand-3 rd .SG.PF/ understood

Figure 33 Lexical nuclei realising the series of processes configuring love as a feeling

Such a lengthy observation and contemplation of the girl’s physical features would not be easily accepted by the Arab reader, who holds the Arab girl in an honoured position, especially when she carries the Prophet’s daughter’s name; such an engrossment may thus be a violation of her value. Therefore, while the act of seeing is not repeated or given a further dimension as it is in English, realisation comes as hinted or inspired, especially with the absence of any previous deictic reference to any internal feeling. A relational process with a

nominalised clause realising the Value embeds a receptive process of a passive naming “*mā yu-sammā*/ what is called” and comes as a conclusion in an elaborating clause. Elaborating the realisation in this manner makes love appear not as a sort of emotion induced by the physical features, but rather a defaulted human feeling that is just inspired or stimulated by the glimpse the boy gets of the girl and her beauty.

Transcending Love as a meaning is particularly influential in the Turkish context, where love is given a further spiritual dimension. “Love” is devoted a separate clause complex where the Value “*Aşk*” is first realised in a simple clause thematised, foregrounded, capitalised and identifying the ‘name’ of this “*en temel ve en yüce bölümünü* / the most basic an most sublime part”. The clause, in fact, is encoded in a marked structure foregrounding Love, a principal notion of Sufism, materialised, defined within physical sphere, and related to the Soul of the World “*Evrenin Ruhu*” and its most essential part of the Language of the World. Fatima’s physical features not only create a feeling within the boy and form part of his destiny, but also suggest a concept of Love that takes the Turkish reader to further transcendental meanings and cast shades of holiness to this mystical emotional case.

Marked	<i>Ve Aşk'tı bun-un ad-ı,</i> And Love-P.COP this.NC name-3 rd .SG.POSS And its name was Love.
Unmarked	<i>Ve bun-un ad-ı Aşk'tı,</i> And this.NC name-3 rd .SG.POSS Love-P.COP And its name was Love.

Love is further defined in two elaborating clauses within the same clause complex relating the physical to the metaphysical: Love with its physical manifestations induces the power of the Soul of the World that appeared in front of the boy. In explicating love, the Arabic and English versions do not maintain the same prominence effect.

After defining the feeling, the narrative, still preserving the FIT mode, moves into another sub-phase underlining one of the love signals that the boy considers an omen: the girl smiles (S.Ph. I.4). This omen is delineated in a following clause (complex) as being an unexpected, highly-sought, long-awaited one in English and Turkish where it is represented in the act of smiling. In Arabic, the omen, as embodied in the smile itself, is merely postmodified with a Qualifier. The Behavior is the girl in English; whereas it is her lips in Arabic. These lips, however, are presented as the Senser in Turkish where the act of smiling is presented in a hypotactic verbal group complex ‘*gülümse-me-ye karar ver-di*/ smile-VN-DAT decision give-P.COP/ decided to smile’ creating a clear interprocessal relation between the second-order representation of the linguistic experience (thought) and first-order world

experience (smile)¹⁴⁶, which further grants the omen as well a spiritual shade.

The three narratives create a cline of spontaneity and intentionality of this behaviour, viz. smiling, with variant experiential constellations. In Arabic and with the Circumstantial ‘*akhīran*/ finally’, it is not the girl but her lips, the Behaver, to which the order of smiling is given. The temporal deictics of the duration has an interpersonal reference to the boy who has been waiting and searching for so long. The act seems to be interactive and spontaneous in English; the perfectivity of the action, the human Behaver and the absence of the temporal Circumstance elevate spontaneity to a higher level. The Turkish narrative takes position on the other pole—it is highly intentional and comes after thinking, but is not interactive, not behaved by the girl. The smile is thus the boy’s gain in English while its value derives from being the girl’s choice and decision in Arabic and Turkish. This smile sets the frames within which Fatima interacts and is later approached as an initiator or receiver of communication

Eng	9	1	She <u>smiled</u> ,
		+2	and that <u>was</u> certainly an omen –
		=31	the omen [[he <u>had been awaiting</u> , <<...>> for all his life]].
		<<3X2>>	<<without even <u>knowing</u> he <u>was</u> ,>>
	10		The omen he <u>had sought to find</u> with his sheep and in his books, in the crystals and in the silence of the desert.
Ar	8		<i>Iftar-at shafatā al-fatāt-i ‘akhīr-an ‘an ibtisāmat-in [[kāna-t bi-mathābat-i ‘ishārah]]</i>
		1	Reveal-3 rd .F two.lips-NOM the-girl-GEN finally-ACC of a.smile-GEN was-3 rd .F as-value-GEN omen The girl’s lips finally revealed a smile that was considered/in itself an omen
			<i>Wa hiya al- ‘ishārat-u [[allatī intazar-a-hā <<dūna ‘an yadrī>> khilāla fatrat-in ṭawīlat-in min ḥayat-i-hi wa allatī kāna ya-bḥath-u ‘an-hā fī al-kutub-i wa qurba ni ‘āj-i-hi wa fī al-kristāl-i wa fī ṣamt-i al-ṣaḥrā’i.</i>
		=2	And it the-omen-NOM that waited-3 rd .M.SG-it <<without that 3 rd .M-know.IMPF>> during period-GEN long-GEN from life-GEN-his and that was 3 rd .M-search-IMPF for-it in the-books-GEN and beside sheep-GEN-his and in the crystals-GEN and in silence-GEN the-desert-GEN
Tr			And it is the omen that he awaited <<without knowing>> for a long time of his life and that he was looking for in the books, near his sheep, in the crystals and in the silence of the desert]].
	7	1	<i>Dudak-lar sonunda gülümse-mey-e karar ver-di</i> lip-PL finally smile-VN-DAT decision give-PF Lips finally decided to smile
		+2	<i>ve bir işaret-ti bu</i> , and a sign-P.COP this And this was an omen
		=3α	[[<i>bütün ömrü boyunca <<... >> bekle-diğ-i</i> <i>kitap-lar-da, koyun-ların yanında, Kristal-ler-de ve çöl-ün sessizliğ-in-de ara-mış ol-duğ-u</i>]] <i>işaret-ti</i> .

¹⁴⁶ See Davidse (1999) and Halliday & Matthiessen (2004; 2013) for a thorough discussion of the nature of the interclausal and interprocessual relation of projection.

	whole his.life throughout wait-PART-3SG.POSS book-PL-LOC, sheep-3rdPL.POSS beside, crystal-PL-LOC and dessert-NC silence-POSS-LOC search-PF AUX-PART-3SG.POSS sign-P.COP It was the omen that he waited for ... throughout his life and searched for in the books, near his sheep, in the crystals and in the silence of the desert
=3Xβ	<<bil-meden>> know-CV without knowing

5.3.3.2.2. *Fatima's love: comprehension and value*

Delineating this relationship of love is represented in a combination of relational and mental processes, elaborated experientially with embeddings indicating the boy's mix of cognitive and emotive processing (S.Ph. I.5) (Table 16). Both the Token (his realisation) and Value (his being in front of the woman of his life) are represented by nominalised clauses. The English narrative confirms her reciprocal recognition of this self-same feeling within the same embedding. Nonetheless, the Arabic devotes an additive extension to this affirmation. One of the significant differences is the type of mentalisation and projection representing the processing within the boy's consciousness.

The three versions diverge in three directions in demarcating this realised relation through mental clause nuclei and interclausal relations. While this inner experience is realised as a perception by *'felt'* in English, it is represented as a cognition in Arabic "*fahim-a* /understood-PF.3rd.SG" and Turkish "*bil-iyor-du* /know-IMPF-P.COP". These mentalisations are compressed in English in a simplex with nested embeddings. The embeddings are expanded into a paratactic clause complex in Arabic and given a further mental processing with projections in Turkish. This would turn his feelings toward Fatima from being a mere emotional love affair to a sort of cognitive, emotive decision in the sense that it requires both emotional and cognitive comprehension.

The variant experiential and logical presentations of the Phenomenon being realised puts the girl in different positions from the boy's conscience in the three versions. In English, the boy perceives this overwhelming sight as a feeling that is either internal or internalised, to which no explanation is required. The feeling embeds two reciprocal sub-feelings that underscore that the moment is shared and that there exists a mutual perception of these signals of love. That this feeling is shared by the girl, the woman of his life, is out of the question. The narrative thus implies an equal, shared engagement in the momentary sensation. In Arabic, however, it is a cognitive, rather than perceptive, mentalisation embedded within a nominalised clause equated with the Phenomenon being explicitly and unquestionably understood. The sight of the girl and the omen he gets make him understand that what he sees is that she is the woman of his life. This understanding is not shared though, thus leaving

room for the girl to affirm or deny. That she has the same understanding is undeniably assumed by the boy himself. Rather, it is presented as an annexed assumption, forming an extension to his thoughts. It is the boy who understands, assumes and confirms his thoughts. The girl and her feelings are dissociated from the scene, and a following simplex intensifies this feeling as a belief on the part of the boy as well. Thematising the boy and highlighting his thinking in Turkish gives more prominence to the act of knowing and embeds the two projected ideas, viz. that he is in front of the woman of his life and that the girl definitely and unquestionably knows that as well. It is again part of his knowledge, and in parallel with Arabic, gives the girl more freedom to affirm or deny this presumption.

Eng		[[What the boy <u>felt</u> ^[mental] at that moment]] ^[Carrier]	was ^[relational: Identifying]	[[that he <u>was</u> ^[relational] in the presence of the only woman in his life, and that, <<with no need for words>>, she <u>recognised</u> ^[mental] the same thing]] ^[Attribute] .
Ar	1	<i>'inna kulla [[mā fahima^[mental]]-hu fī hādhih-i al-laḥẓa-ti]] ... dūna 'ayyi ḍarūrat-in l-il-kalām-i</i> what all [[that understood.PF-he at this-GEN the-moment-GEN]] ... without any necessity-GEN for-the-speech-GEN All what he understood at this moment ... without any necessity for explanation	Ø ^[relational: Identifying]	<i>huwa [['anna-hu ^[relational] mawjūd-un 'amāma 'imar 'at-i ḥayat-i-h]]</i> ^[Attribute] that [[PART.EMPH-he.ACC existent-NOM in.front.of woman-GEN life-GEN-his]] That he is in front of the woman of his life
	+2	<i>Wa lā budd-a 'anna-hā ta- 'rif-u</i> ^[mental] And no escape-ACC that-she 3 rd .F.S-know-IMPF And it is definitely the case that she knows		<i>dhālika</i> ^[Phenomenon] <i>'ayḍan</i> that as.well that as well.
		<i>'inna-hu</i> PART.EMPH-he He	Ø ^[relational: Attributive] is	<i>'alā yaqīn-in bi-shu 'ūr-i-hi</i> ^[Attribute] <i>[['akthar-a min 'ayy-i shay'-in fī al- 'ālam]]</i> on belief-GEN of-feeling-GEN-his [[more-ACC than any-GEN thing-GEN in the-world]] sure of his feeling more than anything on earth

Tr	α	<i>Delikanlı</i> ^[Sensor] <i>o an-da,</i> Young.man that moment- in The boy at that moment	<i>-İ bil-iyor-du</i> ^[mental] -ACC know-IMPF-P.COP knew that very well	
	β_1	[Ø: <i>O</i> ^[Carrier]]	<i>hayat-in-in kadın-in-</i> <i>in karşısında</i> ^[Attribute] in front of the woman of his life	<i>olduğun</i> ^[relational] he is
	$\beta+21$	<i>ve kızım</i> ^[Sensor] <i>da</i>	<i>bunu</i> ^[Phenomenon]	<i>bildiğin</i> ^[mental]
	$\ll\beta$ $+2X2$ \gg	[Ø: <i>bunu</i>]	<i>hiçbir söze</i> <i>gerek</i> ^[Phenomenon]	<i>duy-madan</i> ^[mental]

Table 16 The nature of the mutual realisation of love by the boy and Fatima in the three text

Defining Fatima's love that would enable the boy to surmount all obstacles (S.Ph. I.5–6) is followed by and accompanied with a continuous appraisal of her value. The boy attempts to delineate his relationship to her in the light of his momentary realisation. This is followed by a recognition of the impact of this love on his journey (Ph. III). As a love and a woman of the desert, Fatima continues to be presented as a wise, dynamic source of empowerment. In the proposal scene (Ph. IV), for instance, Fatima is given *importance* over the treasure, while this importance is elevated to a level of *preciousness* in the boy's report to the alchemist of his desire to stay in the oasis (Ph. VII). Fatima is also appraised by the alchemist (Ph. VII) and by herself (Ph. X-XI). The variant linguistic realisations of these visualisations of the girl and her importance as a source of empowerment either elevate her to a master-like position or make her a conditioned desire the boy seeks.

In Ph. III, contemplations on meanings and feelings created and inferred upon seeing the girl (S.Phs. I.3, I.5) are continued. Meanwhile, the narration gets back to the boy's consciousness in an FIT mode. Clausal nesting gets more elaborate, and projections embed further projections. The boy's mentalisations, hence his development as an alchemist, transcend to paramount stages involving concepts such as the Universal Language and Soul of the World and decoding the material on meta-physical grounds. In these contemplations, the significance of Fatima's love is realised in English as a pathway to discovering "every treasure in the world". This realisation comes as part of his knowledge. Emphasising the materialistic view further, this knowledge is expressed in a separate projection nexus with "*knew*," that is separated from the previous mental projections of memories and realisations. Instead of promoting the material gains of the world, the correspondent Arabic "*'asrāra al-ālamī jamī'ahā*" and Turkish "*dünyanın bütün gizlerini*" agree on giving the meaning of "all secrets of the world" foregrounding hence the spiritual, mystical and non-material gains. The Arabic includes this realisation of the prior existence of love and its value as a catalysing

force in a series of thoughts projected by ‘*adraka/* realised’. A parallel series of thoughts exists in Turkish; yet, this realisation is represented in an FIT simplex contrasting with the others narrated in a DT mode.

In the context of mysticism and Sufism, ‘*secret*’ as a concept is a fundamental one, and discovering secrets means transcendence on the scale of worship and transformation. This sets it more like a fact affirmed by the contemplating boy and applicable to the reader’s belief on the highest levels of transcendental mystical love of Sufim. This, in turn, may unveil the significance behind considering Fatima a treasure (Ph. IV, VII). She herself is a gain attained through this love, one that would turn her into part of the boy’s belongings in English, while *treasure* receives further significance in Arabic and Turkish– dissociated from this usage here in the light of love.

Eng	3	α	He <u>knew</u>
		β	that his love for her <u>would enable</u> him <u>to discover</u> every treasure in the world.
	2
Ar		$X\beta+2\alpha$	<i>mudrik-an</i> realising-ACC realising
	
			<i>Wa ‘anna al-ḥubb-a [[alladhī yu-kinn-u-hu la-hā]] sawfa yu-makkin-u-hu min iktishāf-i ‘asrār-a al- ‘ālam-i jamī‘-a-hā</i>
Tr		$X\beta+2\beta+3$	And that the-love-ACC that 3 rd .M-carry-IMPF-he for-her will 3 rd .M-enable-IMPF-him from discovering-GEN secrets-ACC the-world-GEN all-ACC-it And that the love [[he carries for her]] will enable him to discover all secrets of the world
			<i>Ve [[bu kadın-a duy-duğu]] aşk on-a dünya-nın bütün giz-leri-ni aç-acak-tı.!!!</i>
	3		And [[this woman-ACC feel-CV]] love him-DAT world-NC all secret-3 rd .PL.POSS reveal-FUT-P.COP And this love he feels toward this woman would reveal to him all secrets of the world.

In Ph. IV, where lexico-grammatical relations are held among the lexical items *treasure*, *war*, *curse*, and *blessing*, the three versions adopt variant ideational realisations underscoring contribution to each unique semantic drift. In English, Fatima is a hidden treasure that the war brings the boy to. It is the treasure that turns the boy’s appraisal of the war from the highly negative ‘*a curse*’ to the extreme opposite ‘*a blessing*’. Instead of finding her, the war in Arabic transforms into a blessing in the boy’s eyes because it, in his words, “*tu-bqī-[hī] qarīban min-[hā]* / keeps him close to her” (Cc. 7). Fatima’s value and the importance of her company, rather than her being an attained treasure, is what causes the transition of appraisal. A similar meaning is suggested in Turkish (Cc.8–9).

Fatima's proposal declination is necessary for the boy's development as a character (Ph. IV)¹⁴⁷. It heightens her value as a love and an acceptable match for the adventurer. The strong Arab girl is entitled to be a stakeholder in his development as an alchemist, not complying with the boy's sensuous reception of love, and awakening the call of adventure and spiritual development in a number of gnomic statements. The meaning is extended in Ph. VI, and instead of becoming 'a part of [him]' as in English and Turkish (Ph. VI), she becomes in Arabic part of *his ego and soul*, i.e., '*juz'-an min dhāt-ik* / part-ACC of ego.soul-your'. This gives the girl further significance as a beloved through forming an inseparable, spiritual, psychological and emotional part of the boy conforming with the metaphysical, transcendental meanings that he has taught and she admires.

Presenting her in a parallel manner to that of the merchant's daughter, the three narratives dissimilarly present the source from which Fatima and her love derive their value in relation to her waiting for this boy. In English, Fatima's value stems from her "waiting for [him]". The act of waiting is highlighted in a simplex and modified with the Circumstantials "*for you*", "*here at this oasis*" and "*for a long time*". Construed in a dependent enhancing clause of causality, this act of waiting is less prominent and less dominant in both Arabic and Turkish. The girl's life has not revolved around waiting for this man. Despite the emphasis on the long duration of doing the same thing, viz., coming to the well for the reason of waiting, this enhancing dependent clause that embeds duration precedes the primary clause in Turkish. It, however, follows the primary clause in Arabic.

The girl admits she has become part of the boy due to him teaching her the spiritual and meta-physical meanings he has learned (Ph. VI). In English, these teachings are neutrally *something* he taught, because of which she becomes such a part. The Arabic and Turkish versions, however, positively and highly value these teachings as '**Ar.** *jamīlatan jiddan*; **Tr.** *çok güzel*/ very beautiful, valuable', which has induced the girl's admiration and encouraged her '*gradually*'—a meaning that is non-existent in English—to become part of him. This growing interest and love are Topically thematised in Arabic, allowing hence the girl the same space for consideration and taking decisions as that for the boy.

The girl elaborates on her becoming part of him in two directions: the manner and duration of her waiting and her reception of her long-awaited present. The English text limits the girl's dream and expectations from the desert to the deictically impersonal and experientially unaffectionate thing encoded in "a wonderful present". However, the high emotional, personal load presented in Arabic and Turkish alike comes to mean "the most beautiful present in/of my life" and underscore the girl's affections toward the desert (Ph. VI)

¹⁴⁷ For more elaboration on the proposal scene and its contribution to the semantic drifts created in each narrative, see Section 5.3.3.3.

¹⁴⁸. The Turkish text goes further in bringing to the fore the girl's intimacy with the desert through implementing a material process realised in the passive receptive verb “*ver-il-di/* give-PASS-PF/ was given” with her being the Beneficiary and the desert the Actor. Defining the boy as ‘the most beautiful gift’ in the light of the manner and duration of waiting and of her affections toward the desert promotes the identity and attribution of the girl as both a persistent dreamer and affectionate woman of the desert. It further makes these attributions the source from which the boy's arrival as a gift stems. This is not the case in English, though. The flattened out relation with the desert and the demoted persistence and sacrifice the girl has shown promotes the significance of the boy as a present and heightens his value to be the blessing that comes to save the girl and her dreams.

5.3.3.2.3. *Fatima's love: Maktub*

Judging the whole situation, the boy comes to believe that this sort of untraditional love is just the contrary to what people presume (S.Ph. I.6) concluding his stream of thoughts by the Arabic word ‘*maktub*’ (S.Ph. I.7). Throughout the narrative, ‘*maktub*’ creates a special narrative motif, and using this lexical word to appraise perceptions and thoughts provides an interesting point of departure among the three narratives. The utilisation of ‘*maktub*’ in Fatima's context has both inter- and intra-textual links.

Retrieving the significance of this word, based on the boy's experience and conception, casts a shade of sublimity and transcendence to Fatima's appearance and the senses her presence suggests. The boy learns this word earlier in Tangier from the crystal merchant, who believes that everything in life is predestined, i.e. ‘*maktub*’ (Movement 5). The helpless crystal merchant who anticipates everything to be predestined, the hard-working camel driver and here the beloved Fatima are the Arabs who use this word. This conforms with connecting this presence with the Universal Language as embodied in this love in this phase, and with the Soul of the World that is linked to ‘*maktub*’ in another narrative phase. This word, described earlier in the narrative as *mysterious* by the boy, applies to Fatima's situation, as if this unexpected finding or the long-awaited omen brings fate to him or brings him to fate in a mysterious manner. The Arabic and English versions conform in suggesting such senses, with some peculiarities to each.

‘*Maktub*’, as an Arabic word, is the past participle form derived from the root “*k.t.b* /write” to mean “written”, and may function syntactically as both a noun, meaning ‘*letter, something written*’, or a participial adjective, meaning ‘*written*’. The latter case explicates using ‘*maktub*’ in religious and spiritual contexts to mean ‘written by Allah as part of one's

¹⁴⁸ “‘*ajmal-a hadiyyat-in fī ḥayāt-i/* most.beautiful-ACC gift-GEN in life-1st.POSS” and “‘*hayat-ım-ın en güzel armağan-ı-nı/* life-1st.POSS-NC most beautiful gift-3rd.POSS-ACC”

fate, predestined’¹⁴⁹. Yet, in Arabic and in the Islamic context, implementing that transcendental metaphysical dimension of ‘*maktub*’ does not imply abandoning taking all possible means, physical or non-physical, to fulfil an aim. This integrative understanding contrasts with the purely and solely spiritual conceptualisation of the word by some mystical principles – a dissociation that Coelho relies on in his utilisation of the word¹⁵⁰.

The Turkish usage of ‘*maktub*’ in the narrative presents an interesting translation strategy, compromising the mystical, Sufi and Muslim with the secularist trends. The Turkish translation equates latently the two senses of the *pre-destined* and the *material* that the polysemous word suggests. Through uniquely spelling, the word as “*mektup* / letter” and inscribing in the crystal merchant’s words that it means “*yaz-ıl-mış* / write-PASS-PF/ written”, the narrative creates a misleading blend of the two. In this vein, only a few Turkish dictionaries refer to ‘*yazılmış*’ in its relevance to predestination, while this meaning is very well-known by the public. In a database provided by *Türk Dil Kurumu* (Turkish Language Society), the classical dictionary *Tarama Sözlüğü* (1972) and its later version *Tarama Sözlüğü* (1983) are the only dictionaries that provide this spiritual meaning that appears as “*takdir olunmuş, mukadder*”. Other dictionaries solely highlight it being related to the act of writing. In fact, no implication of this preordained fate and anterior-to-life writing exists in *mektup*; yet, the translation insists on making a consistent use of the word replacing each utilisation of *maktub*. Such usage is expected to create a sort of confusion on the side of the present-day reader, who still uses *kaderi yazılmış*, *kaderi çizilmiş*, *mukadder* and some other expressions to refer to this meaning¹⁵¹. Flattening the meaning of this metaphysical, mystical aspect, the narrative allows room to accommodate both secularist, materialistic views together with the Islamic, or Sufi interpretations.

5.3.3.3. From the Meta-physical to Physical coding of love and affection

The reserved, formal introduction of the girl, which states the cultural significance of her name and points to her shyness embodied in “averting her face” (Ph. II), is followed by a

¹⁴⁹ This polysemy justifies the higher frequency of this word in the Arabic text compared to those in English and Turkish (7:10:7).

¹⁵⁰ In 1994, Coelho published a collection of inspirational stories and text selections from different cultures under the title *Maktub*. With copyrights sold in 17 languages excluding English, almost all editions as displayed in book covers carry the same transliterated version of the Arabic word *Maktub*. No copyrights are sold in Turkish either, as indicated on the Sant Jordi website. Sant Jordi Asociado comments that Coelho’s aim is to “to offer readers around the world this *Maktub*, which deepens through the prism of a universal mosaic of oral tradition. According to Paulo Coelho himself, “*Maktub* is not an advice book, but an exchange of experiences, an excellent occasion to reflect and meet oneself again.” See <http://www.santjordi-asociados.com/books/shorts-stories-antologies-and-essays/maktub>.

¹⁵¹ Thanks to Asst.Prof. Dr. Hamide Çakır, Niğde University, Turkey, for a thorough discussion of ‘*mektup*’, ‘*yazılmış*’ and ‘*kader*’, their implications in Turkish. Some bloggers’ comments on implementing ‘*mektup*’ instead of ‘*kader*’, Dr Çakır maintains, reflect this confusion. See for instance <http://mehmetbuluts.blogspot.com/2010/12/simiyaci-reelden-mistiğe.html>. (H. Çakır, personal communication, September 28, 2016).

number of meetings and conversations. The proposed transcendental, spiritual love, while developing, goes through stages where it becomes a sort of physical manifestation of a relationship. Shifts occur among phases and sub-phases where the boy and girl verbalise, sense and perceive their relationship on emotional, transcendental or physical grounds, on one hand, and where their conceptions of the moment clash. These gradual transitions require a careful rendering, particularly in Arabic and Turkish, especially because the girl introduces herself in that Arabic manner and, more importantly, attributes her name to the Prophet's daughter.

The three narratives agree on highlighting the girl's affections and the consequent stages of showing love, acknowledging the sacrifices, risks, and violations she offers or goes through. However, these representations do not correspond in their approaches to appraising and focalising the girl in terms of the relationship. Conforming to the Arab reader's expectations of the girl and to the Turkish spiritual engagement in the metaphysics of love, the Arabic and Turkish narratives practice a consistent re-patterning of the linguistic resources to maintain a rather conservative, circumspect and milder presentation of the girl's responses to the boy's words, acts and affection. Rather, being in love gradually becomes her choice, and allowing access to her becomes her own decision and under her own conditions. This, however, is not the case in the English narrative, which revolves around the idea of heroism and individuation. It re-patterns its linguistics to steer the depiction of the girl toward a gradual liberation from cultural norms. The girl, whose value stems from being the boy's waiting love and catalyser of success, gradually surrenders to the boy's persistent attempts and becomes part of his Personal Legend—an image that is attentively accumulated for the girl, and portrays her as being freed from the confines of her society. The English version keeps on seizing chances to emphasise Fatima's love as a pathway to material, physical gains, weighing thus having her as part of his Personal Legend and promotion to individuation over valuing her in the light of the claimed metaphysics of love. In more than one scene, the three narratives create images akin to the ones acceptable and sought by the readers within their contexts.

The transition from what seems to be a Platonic love to a love sought to satisfy the boy's needs is carried out heedfully so that the reader is not disappointed. Elaborating on the senses created in S.Ph.I.2–4, the narratives build logogenetically unparalleled representations of the girl in the following scenes: the boy's response to the girl's smile (Ph. II), the proposal scene and consequent admiration (Ph. IV), getting accustomed to her fifteen-minute company (Ph. V), his first attempt at physical contact (Ph. VI), the illegitimate company on a night walk (Ph. VIII), embracing (IX), her waiting and sending kisses (XII), and his reception of her love in Andalusia (XIII). Throughout these phases, small details exist that unveil the

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boy's focus on focalising her eyes, smiles, face gestures, voice, perfume, and others.

The omen of smiling and approaching Fatima puts the boy's thoughts into action (Ph. II); yet not all the three versions hold this view. The English version highlights that his smiling back is consequent to hers, which, in turn, is resultant of his getting closer. The acts of stepping, smiling and smiling back are all included in one clause complex with an 'and' relation that could be interpreted in one of two ways: (1) *enhancing*; her smiling comes both as a response and stimulus: it is a response to his getting closer that stimulates his smile. His consequent smile would not appear without it being induced and initiated by hers; therefore, his act of smiling is encoded as '*did*'. This may indicate her permission to initiate a contact. (2) *extending*; narrating her smiling as an act that comes as an addition to his reported material action of stepping closer. His getting closer is something clausally separated from her smiling in Arabic, which may be attributed to several possible causes. In this way, her smile possibly emerges out of shyness or hospitality; the former trait is characteristic of the Arab girl while the latter is an acknowledged Arabic norm. His smiling comes as an additional piece of information; there is no hypotactic relation of Contingency of [cause ^ effect] between the two. In Turkish, no interclausal connection exists among the three acts; each is represented in a separate simplex. A cohesive textual connection of addition is drawn between the two acts of smiling through "*da / too*", and each act is lexicalised as a behavioural process in itself "*gülümse-di / smile-PF.3rd/ smiled*", with no substitute verbs as in the case of *did*.

Eng	2	1	The boy <u>stepped</u> closer to the girl,
		X2Xβ	and when she <u>smiled</u>
		X2α	he <u>did</u> the same.
Ar	2		<i>iqtarab-a al-fatā mina al-fatāh.</i> Approached-PF. M.3 rd the-boy.NOM from the-girl.ACC The boy approached the girl.
	3	1	<i>ibtasam-at thāniyatan</i> Smiled-3 rd .F.SG again She smiled again
		+2	<i>wa ibtasam-a huwa ‘aydan.</i> and smiled- PF. M.3 rd he as.well and he smiled as well.
Tr	3		<i>Delikanlı genç kız-a yaklaşt-ı.</i> Young.man young girl-DAT approach-P.COP The boy approached the girl.
	4		<i>Kız yeniden gülümse-di.</i> Girl again smile- P.COP. The girl smiled again.
	5		<i>Delikanlı da gülümse-di.</i> Young.man too smile- P.COP. The boy also smiled.

The three versions show a high degree of alignment in their focalisation of the proposal scene (Ph. IV). This proposal is based on the primary impressions of the boy mixing the physical and meta-physical. However, the boy's reflections on Fatima's love continue along the same lines of his proposal, i.e., in the light of his delusive impulsion of love, despite the

fact that Fatima sets the frame within which a girl of the desert is approached. The proposal, however, is declined indirectly both verbally and non-verbally by the girl. The girl's reaction presents her as a strong, determined woman, who is fully aware of and dedicated to the rules of the traditions and resisting temptations to violate them (Ph. VI). These two phases are mediated by a diegetic one (Ph. V), highlighting the lessons and life experiences the boy narrates to Fatima. This narrative report of the speech act, i.e. of his narrations, paves the way to her transition from hesitance and rejection to admission of love on the similar meta-physical and noble grounds (Ph. VI). In fact, her reaction (proposal rejection) is necessary for the boy's development as a character. In terms of subject matter and in the light of the narrator's experiential representation of the scenes, the two phases (IV and VI) can be broken further into sub-phases, manifesting the discrepancies between the boy and girl's conceptions and receptions of love (Table 17).

Ph.	S.Ph.	Actor		Act type	Narration mode
IV	IV.1	Boy	Proposal: verbalised	verbal	Non-diegetic
	IV.2	Fatima	Response	material	diegetic
	IV.3	Boy	Proposal: justified	verbal	Non-diegetic
	IV.4	Fatima	Response: verbal	verbal	
	IV.5	Boy	Contemplation: Looking around and admiring value	mental+ behavioural	diegetic
	IV.6	Fatima	Response: Guessing and speaking	mental +verbal	Non-diegetic
	IV.7		Response: leaving	material	diegetic
VI	VI.1	Boy	Reporting: telling about the meeting	verbal	diegetic
	VI.2	Fatima	Initiating speech: admitting unification and love	verbal	Non-diegetic
	VI.3	Boy	Contemplation: Listening and admiring voice	mental+ behavioural	diegetic
	VI.4	Fatima	Continuing speech: elaboration	verbal	Non-diegetic
	VI.5	Boy	Response: trying to take her hands	material	diegetic
	VI.6	Fatima	Response: holding the container	material	
	VI.7		Response: continuing speech	verbal	Non-diegetic

Table 17 Narrative sub-phases and the boy's and Fatima's reception of love (Phs. IV, VI)

The boy's insistence on following his senses in his perception of love is created and underlined simultaneously as represented across the two sub-phases. The girl is speaking seriously while he focuses on her value that he discerns, building on their first physical encounter (Ph. IV) or on the beauty of her voice. He consequently tries to take her hands (Ph.

VI). The gradual revelation and transition of love manifested in reaction to Fatima's words and/or acts come as (Figure 34):

S.Ph.	IV.3	→	IV.5	→	VI.3	→	VI.5
Act type	Verbal		Behavioural + mental:cognition		Behavioural + mental:affection		Material (physical)
Act	Proposing		Looking around + thinking		Listening + admiring		Trying to take hands

Figure 34 Stages of the metaphysical-physical transition of love as the narrative unfolds

Responding to his proposal, Fatima reminds the boy that the war would stop one day (S.Ph. IV.4). The boy's behavioural and mental reactions to this answer are represented in English again in a form of maintaining the boy's esteem and goals. An act follows the conversation, "looking around at the date palm", then the narrative highlights that he "reminded himself" of a complex of mental projections assuring himself of his win-win situation upon taking the risk of loving the girl and staying in the oasis. The girl's value follows in an FIT representing a depersonalised, non-deictic generic statement. The Arabic representation takes the girl's answer more seriously and puts the boy in a situation in which he recalculates his choices; the girl's answers seem to perplex the boy and make it harder for him to decide. What he mentally projects does not assure him financially, while equally important is what he realises and is encoded in an intensive attributive clause, viz. Fatima is more important than the treasure. This reaction presents Fatima in a stronger position: her value and resistance to such an easily-put proposal outweigh her inner need for love and her proleptic revelation of the reality of her feelings. Therefore, the boy's behaviour of looking at the date palms presents his disappointment as if escaping the fact Fatima has just affirmed, or trying to distract his/her attention in a denial attempt. This behaviour is realised in Turkish in '*bak-tı / look- P.COP/ looked*', which leads gradually to the boy's inner world tracking the stream of his consciousness without any overt marker of projection or mental processes. These calculations are expressed in three simplexes, his shepherding is referred to in the pluperfect past, while deixis takes another interpersonal positioning both temporally and spatially when referring to a present chance of recovering from a potential loss "[*b*]urada da koyun-lar var-dı / here too sheep-PL existent-P.COP/ here too there were sheep". His success in restoring financial stability is attributed to *him* as a Carrier of the Attribute of the shepherd in English, while in Turkish this success is referred to the resources available in the oasis beside Fatima, not to him. He is not assured of his financial regain in Arabic, though.

The failure of the boy's attempt to take Fatima's hands (Ph. VI) results from either a

spontaneous rejective reaction, as in English, or coincidence, as in Arabic and Turkish. The action, if it at all exists, and its result are connected textually with an adversative conjunction, viz., *but* and its Arabic and Turkish equivalents, and temporality resources play a role in obliterating the action. The Arabic interclausal connection expands the relation with ‘*wa lākinna* /and but’, implementing the proposition of the expanding clause either in an extensive addition with a sense of simultaneity, or in a causal enhancement (result) as a spontaneous reaction by the girl denoting her resistance. *But* and *ama* in English and Turkish respectively connect the clauses rhetorically, i.e., cohesively and hence textually, as they exist in the following clause complex creating a lower level of immediacy of action. The Arab reader may not easily accept the act, especially with a girl of such characteristics, so an instant rejection of the idea may thus be urged.

Both experientially and interpersonally, time reference sets another crucial factor in viewing the girl’s spontaneous response (English) and/or apprehending the focalisation of her state and spatial position relative to the boy (Arabic and Turkish). Interpersonally, her reaction/state are depicted temporally in two different secondary time references. It is in the simple past in English denoting the perfectivity and hence boundedness of the action. This means that its start and end points are within the time span of the finite verb ¹⁵². Nonetheless, it is in the present in the past in both Arabic and Turkish denoting the durative aspect of the act of holding the jug and hence its unboundedness relative to the time duration of the intended taking. Its start and end points fall beyond the temporal scope of the attempt.

Eng	11	The boy <u>wanted to take</u> her hand.	
	12	But Fatima's hands <u>held</u> to the handles of her jug.	
Ar	9	1	<i>‘arāda ‘an yu-msik-a yad-a-hā,</i> wanted.PF. ^{he} to 3 rd .SG.M-take-ACC hand-ACC-her He wanted to take her hands
		+2	<i>Wa lākinna yaday-hā kānatā tu-msik-āni bi-‘udhunayy al-jarrah.</i> And but both.hands-her were-two.3 rd .F 3 rd .F-hold- two.3 rd .NOM with-two.handles the-jug But her hands were holding onto the jug handles.
	12		<i>Delikanlı genç kız-ın elin-i tut-mak iste-dī.</i> Boy young girl-VC hand-POSS hold-VN want-PF. The boy wanted to hold the girl’s hands
Tr	13		<i>Ama Fatima testin-in kulp-ların-dan tut-uyor-du.</i> But Fatima jug-NC handle-3 rd .PL.POSS-ABL hold-IMPF-P.COP. But Fatima was holding the handles of the jug.

Interpersonally as well, both the action and its result are coded in verbal group complexes enhancing and elaborating the processes for intention and phase respectively. This is not the case in English, though. The complex verbal group that realises a mental process of desideration and projects a proposed attempt is sharply contrasted with a simple verbal group,

¹⁵² See (Davidse, 1999) for a discussion of the aspectual differences relating Langacker’s and Halliday’s views of perfective and imperfective verbs.

held, realising the instance of her reaction. So, the intended action in the verbal group complex is materialised in English through an attempt that has taken place and is met with a dismissive material reaction. In Arabic and Turkish, the intention remains locked in the boy's mind, while the girl's state makes the boy refrain from attempting. It follows that the whole issue is depicted internally through the boy's mentalisation of his desire, including the girl's external state. While the boy's failure is attributed to what seems to be the girl's reaction, i.e. '*held to*' in English, the Turkish text, conforming with the Arabic, refers the failure to the coincident state in which the girl's hands were busy holding the jug. The direct cause ^ effect connection created logico-semantically in English is represented in Arabic in a relationship of extension in the first place, which indicates that even before rejecting the boy's attempt, the girl is depicted in a state allowing no chance for such physical contact. This makes an inference of the mere mentalisation, with no materialisation, of the action being a plausible one in the case of Arabic and Turkish.

In contexts where religious and traditional rules should be observed, and especially where the man-woman relations are distinctively defined—as is the case in Arabic and Turkish, impersonal reference is used for an act of transgression. One of the scenes in which this usage is evident is the boy's night request, in defiance of the oasis traditions, to walk in the oasis alone with the girl (Ph. VIII). That the boy, the appointed and trusted counsellor of the oasis, behaves at his own discretion with an utter disrespect to the oasis rules takes in the three narratives divergent configurations. These configurations are crucial, especially because the girl accepts his request. In Arabic and Turkish, the meaninglessness of this violation or, to put it more accurately, the insignificance of observing the rule relative to the 'here' and 'now' of the situation is stated in a separate simplex with a negative existential process. The violation, though acknowledged, is focalised as an urgency. Arabs and Muslim Turkish readers understand, as part of their culture and on both religious and social grounds, that urgency and necessity make breaking the rules rightful and acceptable within agreed frames and conditions. The Arabic and Turkish versions thus implement a specific patterning of the linguistic resources to manipulate the culturally established flexibility and make breaking the social and religious law appear less severe and less sinful. This is achieved through negating the existence of *any* significance for observing the rule. This negation is coordinated with the same-time temporality, via the Arabic '*al-ʿān* / now' and Turkish '*şimdi*/ now'; and decontextualises the violation through dissociating the clause from any deictic personal reference. In English, however, the relational process *matter* and the circumstantial '*to him*' underline the boy's egocentricity; the narrative depicts the boy prioritising his own affairs, elevates his persistence in triumphing over obstacles, and continues to covertly appraise the girl as a submissive, acquiescent one.

Eng	3	1 α	The boy <u>knew</u>
		1' β	that it <u>was</u> a violation of the Tradition,
		X2	but that <u>didn't matter</u> to him now.
Ar	3	α	<i>Kāna yu-drik-u</i> Be.PF 3 rd .M-realise-IMPF He was aware
		' β	' <i>anna mā ya-f'al-u-hu munāf-in li-t-taqlīd</i> that what 3 rd .M-do-IMPF-he contravening-GEN for-the-tradition that what he was doing was against the tradition
	4		<i>Wa lākin lam ya-kun li-hādhā al-'amr-i min 'ahamiyyat-in al- 'ān.</i> And but NEG 3 rd .IMP-be.JUSS for-this the-issue-GEN any importance-GEN now But this issue did not matter now.
Tr	3	1 α	<i>Delikanlı ... -u bil-iyor-du,</i> Boy ...-ACC know-IMPF-P.COP. The boy knew ...
		1' β	<i>Yap-tık-ların-ın geleneğ-e aykırı ol-duğ-un</i> do-PART-3 rd .PL.POSS-NC tradition-DAT contrarion be-PART- 3 rd .POSS. what was done was against the tradition
		X2	<i>ama şimdi bunun hiçbir önem-i yo-ktu.</i> but now this-NC not.any importance-3 rd .POSS inexistent-P.COP. that this had no importance now

Love, in conformity to the boy's understanding, is relegated to the physical aspect of human contact. During this walk, the narrative highlights their first physical contact as "the first time either had touched the other" (Ph. IX). The three texts agree on presenting the scene in two simplexes. Setting the aforementioned image for the girl paves the way to the gradual acceptability of this scene: she is a determined, responsible, inspiring and resistant girl whose love forces, or rather tremendously motivates, her hero and urges him to comply with her own rules and conditions. In Arabic and Turkish versions, she is not submissive, the boy has no access to her and she is always in the position of power and wisdom. Confirming the first physical contact after preparing the reader makes the second more blatant violation a less severe one. The English, through affirming the act of touching, promotes the boy's success in surmounting all conventions in fulfilling love. Both are now in love, and the three narratives come to a point of conformity. The contact thus becomes also plausible and the girl's tears upon his departure are logical. 'Averting her face' now takes another dimension; it has been done to hide her tears on the boy's departure (Ph. XI) not out of shyness (Ph. II). Between the two gestures of averting, the three narratives present the girl's reactions and words variably.

In one of the structurally most complex phases, Fatima's situation after the boy's departure is narrated in an externalisation of her inner experience (Ph. XII). Going through the complexities of her feelings and thoughts, the narration reports her manner of waiting and symbolisation of yearning, and reveals her planned activities, among which is to send kisses in the air hoping that they would attain specific purposes. These purposes are presented as a series of desiratively projected thoughts under the non-finite *hoping* in English and Arabic

and its finite agnate in Turkish. Contrary to the case in the English narrative, the girl's identity is not delineated in Arabic in the light of her waiting for the boy. Rather, the purpose of the sent kisses is extended to tell him of her role, that she is waiting for him, that she has been behind this adventurous courageous man she's waiting for. The sent kiss(es) are followed in the air (Ph. XIII); an elaborating clause with a hypotactic relation of description records further its arrival and reiterates its purpose in the same nominal group "a kiss". The boy responds to the kiss with a smile, recognising it as being her "first time". In Arabic, this kiss is mentioned only once and is not elaborated further in a separate non-defining clause. The act of kissing is another clear violation of the rules that govern the oasis and the Arab girl's life. A brief mention is enough, therefore.

5.4. Conclusion

The mutuality of interaction within the triad of translation, context and discourse comes to the fore in the focalisational contexts of *O Alquimista*. The accumulated images and evaluations of the narrative elements have been uniquely re-discoursed with each narrative, yielding versions that are justified by the socio-semiotics of each context of interpretation (Appendix IX). The stylistic re-patterning acts contribute to orienting the narrative evaluations into specific semantic drifts, and point to the translators' full awareness of both the value systems according to which their unique readers interact with the narrative and the type of sensitivities being touched within the fictional world. This leads to a parallel awareness of how the narrative appeals to the readers in terms of identifying with the focaliser(s), adopting his/their stances, and inclusively agreeing with the sort of appraisals being given to the focaliseds.

The co-authorial acts of writing have been engaged with the narratee and subsequently with the reader in a narrative interaction within the metaphysical and physical frameworks of alchemy. Within these spheres, the protagonist develops, creating, starting from the title, specific narrative positions reflecting the amount of care and caution given to the rediscoursed texts. The narrative resources are mapped uniquely onto the language-in-context ones. In each site, they follow the boy's development while drifting his focalisations along specific carefully-defined lines that grant an ongoing fluency of both reading and identifying acts on the reader's side. The three narratives, for instance, change perspectival and evaluative stances toward the multiethnic interrelationships as they exist and are perceived in Tarifa, censor levels of accommodating the Moors in Tangier on the continuum of righteousness and sinfulness, appraise the merchant's daughter as company in relation to her physical and intellectual attributes, adjust the typical prejudicial stances against the Gypsy woman, and finally modulate Fatima's level and manner of conformity to the boy's love and dream. The gradual phasal disposition of the semantics of these refracted images underlines the streams

within which each reproduced narrative recreates its higher-order semantics with which the reader interacts and is enthralled within his/her own context of interpretation.

Spirituality and mysticism in different focalisational phases are successfully demoted, or rather neutralised, as the English narrative unfolds, while simultaneously the individual material aspect is given prominence. This is done through promoting the material aspects construing the new alchemist's journey and drifting all the narrative elements into the course of his self-actualisation: the narrative discourse construes a materialistic filter of every bit in the narrative world. The Spaniard's patriotism is heightened in Tarifa, and his rejection, in Tangier, of the Moors and their religious practices is looked at suspiciously. The merchant's daughter's inferiority, the Gypsy woman's reception of neutral depiction and the opportunistic view of Fatima's role and value as a love and catalyser are modulated within specific focalisational semantics to which the narrative and stylistic resources skilfully and latently cater. In fact, the narrative focalisations of the Arab girls, both the merchant's daughter and Fatima, correspond to the image resented and critically inferred by Abdullah Tooti, a Moroccan writer and critic, that the Arab girl is there as a "a crossing point" to satisfy the boy's desires. It is "an image of the Arab woman, who is always easy to satisfy and please, and for whom *maktub* is enough. ... the Arab is always satisfied, stupid, submissive and willing while the European is the one who gets the benefit" (Tooti, 16 May 2006, translation mine).

The Arabic narrative adopts the opposite approach to the focalisational perspectives and objects being focalised. Spirituality and religion form part of the Arab's lifestyle and it is not uncommon for religious expressions to be found in all Arabic dialects and used on a daily basis anywhere, anytime and by anyone. This reflects that one of the demands Arabic fulfils is to serve the spiritual aspect of life and to assure the Arab of his/her ongoing contact with his Lord and His assistance and guidance. Therefore, accompanying the boy in his mystical journey is not unusual for the average Arab reader and appreciating the Islamic and Arabic values and practices occurs with no difficulty. Therefore, the challenge the translator faces is that of another kind: that of keeping a positive image of the Arabs, away from being depreciated or exploited to serve the Westerner's end. Beside the dominant mental engrossment in the spheres the protagonist lives, the translation works hard to neutralise any accusation or sense of hatred the boy may have carried as a Spaniard in Tarifa, to delete the highly prejudicial attitude against the Moors, to tone down his depreciation of the their prayers, to set the Gypsies in opposition with the Arabs, and to not only flatten the negative depictions of the Arab girls – both the merchant's daughter and Fatima – but also to promote positive senses substituting them. The accumulation of these adjusted images occurs as the narrative unfolds in different phases.

The issue is different in Turkish where the material and mystical come to meeting points and thus the spiritual and physical are both promoted. Consequently, all that is related to as a religious view or practice is either positively appraised or at least brought to neutralised grounds rather than criticised or depreciated. The Turkish connections and shared history with the Arabs and the peaceful co-existence with Gypsies makes it possible to both give an unbiased presentation of the Gypsy woman and secure a rather more positive position for the Arab girls than that in English. Heightening Fatima further on the scale of Appreciation toward positivity than her position in English stems from the fact that Turkish people hold the Prophet and his daughters in a highly honourable position. This entails that handling the image of a girl carrying the daughter's name might cause severe rejection rather than acceptance of the narrative, especially when viewed and written by a Western focaliser and writer respectively. Instances where images of the religious practices are estranged have, in fact, touched some Turkish sensitivities and incurred criticism on popular scales.

CHAPTER SIX

The Paradox Concluded—When translating narratives conforms to bestsellerdom

In the quest to understand the paradoxical international bestsellerdom of Paulo Coelho's *O Alquimista*, a socio-semiotic reading of the channels of communication with the cross-cultural readership emerged to the fore as a logical necessity. This reading helped configure keys to the construal of the popular appeal of bestsellers. Consequently, the study adopted a socio-semiotic view of three texts of *O Alquimista* as instances and realisations of the three languages-in-context in English, Arabic and Turkish. This caused the germination of an argument which brought out the skilful, discursively interwoven recreations of the narrative structure and the adjusted reworking of the world images along the lines of subtle cultural differences: the translators, whether consciously or unconsciously, accommodated to the cultural contexts of interpretation. They created discourse patterns that accentuated distinctive values within each text. Strictly speaking, the study attempted to shed light on the following issues regarding the transculturally reproduced bestsellerdom of the narrative as a text:

1. The strata of the language–narrative systems along which the narrative–translator interactions yielded a skilful, contextually adjusted reproduction;
2. The translators' role as a co-author, to fit the new narratives into a successful paradigm of bestsellerdom in the light of the typological and semiotic distances of the meta-contexts.

Working along these lines, the study sought to explore the extent to which the semiotic distance between the receiving cultures, and the typological variation of each language-in-context, played a role in maintaining and/or disturbing parallelism among the recreated story-world images. In fact, the variant levels of correspondence among the languages and contexts bore most directly on the reproduced narratives, in terms of both the narrative structure, as a higher-order aspect of the text, and the evaluative stances, as pre-configured by the context and embedded in the adjusted focalisations. The present study did not seek to demarcate areas of structural shifts or deviations, but rather areas of variation as configured and governed by the socio-semiotics of the meta-contexts.

In the light of Halliday's thesis that "all linguistic choices are meaningful, and all linguistic choices are stylistic" (Leech & Short, 1981/2007, p. 27), studying style in the translated narratives necessitated a close inspection of the sort of inter- and intra-textual connections being drawn through language. Style in these texts was dealt with both narratively and stylistically. This style carried the translators' imprints and ideologies that were inescapably embedded in their linguistic choices and motivated by their experience of appealing to a pre-existing audience.

In studying the translated narratives, the semiotic system of language and the semiotic system of narrative remained under parallel focus against the backdrop of the socio-semiotics of the contexts. This comparative view made it possible for the present study to conclude that, for a realistic reading of the issue of translated literature, language ought to be always read within the contexts of situation and culture in relation to both (1) the socio-semiotics of the meta-contexts and their role in the translator's discursive selections; and (2) the generic, systemic frames of the specific genre in which the text was first plotted and discoursed. For any functional stylistic-discursive reading of translated narratives, the study therefore underscores the significance of taking a functional inter-systemic and inter-semiotic approach to both language and narrative.

6.1. Narrative, translation and context: A triangular reciprocity regulating the reproduction process

A variety of linguistic and narrative strata were investigated to uncover mechanisms implemented in reproducing the narrative and reconstructing the meaning mapped between the different language-in-context resources. In its essence, *O Alquimista* did not seek to create a groundbreaking product resultant of an unprecedented vision or high-end style like that of James Joyce's *Ulysses*. Rather, it addressed the collective unconscious to grant the contextualised readers the three journeys (viz. the intellectual, emotional and psychological) with the utmost level of interactive success. This was conducted both globally, in the narrative story and transtextual interactions, and locally, through the discourses of the renowned translators.

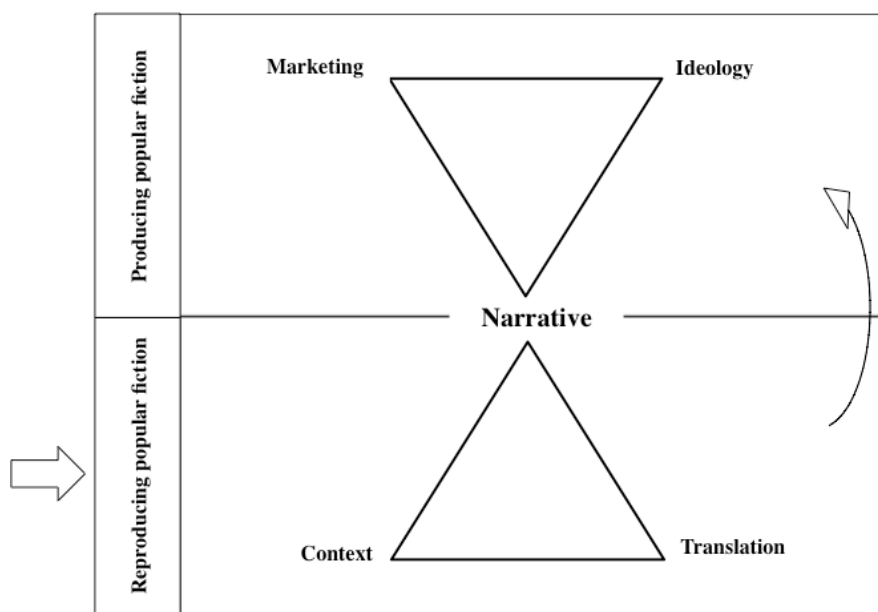
The acts of textual and stylistic reshaping granted the narrative the flexibility to discuss serious themes of life with a level of simplicity dictated by the acclaimed style of the original. Discussing these themes, including the Orient–Occident opposition, love, war, religion, self-actualisation, spirituality and predestination, was carried out in the light of the value systems of each culture, which granted each of the recreated narratives popularity within their contexts. This accommodation and reflection corresponded to a characteristic feature of popular fiction, i.e., reflecting the reader's identity. Therefore, mapping (transformations) between languages-in-contexts produced texts that were deftly and effortlessly absorbed within the contexts of interpretation.

The discourse and style investigations carried out in the study made it possible to highlight that it was not merely Coelho's success that catalysed the popularity of this book, although his role as the author standing behind this phenomenal narrative was acknowledged. The best part of its international fame, behind which Coelho himself found no specific reason, could be attributed to the translators' prisms and skills as co-authors positioned within each

context of interpretation. The translators mastered the linguistic and narrative tools that, with the variety of generic and contextual factors, were necessary to create the sort of successful communication with their audience. Fathoming the depth to which the translators' imprints were reflected in the recreated narratives, this study emphasises that the translators, as expert deep-readers and skilled communicators, implemented a de-automatised usage of the linguistic patterns through which they latently created locally adjusted worldviews and interpersonal stances.

6.2. *Translator's role in the light of the typological and semiotic distances among the variant meta-contexts*

Attempting a systematic, systemic reading of the translated narratives shed light on the significance of working within the framework of clearly-demarcated semiotic systems governing the text. Such a framework made the transition between the two systems of the narrative and language both traceable and interpretable (Chapter Two). Besides, revisiting the issue of the bestselling translated narratives within the framework of the stages of its production and circulation (Figure 1) made it possible for the cross-cultural popularity of *O Alquimista* to resurface.



In the light of the triad of the narrative, marketing and ideology, we could see that the narrative was not popularised enough in the stage of production—not offered sufficient marketing, nor had it been tailored to attune sufficiently with the Portuguese value systems or allowed the chance to be appreciated and/or apprehended and assimilated into the local taste. Yet, there existed the narrative that with its ideology was picked up by the English translation, underwent a reproduction process and was granted another context. Within this new stage, the

translation constructed the communicative, interactive environment essential for the transportability of literature in the light of the socio-semiotics of the English meta-context.

Each translator came to the text with both their personal repertoire and the socio-semiotics of the cultures. These cultural considerations either formed an internal, integral part of their identity or represented the language and value systems they had learned and acquired. In such a case, the translator could be positioned in an area (a meta-context) that internally connected the two contexts (of creation and interpretation) with an insurmountable variation of the degree of accessibility to either of them. They could be internally placed either closer to the source language-in-context or to the target. In other words, the translator as a creative re-writer and co-author held this invisible intermediary position creating a sort of dialogism and practising an act of refraction that were inseparable of the text (Figure 35). The multiple prisms that were peculiar to each translator within their context of interpretation formed shielded filters and paramount barriers. The translators, as exceptional readers, created their own external structures from which distinct semantic inputs were inferred within their own socio-cultural shades. The internalised narrative structures in the re-creation process unequivocally impinged on the orientation of the text–reader interaction and the ensuing construction of the infinite external narrative structures.

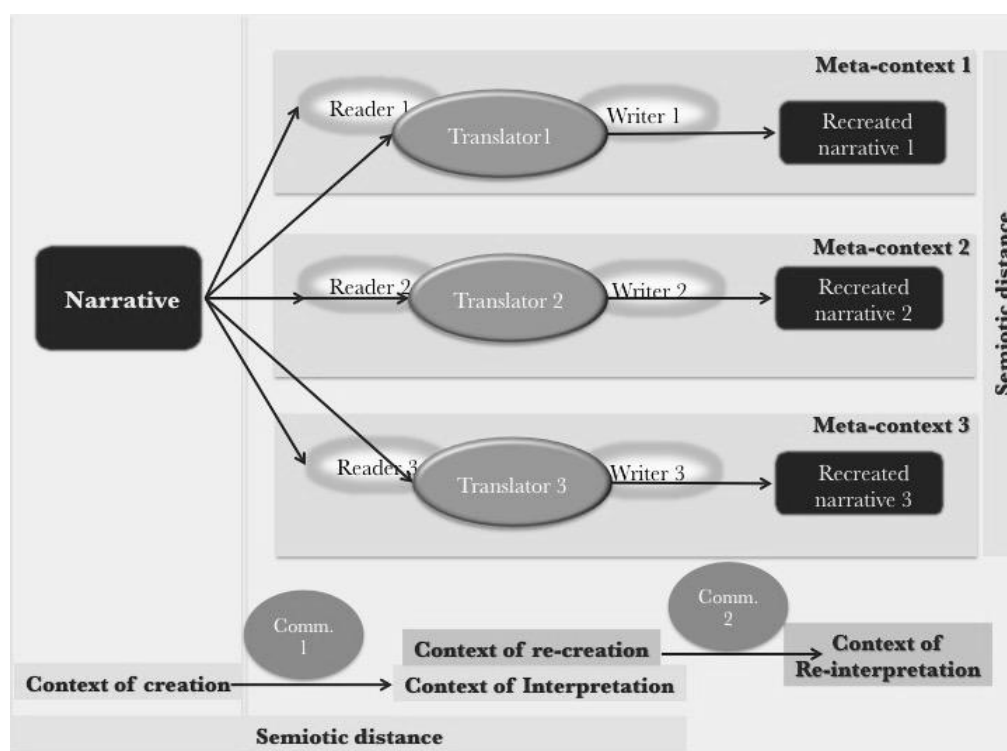


Figure 35 Transposing the narrative trans-contextually in two stages of communication

The form–content synthesis of the original text was dissociated in the meta-context. This dissociation came due to the ‘unfamiliarity’ of the original societal structure and value system to the translation reader. The recreation processes therefore impelled the translators to create

some sort of variation in the narrative structure so that they could fulfil a *narrative coherence* in the translation. This included processes of textual omission, altered cohesive devices and metafunctional and realisational shifts. The hybrid of narrative elements with which translators interacted variably collaborate to recreate structural *icons* in the new contexts (Boase-Beier, 2014; Leech & Short, 1981/2007). The study confirmed that in the act of translation, the story was not re-plotted. Rather, it was multiply re-discoursed by the translators and each re-discoursing act is unique. The study here adopted the view that the plot as a concept intersected with, but was not inclusive of, discourse.

The translated narratives were here new semiotically transposed human products that were taken back to the production cycle. In this cycle, they received skilful marketing processes and had their contextually-adapted ideology circulated. The study here aligned with O'Toole's thesis (1982) that the prisms through which a society refracted a work both informed patently about the work and the societal priorities, and pre-configured a structural analysis of that work in connection with the social structure.

The circulation processes that brought *O Alquimista* to fame did not rely solely on marketing, nor did they rely on the original story or the ideology of its discourse separable from any of the interactively-existing points of the triangle. The marketing processes incorporated particular informative hints to the genre. That *O Alquimista*'s straightforward aim became to outsell others reinforced its control over the social ideologies through the recreated narrative structures and re-orientated, modulated focalisations. Thus, the target readers' interpersonal interactions with the text were oriented into specific directions with semantic drifts governed by their contexts.

The study thus concludes that the translated narrative underwent three acts of focalisation—the former two were designated by Leech and Short (1981/2007) as existent for any narrative: (1) *Fictional focalisation*, carried out by the narrative focaliser/s internally and/or externally; (2) *Discoursal focalisation*, lying within the narrator–narratee interaction, refracting the former and manifesting through the mode of narration being implemented; (3) *Trans-contextual focalisation*, exercised by the translator within the meta-context (context of the deep reading of the original, and re-writing and re-reading of the translation). Trans-contextual focalisation, therefore, was a third layer imposed by the translators to the basic semantic content on which they worked with the original author (Table 18).

Studying the three narratives in the light of the socio-semiotic contexts of culture demonstrated that controversial issues and cultural and individual specificities/sensitivities were heedfully and amicably reproduced. These recreated narratives testified to the fact that the stylistic resources implemented in the latter act of focalisation, namely, the trans-

contextual one, functioned retrospectively to cast shade on the former two focalisations and reshaped their produced images.

Context of creation	Meta-context		
	Context of interpretation	Context of re-creation	Context of re-interpretation
From narrative to language	From language to narrative (infinite external structures)	From narrative (external structure) to language (structure internalised)	From language (internalised structure) to narrative (infinite external structures)
Focalisation 1 & focalisation 2	Focalisation 3		
Communication 1 (Refraction 1)		Communication 2 (Refraction 2)	

Table 18 Acts of focalisation and stages of trans-contextual transposition in recreating the narrative

6.3. Transposing the narrative trans-contextually: an inter-systemic, inter-stratal view to the processes within the meta-contexts

Coelho's mere reproduction of the elements of fantasy and mystery in the pretexts—together with their themes, motifs, generic structures, and discourses—kept the reader in a mythical or allegorical atmosphere sufficient enough to include his thoughtful messages. *O Alquimista* in its discussion of the rather complex, psychological, spiritual and mystical themes added a further merit to the narrative: what seemed to be psychologically agonising, emotionally obsessing and spiritually, studiously sought for was presented in a mould of simple style that granted its theses a more vivid, unique presentation. This presentation granted the reader the emotional, psychological and intellectual escapes they endeavoured to attain without pitting them against the challenges of deciphering the complexities of the style in addition to those of the subject matter.

The transtextual connections drawn in the background linked *O Alquimista* to an amalgam of local and global pre-texts. However, the high implementation of intertextual and interdiscursive interactions did not impede the celebrated translators from giving these new narratives a similar impact on the readers in their new contexts. This made it possible to fathom the extent to which Coelho's rather virtuoso translators managed to manipulate linguistic patterns and stylistic resources so that they could observe Coelho's simple style and grant the simplicity, or rather lucidity, of its parallel effect. The three carefully accommodated narratives adopted parallel lines in their assiduous observation of the details of the presentation. Among these issues that posed challenge to the translators were those of spirituality and religion, and the stereotypes of the collective image. Within each context, the

issues were presented through different focalising lenses created through the stylistic patterns. The translators made every effort to give a peaceful balance when tackling, for instance, issues such as stereotypical views toward Gypsies, the Orient and the Occident.

Spirituality (versus materialism) formed one of the crucial, challenging themes being presented in the narrative and faced by translators in their appeal to the audience. Through manipulating stylistic resources, spirituality in English was presented in a form of mysticism built on speculation and dissociated from any religion or religious obligations. Furthermore, the spiritual text–reader interaction was demoted and a sense of individualist, materialist attempt at turning mysticism and speculation into a means for fulfilling personal gains emerged.

The challenge for the Arabic translation was not to reproduce a parallel image of the individual relative to the Self; rather, the image of the Arab was deprecatingly presented on practical, pragmatic scales and portrayed as helplessly alluring for business and company on social scales. Therefore, the complication in this context was embodied not in reproducing popular ideologies related to the Self and God, but, rather, in reshaping the social, intercultural ideologies related to history, identity and coexistence as visioned by the Brazilian author and encoded in the Spaniard's eyes.

The dichotomy of spiritualism and materialism took another vein in Turkish, which bred the mosaic of the narrative and stylistic selections reflective of the spectrum of the ethnic, religious and ideological parties comprising Turkish society. Corresponding to the theological and spiritual literature and arts, the narrative delved deep into the Self with a focused spotlight being presented in each episode. In addition, observing the individual gain that brought the alchemical materialism to the fore again in a careful, focused exposition of the boy's struggles and gradual successes, accounted for the meticulous presentation of the bifurcated story lines.

6.3.1. Narrative structure, translation and context: A view to the triangular reciprocity from above

Tracing how story elements were re-patterned and re-discoursed contributed to uncovering the mechanisms implemented in the three narratives to construct the narrative structures on the text level (Chapter Three). Considering the issue from different structuralist and post-structuralist perspectives, the study outlined a myriad of delimitations of the 'narrative structure' as a concept: both as an element existing in an interrelationship of structuredness created *within* the narrative semiotic system, and as a commodity being exchanged, coloured and reshaped by the writing, reading and recreating processes. In this latter interactive sense, the structures of the translated narratives existed as generic textual aspects reflective of the socio-cultural, socio-semiotic and transtextual relations across the meta-contexts. These

observations accentuated that the narrative structure was the device that interwove the internal and external strands of the narrative.

Scrutinising mechanisms of recreating the narrative structure for each narrative gave a narratological-stylistic view of the translated narrative as a re-orientated and reshaped communicative experience. This in turn provided an account of how the narrative meaning was processed and assimilated as a semantic content within the reconstructed texts. It also shed light on the varied episodic distributions, typographical proportions, and reshaped cohesive factors, inclusive of the lexical chain of naming, spatio-temporal signification and characterological traits in the three narratives.

The study started with a basic demarcation of the narrative elements at the lowest semantic story level configuring the narrative fable, its spatio-temporal locale and characteriological features. The study carried out such a reading inseparable from the discursive level according to which the story was plotted. Aligning with Yaktine, the study delineated the narrative elements as morphological features being discoursed, i.e. given its syntactic form as a structure, hence assuming, disaligning with Hasan, that the semantic content was prior to, rather than produced by, language in narration.

Attempting an in-depth study of the motivatedly selected titles that significantly interact with the paratextual and metatextual resources unveiled the variable socio-semiotic systems that urged such selections. Reading these selections against the socio-semiotic backdrop justified the mechanisms followed by the translators within their meta-contexts. Within these contexts, favouring one possible title over another possible one created, as Boase-Beier (2014) highlights, particular ‘narrative positions’. In addition, the study found that in collaboration with these narrative positions, the selected titles promoted certain aspects of the narrative and demoted others—all conditioned by the values of the receiving cultures.

The study established that space, beside O’Toole’s theme and Yaktine’s time, could be criterial in scrutinising the narrative structure in a narrative or a group of narratives comparatively. Building on the semiotic considerations of the context, each recreation process carried out an adapted presentation of this story–space significance. The comparative view of the structural compositions revealed the stretching and/or shortening of the episodic disposition, functionality perception, textual segmentation, and consequently the prolonged and/or elided duration and impact of the reader’s engagement with the text within a space-limit.

In this light, the study uncovered that the basic semantic content could be traced in 57 episodes, with each episode being a minimal semantic unit of a variant functionality in either of the story lines. The translators’ interactions with the story yielded varied orientations of textual unfolding of the narrative, in which the 57 episodes were distributed into dissimilar

number of sections with variable lengths. The Turkish text obtained the highest segmentation while the Arabic has the lowest. The high segmentation of the episodic disposition presented a mosaic reflective of the spectrum of the ethnic, religious and ideological parties and ideologies comprising the Turkish society. Segmentation in Arabic was built on other Arabian-specific considerations. Appreciation of the beloved Arabian Desert, for instance, was encoded as an uninterrupted pleasure of the days the boy lived in its context.

Treatment of time and the temporal code in the narratives underwent a vast manipulation on the discourse and textual levels. Tense manipulation, for instance, in the introductory act and the consequent textually adjusted reader positioning from the text pointed to the metafunctional translation shifts among the three texts on the interpersonal deictic level created by tense as a lexicogrammatical resource. Besides, the study unveiled that the proposed linearity of the chronological narration of *O Alquimista* was not precisely held due to both a broad spectrum of intertextual interactions and a disturbed alignment of the chronological disposition of events on the story and discourse levels. The obscurity of time on the textual level created the essential fantastic world characteristic of bestsellers and allowed room for the implementation of alchemy as a motif.

Adjustments carried out according to space and character naming as narrative elements clearly exemplified such a reshaping act. Starting from the selectivity exercised on the characters in relation to setting and theme up to the (absence of) naming, *O Alquimista* utilised the deictic aspect of proper names to specifically delineate its characters. Lexical chains were broken and prejudicially loaded lexis in other narratives corresponded to neutralised ones here, connoting no stances with/against religions or ethnicities.

One's purpose in life, for instance, was turned from a *destiny* to a *Personal Legend*, and Santiago was identified with as an embodiment of the restless treasure seeker who could be anyone, whose material gains predominated any spiritual ones and whose mysticism promised him/her worldly gains. The narrative was rather disintegrated from any mystical, spiritual canon that might exist, even in English literature. The Western image was thus portrayed within an engaging frame where the individual's dreams and desires were rather continually met, free of any obligations to religion, tradition, mysticism or metaphysics.

The Arab's ego was rather glamourised with a peaceful, appreciative analepsis to the glorious days of Andalusia and the proleptic reference to a happy life dreamed of by an Arab girl with an adventurer treasuring her identity. The material-spiritual balance was maintained and the narrative proved further appreciation of both the Islamic and Arabic canons with lexicogrammatical adaptations and transtextual relations being drawn away from any stereotypical antagonisms. Turkification and the unity of the nation were promoted instead of religious identity in the narrative. Discourse and attempts at estrangement and distancing were

carried out. The East and West were brought to friendly terms where, on a narrative rendezvous, religion and secularism met.

Guided by Hasan's notion of 'semiotic distance' (1986/2011), this study confirms the iconicity of the narrative structure in each context of interpretation. Therefore, the study holds a position with Boase-Beier (2014) in her thesis of this iconicity. Following Leech and Short (1981/2007), Boase-Beier (2014) affirms that narrative structures are 'iconic of the societal structures' and are expected to deviate from the source in translation. However, unlike Boase-Beier's approach, the present study postulates this iconicity in relation to variations of the recreated narrative structures, not in their deviation from the original ones.

6.3.2. Narrative focalisation, translation and context: A view from below

The reader, in these locally customised narratives was engaged in the protagonist's experience through an interaction with the narrator and focaliser. The engagement, in fact, absorbed the reader wholly, i.e. their focus or absorption in the journey was not disturbed by axiological systems that would create some sort of insurmountable, perturbing resentment or antagonism. This smooth unfolding eschewed from putting them at odds with those of their context and axiological repertoire.

Scrutinising mechanisms of recreating the narrative structure for each narrative gave a narratological-stylistic view of the translated narrative as a text from above. A careful reading of the stylistic repatterning of the linguistic patterns played a complementary role in completing the picture through unveiling the recreated interpersonal stances toward the "supposedly objective" story world. These stances of the story world were created through the textual entity and were encoded in semiotic implications for each linguistic resource. The stances were embedded in the text through the tri-fold multi-phasal focalisational subjective acts created as the text unfolded. These acts of focalisation reflected both narrative and contextual axiologies and dialogic stances as realised by the hybridity of the re-patterned resources of language; the reading pleasure and narrative communicative experience were thus greatly re-orientated and influenced.

This presentational interactive aspect of the narrative was principally governed by variables integrating with both the narrative discourse and linguistic style. This, in turn, pointed to the existence of a story world being focalised: to a focalising subject whose senses encapsulated the windows to the story world, and to a narrator, who carried out the act of narration and whose resources of narrative discourse were motivatedly re-discoursed in translation. In the case of translated narratives, it was not only the writer who was a contributor to the narrative; it was rather the translator's stylistic re-discoursing that reflected their meta-contextual socio-semiotics and orientated the writer-reader interaction. This

rerouting occurred in the translation as the co-author's choices contributed gradually in a meta-relational manner to the addressive, dialogic character of the narrative and its views as the textual (dis)continuous phases unfolded.

The study in Chapter Four attempted to give an overview of the kind of discoursal focalisation being given for both the refracted story world and focalising agent. This was done before the study moved to carry out a careful investigation of the interphasal, higher-order semantic complexes of the meta-relational positioning being accumulatively created for each focalised (Chapter Five). To do so, the study first gave a comparative overview of the level of lexical diversity and semantic simplification through a rough calculation of the TTRs for the whole narrative texts (Corpus 1) and for chunks of the phases presenting those focalised (Corpus 2). These rough figures needed to be accompanied with in-depth qualitative readings into the texts. The first corpus was divided into two sets, with each set representing the whole narrative being concordanced for a specific purpose: (a) for uncovering the type of experiential conceptualisation being created, and (b) for shedding light on the level of dynamism associated with each image through the type of processes being involved. The second corpus comprised textual chunks representing phases in the presentation of those focalised. 'Phase' here (following Macken-Horarik, 2003) was considered a semantic unit of a realisational nature demarcated within contextual factors, including field (particularly subject matter) and tenor (agent roles).

6.3.2.1. Story world images in the three narratives

Results showed that the three narratives embedded divergent accumulations of the story world images and that the discoursal and trans-contextual focalisations of the three worlds created idiosyncrasies within each context. The three story worlds appeared with varied levels of dynamism, and their levels of lexical density and diversity hinted at the fluctuating levels of linguistic complexity reflective of the philosophical, ideological and dialogical presentations and evaluations being tackled or adhered to.

The Turkish narrative drew on the widest lexical variety as it comparatively entertained the highest TTRs for both the whole text and phasal chunks. The English, however, obtained the lowest TTR with a large gap existing between this TTR and its two counterparts. The TTR figures primarily suggested that the English text was constructed via the highest lexico-semantic simplification and that, semiotically speaking, the adjacent figures in the two other texts attuned with adjacent value-systems being adopted in the two neighbouring cultures in the Arab World and Turkey. Among the semiotic demands put on language in these contexts was to serve daily spiritual and social needs addressed by the narrative, which appeared in the form of accurate terminology being used. The English tended either to camouflage the

cultural specificity of these practices through casting some Churchly shade, or to give a flat presentation through neutralised presentations. This was occasionally the case in the Turkish text as well, although it did not go for complete estrangement.

Investigating the type of processes creating logogenetically the focalisational image of the story world, the study discovered that the Turkish text created the most effectual image of that world despite what seemed on the surface to be the target of the English narrative. The three texts were analogously engaged primarily in processes of defining, describing, demarcating and identifying the perceptible and imperceptible focalised as reflected by the highest implementation of relational processes. The narrative exhausted the best part of the narration to putting the reader in touch with new scenes and concepts despite any expectations that might accord with the ideas of self-realism and individuation and create more room for prophesying a rather materialist, more active presentation of the protagonist's life. These comprised scenes within the unfamiliar context of Arabia. Concepts could be practically implemented to turn the sought dream into a reality, disregarding the mystical or metaphysical end that may be connoted by the notion of alchemy. The narrative also represented a vivid reportage of the stages the protagonist went through, recording his words and his interlocutor's verbal responses.

The narrative then moved to drive the reader further into the (meta-)physical journey and to implement their mental faculties to be present, after assuring him of the possibility of the gain within the world of these metaphysics. The adjacent, or rather equal, records of the material and mental processes pointed to a sort of balance being created between the inner and outer worlds of what the protagonist perceived and refracted. This, on the one hand, made it possible to tone down the heavy spiritual load in English and hence the individuation input became easier to promote. Prevalence of the (Actor –Goal) type of material processes restored the imbalance of the mental and verbal over the material, which weakened the level of dynamism being mistakenly expected in the English narrative and nourished the mental involvement—both cognitive and emotional—further in the spiritual and metaphysical in Arabic and Turkish.

Within the frames of mysticism and Sufism, accompanied with those of materialism and self-realisation derived from the West, the Turkish narrative created the platform necessary to assure each reader and grant them a fluent accessibility. The narrative involved the Turkish reader in a further engagement with the mental side of the story, together with assuring them of the full grasp of the surroundings. This made them familiar with the fictional world and prepared to interact with metaphysical, spiritual theses being presented both cognitively and emotionally. This was accompanied by leading them into an equal involvement in the material world, creating a dual vision that regained balance between the material and mental.

The Arabic went further in mental terms as it delved into the protagonist's inner world for further absorption of the spirituality embedded, the scenes being perceived and the emotional engagement in developing a successful adventurer. Interacting with the mystical and the metaphysical did not create a formidable barrier for them.

In terms of the flow of the semantic disposition and logogenetic unfolding as represented by manners of nesting, interclausal layering, logico-semantic relations and grammatical intricacy, the Arabic text came out on top through weaving the discourse in the most intricate, most condensed manner (Figure 36). The logogenesis of the Arabic text consequently adopted the most vivid, dynamic pattern. It generally comprised drastic leaps and falls, with peaks as high as eleven clauses in a bundle and troughs as low as simple clauses. Also, it had the most instances of zero representation corresponding to compressing, in a fewer number of complexes, meanings extended over further complexes in other narratives. Accompanied with the relatively high lexical density, the Arabic narration discoursed the story in what can be considered the most intricate, condensed presentation of perceptible and imperceptible focaliseds.

In this regard, the Turkish narrative followed a relatively consistent pattern of tactic and logico-semantic complexing while the English was built in the most linear, simple structure. The Turkish text, following a relatively consistent pattern in the clausal disposition and distribution (with fewer peaks and fewer troughs), made every effort to simplify the complexities of the mystical-material way to Personal Legend while maintaining the widest lexical variety. The story underwent a further proportioning, further alteration in story world presentations and more vivid narration. On the other hand, the English narrative, in its attempt to neutralise the spiritual, mystical aspect and disentangle the material-mystical facets of alchemy, relied on the least intricate pattern and the most simplified lexical stock to draw the story world image. This patterning yielded a rather smoothly flowing monotonous presentation that is free of the complications of any mystical or alchemical concepts.

6.3.2.2. The character focaliser as focalised in the three narratives

Making a dissimilar implementation of the stock of lexicogrammatical choices referring to the boy as a character shed further light on the accumulation of the depiction of his image as a character. Simultaneously, it implies subsequent divergences on the second-order level when a character of this portrait was the focal focaliser whose senses perceived the fictional world.

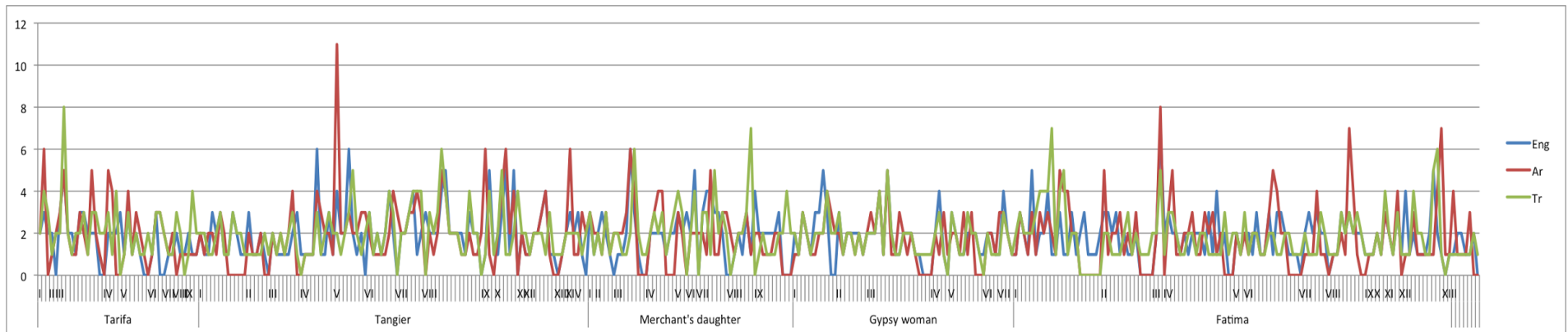


Figure 36 Grammatical intricacy and logogenetic unfolding of chunks creating the overall focalisation of the studied narrative elements along the phases

Dynamicity was granted more to '*the boy*' in Arabic and Turkish, as a human emotional Sensor and Verbaliser, than in English, where he was given a less active image of an Actor and/or Behavior. This least vivid image fell toward passivity. The physical development was further foregrounded through the high records of the material processes in English and the relative simplification of its text. The protagonist was rather an active interlocutor while he was mentally engaged. His mentalisation is given a further practical hue in English as it is encapsulated in cognitive and perceptive processes rather than emotive ones.

The association between cognition and emotion was much emphasised in Arabic and Turkish, allowing room for further connection with the heart and the inner experience rather than with the perception and processing of images of the perceived world. With a rather more intensive use of mental processes dominating those material and verbal ones, the Arabic translation seemed less concerned with creating the sort of captivating vividness that would keep the reader engaged with the tempo of life the protagonist lived. Rather, the narrative was concerned with the vividness of the spiritual and emotional involvement in a mystical, spiritual growth corresponding more with the mystical aspect of alchemy. Such a development helped carry the reader in an ideal, un-interrupted engagement with the soul and heart that he/she would admire as positioned in his/her context of culture. The boy's wishes and desires were rather kept undisclosed and did not seem to form the main concern of the narrative in its three versions. This was totally unexpected, though, in an adventure narrative with a carefully oriented route.

The transition from the herdsmanship stage of living to that of the alchemist was made clearer in Turkish through the heaviest implementation of the *çoban* while engaging him in more dynamic acts than those in Arabic and English. Due to the familiarity of the peasantry scene in modern Turkish drama and literature, the reader was given more of a chance to identify with the protagonist as a person and live their dream. Exclusive terms of the Spanish boy and young Arab were not used in English or Arabic respectively to retain a substantial level of appeal to the contextualised reader in an undisrupted manner.

6.3.2.3. *Reproduced focalisations of space and dramatis personae*

Chapter Five unveiled the meta-relational accumulation of the reproduced images of the different focaliseds within the different focalisational phases. This accumulation was fulfilled through the mutual interstratal involvement of the micro and macro discursive resources in reshaping one another and realising the stances being adopted. These relations existed among the micro-level semantics, the overall image of the story world and focalising agency, on the one hand, and these semantics and the semiotics of culture and hence the text-reader interaction, on the other. The trans-contextual phase of focalisation was here assumed to be

inseparable from any translational act targeted at creating an axiological accommodation of the translation within the system of values in the context of culture. While textually the three versions adopted moderately divergent linguistic reproductions, the focalisations drift semantically into divergent veins, which remarkably enhanced the narrative-reader communication in each context.

Evaluations and mentalisations of the focalised locales were adapted within each context of culture so that the reader got involved in an interaction that both appealed to their affinities and accorded with the formerly existent stereotypical visualisations of the other as part of their cultural and ideological repertoires. These cultural bearings granted interaction with the narrative and its semantics and aesthetics at the higher-order levels of signification an undisrupted, gripping reading. This was accompanied by a smooth transition of the alchemist's experience and development in an applicable manner, to be absorbed both individually and personally.

In the crossroad of Tarifa, latently-patterned divergence in evaluative stances, focalisational phases developed meta-relationally interpersonal orientations, and contextual adjustments contributed to the reader-text positive interaction (Appendices VI—IX). The English reader lives an entertaining, enjoyable experience while their socio-cultural self-image is being propitiated. Conversely, tension was heightened extensively in Tangier, where they were stereotypically adopting an Oriental/Occidental position, criticising the Orient and experiencing hardships in its land. The Arabic reader had his/her history appreciated and his/her ego rather exalted in Tarifa, while his/her own culture and the self, as represented in Tangier, were peacefully and carefully reproduced; senses of derogation and hostility were demoted and senses of sympathy, recognition and admiration were created instead. The Turkish reader was given a rather balanced view of the two ports: he/she shared with the Arab an Islamic heritage, so senses of hostility and antagonism were fairly neutralised at the same time that the narrator was presented as if rendering and/or adopting the Spaniard's standpoint. This dual positioning meets with the Secularist trend in Turkey, justifying any senses of antagonism originating Occidentally. The Turkish reader was more engaged in an identification process with the Protagonist himself, developing with him as an alchemist emotionally, spiritually and physically.

The three women representing objects of varied focalisations in the three contexts gave another exemplification of the trans-contextually adjusted form of image recreation. Each of these focaliseds had a unique significance both narratively and socio-semiotically (Appendices VI—IX). In English, the merchant's daughter, an Arab girl in an Andalusian context, was appraised positively merely for her physical beauty while her value as a love was rather depreciated. This stance, though briefly surfaced, was coupled and juxtaposed with the

view of the Arab girl in the case of Fatima, who, even within her own context, was elaborately appreciated for the same eye appeal rather than the values that had been proposed only superficially to her. These focalisations took place while the boy's Orientalist attitude toward the Arabian lands and its inhabitants was construed by stereotypes. The Occidental ego was satisfied through a maintained superiority of the protagonist all through. This superiority was coupled with a concealed prejudicial stance having been practised against a minority settled in Europe, represented by the Gypsy woman.

The case is different in Arabic and Turkish. In Arabic, for instance, logico-semantic and lexicogrammatical resources were repatterned so that the Western prejudices against the Gypsies were promoted and the image of the Arabian girl was taken to higher levels of appreciation and sophistication; the Occidental sense of superiority was hence rather manoeuvred. In Turkish, what seemed to be criticised within either the Spanish or Arabian locale was compensated for later, and what appeared as literally prejudiced in the other versions was logogenetically balanced out in the Turkish narrative. This is how the merchant daughter's image was brought to rather neutral grounds, though appreciated physically and rather criticised intellectually. The same applied to the boy's development at the stage of Fatima's love which is carried out internally, i.e. through emotional, perceptive engagement with the boy. The Gypsy's image was given a parallel promotion to that of the Other, as this was the manner in which the image became reflective of the Turkish cultural values.

The translation indeed succeeded in recreating the appealing images of both the focaliser and focalised story world. Repatterning was done through mapping these reproduced meanings on linguistic resources that were either (1) universal among the three languages yet implemented here variably, or (2) the level of their equivalence diverged, creating varied typological distances with language-specific resources being deployed both metafunctionally or lexicogrammatically.

Typological distances among the three languages came to the fore here, particularly with clause typology, verb formation and verbal group constituents, which posed challenges to the process of compilation. These distances produced variant verb frequency levels and process types, which contributed much to the reshaping of reality within each context. The lack or relatively little literature of SFL studies—with variant degrees in Arabic and Turkish—posed a further challenge in investigating languages that were unique in lexicogrammatical and semantic properties. Realisation of the relational process, for instance, created a real challenge in terms of both visibility of the lexical verb and relational-existential process differentiation. These distances formed areas of typological departure among the three languages and made use of to create dissimilar translation environments and consequent semantic implications in the three texts.

Mechanisms, beside omission, included those where metafunctional equivalence was generally maintained while shifts along the rank scale occurred. Among the three language systems, the following shifts, that might have been caused by either systemic or realisational reasons, appeared creating rerouted semantic drifts in collaboration with intratextual others (Table 19). The higher records of the relational processes in Arabic and Turkish, for instance, did not indicate the exact number of instances where the different focaliseds were either identified or delineated. Rather, with the absence of the lexical verb that realised the relational process, it became inevitable to state emphatically that more dynamic processings of identification and attribution were being latently held, which brought the reader much closer to the story world and its perceptible and imperceptible objects and granted him/her further familiarity. Even if nominal group agnates came to replace those processes through implementations of non-processual Qualifiers, i.e. through reliance of nominal modification, the level of effectuality was decreased. The Arabic narrative managed to emphatically have the emphatically prejudicial angle on the Gypsies, through a specific constellation of identification and opting for polar rather than modal verbs.

Modality resources were also manipulated to promote or demote particular senses in a typological manner that made it available for one translator through the resources of his/her language but not for the other. This became clear in Turkish, for instance, where the merchant daughter's image was appreciated for its own sake rather than in comparison to the sheep. This was fulfilled through heightening the grade of epistemic modality in relational processes with resources in the system of modality that were not available in English or Arabic.

<i>Metafunctional equivalence, ranking environment shifts</i>			
<i>Metafunction</i>	<i>System</i>	<i>Realisation</i>	<i>Origin of shift</i>
Logical & interpersonal	Projection	(Ar) Grammatical metaphor	Realisational
		(Ar) Mental projection in attributive relational processes	
	Expansion	(Tr) <i>-Ip</i>	
		(Tr) <i>-ArAk</i>	
Interpersonal	Modality	(Ar) <i>-fa</i>	Systemic
		(Tr) <i>-mazlıktan gel</i>	
		(Tr) <i>zorunda</i>	
Experiential & interpersonal	Transitivity & Mood	(Ar) Textually absent nominal group realising the implicit subject	
		(Ar) <i>lā al-nāfiyati lil-jins</i>	
	Polarity	(Ar) Negating verb to be: <i>değil, laysa, yok</i>	
		(Tr) P.COP	
	Tense	(Ar) Implicit process realisation	
		Tense shift	

Textual & interpersonal	Theme	(Ar) Nominal vs. verbal clauses	
		(Tr) Conversion	Realisational
		(Ar) Definition through relational structure	Systemic

Table 19 Systemic and realisational resources typologically causing rank scale shifts across the three translations

6.4. Afterword

With deep readers and co-authors being positioned within different meta-contexts, reading with unique socio-cultural repertoire and interacting distinctively with the texts, it became possible to underline that the present study's argument best described the situation: the acts of translation embraced processes of accommodating recreated narrative structures to the contexts of interpretation, and of creating discourse patterns that accentuated unique and distinctive texts within each context. The translators' awareness of the intellectual, emotional and psychological role of bestselling fiction in satisfying the reader's needs substantially influenced their acts of reproducing the narratives in the new contexts. The high implementation of intertextual and interdiscursive interactions did not impede the celebrated translators from giving these new narratives a similar impact on the readers in their new contexts.

This study underlines that the more experienced the literary translator is, the more likely it is that he/she reproduces narrative structures serving previously established ends. The translators contributed vastly to the reshaping of narrative structures through subtle adjustments to the patterning of the linguistic resources, subsuming the mannerisms of being, saying and doing within the contexts of interpretation. The reproduced patterns interacted with the socio-semiotics of the reader's context, providing here a constructive factor for the adapted internal structure and a controlling force cast on the reader in his interaction with the narrative and creation of a unique external structure.

Going through a functional reading of the variable manners in which the different narrative elements were focalised revealed that the three narratives practised variant manners in which the reader is engaged and/or distanced, brought to align or disalign, appreciate or depreciate the focaliseds. The narratives practiced a sort of variant modifications on the perspective, the image and the characteristics of the focalisation agency, which cast a subjective shade on the so-called objective story world. The co-author's choices contributed gradually in a meta-relational manner to the addressive, dialogic character of the narrative and its views as the textual (dis)continuous phases unfolded. Each of these focaliseds had a unique significance both narratively and socio-semiotically. Evaluations and mentalisations of the focalised locales and personae were adapted within each context of culture.

These adjustments, in turn, entitled the present study to align with Lemke's proposal in that the texts embodied the social value systems and represented their phenomenal inter-textual and intratextual interactions, including the orientation of the texts toward their own voices that were heard against a stable value system of the society. This observation was backed up with Hasan's observation (2011), in analogy with Mukarovsky (1977), that there existed two inseparable matrices which energised the effectuality of the narratives as pieces of verbal art: the two finely integrated semiotic and semiotically-shaped systems of language and culture (Lukin & Pagano, 2012) .

The translator's "skilful manipulation" orchestrated a favourable narrative that has addressed the human soul beautifully in a sophisticated manner, adapted to the value systems of the contexts of interpretation. These translators proved to have played the role so well, even better than Coelho, in attempting to produce such an appeal. The Coelho–translator collaborative reproduction allowed the work and its original author to resist ephemerality, with that perpetuity being granted for the translator as well. This translator was expert in the manners, values and tastes of his/her audience. The translator's craftsmanship and success in recreating such a rebirth journey within the confines of this peaceful framework gave a clear evidence that the "bestseller" was applicable to the writing hand as well—here, the translator—who shared the success of the original author. This also brought to the fore the role studiously played by Sant Jordi Associado in giving Coelho a kind of perpetuity through careful manipulation of publishing, marketing and (translator) recruiting experiences and skills. Bestsellerdom in this case relied on a craft; an insightful training gained through the long experience with the targeted audience together with the generic tools.

In the three versions, as is the case with most bestsellers, *O Alquimista* paved the way for these sorts of anthropological, social and critical studies to have an insight into the modes of literature, the communal perception and the trends of mass imagination of its time (Bloom, 2008; Brayfield, 1996). It therefore becomes possible to conclude that due to the dialogically customised communicative nature of the narrative texts, recreating their structures undergoes the production of a multi-dimensional text, linguistically devised, culturally adjusted and semiotically diversified.

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Appendix I
Semantic divisions of the three versions

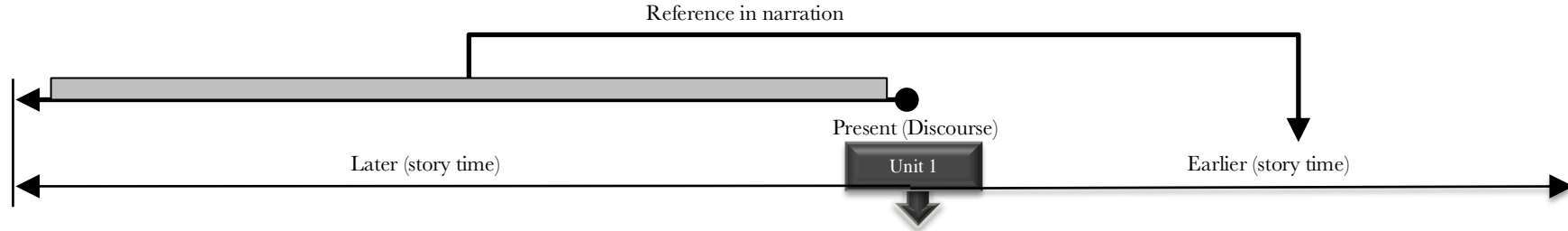
Movement	Episode	Subject	Eng	Ar	Tr
1	1	The alchemist reading Narcissus' story	A	A	A
2	2	The dream recurring	B	B	B
	3	Recalling meeting with the merchant's daughter (one year ago)	C	C	C
	4	Excitement & worry before the meeting	D	D	D
	5	Aimless sheep		E	E
	6	Evil thoughts against sheep		F	
	7	Setting purpose	F		
	8	Father-son argument	E		F
	9	The interest of living with a dream	F	G	G
	3	10	Interpreting the dream	G	H
11		Before meeting the girl	I		I
12		The greatest lie & Melchizedek	J		J
13		King of Salem and dream pursuit “decision making”	H	I	K
14		Taking the decision	I	J	L
15		Payment, freedom & wisdom		K	M
16		Starting off the journey		J	L

4	17	First day in Tangier	K	M	O
	18	Realising the universal language	L	N	P
5	19	The crystal merchant	M	O	Q
	20	A new job	N	P	R
	21	Dream of Travel	O	Q	S
	22	Reconsidering a dream	P	R	T
	23	Enormous success	Q	S	U
6	24	Departing the crystal shop	R	T	V
	25	Restoring an original dream	S	U	W
	26	The Englishman	T	V	X
	27	Conversation in the warehouse	U	W	Y
7	28	Caravan: swearing & commitment			Z
	29	Life of the caravan: the desert	V	X	AA
	30	Warning of war & Soul of the world		Y	AB
	31	Reading alchemy	W		
	32	Complication vs. simplicity	X	Z	AC
	33	Life teaches alchemy	Y	AA	AD
	34	Fear	Z	AB	AE
	35	Peace	AA	AC	AF
	36	First appearance of the alchemist	AB	AD	AG
8	37	Oasis & Fatima			AH
	38	Meeting at the well & hawks	AC	AE	AI

	39	Courage of a stranger reading omens	AD		AJ
	40	First encounter with the alchemist		AF	AK
	41	Invading a neutral territory	AE	AG	AL
	42	The alchemist putting the traveller on the road	AF	AH	AM
	43	Discovering life in the desert	AG	AI	AN
	44	Bidding Farewell to Fatima	AH	AJ	AO
9	45	Soul of the World & the heart	AI	AK	AP
	46	Communicating with the heart	AJ	AL	AQ
	47	Strength of the soul; lessons with the tribesmen	AK	AM	AR
	48	Alarm of death	AL		
10	49	Bargaining life	AM		AS
	50	Desert & heart: the same language	AN		AT
	51	Getting ready for the display	AO	AN	AU
	52	Supernatural display			AV
	53	Astonishment of success	AP		AW
11	54	Alchemist's destiny	AQ	AO	AX
	55	Dreams and role of a man	AR		AY
12	56	Digging up the secret at the Egyptian pyramids	AS	AP	AZ
13	57	The treasure	AT	AQ	BA

Appendix II

Narrative and typographical story and discourse times in the narrative



Narrative Timeline																																
Time /duration																																
Episode	Now	57	56	(54-55)	(49-53)	(45-48)	(36-44)	(28-35)	(26-27)	(24-25)	(20-23)	19	18	17	(11-16)	10	(4-9)-8	2	13'	3	8	7'	26'	15'	19'	26"	55'	39'		15"	32'	
							1		11'						27'																	
Stage																																
Range	Eng	2	4	5	13.5	14.5	# 34.5	13	# 5	# 5.25	10.5	1	# 1.5	8.15	17.5	#4	4	2	0.75	1.25	1	# 0.5	1.25	# 0.25	# 0.75-1	0.5	# 2.75	0.5	0.75	2	# 0.25	3-page break
	Ar	2.25	4.25	5.25	14.5	14	35	# 14	5.75	# 4.25	11	0.25	# 1.75	# 7.75	# 15	3.5	4	1.5	1.25	# 1.25	#1- 1.25	# 0.5	1	0.25	1	# 0.5	2	# 0.75	0.75	# 1.75	0.25	3-page break
	Tr	1.5	3	4	10.75	11	27.25	11.25	4	4	9	# 1	1.5	# 6.5	14.5	3	3	1.5	# 0.25	1	1	0.25	1		# 0.75	0.25	2	0.5	0.75	1.25	0.25	2-page break

Appendix III

The 50 most frequent lexical verbs in the three texts

The Alchemist (Coelho, 2009)

Rank	Verb	Frequency	Process Type
1	<i>be</i>	1022	relational
2	<i>say</i>	369	verbal
3	<i>know</i>	209	mental
4	<i>go</i>	165	material
5	<i>have</i>	152	relational
6	<i>see</i>	148	mental
7	<i>think</i>	136	mental
8	<i>want</i>	129	mental
9	<i>tell</i>	123	verbal
10	<i>do</i>	114	material
11	<i>ask</i>	105	verbal
12	<i>make</i>	31	mental
		25	relational
		2	behavioural
		32	material
		90	
13	<i>look</i>	9	relational
		18	material
		60	behavioural
		2	mental
		89	
14	<i>come</i>	84	material
15	<i>understand</i>	76	mental
16	<i>speak</i>	72	verbal
	<i>become</i>	72	relational
17	<i>live</i>	65	material
	<i>learn</i>	65	mental
18	<i>take</i>	3	mental
		48	material
		1	verbal
		5	relational
		2	behavioral
		59	
19	<i>begin</i>	36	material
		9	mental
		8	verbal

		1	relational
		3	behavioural
		57	
20	<i>read</i>	55	mental
21	<i>feel</i>	53	mental
		40	material
		5	mental
22	<i>give</i>	5	verbal
		50	
23	<i>leave</i>	49	material
		11	relational
		31	material
24	<i>get</i>	2	behavioural
		4	mental
		48	
25	<i>need</i>	46	relational
26	<i>answer</i>	45	verbal
		25	mental
		12	material
27	<i>try</i>	4	verbal
		1	behavioural
		42	
28	<i>return</i>	40	material
		10	mental
	<i>find</i>	29	material
		39	
29		13	relational
	<i>appear</i>	26	material
		39	
30	<i>buy</i>	38	material
		1	material
		2	mental
31	<i>turn</i>	25	relational
		9	behavioural
		37	
32	<i>bring</i>	36	material
	<i>realise</i>	35	mental
		13	material
		1	mental
33		1	verbal
	<i>fall</i>	14	relational
		6	behavioural
		35	

	<i>die</i>	35	material
		2	mental
		17	material
	<i>continue</i>	13	verbal
		3	behavioural
		35	
		24	material
		7	mental
34	<i>help</i>	1	relational
		32	
	<i>travel</i>	32	material
	<i>write</i>	31	material
35	<i>meet</i>	31	material
	<i>decide</i>	30	mental
36	<i>sit</i>	30	behavioural
	<i>talk</i>	28	verbal
37	<i>happen</i>	28	material
38	<i>seem</i>	27	relational
	<i>remember</i>	26	mental
39	<i>forget</i>	26	mental

** ** **

	Root (transliterated)	Meaning	Frequency	Process Type
1	<i>k.w.n</i>	be	627	relational
2	<i>q.w.l</i>	say	314	verbal
3	<i>‘.r.f</i>	know	140	mental
4	<i>r.w.d</i>	want, wish	78	mental
5	<i>laysa</i>	not	77	relational
6	<i>‘.w.d</i>	return, come back	67	material
7	<i>d.r.k</i>	realise, attain	55	mental
	<i>sh.‘.r</i>	feel	54	mental
			32	material
8	<i>w.j.d</i>	find	16	mental
			6	existential
			54	
9	<i>r.‘.y</i>	see, conceive	52	mental
10	<i>s.‘.l</i>	inquire, ask for	50	verbal
11	<i>gh.d.w</i>	become, grow, come to be	48	relational
12	<i>k.l.m</i>	talk	45	verbal
	<i>‘.l.m</i>	learn	44	mental
13	<i>dh.h.b</i>	go, leave	44	material
	<i>dh.k.r</i>	remember, recall, remind	43	mental
14	<i>f.k.r</i>	think, consider, reflect	43	mental
	<i>f.h.m</i>	understand, comprehend	43	mental
	<i>b.d.w</i>	appear, seem, show	41	relational
15	<i>sh.h.d</i>	watch, view	41	mental
	<i>‘.y.sh</i>	live	39	material
			12	mental
			19	material
16	<i>b.d.‘</i>	start, begin	7	verbal
			1	behavioural
			39	
17	<i>j.w.b</i>	answer, respond	37	verbal
18	<i>ṭ.l.b</i>	ask, demand, claim	34	verbal
			2	mental
			15	material
19	<i>t.b.‘</i>	continue, follow up	12	verbal
			4	behavioural
			33	
	<i>n.ẓ.r</i>	look, view, consider	30	Behavioural
21	<i>b.ḥ.th</i>	search, research, inquire	29	material

22	<i>h.w.l</i>	try, attempt	15	mental
			10	material
			1	verbal
			2	relational
			28	
23	<i>h.m.l</i>	carry, bear	28	material
			26	relational
			2	material
24	<i>h.w.w.l</i>	transform, change	28	
			27	mental
			27	verbal
			27	material
			25	material
25	<i>f.‘l</i>	do, act	23	material
			23	material
			23	material
			23	mental
			23	mental
26	<i>j.y.‘</i>	come	23	material
			23	material
			23	material
			23	mental
			23	material
27	<i>s.b.q</i>	antecede	23	material
			23	material
			23	material
			23	material
			23	material
28	<i>s.m.‘</i>	hear	23	material
			23	material
			23	material
			23	material
			23	material
29	<i>q.r.‘</i>	read, recite	23	material
			23	material
			23	material
			23	material
			23	material
29	<i>k.t.b</i>	write	23	material
			6	material
			3	mental
			1	verbal
			12	relational
29	<i>m.r.r</i>	continue, go on	22	
			22	material
			21	relational
			21	mental
			21	material
29	<i>l.q.y</i>	meet, encounter	21	material
			21	material
			21	material
			21	material
			21	material
29	<i>b.q.y</i>	remain, stay	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>‘.m.l</i>	meditate	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>d.kh.l</i>	enter, set in	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>n.z.r</i>	wait, expect, anticipate	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>b.y.t</i>	become, get, stay overnight	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>s.y.r</i>	move on, get going	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>q.r.r</i>	decide, determine	20	material
			20	material
			20	material
			20	material
			20	material
29	<i>w.q.f</i>	stop, suspend, discontinue	1	mental
			12	material
			3	verbal
			1	relational
			1	behavioural
29	<i>b.l.gh</i>	reach, attain	2	existential
			20	
			16	material
			3	relational
			19	

Simyacı (Coelho, 1996)

Rank	Verb	Meaning	Frequency	Process type
1	<i>ol-</i>	be, happen, become, occur	638	relational
	<i>de-</i>	say, mean	253	verbal
			74	mental
			87	material
2	<i>et-</i>	do, practise	82	verbal
			8	relational
			2	behavioural
			253	
3	<i>gör-</i>	see	199	mental
4	<i>iste-</i>	want, desire, ask	185	mental
5	<i>var</i>	there is	175	existential
6	<i>bil-</i>	know	178	mental
7	<i>-Dir</i>	for, be	166	relational
8	<i>bul-</i>	find, find out, get	147	material
9	<i>söyle-</i>	say, tell, disclose	144	verbal
			38	mental
			53	material
10	<i>ver-</i>	give	23	verbal
			12	relational
			126	
11	<i>düşün-</i>	think	125	mental
12	<i>al-</i>	take, get	116	material
13	<i>yap-</i>	do, perform	113	material
14	<i>konuş-</i>	talk to, converse	105	verbal
			13	mental
			52	material
			19	verbal
15	<i>başla-</i>	start	12	behavioural
			2	relational
			98	
	<i>dön-</i>	return, transform, turn into	98	material
16	<i>bak-</i>	look at	93	behavioural
17	<i>anla-</i>	understand, find out	90	mental
18	<i>çık-</i>	exit, come out, come out of	85	material
19	<i>öğren-</i>	learn	82	mental
20	<i>sor-</i>	ask	73	verbal
21	<i>yaşa-</i>	live	72	material

	<i>duy-</i>	hear, be aware of	64	mental
			4	material
22	<i>kal-</i>	stay, remain	46	relational
			14	existential
			64	
23	<i>değil</i>	no, not, un-	63	relational
24	<i>ara-</i>	search, seek, look for	59	material
25	<i>oku-</i>	read	58	mental
26	<i>yanıtla-</i>	answer, reply	55	verbal
27	<i>anlat-</i>	tell, narrate	49	verbal
28	<i>bekle-</i>	wait, anticipate	48	material
29	<i>anımsa-</i>	remember, recall	47	mental
30	<i>tanı-</i>	recognise, know	46	mental
31	<i>yok</i>	not, nonexistence. There is no	45	existential
32	<i>çalış-</i>	work, endeavour, study	44	material
	<i>dur-</i>	stop	40	material
33	<i>dolaş-</i>	walk, wander	40	material
	<i>göster-</i>	show, demonstrate, indicate	38	mental
34	<i>otur-</i>	sit	38	behvioural
	<i>aç-</i>	open	37	material
35	<i>getir-</i>	bring	37	material
36	<i>yaz-</i>	write	35	material
	<i>değiş-</i>	change	33	material
37	<i>inan-</i>	believe, accredit, have faith in	33	mental
	<i>kork-</i>	fear	33	mental
38	<i>sev-</i>	love, like	30	mental
39	<i>koy-</i>	put	31	material
40	<i>benze-</i>	resemble	29	relational
	<i>gir-</i>	go into, enter	28	material
41	<i>dinle-</i>	listen to	28	behvioural
42	<i>öğret-</i>	teach	27	mental

** ** **

Appendix IV

Nominal groups and type of processes accumulatively realising the protagonist's focalised image in the three texts

		Material				Verbal				Mental				Relational				Behavioural				Existential		Total
		Act	Othr	#	%	Say	Rcv	#	%	Sns	Phn	#	%	Tkn		#	%	Bhv	Rng	#	%	Ext	%	
Boy	Eng	103	25	128	21.77	150	36	186	31.63	140	19	159	27.04	59	2	61	10.37	50	4	54	9.18	0	0.00	588
	Ar	66	18	84	21.48	93	16	109	27.88	128	11	139	35.55	25	1	26	6.65	28	5	33	8.44	0	0.00	391
	Tr	84	20	104	21.58	127	24	151	31.33	135	11	146	30.29	36	3	39	8.09	34	8	42	8.71	0	0.00	482
Young man	Eng	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Ar	2	1	3	23.08	2	0	2	15.38	8	0	8	61.54	0	0	0	0.00	0	0	0	0.00	0	0.00	13
	Tr	0	0	0	0.00	4	0	4	44.44	5	0	5	55.56	0	0	0	0.00	0	0	0	0.00	0	0.00	9
Shepherd	Eng	7	0	7	36.84	5	3	8	42.11	3	0	3	15.79	1	0	1	5.26	0	0	0	0.00	0	0.00	19
	Ar	8	2	10	40.00	5	1	6	24.00	5	1	6	24.00	2	0	2	8.00	1	0	1	4.00	0	0.00	25
	Tr	26	1	27	29.35	21	3	24	26.09	25	1	26	28.26	12	1	13	14.13	1	0	1	1.09	1	1.09	92
Santiago	Eng	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	1	0	1	100.00	0	0	0	0.00	0	0.00	1
	Ar	0	0	0	0.00	0	0	0	0.00	1	0	1	33.33	0	2	2	66.67	0	0	0	0.00	0	0.00	3
	Tr	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	2	2	100.00	0	0	0	0.00	0	0.00	2
The Spanish boy	Eng	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Ar	0	2	2	66.67	0	0	0	0.00	1	0	1	33.33	0	0	0	0.00	0	0	0	0.00	0	0.00	3
	Tr	1	3	4	50.00	1	0	1	12.50	2	0	2	25.00	1	0	1	12.50	0	0	0	0.00	0	0.00	8
(young) Arab	Eng	3	0	3	42.86	2	0	2	28.57	1	0	1	14.29	1	0	1	14.29	0	0	0	0.00	0	0.00	7
	Ar	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Tr	3	0	3	33.33	2	0	2	22.22	1	0	1	11.11	3	0	3	33.33	0	0	0	0.00	0	0.00	9
Son	Eng	1	1	2	66.67	1	0	1	33.33	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0.00	3

	Ar	0	1	1	50.00	0	1	1	50.00	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0.00	2
	Tr	0	1	1	20.00	1	3	4	80.00	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0.00	5
Disciple	Eng	0	1	1	50.00	0	0	0	0.00	1	0	1	50.00	0	0	0	0.00	0	0	0	0.00	0	0.00	2
	Ar	0	0	0	0.00	0	0	0	0.00	1	0	1	100.00	0	0	0	0.00	0	0	0	0.00	0	0.00	1
	Tr	1	0	1	33.33	0	0	0	0.00	1	0	1	33.33	1	0	1	33.33	0	0	0	0.00	0	0.00	3
Alchemist	Eng	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	1	0	1	100.00	0	0	0	0.00	0	0.00	1
	Ar	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	1	1	100.00	0	0	0	0.00	0	0.00	1
	Tr	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	1	0	1	100.00	0	0	0	0.00	0	0.00	1
Companion	Eng	0	1	1	100.00	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0.00	1
	Ar	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	1	0	1	100.00	0	0.00	1
	Tr	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Fellow	Eng	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Ar	1	1	2	50.00	0	0	0	0.00	1	1	2	50.00	0	0	0	0.00	0	0	0	0.00	0	0.00	4
	Tr	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00	4	0	4	100.00	0	0	0	0.00	0	0.00	4
Friend	Eng	0	1	1	50.00	0	0	0	0.00	0	0	0	0.00	1	0	1	50.00	0	0	0	0.00	0	0.00	2
	Ar	1	2	3	60.00	0	1	1	20.00	0	0	0	0.00	1	0	1	20.00	0	0	0	0.00	0	0.00	5
	Tr	1	3	4	57.14	0	1	1	14.29	1	0	1	14.29	0	0	0	0.00	1	0	1	14.29	0	0.00	7
Man	Eng	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Ar	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	Tr	0	0	0	0.00	0	0	0	0.00	0	2	2	100.00	0	0	0	0.00	0	0	0	0.00	0	0.00	2

Appendix V **Typological concordance of the processes realising the protagonist's image in the three texts**

The Alchemist (Coelho, 2009)

<i>Boy</i>		
Verbal processes		
man wanted to talk, and he asked the	boy	What book he was reading. The boy was
wouldn't amount to much, had offered the	boy	a high commission rate. He had assumed he
not be cheated. A friend had told the	boy	about the shop, and he had taken his
desert wind. The tribal chieftain called for the	boy	and presented him with fifty pieces of gold.
God. The following day, the general bade the	boy	and the alchemist farewell, and provided them with
his answer was amusing, and they allowed the	boy	and the alchemist to proceed with all of
after hours of waiting, the guard bade the	boy	
the Coptic tongue, and the alchemist bade the	boy	
Thummim in his hand. And he asked the	boy	if he, too, were in search of the
the universal language is written." He told the	boy	it was no coincidence that he had met
the boy had never noticed: it told the	boy	of dangers that had threatened him, but that
as silent as the desert, and answered the	boy	only after they had stopped to eat. "Everything
away. But before she fled, she advised the	boy	
a group of Arabs passing by told the	boy	that it was a place inhabited by genies.
the desert. At other times, it told the	boy	that it was satisfied: it had found love
entire day mumbling behind the counter, telling the	boy	
story about Joseph of Egypt, and asked the	boy	
the first time." And the woman told the	boy	
that," the boy answered. The alchemist told the	boy	
But finally the merchant appeared, and asked the	boy	
prayers and closing the shop, he invited the	boy	
the desert were wearisome. His heart told the	boy	what his strongest qualities were: his courage in
t know about love?" the sun asked the	boy	"Because it's not love to be static
about it." That day, the merchant gave the	boy	permission
on his left shoulder. He said to the	boy	Show me where there is life out in
Two days later, the merchant spoke to the	boy	about the display. "I don't much like
"Business has really improved," he said to the	boy	after the customer had left. 'I'm doing
to sleep one night. He called to the	boy	and they took a walk along the dunes
war. "I'm alive," he said to the	boy	as they ate a bunch of dates one
ve left behind," the alchemist said to the	boy	as they began to ride across the sands
heart beat fastest when it spoke to the	boy	of treasure, and more slowly when the boy
desert, but the camel driver explained to the	boy	that oases were always considered to be neutral
the secret of happiness. He suggested that the	boy	
		the omens told him that something
		and said , "I'd like you to work
		and said , "You're not going to die.
	boy	who spoke the Language of the World. "Speak
		spoke to the merchant.
		and he immediately regretted having said it. But
don't you go to Mecca now?" asked the	boy	"Because it's the thought of Mecca that keeps
the sand. "It's a code," said the	boy	a bit disappointed. "It looks like what I
my sheep for quite a while," continued the	boy	a bit upset. "And suddenly, the child took
let me treat you to something," said the	boy	And ask for a glass of wine for
of dust. "Where do you live?" shouted the	boy	as the horseman rode away. The hand with
many sheep do you have?" "Enough," said the	boy	He could see that the old man wanted

I who dared to do so," said the	boy	He was reminded of the image of Santiago
"All I saw was an army," said the	boy	I didn't see the outcome of the
more tea. "I'm leaving today," said the	boy	I have the money I need to buy
told me nothing along the way," said the	boy	I thought you were going to teach me
moon. "That's the magic of omens," said the	boy	I've seen how the guides read the signs
it had no limits, yet here was a	boy	saying that there were other things the wind
shepherd. "Good-bye," the alchemist said.	boy	The boy rode along through the desert for
"Good-bye," said the	boy	The way they look now, nobody is going
in the window, if you want," said the	boy	They were strange books. They spoke about
I'd better read your books," said the	boy	mercury,
another sheep. "Now leave us alone," said the	boy	to the young Arab. The Arab returned to
"Will you give me your blessing?" asked the	boy	You have helped me." The man continued to
hours from the Pyramids." "Thank you," said	boy	You taught me the Language of the World."
the	boy	
alchemist. "Pm looking for a treasure," said	boy	
the	boy	
things to do. "That's strange," said the	boy	
your sheep." "Who told you that?" asked the	boy	
ve never had dreams of travel," said the	boy	
		saying nothing about his dream. The treasure
		that he had already promised
		to ask about the alchemist. At
		and then interrupted the old man just
at the people in the plaza. "Working," the	boy	answered dryly, making it look as if he
"Because I've always heard about them," the	boy	answered,
"I want to stay at the oasis," the	boy	answered. "I've found Fatima, and, as far as
can work for the rest of today," the	boy	answered. "I'll work all night, until dawn,
help me turn myself into the wind," the	boy	answered. "Nature knows me as the wisest
		being
created the game in the first place," the	boy	answered. "To nourish the falcon. And the
		falcon
chieftains, eyeing the boy. "It is I," the	boy	answered. And he told what he had seen.
hiding there?" "I'm not hiding anything," the	boy	answered. But one of them seized the boy
a sea," he said. "I noticed that," the	boy	answered. The alchemist told the boy to place
the desert and the wind?" "My heart," the	boy	answered. The wind has many names. In that
have the printing press in those days," the	boy	argued. "There was no way for everybody to
ever tasted. "Isn't wine prohibited here?"	boy	asked "It's not what enters men's mouths
with pride. The Englishman prodded him, and	boy	asked her about the man who cured people'
the		
all of their belongings. "Are you crazy?" the	boy	asked the alchemist, when they had moved on. "
them to continue to follow their dreams?" the	boy	asked the alchemist. "Because that's what
		makes
a man's heart always help him?" the	boy	asked the alchemist. "Mostly just the hearts of
a king be talking with a shepherd?" the	boy	asked,
"What's the world's greatest lie?" the	boy	asked,
we have to listen to our hearts?" the	boy	asked, when they had made camp that day.
know someone here who cures peoples	boy	asked. "Allah cures our illnesses," said the man,
illnesses?" the	boy	
"Why did you want to see me?" the	boy	asked. "Because of the omens," the alchemist
		answered. "
why did you let me do it?" the	boy	asked. "Because the crystal was dirty. And both
why don't we go there right now?" the	boy	asked. "Because we have to sleep." The boy
World. "So what should I do now?" the	boy	asked. "Continue in the direction of the
		Pyramids,"
times a day. "Where are you from?" the	boy	asked. "From many places." "No one can be
the codes." "When were these books written?"	boy	asked. "Many centuries ago." "They didn't have
the		
action." "Should I understand the Emerald	boy	asked. "Perhaps, if you were in a laboratory
Tablet?" the	boy	
why do we need all these books?" the	boy	asked. "So that we can understand those few
"Will I learn to do that someday?" the	boy	asked. "This was my Personal Legend, not

		yours,”
with Muslim law. "What's the fifth obligation?" the	boy	asked. "Two days ago, you said that I
omens in order to understand the language?" the	boy	asked. "You have a mania for simplifying everything,"
it that I still need to know?" the	boy	asked. But the alchemist continued to look to
of love rushed from his heart, and the	boy	began to pray. It was a prayer that
No reason is needed for loving." But the	boy	continued, "I had a dream, and I met
omens that he left for you." Before the	boy	could reply, a butterfly appeared and fluttered between
to your tribe," said the alchemist, before the	boy	could say a word. And seizing the boy'
was probably a Gypsy, too. But before the	boy	could say anything, the old man leaned over,
brave men, and they despise cowards." But	boy	couldn't even speak. He was able to
s all he said: 'Go and try.' The	boy	didn't say anything. The poor Englishman had traveled
the figures demanded. Because he was terrified, the	boy	didn't answer. He had found where his
the Pyramids are surrounded by the desert." The	boy	didn't want to talk about the Pyramids.
and he saw that one was lame. The	boy	explained that it wasn't important, since that sheep
castles in the towns where they live," the	boy	explained. "Those people, when they see our land,
had said. But the merchant understood what the	boy	had said. The boy's very presence in
At his side was the young Arab the	boy	had spoken with earlier. "Who is this stranger
		he didn't want to ask,
read, why are you just a shepherd?" The	boy	mumbled an answer that allowed him to avoid
treasure." "But there's a tribal war," the	boy	reiterated. "I know what's happening in the
night, as they sat around the fire, the	boy	related to the driver his adventures as a
and was carrying a small bucket. The	boy	repeated his question. "Why do you want to
how to turn myself into the wind," the	boy	repeated. "Remember what I told you: the world
country, my son," said the crystal merchant. The	boy	said nothing. He got up, adjusted his clothing,
and riches. "My heart is a traitor," the	boy	said to the alchemist, when they had paused
began to slow. "There's life here," the	boy	said to the alchemist. "I don't know
should pay more attention to the caravan," the	boy	said to the Englishman, after the camel driver
build a display case for the crystal," the	boy	said to the merchant. "We could place it
told me that you know about love," the	boy	said to the sun. "If you know about
has been written by the same hand," the	boy	said,
it's all written there. "Maktub," the	boy	said,
do. "This is what we call love," the	boy	said,
we have to respond to omens," the	boy	said,
going to go our separate ways soon," the	boy	said, "then teach me about alchemy." "You already
to the two travelers. "There's no danger," the	boy	said, when they had moved on past the
I'm going in search of my treasure," the	boy	said. 'I'm very close to it now.'
should have decided to become a shepherd," the	boy	said. "Well, he thought about that," the old
the wind, we're going to die," the	boy	said. "Why feed your falcon?" "You're the one
Al-Fayoum." "But I'm going to Egypt," the	boy	said. "Al-Fayoum is in Egypt," said the
for living." "So you know about love," the	boy	said. "And I know the Soul of the
had touched the other. "I'll be back," the	boy	said. "Before this, I always looked to the
because you observe everything from a distance," the	boy	said. "But you don't know about love. If
"You gave them everything I had!" the	boy	said. "Everything I've saved in my entire
heaven." "Well then, help me do that," the	boy	said. "Fill this place with a sandstorm so
are not yet accustomed to the desert," the	boy	said. "I can see things that eyes habituated
of the dunes. "An army is coming," the	boy	said. "I had a vision." "The desert fills
the conversation. "Give me my book," the	boy	said. "I have to go and gather my
how to find life in the desert," the	boy	said. "I know that there is life here,
different things." "That's not true," the	boy	said. "I learned the alchemist's secrets in

came to tell you just one thing,” the	boy	said. “I want you to be my wife.
“No one can be from many places,” the	boy	said. “I’m a shepherd, and I have been
months in order to meet with him,” the	boy	said. “If such a man is here at
treasure.” “But my heart is agitated,” the	boy	said. “It has its dreams, it gets emotional,
had never heard of alchemists before,” the	boy	said. “Maybe no one here has, either.” The
six sheep with him. “I’m surprised,” the	boy	said. “My friend bought all the other sheep
with no place to die. “Help me,” the	boy	said. “One day you carried the voice of
the boy. “This is why alchemy exists,” the	boy	said. “So that everyone will search for his
be the wind for a few moments,” the	boy	said. “So you and I can talk about
you are holding the person I love,” the	boy	said. “So, when I look out over your
are many languages spoken by things,” the	boy	said. “There was a time when, for me,
lie.” “That’s never happened to me,” the	boy	said. “They wanted me to be a priest,
seated. “It’s going to take awhile,” the	boy	said. “We’re in no hurry,” the chief
hawks over his shoulder. “I am here,” the	boy	said. “You shouldn’t be here,” the alchemist
Legend. “I’m going with you,” the	boy	said. And he immediately felt peace in his
in minutes. “Watch out for his venom,” the	boy	said. But even though the alchemist had put
coming home than about leaving,” the	boy	said. He was already reaccustomed to the
me as a present by a king,” the	boy	said. The stranger didn’t answer; instead, he
s life,” the alchemist had said. Finally, the	boy	screamed at the men, “I’m digging for
of the sycamore. “You old sorcerer,” the	boy	shouted up to the sky. “You knew the
strongest, and resumed late in the afternoon.	boy	spoke very little with the Englishman, who
The		spent
the wells. “Maybe we’d better ask someone,”	boy	suggested. The Englishman didn’t want to tell
the		others
heart press him and sound the alarm. The	boy	swore
quietly to his or her own God. The	boy	swore to Jesus Christ. The Englishman said
sweet he had made for the day. The	boy	nothing.
		thanked him, ate it, and went on his
		that he had better not try to converse
your desire to work toward getting it.” The	boy	told him
with visions,” the camel driver answered. But	boy	told him about the hawks:
the		
said. “The religion here forbids it.” The	boy	told him then
his science and art to anyone. The	boy	told himself that, on the way toward
the search is an encounter with God,” the	boy	told his heart. “When I have been truly
afraid that it will have to suffer,” the	boy	told the alchemist one night as they looked
There was a full moon, and the	boy	told the Englishman the story of his life.
there. “I need to sell some wool,” the	boy	told the merchant. The shop was busy, and
had said. The book that most interested the	boy	told the stories of the famous alchemists.
young Arab, dressed in white and gold. The	boy	told the younger man
hear his stories about the great cities. The	boy	told them about his life as a shepherd,
their young lives, and didn’t understand when	boy	told them about the sights of the cities.
the		
don’t even know what alchemy is,” the	boy	was saying, when the warehouse boss called
the World. The camel driver understood what	boy	was saying. He knew that any given thing
the		
and it was becoming irritated with what the	boy	was saying. It commenced to blow harder,
		what to say. The old man
came to the well for water, but the	boy	would speak to none of them, despite the
the coals in the hookah, he told the	boy	that he could begin to sell tea in
Mental processes		
end this!” They could barely see the	boy	Their faces were covered with the blue cloths,
palm tree, observing the sunset. He saw the	boy	
hole. Then, with a motion that startled the	boy	he withdrew his arm and leaped to his
the port. He would never again see the	boy	just as he had never seen Abraham again
might wound himself And it reminded the	boy	of the day
appearance of a rolling sea; it reminded the	boy	of the day when that horse had reared
distracted.” What he said reminded the	boy	of the old king. “If the Warriors come
a day’s work. His smile reminded the	boy	of the old man—the mysterious old king he
fought nearby, and the wind reminded the	boy	that there was the language of omens, always

the meeting and said, “Let's go see the	boy	
succeeded. Sometimes it frightened the	boy	with the idea
thought. Why was it that he wanted the	boy	
of this had made an impression on the	boy	His soul must be too primitive to understand
the floor. Urim and Thummim. It made the	boy	think of the old king, and it startled
as to be altered.” God had shown the	boy	a part of the future, the camel driver
the floor. Urim and Thummim. It made the	boy	think of the old king, and it startled
so, a sudden, fleeting image came to the	boy	an army, with its swords at the ready,
it was to provide a stimulus to the	boy	and to give him strength, because the days
proud that he might teach something to the	boy	“Well, then, why do we need all these
s what he wants to do,” thought the	boy	He realized that he could do the same
“How strange Africa is, thought the	boy	He was sitting in a bar very much
have no meaning. Maktub, thought the	boy	The Englishman shook the boy: “Come on, ask
his true reason for being, thought the	boy	The caravan moved toward the east. It traveled
the flock had been slaughtered, thought the	boy	They trust me, and they’ve forgotten how
		recognizing omens,
		and he immediately regretted having said it.
the sheep can’t teach me, thought the	boy	
		as he regarded the old merchant. All they
gotten used to the way things were. The	boy	could certainly resist causing that kind of
smoke. There were eight chieftains, but the	boy	could see immediately which of them was the
And he gave the boy his blessing. The	boy	could see in his father's gaze a desire
Their backs were to the moonlight, and the	boy	could see neither their eyes nor their faces.
could build a pyramid in his backyard. The	boy	could see now’ that he couldn’t do
there, and the alchemist’s eyes—the	boy	could see only his eyes—squinted with his
monotony, put him to dreaming. The	boy	could still see the palm trees, the wells,
up forgetting the Language of the World. The	boy	couldn’t believe
		what he was seeing; the
talking among themselves in a language that	boy	couldn’t understand. The alchemist smiled. The
the		wind
I'm used to the way I am.” The	boy	didn't know
and the alchemist muttered some words that	boy	didn't understand. “Don't give in to your fears,”
the		
have succeeded in discovering your Personal	boy	didn’t know what a person’s “Personal
Legend.” The		
say that I was born in Salem.” The	boy	didn’t know where Salem was, but he
		fearing
They spoke in an Arabic dialect that the	boy	didn’t understand, but, when he made to
brought many customers into the crystal shop.	boy	estimated that, if he worked for six more
The		
see their children marry bakers than	boy	felt a pang in his heart,
shepherds.” The		
		wishing that the day would never
as it travels through endless time. What the	boy	felt at that moment
at the center smiled almost imperceptibly, and	boy	felt better. The man hadn't participated in the
the		
such as these kneeling at his feet. The	boy	felt ill and terribly alone. The infidels had
sword from the boy’s forehead, and the	boy	felt immensely relieved. But he still couldn’t
for gold and adventure—and for the Pyramids.	boy	felt jealous of the freedom of the wind,
The		
camels, and climbed uncertainly onto their	boy	felt sorry for the Englishman’s camel, loaded
backs. The		
between him and the Pyramids. Yet the	boy	felt that there was another way to regard
fear and surprise. As the time passed, the	boy	found himself
the pouch and fell to the ground. The	boy	had never even noticed that there was a
his heart told him something else that the	boy	had never noticed: it told the boy of
complicated?” He asked the Englishman one	boy	had noticed that the Englishman was irritable,
night. The		
travel.” While standing at the ticket window,	boy	had remembered his flock, and decided he

the	should
man. They reached the rocky place Where the	boy had seen the hawks in the sky, but
very clear questions, and to do that, the	boy had to know
	what he wanted. So, he
a stable that belonged to a friend. The	boy knew a lot of people in the city.
were food and water. As long as the	boy knew
speaking the language of alchemy. But the	boy knew that he was referring to Fatima. It
with enough money in his pouch, and the	boy knew that in money there was magic; whoever
The two walked out among the palms. The	boy knew that it was a violation of the
the desert, and listening to his heart. The	boy knew the desert sensed his fear. They both
hear what the Englishman was saying. The	boy knew what he was about to describe, though:
you want,” the old king had said. The	boy knew,
as it was followed by the masters.” The	boy learned that the liquid part of the Master
and water. Maybe we're all that way, the	boy mused. Even me—I haven't thought of other
he told them. The three fell silent. The	boy noted that there was a sense of fear
to want to return it at all. The	boy noticed that the man's clothing was strange.
to get there?” the newcomer asked. The	boy noticed that the owner of the bar stood
most of his time with his books. The	boy observed in silence the progress of the
	hoping that the old man
turned out to be a bitter tea. The	boy preferred wine. But he didn't need to
was black and encrusted with precious stones. The	boy promised himself that,
of the plaza of that small city, the	boy read the names of his father and his
of heavy gold, covered with precious stones. The	boy recalled the brilliance he had noticed on the
the omens,” the old king had said. The	boy recalled what he had seen in the vision,
placed his sword in its scabbard, and the	boy relaxed. “I had to test your courage,” the
with the victor's being severely tested.” The	boy remembered an old proverb from his country. It
you how to find the hidden treasure.” The	boy remembered his dream, and suddenly everything was clear
the snake slithered away among the rocks. The	boy remembered the crystal merchant who had always wanted
and wise. The wind never stopped, and the	boy remembered the day
But that's the way it is.” The	boy reminded the old man that he had said
words. The stranger withdrew the sword from the	boy s forehead, and the boy felt immensely relieved.
travel.” “He knew what I was thinking,” the	boy said to himself. The old man, meanwhile, was almost without meaning to;
	then he regretted what he had said
	remembering the camel driver's words. The
	remembering the crystal merchant. The desert was
	seeing that the wind was close to
several languages were spoken in the shop. The	boy saw a man appear behind the counter. “I
him, and in the man's eyes the	boy saw death. “He's probably got more gold
unaware of any danger. Five minutes later, the	boy saw two horsemen waiting ahead of them. Before
eat.” The man still said nothing, and the	boy sensed
	that he was going to have to make a decision
and eat these hawks,” said the alchemist. The	boy suspected that they were the same hawks he
	that, every time he heard the alarm,
	he would heed its message.
need to know whether you have enough.” The	boy thought it a strange question. But he trusted
ticket. But this time I'll be smarter, the	boy thought,
with our mistakes.” That's true enough, the	boy thought, ruefully. “Why did you think we should
under the sun.” All things are one, the	boy thought. And then, as if the desert wanted
charge you for the consultation.” Another	boy thought. But he decided to take a chance.
trick, the	boy thought. Even though the sheep didn't teach
to doing just what I did before, the	boy thought. Even though the sheep didn't teach

used to my not being there, too, the	boy	thought. From where he sat, he could observe
your soul,” answered the alchemist. That’s	boy	thought. He had noticed that, in the midst
true, the		
am, between my flock and my treasure, the	boy	thought. He had to choose between something
happened between sunrise and sunset, the	boy	thought. He was feeling sorry for himself,
able to find life in the desert, the	boy	thought. I don’t know the desert that well
always go back to being a shepherd, the	boy	thought. I learned how to care for sheep,
that doesn’t depend on Words, the	boy	thought. I’ve already had that experience with
of Salem!” People say strange things, the	boy	thought. Sometimes it’s better to be with
the alchemist has never been in love, the	boy	thought. The alchemist rode in front, with the
a miracle. The world speaks many languages,	boy	thought. The times rush past, and so do
the		
who pursue their Personal Legend, the	boy	thought. Then he remembered that he had to
went on. Death doesn’t change anything, the	boy	thought. “You could have died later on,” a
By coincidence—or maybe it was an omen,	boy	thought—
the		
anything to the baker in Tarifa, thought the	boy	to himself. They went on smoking the pipe
		and had suddenly felt himself to have plunged to
		the Soul of the
		what he had seen,
		at what he saw. Astride the animal
sounds of the oasis to them, and the	boy	tried to hear Fatima’s voice. But that night,
port, and every port has its thieves.” The	boy	trusted his new friend. He had helped him
don’t like to suffer.” From then on, the	boy	understood his heart. He asked it, please, never
as if he should remain silent.” i The	boy	understood intuitively what he meant, even
to await his return. In the silence, the	boy	understood that the desert, the Wind, and the
echoing the words of the old king. The	boy	understood. Another person was there to help
attracts life,” the alchemist answered. And	boy	understood. He loosened the reins on his horse,
then the		
old man said, now in the dialect the	boy	understood. “Our merchants bought that man,
		and brought
nowhere could he find his new companion.	boy	wanted to believe that his friend had simply
The		
need to learn only one thing more.” The	boy	wanted to know what that was, but the
“What was written on the Emerald Tablet?”	boy	wanted to know. The alchemist began to draw
the		
and the Elixir of Life. But when the	boy	wanted to learn
		he decided
		that he would never again believe in dreams
enjoy yourself,” said the alchemist, noticing	boy	was feeling happier. “Rest well tonight, as if
that the		
		what he saw. The old
you to achieve it,” he had said. The	boy	was trying to understand the truth of what
his mind. But, finally, he agreed that the	boy	who spoke better Arabic than he, should do
shepherds.” And he went on, fearing that the	boy	wouldn’t understand what he was talking about,
		“
him, he threw the book away. Although the	boy	had developed a superstition that each time he
“Hunches,” his mother used to call them. The	boy	was beginning to understand that intuition is
		really
That didn’t teach me anything, either.” The	boy	went back to contemplating the silence of the
		What book he was reading. The boy was
of metal into gold.” Having heard that, the		
		as he tried once again to read the
		and he had tried to read it
said the alchemist, when he had finished. The	boy	tried to read what was written in the
great tent remained. During all this time, the	boy	thought about Fatima, and he was still unable
trust in people,” the Englishman answered.	boy	thought about his treasure. The closer he got
Meanwhile, the		
the glasses were collaborating in your	boy	thought about that for a while
success.” The		

led to a purification of themselves.” The	boy	thought about the crystal merchant. He had
red, and suddenly the sun appeared. The	boy	thought back to that conversation with his
		thinking about
Material processes		
stranger continued to hold the sword at the	boy	s forehead. “Why did you read the flight
dismounted from his horse, and signaled that	boy	should enter the tent with him. It was
the		
Maktub, thought the boy. The Englishman	boy	Come on, ask her!" The boy stepped closer
shook the		
sun rose, the men began to beat the	boy	He was bruised and bleeding, his clothing was
he had no regrets about having hired the	boy	The boy was being paid more money than
do something,’ said the wise man, handing the	boy	a teaspoon that held two drops of oil.
a nearby military camp. A soldier shoved the	boy	and the alchemist into a tent where the
understand. The alchemist smiled. The wind	boy	and touched his face. It knew of the
approached the		
boy answered. But one of them seized the	boy	and yanked him back out of the hole.
women the most beautiful.” And he gave the	boy	his blessing. The boy could see in his
the old crystal merchant. And he gave the	boy	his blessing. The boy went to his room
friend pushed the owner aside, and pulled the	boy	outside with him. “He ‘ Wanted your money,”
		he
all morning,” he said, as he led the	boy	outside. “I need you to help me find
stall was assembled, the candy seller offered	boy	the first sweet he had made for the
the		
who interpreted dreams. The old woman led	boy	to a room at the back of her
the		
so that the sun would not blind the	boy	“This is why alchemy exists,” the boy said. “
before they left, he came back to the	boy	
bottle and poured a red liquid into the	boy	s cup. It was the most delicious wine
boy. It didn’t even occur to the	boy	to flee. In his heart, he felt a
The old man returned the book to the	boy	“Tomorrow, at this same time, bring me a
the alchemist offered his water container to	boy	“You are almost at the end of your
the		
everyone who passed. But, just before	boy	stopped in front of the shop. He was
lunchtime, a		
		to be careful with the pieces and not break
spoke Spanish better than Arabic, and, if this	boy	was going to Al-Fayoum, there would be
		someone
on a bugle, and everyone mounted up. The	boy	and the Englishman had bought camels, and
		climbed
for a moment, and then agreed that the	boy	and the alchemist could move along. The boy
		and was now working toward it. Maybe
his heart was never quiet, even when the	boy	and the alchemist had fallen into silence. “Why
Three armed tribesmen approached, and asked	boy	and the alchemist were doing there. “I’m
what the		
		appear from the other side of the dunes.
are about to die.” The following night, the	boy	appeared at the alchemist’s tent with a
better Arabic than he, should do so. The	boy	approached a woman who had come to the
a veil, but her face was uncovered. The	boy	approached her
to see the chiefs of the tribes. The	boy	approached the guard at the front of the
name was Santiago. Dusk was falling as the	boy	arrived with his herd at an abandoned church.
around the corner of the plaza. The	boy	began again to read his book, but he
are a symbol of God. Another omen! The	boy	began to dig into the dune. As he
achieved at the crystal shop after the	boy	began working there. “That’s the principle that
about dreams,” said the alchemist. The	boy	brought his horse closer. “In ancient Rome, at
to the east. In the distant land the	boy	came from, they called it the levanter, because
and that’s where your treasure is.” The	boy	climbed the dune slowly. A full moon rose
into the wind.” On the second day, the	boy	climbed to the top Of a cliff near
but the Englishman closed off the	boy	closed his book. He felt that he didn’t
conversation. The		
gold hidden in the ground.” They made the	boy	continue digging, but he found nothing. As
		continue digging, but he found nothing. As

tribesmen said. The alchemist dismounted slowly, and the	boy	did the same. “Why are you carrying money?”
alchemist was a bit daunting, but, as the	boy	drank the wine, he relaxed. After they finished
rest of his life. Throughout the night, the	boy	dug at the place he had chosen, but
	boy	enter. The boy was astonished by what he
	boy	enter. “I asked him to let me use
and majestic Pyramids of Egypt. The	boy	fell to his knees
else. He must have stolen this gold.” The	boy	fell to the sand, nearly unconscious. The
lived. They went to her tent, and the	boy	gave his friend enough gold to buy a
I need money to buy some sheep.” The	boy	had been working for the crystal merchant for
seemed unfriendly, and had looked irritated when the	boy	had entered. They might even have become friends,
with the Whip pointed to the south. The	boy	had met the alchemist. Next morning, there were
one time it had hidden the rifle the	boy	had taken from his father, because of the
so emotional over the desert sunrise that the	boy	had to hide his tears. His heart beat
the world that everyone understood, a language the	boy	had used throughout the time that he was
s sheep and murder him. But, since the	boy	hadn’t passed by, they had decided to
The merchants were assembling their stalls, and the	boy	helped a candy seller to do his. The
		how to find the best pastures in
bit farther among the palms, and then the	boy	left her at the entrance to her tent.
one will be used on you.” When the	boy	left the tent, the oasis was illuminated only
to his Personal Legend. The next day, the	boy	met the old man at noon. He brought
his father, because of the possibility that the	boy	might wound himself And it reminded the boy
his lunch for a few minutes until the	boy	moved on. A card hanging in the doorway
man behind the window. “Maybe tomorrow,” said the	boy	moving away. If he sold just one of
a sip of the boy’s wine. The	boy	offered his bottle,
		to build the display. Not everyone can
old king had said. “Follow the omens.” The	boy	picked up Urim and Thummim, and, once again,
you had before, you should buy it. The	boy	picked up his pouch and put it with
if you don't know his house.’ “Relieved, the	boy	picked up the spoon and returned to his
owner of the bar approached him, and the	boy	pointed to a drink that had been served
who took a bit longer to awaken. The	boy	prodged them, one by one, with his crook,
		when he returned from Egypt,
can help you to read the omens.” The	boy	put the stones back in the pouch and
I helped you to make your decision.” The	boy	put the stones in his pouch. From then
“Urim and Thummim!” In a flash the	boy	put them back in his pocket. “They’re
now he knew where his treasure was. The	boy	reached the small, abandoned church just as night
had evolved into a Master Work. The	boy	reached through to the Soul of the World,
was an old grouch, treated him fairly; the	boy	received a good commission for each piece he
		and waited. Not until the moon
		and took a book
He continued to feed the fire, and the	boy	stayed on until the desert turned pink in
shook the boy: “Come on, ask her!” The	boy	stepped closer to the girl, and when she
		to change it for another.
		removing them from the pouch so he
		he came to the bar
		he had entered
that it was a good thing for the	boy	to clean the crystal pieces, so that he
		to leave, saying she had already wasted too
		to place the shell over his ear. He
		to serve as his instrument? “Go and speak
		to shear four sheep. He paid for the
		to give one-tenth
		that he needed to get to the Pyramids
had failed to tell his children about. The	boy	took out Urim and Thummim from his bag.

“Let’s,” the alchemist answered. The	boy	took them to the cliff
sought to keep from being blown away. The	boy	turned to the hand that wrote all. As
		turning to wait on a customer who had
to reading a page he came to. The	boy	waited,
		how to achieve the Master
present has arrived, and it’s you.” The	boy	wanted to take her hand. But Fatima’s hands
everyone slept from exhaustion, including the	boy	was assigned a place far from his friend,
Englishman. The		
no regrets about having hired the boy. The	boy	was being paid more money than he deserved,
die.” At the end of the day, the	boy	went looking for the alchemist, who had taken
animals, and the water of the desert.” The	boy	went to look for the Englishman. He wanted
spoken about signs and omens, and, as the	boy	was crossing the strait, he had thought about
and would try to guess which star the	boy	was following in search of his treasure. She
		and wanted to retaliate,
And he gave the boy his blessing. The	boy	went to his room
		and packed his belongings.
back to where they were living, and the	boy	went to meet with Fatima that afternoon. He
She refilled her vessel and left. The	boy	went to the well every day to meet
their horses, and this time it was the	boy	who followed the alchemist back to the oasis.
		who turns himself into the wind.” “Let’s,”
		that he might not find
		to leave, but the old man
		and had suddenly felt himself to have plunged to
		the Soul of the
from his chest with such intensity that the	boy	was momentarily blinded. With a movement
		only after they had stopped to eat. “Everything
The wise man conversed with everyone, and	boy	had to wait for two hours before it
the		
extinguished, and the guards stood at	boy	made ready
attention. The		
Relational processes		
made a certain kind of sense to the	boy	It was just that he couldn’t grasp what
man was saying made much sense to the	boy	But he wanted to know what the “mysterious
the figures demanded. Because he was		
terrified, the		
That it was unable to deal with this	boy	
jacket had a purpose, and so did the	boy	His purpose in life was to travel, and,
it to the monk. “This is for the	boy	If he ever needs it.” “But I’m going
		a shepherd?” the boy asked, awed and
		embarrassed. “For several reasons. But
		completely surprised. “It’s this: that at
of metal into gold.” Having heard that, the	boy	became even more interested in alchemy. He
thought		
leave, the guard told him to stay. The	boy	became fearful;
		that he would appear ignorant
		was that he was in the presence of
		was that he was in the presence of
pray. It sounded like a Gypsy prayer. The	boy	had already had experience on the road with
made them their slaves. As a child, the	boy	had always been frightened to death that he
as was Mecca for the merchant. Anyway, the	boy	had become happy in his work, and thought
blow, everyone looked to the place where the	boy	had been. But he was no longer there;
		had no money to spend. Nevertheless, the
of the crystal merchant could see that the	boy	merchant
		accustomed to recognizing omens, spoke to the
something to drink after such a climb. The	boy	merchant.
		dazzled. The lead had dried
		startled. “Maktub” said the old crystal merchant.
		And
irritating, as the old man had said, the	boy	still had time
		to be careful with the pieces and not break
		to become the counselor of the oasis. When

most part, immersed in reading his books. The	boy	too, had his book,
		where he had been on the
cape. When his vision returned to normal, the	boy	was able to read what the old man
for what you gave to the general.” The	boy	was about to say that it was much
a word up to that point. But the	boy	was already used to the Language of the
had made the long journey for nothing. The	boy	was also saddened; his friend was in pursuit
waiting, the guard bade the boy enter. The	boy	was astonished by what he saw inside. Never
he could free himself from negative thoughts. The	boy	was becoming more and more convinced that alchemy
boy's hands, and then she fell silent. The	boy	was becoming nervous. His hands began to tremble,
his face wasn't even visible. But the	boy	was certain
wasted too much time with him. So the	boy	was disappointed;
if you feel you've got enough sheep." The	boy	was getting irritated. He wasn't asking for
done for years. But everything had changed. The	boy	was no longer at the oasis, and the
set. They were conversing in Arabic, and the	boy	was proud of himself
		for being able to do so
Englishman, who had also awakened early. But the	boy	was quiet. He was at home with the
new arrival. “He wants us to leave.” The	boy	was relieved. He got up to pay the
heard a voice ask him in Spanish. The	boy	was relieved. He was thinking about omens, and
your dream, you'll come back one day.” The	boy	was sad as he left her that day.
important book, but it's really irritating.” The	boy	was shocked. The old man knew how to
“It's in Egypt, near the Pyramids.” The	boy	was startled. The old woman had said the
him in an angry stream of words. The	boy	was strong,
		but he was in a foreign country
The old man opened his cape, and the	boy	was struck by
priests carried them in a golden breastplate.” The	boy	was suddenly happy to be there at the
instincts, because I lead them to nourishment. The	boy	was surprised at his thoughts. Maybe the church,
that will make you a rich man.” The	boy	was surprised, and then irritated . He didn't
to understanding the Language of the World.” The	boy	was surprised. The stranger was speaking of things
the boy What book he was reading. The	boy	was tempted to be rude, and move to another
that money saves a person's life.” But the	boy	was too frightened
the king of Salem hoped desperately that the	boy	would be successful. It's too bad that
found new pastures; it didn't ask that the	boy	be able to sell more crystal; and it
		when he had been ill
animal had strayed during the night, and the	boy	had had to spend the entire next day
he was talking about: during the time the	boy	had spent in the fields of Andalusia, he
sunrise,” was the alchemist's only response. The	boy	spent a sleepless night. Two hours before dawn,
The horseman was completely immobile, as was the	boy	It didn't even occur to the boy
Behavioural processes		
began to blow. The tribesmen watched the	boy	from a distance, talking among themselves in
the ticket seller to his assistant, watching the	boy	
omens?” asked one of the chieftains, eyeing the	boy	“It is I,” the boy answered. And he
day,” said the Englishman, sitting down with the	boy	near one of the wells. “Maybe we'd better
the next time.” The alchemist turned to the	boy	This is for you. To make up for
they had eaten, the merchant turned to the	boy	
man was saying. Then he turned to the	boy	this time his expression was cold and distant.
tea, saying nothing. Then he turned to the	boy	“I am proud of you,” he said. “You
contemplate the desert, and to drink with the	boy	from the Soul of the World. The boy
		look around the palace and return in two
that moment. The merchant looked anxiously at the	boy	All the joy he had seen that morning

his sheep. The old man looked at the	boy	and, with his hands held together, made several
boy asked. "Because we have to sleep." The	boy	awoke as the sun rose. There, in front
to the fire where the Englishman and the	boy	were sitting . "There are rumors of tribal wars,"
was a place inhabited by genies. But the	boy	sat down and waited.
And, in that way, the months passed. The	boy	awoke before dawn. It had been eleven months
never have to fear an unanticipated blow." The	boy	continued to listen to his heart as they
		to sit with him and share his hookah,
of a recurrent dream." And they disappeared.	boy	stood up shakily,
The		
wants to show you his extraordinary powers." The	boy	listened quietly. And fearfully. "What is a
		foreigner
too, gone to find the alchemist. And the	boy	sat there by the well for a long
the first stars made their appearance, the	boy	started to walk to the south. He eventually
I have become a part of you." The	boy	listened to the sound of her voice, and
a tent like many at the oasis. The	boy	looked around for the ovens and other apparatus
		walk away. "He doesn't have enough money
going to end someday," the girl said. The	boy	looked around him at the date palms. He
the pan had cooled, the monk and the	boy	looked at it,
They were surrounded by gigantic dunes, and the	boy	looked at the alchemist to see whether he
completed until its objective has been	boy	looked at the sands around him, and saw
achieved. The		
he was getting ready to bed down, the	boy	looked for the star they followed every night.
answered. "We are men of the desert." The	boy	looked out at the horizon. There were mountains
shepherd to wait until the afternoon. So the	boy	sat on the steps of the shop
quiet for an entire afternoon. That night, the	boy	slept deeply,
		and, when he awoke , his heart
the old king had said. An omen. The	boy	smiled to himself. He picked up the two
the Pyramids. They're beautiful, aren't they?" The	boy	smiled , and continued digging . Half an hour
		later,
And normally he doesn't know it." The	boy	smiled . He had never imagined that questions
		about
slowly, until it rested on his lips. The	boy	smiled . It was the first time she had
boy of treasure, and more slowly when the	boy	stared entranced at the endless horizons of the
		and looked once more at
		as he looked at the moon
But, this time, the person is you." The	boy	thought of Fatima. And he decided he would
less than five minutes. As he drew, the	boy	thought of the old king, and the plaza
		that he had watching their flight
the blinding dust had settled a bit, the	boy	trembled
were being waged. As they moved along, the	boy	tried to listen to his heart. It was
But he granted the travelers three days. The	boy	was shaking with fear, but the alchemist helped
		to listen to words of
deal with the snakes of the desert. The	boy	watched as his companion went to his horse
The sun began its departure, as well. The	boy	watched it through its trajectory for some time,
boy and the alchemist could move along. The	boy	watched the exchange with fascination. "You
		dominated those
		he had sat at the fort in Tarifa
		that he had been looking at
		and wept . He thanked
of the treasure, if you find it." The	boy	laughed —out of happiness. He was going to be
he grasped a snake by the tail. The	boy	leapt as well, but away from the alchemist.
daggers, and carpets displayed alongside	boy	never took his eye off his new friend.
tobacco. But the		
was his own soul. And that he, a	boy	could perform miracles. The simum blew that
		day

Shepherd		
Verbal processes		
“Why would a king be talking with a	shepherd	the boy asked, awed and embarrassed. “For several
He paid for the wool and asked the	shepherd	
shop was busy, and the man asked the	shepherd	
king would talk to someone like me, a	shepherd	he said , wanting to end the conversation. “Not
the drops of oil on the spoon.’ ” The	shepherd	said nothing. He had understood the story the
what I am going to tell you.” The	shepherd	swore
each day was like all the others. The	shepherd	told her of the Andalusian countryside,
		and related the news from the other towns
Mental processes		
the girl how it was that a simple	shepherd	knew
People talk a lot about omens, thought the	shepherd	But they really don’t know what they’
		how to read . That he had attended
Material processes		
		that he would . The old woman asked
		to come back the following year. And now
		to wait until the afternoon. So the boy
		where he had stopped .
carefree wandering. The day was dawning,	shepherd	urged his sheep in the direction of the
and the	shepherd	who had left his flock
With pride, it told the story of a	shepherd	to follow a dream
Relational processes		
		he had on two different occasions.

Santiago		
The boys’ name was	Santiago	Dusk was falling as

Arab		
Verbal processes		
		and greeted
Englishman. “Where are you bound?” asked	Arab	“I’m going into the desert,” the man answered,
the young		
Mental process		
		and began to read .
Material processes		
		entered ,
certainly put him to the test. The young	Arab	took out a book
Relational processes		
in Egypt,” said the Arab. “What kind of	Arab	are you?” “That’s a good luck omen,”
animals became a bit more tolerable. A young	Arab	also loaded down with baggage,

Son		
Verbal processes		
land, and see how they live,” said his	son	“The people who come here have a lot
Material processes		
no more. The next day, he gave his	son	a pouch that held three ancient Spanish gold
need to get back to your country, my	son	said the crystal merchant. The boy said nothing.

Friend		
Material processes		
was simply acting as a guide for my	friend	here.” “Who is your friend?” the chief asked.
Relational processes		

guide for my friend here.” “Who is your	friend	the chief asked. “An alchemist,” said the alchemist. “
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Disciple		
Mental processes		
his perfect disciple, and the chief, because that	disciple	had understood the glory of God. The following
Material processes		
the alchemist, because he had found his perfect	disciple	and the chief, because that disciple had understood

Alchemist		
Relational processes		
friend here.” “Who is your friend?” the chief asked. “An	Alchemist”	said the alchemist. “He understands the forces of nature. And

Companion		
Material processes		
of strange foods . . . but nowhere could he find his new	companion	The boy wanted to believe that his friend had simply

Al-fatā	
Verbal processes	
في ما مضى. - لاحظت ذلك. طلب الخيميائي إلى الفتى	
الأولى. لم تضيف العجوز شيئاً بل طلبت إلى الفتى	
مجدداً بحكاية يوسف في مصر و طلب إلى الفتى	
الفيوم فبدأ متردداً. ثم استجاب و طلب إلى الفتى	
جثته تترنح في رياح الصحراء. استدعى زعيم الواحة الفتى	
الشيخ كان يرغب في الثروة بأي ثمن. سأل الفتى	عن الكتاب الذي كان منصرفاً إلى قراءته. بيد
في اليوم التالي تحدث التاجر مجدداً إلى مساعده الفتى	عن خزانة العرض: لا أحب التغيير كثيراً. فلا
انصرف في الحال. إلا أنها تباطأت لكي تحذر الفتى	
شاهداً كثيرين سواهم في البعيد. لذلك بدأ قلب الفتى	يتحدث بالخوف. كان يروي له حكايات سبق أن
قال له	
و قال : - أنني فخور بك لقد أعدت الروح	
و قال : - طلبت إليه أن يسمح لي باستخدام	
و قال : - و هذه لك تعويضاً عن الذهب	
قائلاً : " هيا! سلها" اقترب الفتى من الفتاة. ابتسمت	
قائلاً : "لن تموت. ستعيش و تتعلم أنه لا	
قائلاً : - أريدك أن تعمل في حانوتي فقد دخل	
يفتح مخزنه ليشربا الشاي معاً. عند ذاك قال الفتى	سأغادر اليوم بالذات فقد بات لدي المال الكافي"
هذه العجوز الساذجة عجربة. أن العجر أغبياء. سألها الفتى	كيف تفسرين هذا الحلم، أذن؟". - يجب أن تقسم"
أيضاً بقوة أكبر لنلا نغمي الشمس الفتى. قال الفتى	من أجل ذلك، كانت الخيمياء. ليبحث كل إنسان" -
المكون من جزء سائل و جزء صلب. سأل الفتى	ألا يكفي أن نراقب البشر و الإشارات لاكتشاف -
من الذي تجرأ على قراءة تحليل الطيور؟ أجاب الفتى	أنا تجرأت. و تراءى لعيني في الحال تمثال -
تتطلق بعد ظهر هذا اليوم إلى الفيوم. فقال الفتى	أنا ذاهب إلى مصر. فأجاب الرجل الضخم: - الفيوم -
كان ذاهباً هو أيضاً للبحث عن الخيميائي فأجابه الفتى	أنا ذاهب للبحث عن كنز ثم ندم على -
من هو الغريب الذي تكلم عن رسالة؟ أجاب الفتى	أنا. و أخبرهم بما رأى. قال زعيم قبيلة -
باتا على مسافة يومين سيراً من الأهرامات. قال الفتى	إذا كان لا بد من أن نفترق قريباً -
سيمفونية سلام. "و لكن هناك اليوم السادس" قال الفتى	إنك على علم بكل ذلك لأنك تشاهدين كل -
و الدفاء و تعطيني سبباً لكي أعيش. كرر الفتى	تعرفين الحب. - و أعرف روح العالم لأن بيننا -
ربما كان من الأفضل أن تسأل السماء. قال الفتى	ساعديني إذن غطي هذا المكان بالغيار لكي أستطيع -

أن يكون لها مهد و لا لحد. قال	الفتى	ساعديني لقد سمعت فيك ذات يوم صوت حبيبتى -
إنها المرة الأولى التي تلامس فيها جسداهما. قال	الفتى	سوف أعود. - من قبل كانت تتحرك في أعماقي -
تخبئ هنا. إننا في حاجة إلى المال. أجاب	الفتى	لا أخبئ شيئاً. إلا أن أحد الرجال أمسك -
لا حدود له غدت الآن سوراً منيعاً. قال	الفتى	لقد أعطيتهم مالي كله! أعطيتهم جنى العمر. - ماذا -
الفتى: - لم هذا المبلغ الكبير من المال؟ أجاب	الفتى	لكي أذهب إلى مصر. وجد المحارب الذي قُتِل -
الخيمة و كانت أزكى من رائحة النراجيل. سأل	الفتى	لماذا أردت أن تراني؟ - بسبب الإشارات. لقد أنبأتني -
و الذي بات الآن صمتاً و رياحاً. قال	الفتى	لن أتمكن من لقاء الحياة في الصحراء. أعرف -
لم يرغبوا في أن يعيشوا الأسطورة بالذات. ألح	الفتى	ما الذي ينقصني أيضاً على صعيد المعرفة؟ و -
أن الفتى قد عاد إلى روح العالم. سأله	الفتى	ماذا ينبغي أن أفعل الآن؟ - تابع سيرك باتجاه -
هم يؤدون صلاتهم غير مرة في اليوم. سأل	الفتى	من أين أنت؟ - من عدة أماكن. - لا أحد -
قبة السماء و على كتفه صقران ميتان. قال	الفتى	ها أنذا. أجب الخيميائي: - يجب ألا تكون في -
للوعاء و لكنه ليس رصاصاً إنه ذهب. سأل	الفتى	هل بمقدوري أن أفعل ذلك يوماً؟ - إنها أسطورتى -
توجيه السؤال إليهن. أخيراً اقترب أحد الرجال. سأله	الفتى	هل تعرف أحداً يعالج المرضى في هذه القرية؟ -
أن أضعك على الدرب المتجه إلى كنزك. كرر	الفتى	هناك الحرب بين القبائل. - لكنني أعرف الصحراء. - لقد -
تكون له إلا في حال احتياجه إليها. فقال	الفتى	و لكنني سأبحث عن كنزي و قد بت -
الإسلام حثوا إن كان نافذ الصبر أحياناً. فسأله	الفتى	و ما هي الفريضة الخامسة؟ - قلت لي قبل -
الأهمية قياساً على راع. قال الخيميائي: - وداعاً. أجاب	الفتى	وداعاً. سار في الصحراء ساعتين و نصف ساعة -
تعويضاً عن الذهب بقي مع القائد الحربي. كاد	الفتى	أن يقول هذا أكثر بكثير مما فقده. و
مصر. يبدو لي أنك عربي غريب الأطوار. أوضح	الفتى	أنه أسباني. فسر الإنكليزي لسماع ذلك. حتى و
بعد، فسوف تفقد الرغبة في الحصول عليه. فأجابه	الفتى	
أنه وعد الغجرية بعشر الكنز. عقب الشيخ قائلاً		
في الكتبان القريبة. كان القمر بديراً و روى	الفتى	للإنكليزي حكايته كلها. أبدى الإنكليزي اهتماماً خاصاً بالفصل
لم يسلكوا الطريق التي أشرنا عليهم بسلوكها. سأل	الفتى	الخيميائي: - لم لا تقول القلوب لأصحابها أن من
روح العالم و فيها يبقى إلى الأبد. قال	الفتى	
لا ينبغي لرجال الصحراء أن يملكهم الخوف. خاطب	الفتى	الشمس قائلاً: - قالت الريح لي أنك تعرفين الحب
": الشيخ، و معه الخراف الستة و قال له		
يكفي لزيارة مكة". لم يقل الرجل شيئاً. فتابع	الفتى	بالحاج: "أسألك أن تمنحني بركتك. لقد ساعدتني". تابع
الأولى بمفرده. قال الشيخ: أنا ملك سالم. سأله	الفتى	بضيق و دهشة كبيرة: - لم يتكلم ملك إلى
غريب بأرض غريبة؟ فتابع الخيميائي قبل أن ينفوه	الفتى	بكلمة: - و أحمل مالا لكي أقدمه إلى قبيلتكم
هو أيضاً. بيد أن الشيخ، قبل أن ينطق	الفتى	بكلمة، انحنى و التقط قشة، و راح يكتب
برفقة رجل عربي يرتدي الأبيض و المذهب. أخبره	الفتى	

منهم بصوت خفيض متخذاً من ربه شاهداً عليه أقسم	الفتى	بيسوع المسيح بينما لزم الإنكليزي الصمت. طالبت المهمة أكثر
الحصان من جديد مثيراً سحابة من الغبار. صاح	الفتى	بينما كان الفارس يبتعد: " أين تسكن؟". أشارت اليد
أن الصحراء تملأ قلوب البشر بالرؤى. و لكن -	الفتى	حدثه عن الصقرين
خدمة إلا إذا كنا نعرف ماذا نريد. سأل	الفتى	حينئذ عما إذا كانت بركة الشيخ لا تزال
قصير. فلماذا نطلب إذن المزيد من الحياة فأجاب	الفتى	
و نساء الصحراء و عن أسطوره الشخصية: قال	الفتى	سأذهب معك". و شعر على الفور بالاطمئنان يغمر
على قراءة ما كتب لك". قبل أن يقول	الفتى	شيئاً ما طارت فراشة بينه و بين الشيخ
أبصر الفتى قادماً من وراء أحد الكتبان. قال	الفتى	على الفور: - هناك جيش يقترب لقد ارتسمت لي
رجل آخر أكبر سنأ يحمل دلوأ صغيراً. طرح	الفتى	عليه السؤال ذاته. فأجاب: - لم تريدان التعرف إلى
البادية و يريدون سماع أخبار المدن الكبرى. تحدث	الفتى	عن حياته كراع
نبيذ في هذه البلاد لأن الدين يحرمه. قال	الفتى	عندئذ إنه يريد الذهاب إلى الأهرامات و كان
نساءنا, إنهم يودون لو يعيشون هنا دائماً. قال	الفتى	عندئذ: - أريد أن أعرف نساءهم, و الأراضي التي
يذهبان دون مضايقة مع كل ما يحملان. عمد	الفتى	عندما ابتعدا قليلاً إلى سؤال الخيميائي: - أمجنون أنت؟
و لم يلتفت المسافرين انتباه أحد منهم. قال	الفتى	عندما ابتعدا قليلاً: - لا وجود لأي خطر. فرد
الأول". ظلا يتأملان معاً ضوء القمر. و تابع	الفتى	قائلاً: - إنه سحر الإشارات. لقد شاهدت كيف يقرأ
و لما كان للريح كبرياؤها فإن ما قاله	الفتى	قد أعاظها. فأخذت تهب بمزيد من القوة مثيرة
آبار الواحة: "ها قد أضعنا قرابة يوم". فأجاب	الفتى	قد يكون من الأفضل أن نسأل". لم يكن
لكنه لا يسكت إطلاقاً حتى و إن كان	الفتى	لا يتبادل مع الخيميائي كلمة واحدة. سأل لدى
اختتم ناطقاً بالعبرة الغامضة: "كل شيء مكتوب!" قال	الفتى	للإنكليزي بعد مغادرة الجمال: " يجب أن تولي القوافل
حباً و كسب قطعاً عديدة من الذهب. قال	الفتى	للخيميائي عندما توقفا ليرحبا حصانيهما قليلاً: - قلبي خائن
هول المعاناة التي تسبق النهاية". ذات ليلة قال	الفتى	:للخيميائي و هما يتأملان سماء لا قمر فيها
للشعر و الرياح. الريح فضولية و ما يقوله	الفتى	لم تكن تعرفه من قبل. و بودها أن
و لكن لم يشأ أن يستوضح ذلك		
و كان الإنكليزي إلى جانبه يلح عليه فسألها	الفتى	ما إذا كانت قد سمعت بالرجل الذي يشفي
تعمل على تغيير القدر الذي خطه الله؟ فأجاب	الفتى	
كما تعرف أيضاً أنك لن تسترجع غنمك. سأله	الفتى	
أن بمقدور الريح أن تفعل أشياء أخرى. قال	الفتى	
نحب. ليس هناك أي سبب للحب. و لكن	الفتى	مع ذلك تابع قائلاً: - أحبك لأنني رأيت حلمأ
يحمل على الاعتقاد بأكبر خديعة في العالم". سأل	الفتى	مندهبشأ: - و ما هي أكبر خديعة؟ - في لحظة
و هو يرتجف: - لقد تكلمت عن ملك. فقال	الفتى	
مثل: " قدر الإنسان مهياً من قبل". ثم قال	الفتى	

أن تبني أنت أيضاً أهراماً في حديقتك. فقال	الفتى	
ثم تستأنف السير مع انخفاض الحرارة تدريجياً. لم يكن	الفتى	يتكلم كثيراً مع الإنكليزي الذي يقضي معظم الوقت
	الفتى	يتكلم لغة بجهلونها. و كان الخيميائي يبتسم. وصلت
		و. طلب إلى الجميع أن يجلسوا
		و قال : - ليسا
		" :الشيخ, و معه الخراف الستة و قال له
		على توجيه السؤال إليهن. أخيراً اقترب
		لنلا يجيب عن هذا السؤال. و كان على
		ما ينبغي قوله . استأنف الرجل قائلاً: "كنت نعمة
		لأن يتكلم بالعربية. لقد مر ردح
		من توجيه الكلام إلى النسوة اللواتي يرتدين ثياباً
		ليسألها عن الخيميائي. عندئذ بدا الأمر و
		فهو لم يطلب أي مساعدة
		و أطلعها على ما جرى
الستة و اكتشف أن أحدها يعرج. فقال له	الفتى	أن لا أهمية لذلك و أن هذا الخروف
رجال شجعان و الشجعان عادة يحترقون الجبناء". فقد	الفتى	القدرة على الكلام . لم يستعد صوته إلا بعد
اهتماماً: - و أنا أيضاً على نحو ما". فقال	الفتى	في الوقت الذي كان مسؤول محط القوافل يناديهما
		و كان على وشك أن تطرق إلى تجربته
راحت تعصف أيضاً بقوة أكبر لنلا تعمي الشمس	الفتى	قال الفتى: - "من أجل ذلك, كانت الخيمياء. ليبحث
Mental processes		
أن يرى إبراهيم ثانية كذلك لن يرى الراعي	الفتى	
الفهم و لا الأدوات المخبرية تركت أثراً في	الفتى	و استنتج أن الفتى يعاني بلا شك شيئاً
أحدهما الآخر. عندما كان القلب يتكلم فلكي يبحث	الفتى	
هذا الحد". بات من الصعب عليهم أن يشاهدوا	الفتى	كانت الوجوه جميعها مقنعة باللثم الزرقاء و العيون
جذع نخلة يراقب هو أيضاً غروب الشمس أبصر	الفتى	
		بوجود لغة الإشارات المتأهبة على الدوام لتريه ما
		الذي بهره
		و يشجعه
		و قد غشيه الخوف. سأل أحد
فقد نشبت معركة في الجوار و ذكرت الريح	الفتى	بوجود لغة الإشارات المتأهبة على الدوام لتريه ما
الأسطر القليلة". و كان الكتاب الذي أثار اهتمام	الفتى	أكثر من سواء كتاباً يروي سير الخيميائيين المشهورين

لحظة لقاء مع الله و مع الأبدية. فقال	الفتى	لقلبه: " إن كل لحظة سعي هي لحظة لقاء
و لم يقل أي كلمة بعد. و لكن	الفتى	كان يدرك من قبل لغة العالم
من مراحل سير العملية كما لقننا المعلمون.	الفتى	أن الجزء السائل من الإنجاز العظيم يسمى أكسير
الكتاب دون أدنى نية بإعادته. و قد لاحظ	الفتى	أن الشيخ يرتدي زياً غريباً؛ كما أن سيماء
ينبغي لك أن تدفع لي ثمن الاستشارة. ظن	الفتى	أن ذلك حيلة أخرى. و لكنه قرر، رغم
ألدك فكرة عن كيفية بلوغ ذلك المكان؟. لاحظ	الفتى	أن صاحب المقهى الذي كان قريباً منهما ينصت
سيطرت عليهما بنظرتك. - العيون تعكس قوة الروح. ظن	الفتى	أن ما قاله الخيميائي صحيح. و لاحظ أن
و إكسير الحياة المديدة. و لكن عندما أراد	الفتى	أن يتعلم
إياه السفر. لم يبق إلا شيء واحد. أراد	الفتى	أن يعرف ما هو ذلك الشيء إلا أن
من الزبائن إلى حانوت الأواني البلورية. و قدر	الفتى	
إذن، لنقل أنني ولدت في سالم. لا يعرف	الفتى	أين تقع سالم
تبلغ مكان الكنز المخبوء. لدى سماعه ذلك		
الحجارة التي يجعلها الضوء تلمع مثل الفضة. انتبه	الفتى	إلى أن حصانه قد توقف
القبائل". استمر الصمت يلف الرجال الثلاثة. و لاحظ	الفتى	الإسباني إن هناك نوعاً من الخوف الغامض يخيم
اتفقا على استئناف السير. و قد لاحظ	الفتى	المشهد المذهل بكامله. - لقد سيطرت عليهما بنظرتك. - العيون
سوى خمس دقائق. و بينما كان يرسم تذكر	الفتى	الملك العجوز و المكان الذي التقيا فيه. بدا
كتب باليد نفسها. أخيراً رفع الفارس سيفه فشعر	الفتى	:بالارتياح. و لكنه لم يكن قادراً على الهرب
المعادن الرخيصة ذهباً". انطلاقاً من ذلك عدا اهتمام	الفتى	بالخيمياء اهتماماً بالغاً. و فكر أنه مع قليل
تزويج نباتهم لبائعي الفشار، أكثر منهم للرعاة. شعر	الفتى	:بانقباض في صدره، و هو يفكر بابنة التاجر
الرمل فهربت الأفعى و اختفت بين الحجارة. فكر	الفتى	بتاجر البلوريات الذي كان يرغب على الدوام أن
نملك، دائماً، إمكانية تحقيق ما نحلم به". فكر	الفتى	. بصوت مسموع: - كان عليه أن يختار مهنة الرعي
غير مرة أما اليوم فأنت بذات " الرسول". فكر	الفتى	بفاطمة
بما شاهد. فطلب إليه العربي أن ينتظر قليلاً		
المكان إنه ليس راغباً في بقائنا هنا". شعر	الفتى	بمزيد من الاطمئنان. نهض ليدفع ما يتوجب عليه و
تذكر	الفتى	حلمه من جديد. و فجأة؛ بدا كل شيء
شرابه. اصطليح الأفق الأحمر ثم بانئت الشمس. تذكر	الفتى	حواره مع والده
بذلك لا تستخدم الواحات ملاذاً للمحاربين". و دهش	الفتى	حين أخرج الإنكليزي من جيب سترته مسدساً ملبساً
و يحملهما الكهنة على صدر من ذهب. شعر	الفتى	حينئذ بالسعادة
دون أن يفكر: لأن من المتوجب علينا أن		
الفضيلة العظمى لمن يبحث عن لغة العالم. فوجئ	الفتى	ذلك أن هذا الرجل يتكلم عن أشياء لا
عليها عبارة: " نتكلم عدة لغات". و قد شاهد	الفتى	شخصاً وراء الصندوق. فخاطبه قائلاً: " إذا شئت أنظف

الفقر ليمثلوا أمام زعماء القبائل في الفيوم. وجد	الفتى	صعوبة في تصديق
ما تراه عيناه: فبدلاً من		
ظلت مضاعفة. و طوال هذا الوقت لم يكف	الفتى	عن التفكير بفاطمة رغم أنه لم يفهم جيداً
يسد رمقي هل توافق؟". بقي التاجر صامتاً. فهم	الفتى	عندئذ
في نهاية المطاف إلى تظهرهم هم بالذات". تذكر	الفتى	عندئذ تاجر البلور الذي قال له: " إنه لأمر
المبكر عنها. و لكن هكذا يسير العالم. تذكر	الفتى	. عندئذ، أن الحوار انطلق من موضوع الكنز المخبوء
مأربه: - لكي يساعدني على أن أثق بالناس. أما	الفتى	فكان يحلم بكنزه. و بقدر ما كان يقترب
الإشارات التي وضعها الرب في طريقه. و ردد	الفتى	في أعماقه مستغرباً: "إن الرب هو الذي وضعها
سوف تعثر على الكنز الذي يجعلك ثرياً". فوجئ	الفتى	في البداية
تتحول عندها أيام الخلق الستة إنجازاً عظيماً. توغل	الفتى	في روح العالم
أن من يؤمن بالأحلام يحسن أيضاً تفسيرها". ردد	الفتى	في سره... "و إن كان
متذكراً العجربة العجوز		
الذهاب للتعرف إلى تاجر الأواني البلورية و... قال	الفتى	في سره: " بقدر ما يقترب المرء من حلمه
الكوبرا" التي تقتل سمها في دقائق قليلة. ردد	الفتى	في سره: " انتبه إلى السم". لكن الخيميائي الذي
نقل إثرها العديد من الجرحى إلى المعسكر. ردد	الفتى	في سره: " لا شيء يتغير مع الموت". من
أيضاً". انطلقنا فوق الرمال تغمرها أشعة القمر. ردد	الفتى	في سره: " لست أدري: هل أنجح في العثور
أن نساءنا هن الأجمل. ثم منحه بركته. قرأ	الفتى	في عيني والده رغبته، هو أيضاً، بالسفر. أنها
كل شيء و لكنني لا أريد ذلك". قال	الفتى	في قرارة لنفسه: " لحسن الحظ أنني لم أقل
لملك عجوز أن يكون أحياناً فخوراً بنفسه. قال	الفتى	في نفسه: "يا لها من بلاد عجيبة أفريقية
نحن الاثنين علينا أن نتحمل عبء أخطائنا. فقال	الفتى	:في نفسه: هذا صحيح تماماً. و سأله التاجر
ذلك الملك العجوز الغامض الذي تعرف إليه. قال	الفتى	في نفسه: "إن هذا التاجر لا يصنع الحلويات
ذلك الساحة التي تحدث فيها الرجل العجوز. قال	الفتى	:في نفسه: " اللعنة على الساعة التي التقيت فيها
و قال له أيضاً شيئاً آخر لم يكن	الفتى	قد لاحظته من قبل و هو الأخطار التي
فلكي يحدث الفتى و يشجعه لاسيما و أن	الفتى	كان يجد أيام الصمت الطويلة مملة أحياناً على
غدا من الصعب سماع ما يقول إلا أن	الفتى	كان يدرك تماماً ما رمى إليه: هذه السلسلة
إنه كتاب مهم و لكنه ممل جداً". فوجئ	الفتى	كثيراً، فالعجوز يحسن القراءة، و سبق له أن
ما تتشابه مناظرها لا تنني تطفح بالأحلام. كان	الفتى	لا يزال يرى أشجار النخيل و الآبار و
لما كانوا لا يتكلمون اللغة العربية الفصحى فإن	الفتى	لم يتمكن من الفهم. لكن عندما بدا عليه
هو أنك استطعت إنجاز أسطورتك الشخصية. لم يفهم	الفتى	ما الذي تعنيه عبارة الأسطورة الشخصية. "هي ما
نشعر معهما أننا صغار جداً فنلزم الصمت". أدرك	الفتى	ما رمى إليه الجمال بقوله
لا أعر علىها. - الحياة تجذب الحياة. و أدرك	الفتى	ما رمى إليه الخيميائي. و أطلق على الفور

فإن الكون بأسره يطاوعنا على تحقيق حلمنا. فهم	الفتى	ما رمى إليه محدثه. فهذا شخص آخر وجد
أنني بدأت ألف تماماً نمط حياتي. لم يعرف	الفتى	
بحظ المبتدئ و ينتهي دائماً باختبار المقتحم".	الفتى	مثلاً قديماً من بلاده يقول إن الساعة الأكثر
تذكر		
الإنسان بل هو في ما يخرج منه". بدأ	الفتى	مع الشرب يشعر أن حاله تتحسن. بيد أن
الإشارات" ثم فتح المعطف الذي يغطي ملابسه	الفتى	
فدهش		
تتخلل الصحراء و كأنها بحر هائج. و تذكر	الفتى	من جديد
الأمر يتطلب مالاً. أديك المال الكافي أولاً؟".	الفتى	هذا السؤال
استغرب		
الشاي. و سوف نأكل معاً هذين الصقرين. تساءل	الفتى	هل هما الطيران اللذان شاهدهما مساء البارحة؟". لكنه
قافلتك فهي أيضاً لم تعلمني شيئاً يذكر " عاد	الفتى	يتأمل اتساع الصحراء و الرمال التي تزيها الحيوانات
لم يعثر على مكان يشرب فيه شيئاً كان	الفتى	يدرك حينئذ لغة الإشارات فقال لرب عمله: - ينبغي
غمق الثقب و اكفهرت عينا الخيميائي(لم يكن	الفتى	يرى سوى عينيه) ما يدل على الجهد الكبير
الصقر الجاثم على كتفه صوتاً غريباً و بدأ	الفتى	يستعيد هدوءه. قال الفارس: - أردت اختبار شجاعتك الشجاعة
كله. لأنني أنا من يقودها إلى المرعى". بدأ	الفتى	يستغرب أفكاره هذه
تفكر بأن لديك ما يكفي من الخراف. بدأ	الفتى	يشعر بالانزعاج
المخبرية تركت أثراً في الفتى. و استنتج أن	الفتى	يعاني بلا شك شيئاً من البدائية
تذكر دائماً أن عليك معرفة ما تريده". إن	الفتى	يعرف
		ما يريد
و الذهب و المغامرات, و...عن الأهرامات. بدأ	الفتى	يغبط الرياح على حريرتها
		عندما شاهد عينيها السوداوين و شفقتها الحائرتين بين
		و بإمكانه أن يحس بذبذبة
		وجد نفسه تائهاً كلياً
		لأنه لم ير سوى
		و توصل إلى معرفة مكانه
		في مكان لم يعرفه من قبل
		شاهد في إحدى الزوايا خرجه القديم
		و قال في سره
		الذي ألف صمت الصحراء: - إن البشر يحلمون بالعودة
		الذي يتقن العربية أكثر منه
		و لكنه لم يستطيع التركيز
		و شعر بالسعادة. لقد سبق
		و عازماً على عدم الاعتقاد بالأحلام إطلاقاً

تصديق ما تراه عيناه: فيدلاً من	
أن عليه هو أن يقرر. تذكر أن	
ثم شعر بالسخط. لم يكن مضطراً	
و رأى أن روح العالم	
تحول دون سماعه	
حاول أن يقرأه في الأيام الأولى من	
فهو لا ينسى أن نقوده	
مدرراً أن الشرق	
متذكراً ما قاله الجمال: - لقد شكل الله الجيوش	
:مشتماً أن الريح على وشك أن تلبي طلبه	
مما شاهده حينذاك	
و تذكر البريق	
لاسيما و أن الفتى كان يجد أيام الصمت	
و يجدها شاذة. ربما كانت	
و يجده أكثر جمالاً من	
يحول دون إدراكه هذه	
و قد أدرك أن	
عن كل هذه الأمور. فأدرك الخيميائي أن	الفتى
قد عاد إلى روح العالم. سأله الفتى: - ماذا	
و هو يتأمل القمر و	
و لكنه لم يثق بالرجل العجوز	
و قرأ ما كتب على الرمل. قال و	
لكي لا يخرج، لجهله	
:و هو يرغب هذه المرة بوضع حد للحوار	
أن يحترم المسنين	
ذاتها في حانوت البلور ساهمت في نجاحك". لزم	الفتى
الصمت بعض الوقت	
سمعت الكثير من الأحاديث عنها. و قد تجنب	الفتى
بدوره الحديث عن حلمه لقد بات الكنز مجرد	
لقيا بعض الصعوبة في اعتلاء السنام. و أبدى	الفتى
بعض الشفقة على جمل الإنكليزي المحمل بصناديق الكتب	
بدوره فلول النوم: - لقد وصلنا إليها. و لكن	الفتى
بقي على صمته. لقد تعلم الصمت من الصحراء	
الأهمية؟. - لأن الأهرامات تقع وسط الصحراء. لم يكن	الفتى
راغباً في سماع كلام عن الأهرامات. كان قلبه	
حاول" و لم يضيف أي كلمة أخرى. ظل	الفتى
صامتاً. فالإنكليزي لم يقم بهذه الرحلة كلها إلا	
وقتها تتأمل الصحراء و تتساءل بأي نجمة	الفتى
يستهدي	
ليملأن جرارهن من ماء البئر. و لم يرضخ	الفتى
لإصرار الإنكليزي	

إشارة خطر ثم عاد أخيراً مجرد رغاء. لكن	الفتى	لجأ إلى السكوت. لأن على الكيميائي أن يعرف
و قال للكيميائي: - هيا بنا لكي نشاهد هذا	الفتى	
القلوب لا تهوى الألم. منذ ذلك اليوم بدأ	الفتى	يصغي إلى قلبه. و طلب إليه ألا يتخلى
Material processes		
و أخرج الكيميائي قربة الماء و قدمها إلى	الفتى	قال: - ها أنت توشك على بلوغ نهاية رحلتك
يحاول محاربو الضوء تعليمه. و أعاد الكتاب إلى	الفتى	و قبل أن يختفي في إحدى زوايا الساحة
الصحراء. ترجل الكيميائي عن جوداه. و أشار إلى	الفتى	
الجميع ليسمعوا كلام الرجل العجوز الذي التفت إلى	الفتى	الغريب و كانت سماته باردة و جافة و
الذي راوده من قبل. قادت المرأة العجوز الراعي	الفتى	داخل منزلها، إلى غرفة تفصلها عن الصالة ستارة
نهض الإنكليزي الذي كان جالساً و هز صديقه	الفتى	
عيونهم. في إحدى تلك السهرات انضم الجمال إلى	الفتى	و الإنكليزي اللذين يجلسان قرب النار و قال
مجد الله. و في اليوم التالي ودع القائد	الفتى	و الكيميائي و أرسل معهما فريق حراسة يرافقهما
أسود تحادثاً قليلاً باللغة القبطية ثم ادخل الكيميائي	الفتى	
سخاء معك في المرة اللاحقة. ثم اقترب من	الفتى	
يجهلونها. و كان الكيميائي يبتسم. و صلت الريح إلى	الفتى	و لامست وجهه. لقد سمعت حواراه مع الصحراء
المال الذي يربحه لن يشعر بالندم على استخدامه	الفتى	
الغريب و أعطاه خمسين قطعة ذهبية. ثم ذكر		
بوجود لغة الإشارات المتأهية على الدوام لتريه ما		
فاضطر الكيميائي أن يمسك بذراعه لكي يساعده على الخروج من		
الخيمة.		
قنينته، على أمل أن يتركه بسلام. و لكن		
و لكن والده كان قد علمه		
بعد أن جعله يدفع له العشر. إلا أن		
دخول حانوته و الانتظار بضع دقائق حتى	الفتى	علقت على باب الحانوت لوحة صغيرة كتبت عليها
ينصرف		أنه إذا عمل ستة أشهر إضافية
السحب و في الحيوان و في الماء. ذهب	الفتى	إلى الإنكليزي. أراد أن يحدثه عن فاطمة ففوجئ
و قرر الذهاب لمقابلة زعماء القبائل. قال		
الطعام". علق لوحة على الباب و ذهب مع	الفتى	إلى حانة تقع في أعلى الشارع. و لدى
البلور ببساطة: " كل شيء مكتوب " ثم باركه.	الفتى	إلى غرفته
توجه		
دم واحدة. كان الفارس جامداً تماماً و كذلك	الفتى	لم يفكر حتى بالهرب . سيطر عليه حبور نابع
يلهو بهما. صرخ الأجنبي: - أورييم و توميم!.	الفتى	إلى وضع الحجرين في جيبه
سارع		
الفتاة و أن يوقظها. لبي الغلام طلبه فأعطاه	الفتى	"الأجر الكافي لشراء نعجة ثانية. و قال له

الإسباني حتى و إن كان الفتى يكسب أكثر		
في إحدى تلك الليالي جفا الإنكليزي النوم فقص	الفتى	الإسباني ليتنزهها معاً في الكثبان القريبة. كان القمر
لأنني أنا من ساعدك على اتخاذ قرار". خبأ	الفتى	الدرتين في خرجه سوف يتخذ من اليوم فصاعداً قراراته بنفسه
أن يتولى الأمر		
من أسطوره الشخصية. في ظهيرة اليوم التالي	الفتى	التقى
الذي أخذ يزدهر يوماً بعد يوم مذ بأش	الفتى	العمل فيه. و قال: "ها هو المبدأ الذي
تنجح بالعثور على كنزك المخبوء. عمت مساءً".	الفتى	العودة إلى القراءة
أود أن أروي لك حكاية تتعلق بالأحلام". فقر	الفتى	حصانه. " في روما القديمة و في عهد الإمبراطور
أن يغادر، لأنه أضاع الكثير من وقتها. غادر	الفتى	خائباً
دائماً طاقتها و اللحظة التي تموت فيها. بلغ	الفتى	خيمة الخيميائي مساء اليوم التالي
هو أنهم يتكلمون أكثر فأكثر. عن الحرب. أعاد	الفتى	ذات صباح الكتب إلى الإنكليزي الذي سأله بفضول
ثم ملأت جرتها من جديد و غادرت. واظب	الفتى	على ارتياد البئر
أما هذا الذهب فلا بد أنه قد سرقه. هو	الفتى	على وجهه فوق الرمال. ثمة عينان اثنتان تبحثان
في أن". تفرق الجمع. و في المساء التقى	الفتى	فاطمة من جديد
السموم اتجه الجميع بأنظارهم نحو المكان الذي	الفتى	فيه. لم يكن هناك بل كان إلى جانب
النار و هو ينظر إلى الصحراء. و مكث	الفتى	قربه إلى أن ألقت شمس المغيب ألونها الوردية
فأعرف كيف أنحول ربحاً. في اليوم الثاني. تسلق	الفتى	قمة صخرة تقع قرب المعسكر. سمح له الحراس
طلب أن يشرب جرعة من النبيذ. فقدم له	الفتى	قنينته
المضيق. أربته هذه الفكرة. و في حين أظن	الفتى	كان يبتعد . قال موظف شباك التذاكر لزميله: "أنه
لكن الأوربي أبعد هذا الاحتمال على الفور. أغلق	الفتى	كتابه. لم يشأ القيام بأي عمل قد يوحي
السلام. و لكنك ستموت في نهاية المطاف". ذهب	الفتى	مساء للقاء الخيميائي الذي كان متوجهاً مع صقره
على الأقل لكي تستخدم صدك أنت". لدى خروج	الفتى	من الخيمة لم تكن الواحة مضاعة إلا بنور
و هز صديقه الفتى قائلاً: " هيا! سلها" اقترب	الفتى	من الفتاة. ابتسمت ثانية و ابتسم هو أيضاً
أكثر منه أن يتولى الأمر. عند ذلك تقدم	الفتى	من امرأة بلغت البئر لتملأ قربة من جلد
رأسها منديل و لكن وجهها كان سافراً. تقدم	الفتى	نحوها
الذي تشتهي أن تحبه. امتطيا حصانهما و كان	الفتى	هو من يتبع الخيميائي هذه المرة. كانت الريح
بوق، و استمر بعض الوقت بفرك كل مطيته. و	الفتى	و الإنكليزي قد اشترى جملين و لقيا بعض
الوسط باتجاه الجنوب. و هكذا جرى اللقاء بين	الفتى	و الخيميائي. في صباح اليوم التالي كان في
هذا ما كان مكتوباً على لوح الزمرد". اقترب	الفتى	
سوداء. و في البلاد البعيدة التي جاء منها	الفتى	يسمونها الريح الشرقية لأن الناس كانوا يعتقدون أنها
على استخدامه الفتى الإسباني حتى و إن كان يكسب	الفتى	أكثر مما يستحق مثل هذا العمل. و

كيفية تحقيق الإنجاز العظيم	
أن يدخل برفقته. إنها خيمة تشبه سائر الخيام	
أن يضع الصدفة على أذنه. لقد فعل ذلك	
أن يغادر	
لأنه أضاع الكثير من وقتها. غادر	
فقد يتمكن من العودة إلى إسبانيا	
و شراء	
و جمع أغراضه	
و ملأ ثلاثة أكياس	
و كان يمتطي	
و يغير المقعد،	
لمغادرة المكان لكن العجز استأنف الكلام: "غداً نبطل	
رغم أنه لم يسلك صحراء	
ثم التقط الحجرين	
و أعادهما	
ذلك اليوم الذي أطلق فيه العنان	
و أصلح ثيابه	
و التقط	
و هو يطفئ جمرة النارجيلة أن باستطاعته تقديم	
و هو يمضي لاستقبال زبون دخل لتوه إلى	
و هو يعمل على هذا	
قادمًا من وراء أحد الكتبان. قال الفتى على	
أطفئ جمر النارجيل و تأهب الحراس و تهيأ	الفتى
للمغادرة المكان	
إنه يريد الذهاب إلى الأهرامات و كان	
الكنز في مصر على مقربة من الأهرامات.	الفتى
رجفة لقد قالت له المرأة العجوز الشيء نفسه	اعتزت
بانتظار مجيء فاطمة. حدثها عن	
Behavioural processes	
دون أن ينسى نعاجه إطلاقاً. نظر الشيخ إلى	الفتى
و رسم براحتيه المفتوحتين حركات غريبة فوق رأسه	
يتحرك. و كان قادة الحرب يراقبون من بعيد	
أعداد الشاي بصمت. و بعد وقت قصير التفت إلى	الفتى
قال الزعيم لمرافقيه: " هيا لنذهب ". ثم استدار	الفتى
نحو	

الأفكار السيئة. بعد تناول الطعام التفت التاجر إلى	الفتى	
عن عينيه إنها عينا زعيم العصاة. و لكن	الفتى	كان ينظر باتجاه الأهرامات. قال الزعيم لمراقبيه: " هيا
و في حين كان على وشك النوم نظر	الفتى	إلى النجم الذي يشير إلى الاتجاه الذي يسيرون فيه فبدأ له الأفق
الخشبية و غادروا. و توارت الشمس بدورها	الفتى	إليها فترة طويلة حتى اختبأت وراء المنازل البيضاء المحيطة
حرق		بالمكان
السجاد و الغلابيين من شتى الأنواع. و لكن	الفتى	لم يحول نظره عن صديقه الجديد
إلى أشياء جديدة. و هكذا مرت ستة أشهر. استيقظ	الفتى	قبل شروق الشمس. لقد مر عليه أحد عشر
الفور و هو يمسك بأفعى من ذنبها. قفز	الفتى	بدوره إلى الوراء. كانت الأفعى تتلوى بعنف مع
أنني رأيت الحلم نفسه مرتين. ثم انصرف. نهض	الفتى	تحت وطأة الألم
أن تلمع كثيراً لأن القمر كان بدرأ) سار	الفتى	جنوباً. لم يكن هناك سوى خيمة واحدة. و
الفتى الذي يتحول ريحاً. فقال الخيميائي: - هيا!	الفتى	إلى المكان
سار		
ببعض خوفاً من أن تحملهم الريح معها. استدار	الفتى	عندئذ إلى اليد التي كتبت كل شيء. و
الكتاب الذي كان منصرفاً إلى قراءته. بيد أن	الفتى	فكر أن يتصرف على نحو فظ
طبيعية لا يدرك شيئاً من هذا الواقع". ابتسم	الفتى	لم يكن يتصور إطلاقاً أن تكون الحياة على
توجيه ضربته إليك من حيث لا يدري. مضى	الفتى	إذن في الإصغاء إلى قلبه طوال سيرهما في الصحراء
الإنكليزي أيضاً ليبحث عن الخيميائي. في حين	الفتى	لوقت طويل جالساً قرب البئر
ليث		
عندما برد المزيج في الوعاء حرق الراهب و	الفتى	مذهولين: لقد جف المعدن حول الجانب الداخلي للوعاء
أنه يعرف كيف يتصرف مع أفاعي الصحراء.	الفتى	مرافقه يعود إلى حصانه و يستل سيفه الطويل
شاهد		
تعلم أن تحترم الإشارات و تطيعها". "إشارة!". "	الفتى	من تلقاء نفسه
ضحك		
أريد عشر الكنز في حال عثورك عليه". انطلق	الفتى	يضحك من الفرح. سيوفر ما بحوزته من دراهم
عجلة من أمرنا. نحن رجال من الصحراء. راح	الفتى	ينظر إلى الأفق المواجه له. ثمة جبال في
خطر. كانا محاطين بكثبان هائلة الحجم و كان	الفتى	ينظر إلى الخيميائي. و لكن الخيميائي بدا أنه
و ألقى نظرة أخيرة على		
و كيف كان يرقب تحليقهما		
الإنصات إلى قلبه. إنه قلب يصعب		
ثم وقف		
أنك تحسن القراءة، فلم أنت مجرد راع؟ سكت	الفتى	
و بوده أن يرى القيادة قدراته الخارقة. كان	الفتى	يسمع بصمت
فشيئاً غدت جراء ذلك جزءاً من ذاتك". كان	الفتى	يصغي إلى صوتها
هو أيضاً الصحراء و أن ينهل مع صاحبه	الفتى	من روح العالم. لقد غدا و قلبه صديقين
Relational processes		
يقاربونه في العمر		

الذي يتحول ريحاً. فقال الخيميائي: - هيا! سار الفتى	
نام الجميع بمن فيهم الإنكليزي جراء الإرهاق كان الفتى	في خيمة بعيدة يشغلها خمسة فتیان آخرون
كشف الله مستقبل الفتى لأنه أراد أن يغدو الفتى	أداته ". ثم قال: - اذهب و قابل زعماء القبائل
وافق على إمهال المسافرين ثلاثة أيام. و كان الفتى	جراء خوفه الشديد عاجزاً عن الإتيان بأي حركة
يقتربان من منطقة المعارك الأشد عنفاً. و كان الفتى	حربصاً على
ذراعه و أسمعه عظة طويلة دون توقف. كان الفتى	قوي البنية
أن يساعد المال على تأجيل الموت. و لكن	كان الفتى على درجة من الرعب
غارق معظم الوقت في كتبه. كذلك كان لدى	الفتى كتاب
لأنه أراد أن يغدو الفتى	أداته ". ثم قال
نحو الغروب. كانا يتحدثان باللغة العربية و كان الفتى	مسروراً بنفسه
الذي كشف ضوء النجوم. قال الخيميائي ملاحظاً أن الفتى	يغدو نشوان أكثر فأكثر: " أشرب و استمتع قليلاً
قبل بامتنان عبء معطفه. إن هذا المعطف, إذن	كالفتى نفسه له ما يبرر وجوده. بعد عامين من
أن يكون من الآن فصاعداً مستشار الواحة. عندما	
الذي كان فيه الأمس	
و فيما هو على أهبة الخروج من الغرفة	
يوم كان راعياً	
إنه عندما بزغت هذه الشمس صباح هذا اليوم كان في قارة أخرى	
و كان راعياً	
يملك ستين رأساً من الضان	
و. كان على موعد مع فتاة	
لوجوده في هذا المكان. فقال الإنكليزي	
بيد أنه غريب. و إذا بالصديق	
مالاً لكي تعود إلى بلدك يا بني". لبث الفتى	هادئاً
مذهولاً: - من قال لك ذلك؟ فأجاب التاجر البلور	
و لكن كل شيء قد تغير. لم يعد الفتى	في الواحة. ففقدت الواحة الدلالة التي كانت لها

<i>Al-shābb</i>	
Verbal processes	
على نحو غامض بالغزاة المغاربة القدامى. أجاب الشاب	"إن النعاج تعلم أشياء أكثر مما تعلمه الكتب
Mental processes	
أعرف أيضاً روح العالم هذا ما أسر به الشاب	من دون أن يقوله لأن العرب
الذي يتكلم لغة العالم. قالت الشمس: - سل اليد	

أعرف أيضاً روح العالم هذا ما أسر به	الشاب	إلى نفسه
بمنأى عن نتائج ما يجري تحت السماء. أسر	الشاب	إلى نفسه: " ليس الكل إلا واحداً أحداً". و
عندما لا يكون مستغرقاً في أمور مهمة. قال	الشاب	في قرارة نفسه
قال	الشاب	في نفسه: " عندما اخترت أن أنطلق للبحث عن
الملوك إلى الرعاة. و أضاف خشية ألا يكون	الشاب	قد فهم ما قاله جيداً: - لقد ورد ذلك
و هو يحاول أن يقرأ		
و تأكيداً لتحليله		
و راح يقرأ و كان		
Material processes		
بيد أنها لا تستطيع أن تفلت من هذا	الشاب	
بخضعة بلا ريب إلى نوع من الامتحان. تناول	الشاب	العربي بدوره كتاباً
الإسبانية أكثر مما يتقن العربية. فإذا كان هذا	الشاب	ذاهباً إلى الفيوم فسيحظى الإنكليزي برفيق يتحدث إليه

Al-rā'āī		
Verbal processes		
الصوف: " كان الدكان مكتظاً بالزبائن؛ فطلب	الراعي	التاجر إلى
تذكران، على نحو غامض، بالغزاة المغاربة	الراعي	القدامى. أجاب
العابرين في الساحة: "ماذا يفعل هؤلاء الناس؟".	الراعي	أجاب
القرية، و حين تتشابه الأيام. و حكى لها	الراعي	
الكثير من المال، فلا تشغل وقتي كله. تابع	الراعي	
ثم قاطعه بنفس الطريقة التي قاطعة بها		
Mental processes		
عليه أن يرى إبراهيم ثانية كذلك لن يرى	الراعي	
تختلف. لأن شغلها هو الغذاء و الماء". قال	الراعي	في سره: " ربما كان الأمر هو ذاته الذي
بسقاء صوفها و رفقته، و أحياناً لحمها. قال	الراعي	في سره: " و إذا تحولت بين لحظة و
أن من المستحيل تحقيق أسطورتنا الشخصية". لم يجد	الراعي	في ما قاله الشيخ معنى مهماً
و السلع الجديدة التي شاهدها		
و لكنه أراد أن يعرف ما هي تلك		
Material processes		
ذاته الذي راوده من قبل. قادت المرأة العجوز	الراعي	الفتى، داخل منزلها، إلى غرفة تفصلها عن الصلاة

البضاعة. و قد سبق لأحد الأصدقاء أن دل	الراعي
إلى الراعي أن ينتظر حتى بداية المساء؛ فذهب	الراعي
العالم بكل حرية . مع أشعة الفجر الأولى, بدأ	الراعي
"يسوق غنمه باتجاه مشرق الشمس. قال في نفسه	
على الدكان فساق القطيع إليه. قال للتاجر: " أنني	
في المدن التي عبرها مراراً	
أن ينتظر حتى بداية المساء؛ فذهب الراعي و	
ثم أخذ كتاباً	
الشيخ الكتاب و تسلى بقراءة إحدى صفحاته.	الراعي
انتظر	
Behavioural processes	
و جلس على رصيف الدكان	
Relational processes	
أن تنسى إطلاقاً نقطتي الزيت في المعلقة". استمر	الراعي
صامتاً. لقد فهم حكاية الملك العجوز. فبمقدور الراعي	
و هو محرج قليلاً: - استمر الطفل يلهو مع	

Santyāghū	
Mental processes	
راعياً. - هذا أفضل لك, لأنك تحب السفر. قال	سانتياغو
في نفسه: "لقد حزر أفكاري" في هذا الوقت	
Relational processes	
قال الخيميائي: "يا لها من حكاية رائعة". اسمه	سانتياغو
كان النهار على وشك أن ينتهي عندما وصل	
قلبه مفعم بالبهجة. لقد وجد الكنز. كان اسمه	سانتياغو
وصل إلى الكنيسة المهجورة في حين كان الليل	

Al-fatā Al-Ispāniyy	
Mental processes	
استمر الصمت يلف الرجال الثلاثة. و لاحظ الفتى	الإسباني
إن هناك نوعاً من الخوف الغامض يخيم في	
الذي يربحه لن يشعر بالندم على استخدامه الفتى	الإسباني
حتى و إن كان الفتى يكسب أكثر مما	
Material processes	
إحدى تلك الليالي جفا الإنكليزي النوم فقصد الفتى	الإسباني
ليتنزها معاً في الكتبان القريبة. كان القمر بديراً	

Ibn	
Material processes	
الأب ما قاله شيئاً. في اليوم التالي. أعطى	ابنه
ثلاث قطع ذهبية إسبانية	
Verbal processes	
قائلاً: - لقد وجدت هذه	

<i>Tilmīdh</i>		
Mental processes		
وجد تلميذه الحقيقي و القائد الأعلى لأن هذا	التلميذ	قد تنأهى إلى سمعه مجد الله. و في
Material processes		
شخصين كانا رغم ذلك يبتسمان الخيميائي لأنه وجد	تلميذه	الحقيقي و القائد الأعلى لأن هذا التلميذ قد

<i>Khīmīyā't</i>		
Relational processes		
هنا فقط. سأل القائد: - من هو صديقك؟ - إنه	خيميائي	و هو يعرف قوى الطبيعة و بوده أن يرى القيادة

<i>Raftq</i>		
Material processes		
البلوريات عندما دخل الإنكليزي. قال و هو يصطحب	رفيقه	إلى الخارج: " بحثت عنك طوال فترة الصباح. ينبغي
ترجل الخيميائي عن حصانه بهدوء و كذلك فعل	رفيقه	سأل المحارب لدى مشاهدته نقود الفتى: - لم هذا
Mental processes		
قوية. و بدت رحلته بلا جدوى كذلك شعر	رفيقه	بالحزن. فالإنكليزي مثله يتابع أسطوره الشخصية. و من
زمردة بسيطة. قال له الإنكليزي فخوراً بأنه علم	رفيقه	شيئاً ما: "أنه لوح الزمرد". - لم كل هذه

<i>Şāhib</i>		
Behavioural processes		
يتأمل هو أيضاً الصحراء و أن ينهل مع	صاحبه	الفتى من روح العالم. لقد غدا و قلبه

<i>Şadīq</i>		
Relational processes		
صديقي إلى هنا فقط. سأل القائد: - من هو	صديقك	إنه خيميائي. و هو يعرف قوى الطبيعة و -
أجاب الخيميائي: - نحتاج إلى ثلاثة أيام. سوف يتحول	صديقي	ريحاً عاتية ليربكم مدى قدرته. و إذا لم
Verbal processes		
قائلاً: " هيا! سلها" اقترب الفتى من الفتاة		
Material processes		
مكتوب". نهض الإنكليزي الذي كان جالساً و هز	صديقه	الفتى
عن الجيوش و عن تحركات القبائل. كنت أصطحب	صديقي	إلى هنا فقط. سأل القائد: - من هو صديقك؟

Delikanlı		
Mental processes		
bazen, uzun sessizlik saatleri sonunda müthiş yorgun düşen	delikanlıyı	ferahlatmak,
		yüreklendirmek
her zaman göstermeye hazır olan İşaretlerin Dili'nin varlığını	delikanlıya	anımsatıyordu. Yolculuklarının yedinci gününün akşamı, her zamankinden daha
yazılmış bir gelecek söz konusu olduğu zaman.” . “Tanrı	delikanlıya	bir geleceği göstermiş,” diye düşündü deveci. Çünkü delikanlının
		istedi. Güneş tamamen
		istedi. Delikanlı, bunun üzerine, koyun derisinden
		anımsattı:
		istedi. Çünkü onunla epeyce zaman kaybetmişti. Çoban,
Ay ışığı, kumulu da aydınlatıyordu; yarattığı gölge oyunu, çöle dalgalı bir deniz görünümü veriyor ve	delikanlıya	atının dizginlerini bırakıp Simyacı'ya, onun beklediği işareti verdiği günü anımsatıyordu.
simgeler, güçlkle öğrenilen sözcükler, laboratuvar aletleri, bunların hiçbiri	delikanlıyı	etkilememişti. “Bu şeyleri öğrenemeyecek kadar yontulmamış bir ruhu
belki de daha iyi.”	Delikanlıyı	şimdiden görmekte güçlük çekiyorlardı.
Birden şimdiye kadar hiç gelmediği bir yerde kadar atının yavaşladığını hissetti	delikanlı	"Burada hayat var," dedi Simyacı'ya. "Ben çölün dilini
yakınlarında olduğunu ve konuşmalarını dikkatle dinlediğini fark etti	delikanlı	Adamın orada bulunuşu canını sıkıyordu biraz. Ama bir
bu mesleği sevdiği için şekerleme üretiyor,” diye düşündü	delikanlı	Adamın, o yaşlı adamın yaptığını yapabileceğini fark etti:
kendini tam anlamıyla iyi hissetmeye başlamıştı	delikanlı	Ama Simyacı biraz korkutuyordu onu. Çadırdan dışarı çıkıp
birkaç dakika içinde öldürebilirdi. “Zehre dikkat,” diye düşündü	delikanlı	Ama elini deliğe sokmuş olan Simyacı'yı çoktan sokmuştu
bir türlü anlamadı." “Çobanlığı da seçebilirdi," diye düşündü	delikanlı	Bu düşüncesini yüksek sesle tekrarladı. "Bunu pekâlâ düşündü,"
patlamış mısır satıcısına hiçbir şey söylememişim," diye düşündü	delikanlı	Güneş batarken, bir süre daha nargile içmeyi sürdürdüler.
çölde hayatın bulunduğu yeri bulabilecek miyim?" diye düşündü	delikanlı	Henüz çölü tanımıyorum.” Bu düşüncesini dönüp Simyacı'ya açmak
ücreti ödeyeceksin bana. “Gene bir dalavere," diye düşündü	delikanlı	Her şeye karşın, tehlikeyi göze almaya karar verdi.
“Ne tuhaf bir memleket şu Afrika!" diye düşündü	delikanlı	Kentin daracık sokaklarında dolaşırken gördüğü öteki kahvehanelere benzeyen
daha çok gerçek yaşama nedeni oluyor,” diye düşündü	delikanlı	Kervan, gündeğusu yönünde yola koyuldu. Gün boyu yol
“Geriye dönüp kaldığım yerden devam edeceğim,” diye düşündü	delikanlı	Ne var ki, Arapçayı koyunlardan öğrenmedim.” Ama koyunlar
dilin, en temel ve en yüce bölümünü anladı	delikanlı	Ve Aşk'tı bunun adı, insanlardan da çölden de
“Her şey, bir ve tek şeydir,” diye düşündü	delikanlı	Ve çöl sanki Simyacı'nın haklı olduğunu kanıtlamak istemiş
başladı. Delikanlının anlamadığı bir Arap lehçesi konuşuyorlardı, ama	delikanlı	
gücünü gösterir,” diye yanıtladı Simyacı. “Doğru,” diye düşündü	delikanlı	
olduğunu anımsa,” demişti yaşlı kral. Ne istediğini	delikanlı	
biliyordu		
terini ve hayallerini de getiriyordu. Rüzgarın özgürlüğünü kısıyordu	delikanlı	
“Ama her zaman gerçekleştirmeyi başaramaz onları,” diye düşündü	delikanlı	
Ama yolculara üç günlük süreyi verdi.	delikanlı	

Dehşete düşen		
sonra muhafız, delikanlıyı içeri aldı. Gördüğü karşısında heyecanlandı	delikanlı	Çölün ortasında böyle bir çadırın olabileceğini hiç düşünmemişti.
geçmemiş olmasına karşın, devecinin ne demek istediğini anladı	delikanlı	Çünkü ne zaman bir denize ya da bir
sohbet edecek biri olacaktı. “Çok garip,” diye düşündü	delikanlı	
konusuyordu. Ama yol arkadaşının Fatima’yı ima ettiğini biliyordu	delikanlı	İnsanın geride bırakmış olduklarını düşünmemesi olanaksızdı. Çöl, hemen
dilemeye başladı	delikanlı	Şimdiye kadar hiç duymadığı bir şeyler hissettiğini fark
Yaşlı kadın ellerini tutunca bu eski korkuyu anımsadı	delikanlı	“Ama burada ‘İsa’nın Kutsal Yüreği’ tasviri var,” diye
hatalarımızın bedelini ödemek zorundayız.” “Söyledikleri doğru,” diye düşündü	delikanlı	“Bu sergi tablasını neden istiyorsun?” diye sordu tüccar.
Ay ışığı, üzerini arayan adamın yüzünü aydınlattı ve bu gözlerde ölümü gördü	delikanlı	“Toprağa başka altın saklamış olmalı,” dedi bir başkası.
boğazladıktan sonra ancak işin farkına varırlardı,” diye düşündü	delikanlı	“Çünkü bana inanıyorlar ve artık kendi içgüdülerine güvenmiyorlar.
söylemişti. Giderek, simyanın gündelik yaşamdan öğrenilmesi gerektiğine inanıyordu	delikanlı	“Üstelik,” diye yeniden konuşmaya başladı İngiliz, Felsefe Taşı’nın
zaman ulaşamayacağı ya da çölde ölebileceği düşüncesiyle korkutuyordu	delikanlı	Ya da bazen, gönlünün sultanına rastladığı ve bir
		ve Evrenin Ruhu’nun, Tanrı’nın Ruhu’nun parçası olduğunu gördü
		ve Tanrı’nın Ruhu’nun, kendi ruhu olduğunu gördü .
		devecinin sözlerini anımsayarak . Sonunda süvari kılıcını geri çekti.
Paranın ölümü geciktirdiği öyle pek sık görülmez.” Ama	delikanlı	hikmet sözlerini anlamayacak kadar
		korkmuştu . Rüzgâra nasıl döntülebileceğini
		hiç düşünmeden . “Tüccar ömür boyu bir kralla tanışmak
başaramıyorum.” “Hayat hayatı çeker,” diye yanıtladı Simyacı. Ve	delikanlı	onun ne demek istediğini anladı . Bunun üzerine, hemen
		ordugahta, askerlerin arasında bulunan bir adamın, gözlerini Simyacı ile kendisinin üzerine dikmiş olduğunu farkına varmıştı .
		rüzgârın, isteğini yerine getirmeyi kabul etmek üzere olduğunu görünce .
		alabildiğine şaşırmıştı .
		anladı . Kendisinden başka hiçbir
kımıldadı ve Simyacı’nın harcadığı çabaya tanıklık eden gözleri (delikanlı	yalnızca gözlerini görtüyordu onun) kısıldı. Kolu, deliğin içinde
ayrıntıyı: Bu ülkede herkes Arapça konuşuyordu. Kahveci yaklaştı;	delikanlı	yandaki masaya getirildiğini gördüğü
		anımsıyordu ; sanki aradan çok uzun yıllar geçmiş gibiydi.
		yaşlı çingene kadını anımsayarak . “Firavun’un gördüğü—çirkin ve cılız
		dolaşan barış titreşimini hissede biliyordu . Sezgisi ona gelmekle
izliyordu Simyacı’yı. Rüzgâr, vahanın gürültüsünü taşıyordu kulaklarına.	Delikanlı	Fatima’nın sesini duymaya çalışıyordu . O gün savaş yüzünden
inanırlar. İşte bugün, bu elçi sensin.”	Delikanlı	Fatima’yı düşündü . Ve kabile reislerinin yanına
senin ‘Kişisel Menkıbe’ni gerçekleştirmek gücüne sahip oluşun.”	Delikanlı	Kişisel Menkıbe’ni ne anlama geldiğini bilmiyordu . “Senin her
		biraz önce keşişe söylediklerini anımsadı
		hesapladı .
işbirliği yapar,” dedi Simyacı, yaşlı kralın	Delikanlı	anladı . Demek ki, onu Kişisel Menkıbesine

sözlerini tekrarlayarak.		götürmek için
Çölün yılanlarına karşı nasıl davranması gerektiğini biliyor olmalıydı.	Delikanlı	arkadaşının atının yanına gittiğini, hilal biçimli uzun kılıcını aldığını, bununla yere bir daire çizdiğini ve sürüngenin birden donup kaldığını gördü .
neden bu kadar önemli?" "Çünkü Piramitler, çölün ortasındadır."	Delikanlı	artık Piramitler konusunda hiçbir şey duymak istemiyordu . Dün
bir şeyler içecek uygun bir yer bulamamaktan yakınıyordu.	Delikanlı	artık' işaretlerin dilini biliyordu ,
satın almışlardı, bu yüzden hayvanlara binmekte epeyce zorlandılar.	Delikanlı	ağır kitap sandıkları yüklenmiş olan İngiliz'in devesinin haline acıdı .
		gördü .
		anımsadı
		ve kendini mutlu hissetti ;
		(ama bu kadınlardan hiçbiri, iki gün sonra göreceği kadının eline su bile dökemezdi).
		mutlu hissetti kendini. "Belki
yeterince paran var mı bakalım, bunu bilmek isterim."	Delikanlı	bu soruyu biraz tuhaf buldu . Ama onun, yaşlı
çöl kadar sessizleşti. Yalnızca büyük çadırın ışığı yanıyordu.	Delikanlı	bu süre içinde hep Fatima'yı düşündü ;
		hâlâ bir anlam veremiyordu .
		billuriye tüccarının saçlarının yaşlı kralın saçlarına tamamen benzediğinin farkına vardı ilk kez.
yapacağım," dedi Simyacı. "Ve bu atmacaları birlikte yiyeceğiz."	Delikanlı	bunların önceki gün görmüş olduğu atmacalar olup
		olmadığını düşündü ,
ona, "onu gerçekleştirmen için bütün evren işbirliği yapar."	Delikanlı	bunun doğru olup olmadığını anlamak istedi . Bomboş bir
yolculuk öğretti. Öğrenmen gereken bir tek şey kaldı."	Delikanlı	bunun ne olduğunu öğrenmek istedi , ama şahinin dönüşünü gözetleyen Simyacı, gözlerini ufuğa dikti.
hazineye ulaşmak için ne yapman gerektiğini öğretirim sana."	Delikanlı	bunun üzerine düşünü anımsadı ve birden ber şey apaçık ortaya çıktı.
gibi. Birer işarettir bunlar." Sonra sarındığı harmaniyi açtı.	Delikanlı	daha önce görmüş olduğu şeyden
		çok etkilenmişti ;
		bir gün önce gözlerini kamaştıran parlıtyı anımsadı .
vardı ancak, ama kendisiyle Piramitler arasında çöl vardı.	Delikanlı	durumu bir başka açıdan da görebileceğini
		düşündü . Ashında
kadın, gözlerini delikanlının elinden ayırmaksızın. Ve tekrar sustu.	Delikanlı	giderek sinirlendiğini hissediordu . Ama elinin titremesine engel olamadı
adam arkadaşına, delikanlı uzaklaşırken. "Bilet alacak parası yok."	Delikanlı	gişenin önünde, koyunlarını düşünmüş
		korkmuştu .
Yeni gelenler hemen Fayum Kabile şeflerinin huzuruna çıkarıldılar.	Delikanlı	gördüklerine
		inanmakta güçlük çekiyordu:
		Birkaç hurma ağacıyla çevrili bir kuyunun... yerine, vahanın herhangi bir İspanyol köyünden çok daha büyük olduğunu görüyordu .
		ama yabancı bir ülkede bulunuyordu .
sildi ve kobra hemen uzaklaşıp taşların arasına girdi.	Delikanlı	her zaman Mekke'ye gitmek istemiş olan billuriye tüccarı ile bir simyacı arayan İngiliz'i düşünüyordu .
kadar koyunun olduğunu düşündüğün sürece sana yardım edemem."	Delikanlı	içinde bir kızgınlık hissetmeye başladı . Hiçbir yardım istediği
devecinin sözlerini anımsayarak. Sonunda süvari kılıcını geri çekti.	Delikanlı	içinde bir rahatlama hissetti . Ama kaçamıyordu. "Kehânetlerine dikkat

bana bir şeyler verirsiniz, tamam mı?" Adam konuşmuyordu.	Delikanlı	kararı kendisinin vermesi gerektiğini
		anladı. Heybesinde yamçısı vardı,
güvenmiyorlar. Bu böyle, çünkü onları otlağa ben götürüyorum."	Delikanlı	kendi düşüncelerine şaşmaya ,
		onları tuhaf bulmaya başladı. İçinde
gidelim," dedi Arap delikanlı. "Burada kalmamızı istemiyor patron."	Delikanlı	kendini daha rahatlamış hissetti. Borcunu ödemek için ayağa
		ama bütün dikkatini kitap üzerinde yoğunlaştıramadı.
		anımsadı. "Hazineleri,
		bilmiyordu. Bunun üzerine konuşmasını sürdürdü yaşlı
Ama kervan yola koyuldu ve anlattıklarını duymak olanaksızlaştı.	Delikanlı	neyin söz konusu olduğunu çok iyi biliyordu:
		aynı düşü birkaç kez görmesine ,
savaşta Allah iki tarafın da yanındadır." İnsanlar dağıldı.	Delikanlı	o akşam Fatima'yı tekrar gördü
gün, madenleri arıtmanın aslında kendilerini arındırmak olduğunu anlıyorlardı.	Delikanlı	o zaman billuriye tüccarını anımsadı. Billuriye tüccarı, ikisini
giysiler giyinmiş genç bir Arap'la birlikte dışarı çıktı.	Delikanlı	ona görmüş olduğu şeyleri
		ve bu sesi, hurma ağaçlarının yapraklarından esen rüzgârın hışırtısından çok daha güzel buluyordu.
soktu ve omzundaki şahin tuhaf bir çığlık attı.	Delikanlı	sakinleşmeye başladı. "Cesaretini sınavdan geçirmem gerekiyordu," dedi süvari. "
birçok yabancı dil konuşulduğunu belirten bir tabela asılıydı.	Delikanlı	tezgâhın gerisinden birinin çıktığını gördü. "İsterseniz, dedi, bu
		ve gündeğusu rüzgârının kendi yüzünde bir gün bu kadının kokusunu bıraktığını ve bu kadının yaşadığını bile bilmeden
		düşündü.
		geleneğe aykırı olduğunu biliyordu , ama şimdi bunun hiçbir önemi yoktu.
		sonra öfkeleni. Bu kadar az bir
Ve her zaman "fatihin sınavı"yla sona erer.	Delikanlı	ülkesinde söylenen eski bir atasözünü anımsadı: En karanlık an, şafak sökmeden önceki andır.
		belki kendisini rahat bırakır, diye düşündü.
ışığını seyretmeye koyuldular. "İç ve keyiflen biraz," dedi,	delikanlının	giderek neşelendiğini saptayan Simyacı. "Savaşa gitmeden bir savaşçı
oturan yaşlı adam belli belirsiz gülümsedi. Bunu gören	delikanlının	içi rahat etti. Yaşlı adam tartışmaya katılmamış ve
birden Evrenin Dili'ne dalmıştı. Deveci hiçbir karşılık vermedi;	delikanlının	kendisine anlattığı şeyi anlıyordu. Yeryüzündeki herhangi bir şeyin,
bir sessizlik çöktü, ardından ateşli bir tartışma başladı.	Delikanlının	anlamadığı bir Arap lehçesi konuşuyorlardı, ama delikanlı dışarı
kendisi de bu yanıtı tam olarak inanmış değildi.	Delikanlının	en çok ilgi duyduğu kitapta, ünlü Simyacıların yaşamöyküleri yer alıyordu.
		ve yaşlı adamın yazmakta olduğu şeyleri açık seçik görmeye başladı.
Menkıbesini yaşamasından ve billuriye dükkanında çalışırken kanıtladığı çoşkusundan.	Delikanlının	henüz fark etmediği bir başka şeyden
vardır bunlar. Orada bir hazine bulup zengin olacaksın."	Delikanlı	önce şaşırdı ,
Dili'ni arayan bir kimse için en büyük erdemdir."	Delikanlı	şaşırmıştı. Bu adam pek az insanın bildiği şeylerden
İngiliz fark etmiyordu: Coğunlukla kitaplarından birini okuyor oluyordu.	Delikanlının	da yolculuğun ilk günlerinde okumayı denediği bir kitabı vardı.
için küçücük bir parçası yeter." O andan sonra,	delikanlının	simyaya olan ilgisi iyice büyüdü. Biraz sabırla, her

yüksek sesle düşünüyormuşçasına. “Size işaretlerden kim söz etti?”	Delikanlının	ilgisi her an giderek artıyordu. “Hayatta, her şey
rüzgârların onlara yardım etmesi koşuluyla.” Rüzgâr çok gururluydu.	Delikanlının	söyledikleri onu kıskırttı. Çölün kumlarını savurarak alabildiğine hızla
		o hazinesini düşünüyordu.
		gördüğü düşleri es geçerek. Hazine artık acı bir
		hiç farkına varmadan kurtulduğu tehlikelerden.
iyi akşamlar.” Sonra alanın bir köşesinde gözden kayboldu.	Delikanlı	kitabı yeniden okumayı denedi,
		kumun üzerinde yazılı olan sözcükleri okudu. “Bir
sonra da tekrar bozlama olduğunu gördüm.” Ama sustu	delikanlı	Simyacı bunların hepsini biliyor olmalıydı. “Gerçek simyacılar tanıdım,”
		ve bunun sonucu olarak da bir billuriye tüccarıyla tanışmasına, vb. yol açan gizemli bir zincir, gizemli bir bağ.
		öykünün başında yer alan cenaze törenini yeniden okurken. "
		daha şimdiden birçok şato, birçok kadın tanımişti
yaralı getirdiler. “Ölüm hiçbir şeyi değiştirmiyor” diye düşündü	delikanlı	Ölen savaşçıların yerini başkaları alıyor ve hayat devam
noktaya götürmüş olduğunu yalnızca bu El anlıyordu. Ve	delikanlı	Evrenin Ruhu'na daldı
öğreninceye kadar dünyayı dolaş.” Ve baba, oğlunu kutsadı.	Delikanlı	babasının gözlerinde de dünyayı dolaşma isteğinin bulunduğunu
		(bir tarih kitabında okuduğu bir betimlemeye göre]
Verbal processes		
Tanrı'nın yüceliğini anlamıştı. Ertesi gün Reis, Simyacı ve	delikanlıyla	vedalaştı ve yanlarına gitmek istedikleri yere kadar kendilerine eşlik edecek bir muhafız takımı verdi.
Ya da bazen, gönlünün sultanına rastladığı ve bir yığın altın lira kazanmış olduğu için, şimdi hoşnut olduğunu söylüyordu	delikanlıya	"Yüreğim bir hain," dedi delikanlı Simyacı'ya, atlarını
insanın kendisini bekleyen bir hazinesi vardır,” dedi yüreği	delikanlıya	Biz yürekler, insanlar artık bu hazineleri bulmak istemedikleri
söz etmeye başladı. Evrenin Ruhu'ndan duyduğu öyküleri anlatıyordu	delikanlıya	Hazinelerini aramaya çıkan, ama onları hiçbir zaman bulamayan
o gün sergi tablası yaptırması için izin verdi	delikanlıya	Herkes kendi düşlerini aynı şekilde göremez; kendince görür.
olmanın kesinlikle olanağı yoktu. “Sen rüzgâr olamazsın,” dedi	delikanlıya	Niteliklerimiz farklı.” “Doğru değil. Seninle birlikte dünyayı dolaşırken
tehdidinden çokça etkilenmiş gibi görünmüyordu deveci. “Yaşıyorum,” dedi	delikanlıya	aysız ve kamp ateşsiz bir gece,” hurma yerken.
söz eden yabancı kim?” diye sordu reislerden biri	delikanlıya	
olduğu 'zamanlar gibi. “Gelip geçenler giderek çoğalıyor,” dedi	delikanlıya	müşteri gittiği zaman. “Bu sayede daha iyi yaşayabiliyorum,
Kervanbaşı, önceki gece alınan önlemlere karşın, sakinlerinin çoğunluğu kadın ve çocuklardan oluştuğu için, çölde vahaların her zaman tarafsız topraklar sayıldığını açıkladı	delikanlıya	İki tarafın da kendi vahaları vardı' bu nedenle
Aralarında Arapça konuşuyorlardı,		
		söylüyordu.
		söylüyordu.
		amacıyla konuşuyordu. Yürek, ilkin onun büyük
peçeli ulaklar, giderek daha sık gelmeye başlamıştı. Şimdilerde	delikanlıya	arkadaş gibi davranan deveci, kabileler arasında savaş çıktığını söylemişti.

		“Ölmeyeceksin,” dedi. “Yaşayacaksın ve insanın bu kadar
Dil bu sözcüklerle yazılır.” Sonra konuşmayı sürdürdüler. İngiliz,	delikanlıya	kendisini, elinde Urim ile Tummim’le bulmasının bir rastlantı olmadığını söyledi.
		söyledi. Öyle
		ona söyleyeceğini umuyordu.
		söyledi. Sonra delikanlının iki elini ellerinin
		de söz etti:
delikanlıyla birlikte Evrenin Ruhunu içmekle yetiniyordu. Yüreği ile	delikanlı	artık birbirlerine ihanet edemeyecek iki
		söyledi. Şimdi bu kasabaya
satışların bu kadar çoğalacağını aklına bile getirmede için,	delikanlıya	oldukça yüksek komisyon önermişti; önezi delikanlının kısa bir süre sonra koyunlarının yanına döneceğini söylüyordu.
Delikanlı da gülümsedi. “Adın ne senin?” diye sordu	delikanlı	“Benim adım Fatima,” diye yanıtladı, gözlerini indirerek. “Geldiğim
biri delikanlıya bakarak. “Benim.” Ve gördüğü şeyleri anlattı	delikanlı	“Bizim burada kaç kuşaktır yaşadığımızı bildiği halde, çöl
çıkıyor Fayum için.” “Ama ben Mısır’a gideceğim,” dedi	delikanlı	“Fayum da Mısır’dadır,” diye yanıtladı şişko adam. “Tuhaf
olanaksız bir surdu. “Onlara bütün hazinemi verdiniz!” dedi	delikanlı	“Ömür boyu kazandığım her şeyi.” “Ama ölecek olsaydın
açık kaldı. “Tabancayla ne işiniz var?” diye sordu	delikanlı	“İnsanların kararsız kalmamaları konusunda bana yardımcı olması için,”
bu koku. “Beni neden görmek istiyordunuz?” diye sordu	delikanlı	“İşaretler yüzünden,” diye yanıtladı Simyacı. “Rüzgâr bana senin
çünkü her şeyi belli bir uzaklıktan görüyorsun,” dedi	delikanlı	Ama Aşk’ı tanıımıyorsun. ‘Altıncı gün’ olmasaydı insan yaratılmayacaktı;
Para gerekli bize.” “Bir şey gizlemiyorum,” diye yanıtladı	delikanlı	Ama adamlardan biri kolundan tutup çukurdan çıkardı onu.
arıyorlar.” “Bilmem gereken daha ne var?” diye sordu	delikanlı	Ama gözlerini ufuktan ayırmıyordu Simyacı. Bir süre sonra
dedi. “Piramitlere üç saatlik yol kaldı.” “Şükran,” dedi	delikanlı	Bana Evrenin Dili’ni öğrettiniz.” “Çoktandır bilmekte olduğun şeyi
şey söylemedi. “Hayır duanızı istiyorum sizden,” diye üsteledi	delikanlı	Bana yardım ettiniz.” Yaşlı adam ses çıkarmadan çay
delikanlı. “Birçok yerden.” “Kimse birçok yerden olamaz,” dedi	delikanlı	Ben bir çoban olarak değişik yerlerde bulunabilirim, ama
Arapça konuşabildiği		
de ölüm yerleri vardır. “Bana yardım et,” dedi	delikanlı	Bir gün sevgilimin sesini duydum sende.” “Çölün ve
kurtulmak olanaksızdır.” “Ben sadece bir ordu gördüm,” dedi	delikanlı	Bir savaşın sonucunu görmedim.” Süvari, delikanlının yanından hoşnut
bir dil kullanıyorlar?” diye sordu bir akşam İngiliz’e	delikanlı	Bu arada İngiliz’in oldukça keyifsiz göründüğünü fark etti,
“Sanki bir kralın bir çobanla konuşmayacağına inanıyorsunuz,” dedi	delikanlı	Bu kez konuşmayı kendisi sona erdirmek istiyordu. “Tam
savaşların işareti oldu.” “Nesneler birçok dil konuşur,” dedi	delikanlı	Devenin bozlamasının önce yalnızca deve bozlaması olduğunu gördüm,
tüccarı. “Günün geri kalan süresinde çalışabilirim,” diye yanıtladı	delikanlı	Dükkanındaki bütün kristalleri sabaha kadar temizlerim. Buna karşılık
neredeyse hazinen de oradadır.” “Yüreğim sıkıntılı, çalkantılı,” dedi	delikanlı	Düşler görüyor, heyecanlanıyor ve bir çöl kızına âşık.
bu sırada Simyacı. “Ben vahada kalmak istiyorum,” dedi	delikanlı	Fatima ile karşılaştım. Ve benim için hazineden daha
arkasından çıkarak geldiğini gördü. “Bir ordu yaklaşıyor,” dedi	delikanlı	Gözlerimin önünde bir görüntü belirdi.” “Çöl, insanların yüreğini
bilmezlerdi. “Rüzgâr, bana senin Aşk’ı tanıdığını söyledi,” dedi	delikanlı	Güneş’e. “Aşk’ı biliyorsan, Evrenin Ruhunu da biliyorsundur, çünkü
güçlü esmeye başladı. “Bunun için simya var,” dedi	delikanlı	Her insanın kendi hazinesini arayıp bulması ve daha
Birlikte çay içmeye gittiler. “Ben bugün gidiyorum,” dedi	delikanlı	Koyunlarımı almaya yetecek kadar param var. Sizin de
sormaktı. “Öyleyse, bana yardım et,”	delikanlı	Kör olmadan güneşe bakabilmem için ortalığı

diye rica etti		tozla sar.”
yapıyorsunuz?” “Şahinimi besliyorum.” “Rüzgâra dönüşmeyi başaramazsam öleceğiz,” dedi	delikanlı	O zaman şahini beslemek neye yarar?” “Sen öleceksin,”
“Seni her gün burada bekleyeceğim,” diye konuşmasını sürdürdü	delikanlı	Piramitlerin yakınında bulunan bir hazineyi aramak için bütün
büyük yalanı budur.” “Benim için böyle olmadı,” dedi	delikanlı	Rahip olmamı istiyorlardı, ben kendim çoban oldum.” “Böylesi
ışığını seyretmeyi sürdürdüler. “Simgelerin büyüsti,” diye sürdürdü konuşmasını	delikanlı	Rehberlerimizin, çölün işaretlerini nasıl okuduklarını, kervanın ruhunun çölün
diliyle konuşmayı kim öğretti sana?” “Yüreğim,” diye yanıtladı	delikanlı	Rüzgârın birçok adı vardı.Buradaki adı Keşşileme idi ve
eskiden denizdi,” dedi. “Bunu anlamıştım,” diye karşılık verdi	delikanlı	Simyacı bir kavkı alıp kulağına dayamasını istedi ondan.
sürmeye kalkıştılar.” , “Zümrüt Levha'da ne yazıyordu?” diye sordu	delikanlı	Simyacı bunun üzerine kuma bir şeyler çizmeye başladı
peşinden gitmek zorunda olduklarını neden söylemiyorlar?” diye sordu	delikanlı	Simyacı'ya. “Çünkü bu durumda en çok, yürek acı
kesesini gören savaşçı. “Mısır'a gitmek için,” diye yanıtladı	delikanlı	Simyacıyı arayan savaşçı, sıvıyla dolu bir kristal şişe
hoşnut olduğunu söylüyordu delikanlıya. "Yüreğim bir hain,” dedi	delikanlı	Simyacı'ya, atlarını biraz dinlendirmek için durduklarında. "Devam
dedi sonunda. “Ben de kitaplarınızı okumalıyım,” diye yanıtladı	delikanlı	Tuhaf kitaplardı bunlar. Cıvadan, tuzdan, ejderhalardan ve krallardan
şimdi durum tersineydi. “Ben cesaret ettim,” diye yineledi	delikanlı	Ve başını eğerek kılıç darbesine hazırlandı. “Evrenin Ruhunu
ve Kişisel Menkıbesinden söz etmişti. "Sizinle geleceğim,” dedi	delikanlı	Ve birden içinde büyük bir huzur hissetti. "Yarın
hurma ağacı tarafından yankılandı. “Ben cesaret ettim,” dedi	delikanlı	Ve hemen, imansızları kır atının ayakları altında ezen
bilmiyordum.” “Bunları bana bir kral armağan etti,” dedi	delikanlı	Yabancı şaşırıp kaldı. Sonra elini cebine sokup titreyerek
kadar burada simyacılar söz edildiğini hiç duymadım,” dedi	delikanlı	Yoksa size yardımcı olmak isterdim. İngiliz'in gözleri parladı.
hiç düşünmemişti. “Elveda,” dedi Simyacı. “Elveda,” diye yanıtladı	delikanlı	Yüreğinin söylediklerini dikkatle dinlemeye çalışarak iki buçuk saat
simyanın ne anlama geldiğini bile bilmiyorum,” diye ekledi	delikanlı	ambar yöneticisinin kendilerini dışarıdan çağırdığı sırada. “Ben kervanbaşım,”
hiç kimse dikkat etmedi. “Hiçbir tehlike yok,” dedi	delikanlı	biraz uzaklaştıkları zaman. Simyacı öfkeleni. “Yüreğine güven,” dedi, “
fazla güçlük çıkarmadılar. “Deli misiniz siz?” diye sordu	delikanlı	
düşündü İngiliz. İspanyolcayı, Arapçadan daha iyi konuşuyordu; bu	delikanlı	
öğretti. Her şey aynı El tarafından yazılmıştır,” dedi	delikanlı	
Piramitini dikebilirsin.” “Siz hiç yolculuk düşleri görmemişsiniz,” dedi	delikanlı	
“Sana tek bir şey söylemek için geldim,” dedi	delikanlı	genç kıza. “Benim karım olmanı istiyorum. Seni seviyorum.”
“Çünkü çok sık sözünü ettiler bana,” diye yanıtladı	delikanlı	
neden istemeli?” “Çünkü işaretleri izlemek zorundayız,” diye yanıtladı	delikanlı	
yapabileceğini kanıtlamak istiyordu. “Buna Aşk adı verilir,” dedi	delikanlı	
bir toz bulutu kaldırdı. “Nerede oturuyorsunuz?” diye haykırdı	delikanlı	süvari uzaklaşırken. Kırbacı el, güney yönünü işaret etti.
kral niçin bir çobanla çene çalsın?” diye sordu	delikanlı	
diye sordu gişedeki memur. “Belki, yarın,” diye yanıtladı	delikanlı	
sordu. “Ben bir hazine aramaya gidiyorum,” diye yanıtladı	delikanlı	
anıdır.” “Her arama anı, bir karşılaşma	delikanlı	yüreğine. Hazinemi aradığım sırada her gün

anırdır,” dedi		pınl pınlı,
yanına otururken. “Sormak belki daha iyi olur,” dedi	delikanlı	İngiliz, Fayum'da olduğunu kimseye belli etmemek istiyordu, bu
süre için rüzgâr olmayı öğret,” diye rica etti	delikanlı	İnsanlar ile rüzgârların sınırsız olanaklarını birlikte konuşabilelim.” Rüzgâr
bu son için besleyip büyütürsün avı, diye yanıtladı	delikanlı	Şahini beslemek için. Ve şahin de insanı besleyecektir.
İhtiyacı olacak olursa.” “Ama ben hazinemi arayacağım,” dedi	delikanlı	Şimdi çok yaklaştım.” “Eminim ki bulacaksın,” dedi Simyacı.
“Peki dünyanın en büyük yalanı ne?” diye sordu	delikanlı	şaşkınlık içinde. “Ne mi? Hayatımızın belli bir anında,
bildiğin gibi.” “Kim söyledi bunu size?” diye sordu	delikanlı	şaşkınlıkla. “Mektup,” dedi kısaca, yaşlı billuriye tüccarı. Ve
kılavuzluk edeceğim.” “Kabileler arasında savaş var,” diye tekrarladı	delikanlı	“Ama ben çölü tanıyorum.” “Ben hazinemi çoktan buldum.
sonra ayrılmak zorunda kalacaksa bana simya öğretin,” dedi	delikanlı	“Artık bilinmesi gereken her şeyi biliyorsun. Geriye sadece
“Benim Zümrüt Levha'yı anlamam gerekir mi?” diye sordu	delikanlı	“Belki bir simya laboratuvarında olsaydın, şimdi Zümrüt Levha'yı
hissediyormuş.” “Peki Mekke'ye şimdi neden gitmiyorsunuz?” diye sordu	delikanlı	“Beni hayatta tutan Mekke'dir. Hepsi birbirine benzeyen günlere,
için.” “Bu kitaplar ne zaman yazıldılar?” diye sordu	delikanlı	“Birkaç yüzyıl önce.” “O sıralar, basımevi yoktu henüz.
hareketler yaparak dua ettikleri görüldü. “Neredensiniz?” diye sordu	delikanlı	“Birçok yerden.” “Kimse birçok yerden olamaz,” dedi delikanlı. "
gün bunu yapmayı öğrenebilecek miyim acaba?” diye sordu	delikanlı	“Bu benim Kişisel Menkıbem, seninki değil,” diye yanıtladı
bu insanların geldikleri ülkelerdeki şatoları bilmiyorum,” diye yanıtladı	delikanlı	“Bu insanlar, tarlalarımızı, kadınlarımızı görünce, her zaman burada
hayal ediyorlar,” dedi,		
onunla böyle konuştuğuna		
Omzunda iki ölü atmaca vardı. “Ben buradayım,” dedi	delikanlı	“Buraya gelmemeliydiniz,” diye yanıtladı Simyacı. “Yoksa Kişisel Menkıbeniz
iyi eden birini tanıyor musunuz?” diye sordu ona	delikanlı	“Bütün hastalıkları Allah iyi eder,” diye yanıtladı adam.
güneş. “Benim rüzgâra dönüşmeme yardım et,” diye yanıtladı	delikanlı	“Evren, benim yaratıkların en bilgini olduğumu bilir,” dedi
ve simgeleri gözlemlemek yeterli değil midir?” diye sordu	delikanlı	“Her şeyi basitleştirmek gibi bir saplantınız var,” diye
dönmüş olduğunu anladı. “Şimdi ne yapmalıyım?” diye sordu	delikanlı	“Piramitler yönünde yürümeye devam et,” dedi Simyacı. "Ve
yaşamaya çalışıyordu. “Peki beşinci şart hangisi?” diye sordu	delikanlı	“Sen bana iki gün önce benim hiç yolculuk
Aşkın hiçbir gerekçesi yoktur.” Ama, gene de yanıtladı	delikanlı	“Seni seviyorum, çünkü bir düş gördüm, sonra bir
nedeni veriyor.” “Aşk'ın ne olduğunu biliyorsun,” diye tekrarladı	delikanlı	“Ve Evrenin Ruhu'nu tanıyorum, çünkü Evren'deki sonsuz yolculuğumuzda
neden benim bunu yapmama izin verdiniz?” diye sordu	delikanlı	“Çünkü kristaller kirliydi. Ve ikimizin de kafamızdaki kötü
“İyi de, nasıl yorumluyorsunuz bu düşü?” diye sordu	delikanlı	“Önce yemin edeceksin. Sana söyleyeceklerime karşılık, hazinenin onda
birbirine dokunuyordu. “Geri döneceğim,” dedi bir kez daha	delikanlı	“Önceleri, çöle baktığım zaman içimde bir arzu duydım.
zorunlu kılıyordu. Ertesi gün, Fatima'ya bunlardan söz etti	delikanlı	“Çöl bizden erkeklerimizi alıyor,” dedi Fatima, “ve her
		ve bunu söyler söylemez
çölün sonsuz ufkunda yittiği zaman da yavaşlıyordu. Ama	delikanlı	Simyacı'yla tek bir sözcük konuşmasa da bu yürek hiç susmuyordu.
		önemli şeylerle uğraşmadığı zamanlar yanında sohbet edecek biri
ediyordu. Yanlarında duran İngiliz, ısrar ediyordu. Bunun üzerine	delikanlı	genç kıza bütün hastalıkları iyi eden bir adam tanıyıp tanımadığını sordu.
insanların yüreğini hayallerle doldurur,” diye yanıtladı deveci. Ama	delikanlı	ona atmacaları anlattı. Atmacaların uçuşunu izlerken birden Evrenin
çekmek için kuyuya geldi, ama İngiliz'in	delikanlı	onlarla konuşmadı. Sonunda bir erkek geldi.

üstelemesine karşın		“Köyde hastalıkları
		Kervanlara daha çok dikkat etmelisiniz, dedi. “Dolambaçlı
başının çevresinde bir örtü vardı, ama yüzü açıktı.	Delikanlı	Simyacı'yı sormak üzere
senin. Muhariplerin reisinin elinde kalan altınının karşılığı olarak.”	Delikanlı	Simyacı'nın verdiği altının kendi altınından daha fazla olduğunu söyleyecekti ki onun, ve hiçbir şey söylemedi.
		konuşmak için
		söyledi. İngiliz sevindi buna: Arap
		bir süre konuşmadı.
“Peki ama, okuma bildiğinize göre niçin çobanlık yapıyorsunuz?”	Delikanlı	bu soruyu yanıtlamamak için
		öğleden sonra yaptıkları konuşmaya
		ama hiçbir şey söylemedi bu konuda.
incelemeye başladı ve bir koyunun topalladığını fark etti.	Delikanlı	bunun önemsiz bir şey olduğunu, çünkü bu koyunun, koyunlarının en akıllısı olduğunu ve çok yün verdiğini söyledi.
birlikte, yakınlardaki kumullarda gezindiler. O gece dolunay vardı.	Delikanlı	bütün yaşam öyküsünü İngiliz'e anlattı. İngiliz, delikanlının çalışmaya
		Simyacı'ya bir şey söylemeden iki atlı, önce on, sonra yüz atlı oldu, en sonunda da bütün kumullar atlılarla doldu.
Senin yapman gereken, senin için yazdıklarını okumak yalnızca.”	Delikanlı	konuşmaya başlamadan önce, kendisi ile yaşlı adam arasında bir pervane havalandı.
değişeceğimi bilmiyorum. Artık tam anlamıyla kendime alışmış durumdayım.”	Delikanlı	ne diyeceğini
		ve ona toplantıda söylenenleri aktardı.
ne zaman duyarsa ona dikkat edeceğine yemin etti.	Delikanlı	o gece bu konuların hepsini Simyacı'yla konuştu. Ve
Daha yaşlıydı, elinde sadece küçük bir kova vardı.	Delikanlı	ona da aynı soruyu sordu. _ “Onun gibi bir
tam karşılarında karaltıları tanyerine düşen iki atlı gördü.	Delikanlı	daha ağzını açıp
		anlattı.
		teşekkür etti
görebiliyordu. “Ne yapıyorsun orada?” diye sordu gelenlerden biri.	Delikanlı	yanıtlamadı. Ama korkmuştu. Şimdi topraktan bir hazine çıkarması
hazinenin onda birini bana vereceğine dair yemin edeceksin.”	Delikanlı	yemin etti. Yaşlı kadın, gözlerini “İsa'nın Kutsal Yüreği”
veriyor, sonra güneş inmeye başlayınca tekrar yola koyuluyorlardı.	Delikanlı	zamanının çoğunu kitap okumakla geçiren İngiliz'le pek konuşmuyordu.
		anlattı;
		İngiliz girdiği sırada, billuriye dükkânı serüvenini anlatmaya başlamak üzereydi.
Git dene!'den başka bir şey söylemedi bana.”	Delikanlı	ağzını açmadı. Demek ki İngiliz, çoktandır bildiği bir
gitti. Herkes kendi tanrısının tanıklığında mırıldanarak yemin ediyordu.	Delikanlı	İsa için yemin etti. İngiliz, ağzını açmadı. Mırıltı,
hayat senin Kişisel Menkıbe'ni yaşamını istiyor.” Bununla birlikte,	delikanlının	kendisine söylemek istediği şeyi çok iyi anlıyordu tüccar.
kralların çobanlarla konuşmasının olağanüstü bir yanı yok.” Ve	delikanlının	söylediklerini iyi anlamamasından çekinerek ekledi: “İncil'de geçer. Bu
takdime olarak para getirdim,” diye araya girdi Simyacı,	delikanlının	ağzını açmasına fırsat bırakmadan. Ve delikanlının kesesini alarak
bir istekti bu. Ufuk kızardı, sonra güneş görüldü.	Delikanlı	babasıyla yaptığı konuşmayı
Uykudan uyanan İngiliz, “Sonunda geldik!” diye haykırdı. Ama	delikanlı	ağzını açmadı. Çölün sessizliğini öğrenmişti; karşısında duran hurma
Bu da bir çingene olmalıydı. Ama,	delikanlı	daha ağzını açmadan, yaşlı adam yere eğilip

dedi ona. "Bunlar yürekli insanlar, korkakları küçük görürler."	Delikanlı	konuşma yeteneğini yitirmişti . Sesine, ancak bir süre sonra
Material processes		
Sonuç olarak hiçbir şey bulamadığı için dövmeye başladılar	delikanlıyı	Güneşin ilk ışıkları belirinceye kadar uzun uzun dövdüler
biraz çay döktü. Simyacı anlayamadığı bir şeyler söylerken,	delikanlının	içine bir dinginlik dalgası yayıldı . "Umutsuzluğa teslim olma,"
		ile İngiliz binek olarak deve satın almışlardı ,
		bu yüzden hayvanlara binmekte
anda zaman durmuş gibi oldu; sanki Evrenin Ruhü,	delikanlının	önünde bütün gücüyle ortaya çıkıyormuş gibiydi . Kızın siyah
bir ülkede bulunuyordu. Yeni arkadaşı, kahveciyi kenara itip	delikanlıyı	dışarı çıkardı . "Parana göz koymuş," dedi. "Tanca, Afrika'nın
parlamaya başladı. Bu görüşmeyi değerlendiren rüzgâr da Güneş'in	delikanlıyı	kör etmemesi için daha güçlü esmeye başladı. "Bunun
bu düşü, bu gece de görmüştü. Yaşlı kadın,	delikanlıyı	evin arkasındaki bir odaya götürdü , odayı salondan rengârenk
anlam veremiyordu. Sonunda birkaç saat bekledikten sonra muhafız,	delikanlıyı	içeri aldı . Gördüğü karşısında heyecanlandı delikanlı. 'Çölün ortasında
keşif aralarında Kıptice konuştular bir süre, sonra Simyacı,	delikanlıyı	içeri aldı . "Mutfağı bir süre kullanmama izin vermesini
bir işaretli. Zaman geçtikçe, kasa paracıklarla doldukça İspanyol	delikanlıyı	işe almış olmaktan en küçük pişmanlık duymuyordu. Kuşkusuz,
de kafamızdaki kötü düşünceleri temizlememiz gerekiyordu." Yemekleri bitince	delikanlıya	döndü Tüccar: "Dükânımda çalışmam isterdim. Bugün sen kristalleri
bakıyordu. "Haydi gidelim," dedi haydutların reisi arkadaşlarına. Sonra	delikanlıya	dönüp :
Simyacı attan indi ve kendisiyle birlikte gelmesi için	delikanlıya	işaret etti . Şatafatıyla peri masallarını çağrıştıran merkez çadırın
Simyacı. Şahin, av aramaya gitti. Simyacı, kırbasını çıkartıp	delikanlıya	su verdi . "İşte, kısa bir süre sonra yolculuğun
ermiş olduğu için mutluydu.	Delikanlıya	gelince ,
çalıştıkları da budur zaten."	Delikanlıya	kitabını geri verdi . "Yarın
çöle bakarak vakit geçirecekti.	Delikanlıya	rüzgârla öpücükler gönderiyor
		bekleyen bir kadın gibi onu beklediğini
anlamaktan uzağım." Baraka kurulunca satıcı hazırladığı ilk tatlıyı	delikanlıya	sundu . Delikanlı tatlıyı büyük bir hazla yedi, teşekkür
beklenmeyecek bir çabuklukla, harmanisiyle göğsünü örttü yaşlı adam,	Delikanlının	göz kamaşması geçti
çıkandır." İçince ,		
akşam Simyacı'nın çadırının önüne bir atla geldi	delikanlı	Bir süre sonra Simyacı göründü. O da ata
var." Neredeyse bir aydır billuriye tüccarının yanında çalışıyordu	delikanlı	Ne var ki, onu tam anlamıyla mutlu edecek
gün, ordugâhın yakınlarında bulunan bir kayanın tepesine tırmandı	delikanlı	Nöbetçiler engel olmadılar; rüzgâra dönüşecek bir büyücünden söz
kuyuya gitti	delikanlı	Orada İngiliz'i bulunca şaşırdı. İlk kez çölü seyrediyordu.
		yanına yaklaştı .
bu armağan verildi şimdi bana, bu armağan sensin."	Delikanlı	genç kızın elini tutmak istedi . Ama Fatima testinin
		Arap, ona beklemesini söyleyip çadıra girdi.
ayağa kalktı. Elinde, kuyruğundan yakaladığı bir yılan vardı.	Delikanlı	da sıçradı , ama geriye doğru. Yılan cılgınca debeleniyor,
Ertesi gün, genç kızı beklemek için		
ve kendisinden üç gün daha beklemesini istemesini		
nasıl olsa ölecektin." Akşama doğru Simyacı'yı bulmaya gitti	delikanlı	Simyacı, şahiniyle birlikte çöle gidiyordu. "Rüzgâra dönüşmeyi bilmiyorum,"
değillerdi. Ertesi gün öğleyin yaşlı adamın yanına gitti	delikanlı	Yanında altı koyun götürdü. "Çok şaşırdım," dedi yaşlı

gün homurdanıp duruyordu. Yine de orada çalışmayı sürdürüyordu	delikanlı	Çünkü, adam dırdırcı olmasına dırdırcıydı, ama adaletsiz biri
sözünü gizemli "Mektup!" sözcüğüyle bitirdi. Deveci yanlarından ayrılınca	delikanlı	İngiliz'e,
ve kendisinden üç gün daha beklemesini istemesini		
çöl, vahadan daha çok önem kazanacaktı. Hazinesini ararken	delikanlının	
boyun eğdi ve Arapçayı kendisinden daha iyi konuşan	delikanlıdan	gerekeni yapmasını
		bir içeceği parmağıyla işaret etti.
		biraz uzaklaşınca . "Onu neden böyle yanıtladınız?" "Sana hayatın
		da Fayum'a gidecekse ,
		dükkândan içeri giren bir başka müşterinin yanına giderken .
		dışarı çıkma ya kalkışınca, muhafız kendisine engel oldu. Bunun
yıldızlar çıkmaya başlayınca (dolunay olduğu için çok pırıldamıyorlardı),	delikanlı	güney yönünde yürümeye başladı . Ve o tarafta yalnızca
		kazanıyordu ;
		önsezisi delikanlının kısa bir süre sonra koyunlarının yanına döneceğini
insanlar, rüzgârda sürüklenmemek için birbirlerine sarıldılar. Bunun üzerine	delikanlı	her şeyi yazmış olan El'e doğru döndü . Ve
da varmış. Bilge sırayla bu insanlarla konuşuyormuş. Bizim	delikanlı	kendi sırasının gelmesi için
		iki saat beklemek
		ertesi gün bütün gün dolaşmak zorunda kalmıştı .
Giderek savaştan daha çok söz ediliyordu. Bir gün	delikanlı	kitaplarını İngiliz'e geri verdi . "Epeyce bir şeyler
Arapların söylediklerine bakılırsa cinlerin istilasına uğramıştı burası. Ama	delikanlı	orada oturup
		uzun süre bekledi . Ay iyice yükselince
		uzaklaşırken . Koyunlarından birini satarak boğazın karşı yakasına geçebilirdi.
sana bir hayalperest daba," dedi gişedeki adam arkadaşına,	delikanlı	uzaklaşırken . "Bilet alacak parası yok." Delikanlı gişenin önünde,
		ve bu amaç doğrultusunda çalışıyordu . Belki de bu
iş beş dakikadan fazla sürmedi. Simyacı çizmeyi sürdürürken	delikanlı	yaşlı kralı ve ona rastladığı alanı
		yerinden kımıldayacak
Sürecin bütün evrelerini, üstatların öğrettikleri gibi izlemek zorunludur." senin Menkıbe'nin bir parçasıysam bir gün geri döneceksin."	Delikanlı	Büyük Yapıt'ın sıvı kesimine Ebedi Hayat İksiri adı verildiğini çıkardı .
	Delikanlı	Fatima'nın yanından ayrılırken
		yanına yaklaştı . O anda zaman
Sergi tablası billuriye dükkânına daha çok müşteri çekti.	Delikanlı	altı ay daha böyle çalışırsa
		İspanya'ya dönüp
		altmış koyun alabileceğini
		patronunun yanına gitti .
hakkında sana bir hikâye anlatmak istiyordum," dedi Simyacı.	Delikanlı	atını yaklaştırdı . "Eski Roma'da, İmparator Tiberius zamanında çok
gidip bakalım," dedi Simyacı'ya. "Gidelim," diye yanıtladı Simyacı.	Delikanlı	bir gün önce gelmiş olduğu yere
		götürdü hepsini.
kendisinden daha iyi konuşan delikanlıdan gerekeni yapmasını istedi.	Delikanlı	bunun üzerine, koyun derisinden tulumunu doldurmak için kuyuya gelen bir kadına yaklaştı .

yerinden kalktı ve arkadaşını sarstı. "Haydi! Sorun ona!"	Delikanlı	genç kıza yaklaştı . Kız yeniden gülümsedi. Delikanlı da
Bundan başka bir şey konuşmadılar. Hurmalıkta biraz yürüdüler.	Delikanlı	genç kıızı çadırının kapısına kadar göttürdü . "Baban, annene
		ve onların yanına gitmekten
gurur duyuyorlar." Sonra, testisini yeniden doldurup oradan uzaklaştı.	Delikanlı	her gün kuyuya gidip
		Fatima'nın gelmesini bekliyordu . Fatima'ya
zorunda kaldın, Çünkü karar vermene ben yardımcı oldum."	Delikanlı	iki taşı heybesine koydu . Artık kararlarını kendisi verecekti.
bakmıştı. Belki dost olabilirlerdi ama Avrupalı hiç konuşmuyordu.	Delikanlı	kitabını kapattı . Bu Avrupalıyla arasında herhangi bir bağ
		bir alanda bir krala rastlamasına ,
		bir hırsız tarafından soyulmasına
tüccarı. Ve onun için hayır dua okudu.	Delikanlı	odasına gitti
		ve eşyalarını topladı . Tıka basa dolu
		ve yola koyuldu .
bir çılgılık attı: "Bir Urim ile bir Tummiml"	Delikanlı	taşları hemen cebine koydu . "Satılık değiller," dedi. "Pek
yapmak için dışarı çıkacaktı, ama her şey değişmişti.	Delikanlı	vahadan ayrılmıştı ; vaha, daha düne kadar taşıdığı anlamı yitirmişti.
olan işte buydu," dedi Simyacı, işini bitirdiği zaman.	Delikanlı	yaklaşıp
çadırın kapısında göründü. Birlikte hurma ağaçlarının arasına yürüdüler.	Delikanlı	yaptıklarının geleneğe aykırı olduğunu biliyordu
olursa en azından biri kullanılacak demektir: Sana karşı."	Delikanlı	çadırdan dışarı çıktığında
kalıyordu. Çöl çocuklarıydı bunlar, büyük kentleri merak ediyorlardı.	Delikanlı	çobanlık yaptığı dönemi
oturduğu yeri göstermesini istedi. Birlikte çıkıp oraya gittiler.	Delikanlı	çocuğun kılavuzluğuna karşılık ona bir koyun almaya yetecek para verdi .
İstiyorum ki onu bulutlarda, hayvanlarda ve suda görebileyim."	Delikanlı	İngiliz'in yanına gitti . Ona Fatima'dan söz etmek istiyordu.
olduğunu söyledi ve bir yudum şarap içmek istedi.	Delikanlı	şişeyi verdi ona;
getirmedigi için, delikanlıya oldukça yüksek komisyon önermişti; önsezisi	delikanlının	kısa bir süre sonra koyunlarının yanına döneceğini
vardı. Delikanlı bütün yaşam öyküsünü İngiliz'e anlattı. İngiliz,	delikanlının	çalışmaya başlamasından sonra her gün daha bir gelişen
bir hurma ağacının dibine oturmuş, güneşin batışını seyrediyordu.	Delikanlının	bir kumulun arkasından çıkarak
		geldiğini gördü. "Bir ordu
karaderili insanların yaşadığı suyu bol topraklardan geldiğine inanıyorlardı.	Delikanlının	geldiği uzak ülkedeki adı Gündoğusu idi, çünkü insanlar onun çölün kumlarını ve Magriplilerin savaş naralarını getirdiğine inanıyorlardı.
yazılmış' gibi bir şey." Ve nargilenin ateşini söndürürken,	delikanlıya	müşterilere kristal bardakta çay ikram edebileceğini
		ve rüzgârın, onun yüzüne dokunacağını ve ona kendisinin hayatta olduğunu, düşlerin ve hazinelerin peşinde yoluna devam eden cesur bir erkeği
ayın eşyalarının konulduğu yerde kocaman bir firavuncu büyülmüştü.	Delikanlı	geceyi burada geçirmeye karar verdi .
sona ermişti. Nargileler söndürüldü ve muhafızlar yerlerine geçti.	Delikanlı	gitmeye hazırlanıyordu ama yaşlı adam yeniden konuşmaya başladı:
Böylece, kendisinden beklemediğin bir darbe indirmeyecektir kesinlikle sana."	Delikanlı	çölde yol alırlarken
Ve yaşlı kadın bu sözlerine hiçbir şey eklememi.	Delikanlıdan	gitmesini
boyun eğdi ve Arapçayı kendisinden daha iyi konuşan	delikanlıdan	gerekeni yapmasını istedi .
		ordugâhın öteki ucunda nöbet tutan, epeden tırnağa kumla kaplı bir nöbetçinin yanında duruyordu .

Behavioural processes		
giysiler giymiş kadınlarla konuşmaya kalkışmaması konusunda da uyardı	delikanlıyı	çünkü evli kadınlardı bunlar. Geleneğe saygı göstermek zorunluydu.
zaman da çölde, güneşin doğuşu karşısında heyecanlanıyor ve	delikanlıyı	gizli gizli ağlatıyordu. Ona hazineden söz ettiği zaman
		dinledi. İkisi de aynı dili konuşuyorlardı.
		bakarak. "Benim." Ve gördüğü şeyleri anlattı delikanlı. "Bizim
gezmeyi sevebilir ama koyunlarını asla unutmaz. Yaşlı adam,	delikanlıya	baktı ve sonra, açık elleriyle delikanlının başının üzerinde üzerinde bazı tuhaf işaretler yaptı.
satın almak istemez bunları." Tüccar hiçbir şey söylemeden	delikanlıya	baktı. "Buna karşılık, karnımı doyurmam için bana bir
başladı. Kabile reisleri, kendilerinden farklı bir dil konuşan	delikanlıya	uzaktan bakıyorlardı. Simyacı gülümsüyordu. Rüzgâr, delikanlının yanına gelip
olaylarıyla ilgilenmiyordu artık, o da çölü seyretmekle ve	delikanlıyla	birlikte Evrenin Ruhu'nu içmekle yetiniyordu. Yüreği ile delikanlı,
uyumamız gerek." Güneş ufuktan yükselmeye başlarken gözlerini açtı	delikanlı	Karşısında, geceleyin küçük yıldızların parıldadığı yerde, bütün çöl
yürüyüş yönlerini gösteren yıldızla baktı	delikanlı	Sanki ufuk biraz daha yaklaşmış gibiydi, çölün üzerinde
uykuya dalmak üzereyken		
tasviri ve iki sandalye vardı. Yaşlı kadın oturdu,	delikanlıya	da oturmasını
budala değilim ben." Sonra yürüyüp gitti.	Delikanlı	güçlkle doğruldu
sonu yatıştı. Ve geceleyin derin bir uykuya daldı.	Delikanlı	uyanınca yüreği ona Evrenin Ruhu'nun işlerini anlatmaya başladı.
acelemiz yok," dedi yüce Reis. "Bizler çöl insanlarıyız."	Delikanlı	gözlerini ufka dikip bakmaya başladı. Uzakta dağlar, kumullar,
sonunda. "Ama hazineyi bulacak olursan onda birini isterim."	Delikanlı	gülmeye başladı. Sevinçten gülüyordu. Böylece, gördüğü hazine düşleri
başrolü oynar. Ve doğal olarak o bilmez bunu."	Delikanlı	gülmüseddi. Hayatın, bir çoban için bu kadar önemli
getirtmek zorunda kaldı. Böylece altı ay geçti. 75	Delikanlı	güneş doğmadan ulandı. Afrika anakarasına ayak bastığından bu
yaklaşmak istemiyorlardı. Üstelik aşılmaz bir sur gibiydi çöl.	Delikanlı	ikinci gün, bütün öğle sonu boyunca çöle baktı.
onları izlemeyi öğren demişti yaşlı kral. Bir işaret.	Delikanlı	kendi kendine gülmeye başladı. Sonra taşları yerden alıp
		ardından epeyce uyumuştı. Oysa, bu sırada onu
yola çıkacağız." Simyacı'nın tek yanıtı bu cümle oldu.	Delikanlı	o gece uyuyamadı. Güneş doğmadan önce, çadırdaki kendisiyle
yürek acı çeker. Ve yürekler acı çekmekten hoşlanmazlar."	Delikanlı	o gün yüreğini dinledi. Ondan, kendisini asla terk
şey söylemediler, sonra yolcuların yollarına gitmelerine izin verdiler.	Delikanlı	olanları hayranlık içinde seyretmişti. "Adamlara bakışınızla boyun eğdirdiniz,"
bunlar, azar azar beni senin parçan haline getirdiler."	Delikanlı	onun sesini dinliyor
Baraka kurulunca satıcı hazırladığı ilk tatlıyı delikanlıya sundu.	Delikanlı	tatlıyı büyük bir hazla yedi,
doldurup uzaklaştı. İngiliz de Simyacı'yı aramak için uzaklaştı.	Delikanlı	uzun süre kuyunun yanında oturdu
kalıyorum." "Savaş bir gün bitecek," dedi genç kız.	Delikanlı	vahadaki hurma ağaçlarına baktı. Çobanlık yapmıştı. Burada da
güneş batmaya başlamıştı. Çevrelerinde yüksek kumullar vardı ve	delikanlı	Simyacı'ya baktı; ama Simyacı, besbelli hiçbir şey fark
"Amin," diye yanıtladı Simyacı. Preparat soğuyunca keşiş ve	delikanlı	hayranlıkla baktılar: Maden, demir kabın iç çeperlerinde katılmıştı, ama artık kurşun değildi.
bir gün getirmişti ona. Atlarına bindiler. Bu kez,	delikanlı	izliyordu Simyacı'yı. Rüzgâr, vahanın gürültüsünü taşıyordu kulaklarına.
yere yaklaştıkları için çok daha dikkatli davranıyordu. Ve	delikanlı	var gücüyle yüreğini dinlemeye çalışıyordu. Bu yüreği dinlemek
dükkanında, vazoların da sizin başınıza	Delikanlı	ay ışığını ve beyaz kumları seyrederek

katkıda bulunduklarını anlamalısınız.”		
ona!" Delikanlı genç kıza yaklaştı. Kız yeniden gülümsedi.	Delikanlı	da gülümsedi . “Adın ne senin?” diye sordu delikanlı.
		ve bir kez daha Piramitlere baktı .
sebzelerle halılar, türlü çeşitli pipolar yan yana sergilenmişti.	Delikanlı	yeni arkadaşının üzerinden gözlerini ayırmıyordu . Bütün parasının artık
		yüreğini dinlemeyi sürdürdü . Onun kurnazlıklarını,
Sizin kervan da önemli bir şey öğretmedi bana.”	Delikanlı	çölün sessiz enginliğini, hayvanların yürürken kaldırdıkları kumu seyretmeye koyuldu .
		bakıyordu . “Haydi gidelim,” dedi
hazineden söz ettiği zaman hızlı hızlı çarpıyor, ama	delikanlının	gözleri çölün sonsuz ufkunda yittiği zaman da yavaşlıyordu .
boyunca çöle baktı. Yüreğini dinledi. Ve çöl de	delikanlıyı	saran korkuyu dinledi .
yaralayabilirdi. Delikanlıya kırın ortasında hasta olduğu günü anımsattı:	Delikanlı	kusmuş ,
Relational processes		
uzun bir boru çaldı ve herkes bineklerine bindi.	Delikanlı	ile İngiliz binek olarak deve satın almışlardı,
		epeyce zorlandılar .
		büyük dost oldular .
pişman oldu	delikanlı	“Buna 'lütuf kuralı' denir, demişti yaşlı kral. “Acemi
çok mutluydu	delikanlı	Bir dönem, yeryüzünde bulunan her şeyi kendisine, koyunlarının
lira kazanmış olduğu için, şimdi hoşnut olduğunu		
şey söylememişti. Ama Evrenin Dili'ne artık alışmış olan	delikanlı	çadırdı
çölün sessizliğine yeniden alışmış olan	delikanlı	“Bulduğun şey, saf maddeden yapılmışsa hiçbir zaman çürümeyecektir.
Zümrüt Levha yüzünden biraz hayal kırıklığına uğramış olan	delikanlı	Sanki İngiliz'in kitaplarında da yazıyordu böyle bir şey.
		kararı kendisinin vermesi gerektiğini
kez daha Yusuf'un, Mısır'da başına gelenleri anımsattı ve	delikanlıdan	bundan böyle “vahanın müşaviri” olmasını
		ve çöle bakarak vakit geçirecekti .
işe almış olmaktan en küçük pişmanlık duymuyordu. Kuşkusuz,	delikanlı	hak ettiğinden fazlasını kazanıyordu ;
kuşkusuz, kendi kendini yaralayabilirdi.	Delikanlıya	kırın ortasında hasta olduğu
		olacaktı .
tanımak ve para sahibi olmak gerektiğini söyleseler de,	delikanlı	dünyada en çok bundan emindi . Bunun tersini söyleyenler,
		tedirgin olmuş ,
		pişman oldu . Ama İngiliz
de olmak üzere, yorgunluğa teslim olan herkes uyudu.	Delikanlı	aşağı yukarı kendi yaşında beş çocukla birlikte biraz uzaktaki bir çadırdı kalıyordu .
		duymazlıktan geldi . Vereceği yanıt
		ve onun gibi olabileceğini
		durumda değildi . Simyacı onun çadırdan çıkmasına
yanıtladı şişko adam. "Tuhaf bir Araplık var sende!"	Delikanlı	aslında İspanyol olduğunu
kâhinlik araçlarıdır. Rahipler altından bir göğüslükte taşırlardı bunları.”	Delikanlı	birden burada olduğu için
		değildi ;
süvari uzaklaşırken. Kırbaçlı el, güney yönünü işaret etti.	Delikanlı	böylece Simyacı'yla tanışmış oluyordu . Ertesi sabah, Fayum'daki hurma
damla kan belirdi. Süvari taş gibi kımıldamadan duruyordu.	Delikanlı	da öyle . Kaçmak, aklına bile gelmemişti. Yüreğinin derinliklerinden

tutup noktasız, virgülsüz uzun bir söylev çekmeye başladı.	Delikanlı	güçlü olmasına
		güçlüydü,
yoluna devam etmek için hiçbir açıklamaya gereksinimi yoktu.	Delikanlı	o anda, hayatının kadınının karşısında olduğunu ve kızın da hiçbir söze gerek duymadan
gereken parayı sana veririm, oğlum,” dedi billuriye tüccarı.	Delikanlı	sessiz kaldı . Sonra ayağa kalktı, giysilerine çekidüzen verdi
de mutluyum.” Ve çöle bakarak ateşi kotarmayı sürdürdü.	Delikanlı	çöl, batan güneşin pembe rengini alıncaya kadar bir süre onun yanında kaldı .
delikanlıya bir geleceği göstermiş,” diye düşündü deveci. Çünkü	delikanlının	kendisine vasıta olmasını istiyordu. “Kabile reislerinin yanına git,”
çıkartıp silahları toplamakla görevli adama teslim ettiğini gören	delikanlının	şaşkınlıktan ağzı açık kaldı . “Tabancayla ne işiniz var?”
bana bir şeyler verirsiniz, tamam mı?” Adam konuşmuyordu.	Delikanlı	kararı kendisinin vermesi gerektiğini
		üzgündü . Şimdiye kadar tanımış olduğu
		onu sevmiş olduğunu
göğsünde bir şey parladı ve öylesine parladı ki,	delikanlının	gözleri hiçbir şey görmez oldu . Ama, yaşından beklenmeyecek
		kendisini çoban olmaya yönlendiren ,

Çoban		
Mental processes		
içecekti. Melkisedek, limandan uzaklaşan küçük gemiye baktı. Genç	çobanı	bir daha hiç görmeyecekti , tıpkı ganimetten ondalık verdikten sonra İbrahim'i bir daha hiç görmediği gibi.
işaret.” “İnsanlar durmadan işaretlerden söz ediyorlar,” diye düşündü	çoban	Ama tam olarak neden söz ettiklerini bilmiyorlar. Tıpkı,
“Belki de herkes için durum böyledir,” diye düşündü	çoban	Tüccarın kızına rastladığından bu yana başka bir kadın
patlamış mısır satıcılarıyla evlendirmek ister.” Tüccarın kızını düşünen	çoban	
İki kez gördüğü bir düşün		
İsteseydi ,		
olarak o bilmez bunu.” Delikanlı gülümsedi. Hayatın, bir	çoban	heybesinin durduğunu gördü . Acınacak durumdaydı, varlığı tamamen aklından için bu kadar önemli olabileceğini hiç düşünmemişti . “Elveda,”
		yüreğinde bir acı hissetti Kızın yaşadığı kentte de
		korkmuştu her zaman. Yaşlı
		gördüğü son yeniliklerden
		bir daha asla düşlere inanmamaya
		karar vermişti .
söyledi. “Hazine nerede?” diye sordu. “Mısırdaki, Piramitlerin yanında.”	Çoban	irkildi . Yaşlı kadın aynı şeyi söylemiş, üstelik para
öyle umursamadan kalın kitabın sayfalarını karıştırıyordu yaşlı adam.	Çoban	onun giysilerinin tuhaflığını fark etti ; Arap'a benziyordu, ama bu yörelerde olağanüstü bir şey değildi bu.
dikkatiyle incelerken. “Önemli bir kitap, ama çok sıkıcı.”	Çoban	çok şaşırdı . Demek yaşlı adam da okuma biliyordu
doğdum.” “Peki, diyelim ki, ben de Şalem'de doğdum.”	Çoban	Şalem'in nerede olduğunu bilmiyordu
		ama bilgisizliğinden dolayı küçük düşmemek için
gündü, ama şarap o akıl sır ermez gizemiyle	çobanın	içini biraz serinletti . Koyunlar, yeni edindiği bir dostun
		gözleriyle tanıklık ettiğini hayal ediyordu .
yaşamına anlam veren şey gezip dolaşmaktı. Basit bir	çobanın	neden okuma bildiğini ,
		bu kez genç kıza açıklamak niyetindeydi :

yiyecekten başka bir şeye gereksinim duymuyordu koyunlar. Onların	çobanı	olarak Endülüs'ün en iyi otlaklarını bildiği sürece,
		de soru sormak istemi yordu.
	çobanın	öğrendiği ilk erdemdir. Koyunların kendisine öğretmiş olduğu dersleri,
Bundan dolayı, kendisini etkileyen kitapların bazı bölümlerini kimi zaman onlara okur ; kimi zaman da kırlarda dolaşan bir		
Verbal processes		
		söyledi . Bunun üzerine çoban gidip
kraldan söz ediyordunuz," dedi. "Sanki bir kralın bir	çobanla	konuşmayacağına inanıyorsunuz," dedi delikanlı. Bu kez konuşmayı kendisi
kralıym," demişti yaşlı adam. "Bir kral niçin bir	çobanla	çene çalsın ?" diye sordu delikanlı; tedirgin olmuş, alabildiğine
kırkılmasını istiyordu. Bu mağazayı ona bir arkadaşı anlatmış ,	çoban	
genç kız. "Herkes gibi," diye yanıtladı	çoban	Okulda" "Peki ama, okuma bildiğinize
Kaç tane koyunun var?" "Yeteri kadar," diye yanıtladı	çoban	Yaşlı adam onun hayatı hakkında daha fazla şeyler
"Çocuk bir süre koyunlarla oynuyor," diye sürdürdü konuşmasını	çoban	biraz sıkıntıyla. "Ve birden elimden tutuyor, beni Mısır
yaşlı adam, alandan geçenleri göstererek. "Çalışıyorlar," diye yanıtladı	çoban	soğukça ve okuduğu kitaba kendini iyice kaptırmış gibi.
sürüsünü oraya götürmüştü. "Biraz yün satmak istiyorum," demişti	çoban	tüccara. Dükkân kalabalıktı, iş yoğunlu; bu yüzden, tüccar
konuşan. "Koyunlar kitaplardan daha öğreticidir," diye yanıtladı genç	çoban	İki saatten fazla sohbet ettiler. Endülüs kızı, tüccarın
söz etti. Koyunlarıyla konuşmak		
		anlatırdı .
	çobanın	öyküsünü gururla anlatıyordu . Kişisel Menkıbe'den, aynı şeyi yapmış,
		söyledi . Tam hazineden
		söz etti .
		konuşmadı . Şimdi yaşlı kralın anlattığı öykünün
ederek gidecek olursan, onu ele geçirme arzusunu yitirirsin."	Çoban	bunun üzerine, hazinenin onda birini çingene kadına söz verdiği
		söyledi yaşlı adama.
		de soru sormak istemi yordu.
		bu kez genç kıza açıklamak niyetindeydi:
	çobanın	yalnızlığından ya da yaşama sevincinden söz ederdi onlara;
		sonra, daha önce yaşlı adamın yaptığı gibi, araya girdi :
harikalarını görmektir, ama kaşıktaki iki damla yağ unutmadan."	Çoban	ağzını açıp
Koyunlarıyla konuşmak zorunda kalmadığı için		
Material processes		
gelip dört koyun kırkmasını istedi. Borcunu ödedikten sonra	çobanın	
çanta. Tam ayrılmak üzereyken , odanın bir köşesinde eski	çoban	
bu kasabaya ulaşmak için		
tüccarın kızının önünde koyunlarını kırttığını ve kızın da	çobanın	
koyunlarından ayrılan bir		
izinden gitmek için		
şimdi vahaya geri dönüp		
Fatima'yla evlenebilir		

iki haydut biraz ileride bekliyordu onu. Ama genç	çobanın	gelmediğini görtünce,
		ertesi yıl da uğramasını
tüccara. Dükkân kalabalıktı, iş yoğunu; bu yüzden, tüccar	çobana	ikindiye kadar beklemesini
yoktur,” diye karşılık verdi öteki. "Din yasaklamıştır." Genç	çoban	bunun üzerine Piramitlere gitmesi gerektiğini
		da sürüsünü oraya götürmüştü. “Biraz yün satmak istiyorum,”
		ülkesine geri dönmek
		ve her şeye yeniden başlamak için gerekli olan parası bile.
tüccar çobana ikindiye kadar beklemesini söyledi. Bunun üzerine	çoban	gidip
		heybesinden bir kitap çıkardı.
uğrayabileceklerini biliyordu. Günün ilk ışıkları tanyerinden yükselmeye başlarken,	çoban	koyunlarını gündoğusu yönünde sürmeye başladı. "Hiçbir zaman bir
		olarak değişik yerlerde bulunabilirim, ama aslım bir yerdendir:
		Çok eski bir şatosu olan bir kent. Orada doğdum.
barınaklarında bunları köle gibi kullandıkları da söyleniyordu. Genç	çoban	çocukken, çingeneler tarafından kaçırılmaktan
söyledi, her günü birbirine benzeyen köy yaşamını anlattı.	Çoban	Endülüs kırlarından, uğradığı kentlerde
adam kitabın sayfalarını karıştırdı, bir yeri eğlenerek okudu.	Çoban	biraz bekledi,
Delikanlıdan gitmesini istedi. Çünkü onunla epeyce zaman kaybetmişti.	Çoban	falcının yanından hayal kırıklığı içinde ayrıldı;
		On altı yaşına kadar papaz okuluna gitmişti.
ve basit bir koyun	çobanı	olarak yaşardı. Çünkü Evrenin Dili'ni bilmesine ve kurşunu
Behavioural Processes		
		mağazanın önündeki kaldırıma oturdu,
Relational processes		
		kendisiyle her zaman dost kalacaklardı.
yalnızca çobanlar başka yerleri görebilirler." "Öyleyse, ben de	çoban	olacağım.” Bunun üzerine baba hiçbir şey söylemedi. Ertesi
“Kimse birçok yerden olamaz," dedi delikanlı. "Ben bir	çoban	
olmadı," dedi delikanlı. "Rahip olmamı istiyorlardı, ben kendim	çoban	
önünde dört gün vardı	çobanın	Heyecandan içi içine sığmıyordu, ama yüreğini koyu bir
mutluydu	çoban	“Okumayı nasıl öğrendiniz?” diye sordu genç kız. "Herkes
Bu hiç kuşkusuz büyük bir sabır gerektiriyordu ama sabır, bir		
yaşadığı bir yabancı ülkede bir yabancıydı o. Artık	çoban	değildi,
		gerekli olan parası bile.
orada değildi. Kahveci bir bardak çay getirdi. “Yeniden	çoban	olabilirim,” dedi kendi kendine. “Koyunlara bakmayı öğrendim ve
		oldum.” “Böylesi daha iyi," dedi yaşlı adam. “Çünkü
biliyordu: Bir şeyi bir başka şeye bağlayan, kendisini	çoban	olmaya yönlendiren, aynı düşü birkaç kez görmesine, Afrika'ya
		nasil yaman biri olduğuna
Existential processes		
		kendisine ait hiçbir şeyi yoktu;

<i>Genç</i>		
Mental processes		
		korkmuştu her zaman.
ve içecekti. Melkisedek, limandan uzaklaşan küçük gemiye baktı.	Genç	çobanı bir daha hiç görmeyecekti, tıpkı ganimetten ondalık kendisinin başka şeyler de yapabileceğini kanıtlamak istiyordu.
arasında savaş söylentileri var,” dedi. Üçü birden sustular.	Genç	İspanyol, kimse ağzını açıp bir şey söylememesine karşın, ortalığı bir korku sardığını fark etti.
		okumaya başladı. Kitap İspanyolca
Verbal processes		
rüzgâr egemendi. “Çölde hayatın işaretlerini çözmeyi beceremiyorum,” dedi	genç	adam. “Onun var olduğunu biliyorum, ama onu bulmayı
girdi ve onu selamladı. “Nereye gidiyorsunuz?” diye sordu	genç	Arap. “Çöle,” diye yanıtladı İngiliz; ve tekrar okumaya
kızıydı konuşan. “Koyunlar kitaplardan daha öğreticidir,” diye yanıtladı	genç	çoban. İki saatten fazla sohbet ettiler. Endülüs kızı,
		söyledi. Tam
Material processes		
Bu gecelerden birinde, bir türlü uyuyamayan İngiliz, gidip	genç	İspanyol'u buldu;
		birlikte, yakınlardaki kumullarda gezindiler. O gece
genç yabancı vitrinin önünde durdu. Herkes gibi giyinmişti	genç	adam, ama billuriye tüccarının deneyimli gözleri bu gencin
karar verdi. Her şeye karşın dükkâna geri dönmeye,	genç	adam gidinceye kadar birkaç dakika beklemeye karar verdi.
Becerisinin sınırsız olduğuna inanıyordu. Ve işte karşısına bir	genç	çıkış,
şarap yoktur,” diye karşılık verdi öteki. “Din yasaklamıştır.”	Genç	çoban bunun üzerine Piramitlere gitmesi gerektiğini
gizli barınaklarında bunları köle gibi kullandıkları da söyleniyordu.	Genç	çoban, çocukken, çingeneler tarafından kaçınılmaktan
tasarlayan iki haydut biraz ileride bekliyordu onu. Ama	genç	çobanın gelmediğini görünce, onun yolunu değiştirdiğini sanıp oradan ayrılmışlardı.
on yıl içinde öğrenmiş olduklarını anımsaması gerekiyordu. Arap	genç	de bir kitap çıkartıp
alışkanlıklarını biliyordu. Öğle yemeği vaktinden birkaç dakika önce,	genç	yabancı vitrinin önünde durdu. Herkes gibi giyinmişti genç
Behavioural processes		
		uzun süre güneşe baktı.
Relational processes		
gerçekleştirilmesinin olanaksız olduğunu kanıtlamaya başlar.” Yaşlı adamın söylediklerinin,	genç	çoban için önemli bir anlamı yoktu. Ama şu “

<i>İspanyol</i>		
Mental processes		
Birkaç hurma ağacıyla çevrili bir kuyunun (bir tarih kitabında okuduğu bir betimlemeye göre] yerine, savaş söylentileri var,” dedi. Üçü birden sustular. Genç	İspanyol	kimse ağzını açıp bir şey söylememesine karşın, ortalığı bir korku sardığını fark etti.
Verbal processes		
		söyledi. İngiliz sevindi buna: Arap gibi giyinmiş

Material processes		
bile bir işaretti. Zaman geçtikçe, kasa paracıklarla doldukça	İspanyol	delikanlıyı işe almış olmaktan en küçük pişmanlık duymuyordu.
Bu gecelerden birinde, gecelerden birinde, bir türlü uyuyamayan İngiliz, gidip genç	İspanyol'u	buldu;
		birlikte, yakınlardaki kumullarda gezindiler. O gece dolunay
güçlük çekiyordu		
Relational processes		
adam. "Tuhaf bir Araplık var sende!" Delikanlı, aslında	İspanyol	olduğunu

Tilmiz		
Mental processes		
tilmizini bulmuştu; ikincisi ise yüce Reis'ti, çünkü bu	tilmiz	Tanrı'nın yüceliğini anlamıştı. Ertesi gün Reis, Simyacı ve
Material processes		
iki kişi gülümsüyordu: Birincisi Simyacı idi, çünkü gerçek	tilmizini	bulmuştu; ikincisi ise yüce Reis'ti, çünkü bu tilmiz,
Relational processes		
onu görür görmez tanıyacaktı. Bunun da, daha önceki	tilmizi	kadar yetenekli olacağını

Adam		
Mental processes		
İşaretler bunun haberini vermişti. Bu	adamı	henüz bilmiyordu,
		ama deneyimli gözleri, onu görür görmez tanıyacaktı.

Arap		
Verbal processes		
		ve onu selamladı. "Nereye gidiyorsunuz?" diye sordu genç
genç girdi ve onu selamladı. "Nereye gidiyorsunuz?" diye sordu genç	Arap	"Çöle," diye yanıtladı İngiliz; ve tekrar okumaya daldı. Şu anda
Material processes		
daha bir katlanılır oldu. İngiliz'in bulunduğu binaya, çantalar yüklenmiş bir	Arap	
		genç girdi
sınavdan geçireceği için on yıl içinde öğrenmiş olduklarını anımsaması gerekiyordu.	Arap	genç de bir kitap çıkartıp
Mental processes		
		okumaya başladı. Kitap İspanyolca yazılmıştı. "
Relational processes		
var sende!" Delikanlı, aslında İspanyol olduğunu söyledi. İngiliz sevindi buna:	Arap	gibi giyinmiş de olsa,
		hiç değilse bir Avrupalıydı. "İşaretleri 'talih' var sende!" Delikanlı, aslında İspanyol olduğunu söyledi. İngiliz sevindi buna:

oğul		
Verbal processes		
bütün insanları şimdiye kadar bu köyden gelip geçtiler,	oğlum	dedi baba. "Burada yeni şeyler aramaya geldiler, ama
"Ülkene geri dönmek için gereken parayı	oğlum	dedi billuriye tüccarı. Delikanlı sessiz kaldı.

sana veririm,		Sonra ayağa
kadınlarımız olduğunu öğreninceye kadar dünyayı dolaş.” Ve baba,	oğlunu	kutsadı. Delikanlı, babasının gözlerinde de dünyayı dolaşma isteğinin
geldikleri yerlerin kadınlarını ve topraklarını tanımak istiyorum,” dedi	oğul	bunun üzerine. “Çünkü hiçbiri bizimle kalmıyorlar burada.” “Ama
Material processes		
İspanyol altın lirası bulunan bir kese verdi	oğluna	"Bunları bir gün tarlada bulmuştum. Rahipliğe kabul edilme

Simyacı		
Relational processes		
kılavuzluk ettim." "Arkadaşın kim?" diye sordu Reis. “Bir	simyacı	dedi Simyacı. "Doğanın güçlerini bilir. Ve siz komutana,

Arkadaş		
Verbal processes		
üzerine yazılı olduğunu öğrendi. “Zümrüt levha,” dedi İngiliz,	arkadaşına	bir şey öğrettiği için gurur duyarak. “Ama öyleyse
Mental processes		
kırıklığına uğramıştı. Demek bu yolculuğu boşu boşuna yapmıştı.	Arkadaşı	da üzülmüştü bu duruma. İngiliz de kendi Kişisel
Behavioural processes		
anladılar. "Neredeyse bütün bir günü yitirdik,” dedi İngiliz,	arkadaşıyla	birlikte vahadaki bir kuyunun yanına otururken . “Sormak belki
Material processes		
kendi kendine. Oturmakta olan İngiliz yerinden kalktı ve	arkadaşını	sarstı . “Haydi! Sorun ona!” Delikanlı genç kıza yaklaştı.
bulunan bir ordugâha götürdüler. Bir asker, Simyacı ile	arkadaşını	vahadaki çadırlara pek benzemeyen bir çadıra soktu . Çadırda
da kabilelerin harekâtı hakkında hiçbir bilgin yoktur. Yalnızca	arkadaşıma	buraya kadar kılavuzluk ettim .” “Arkadaşın kim?” diye sordu
konuştur savaşılarından biri. Simyacı atından ağır ağır indi.	Arkadaşı	da onun gibi yaptı . “Neden yanınızda bu kadar
Relational processes		
bilgin yoktur. Yalnızca arkadaşına buraya kadar kılavuzluk ettim.”	Arkadaşın	kim?” diye sordu Reis. “Bir simyacı,” dedi Simyacı. "

Dost		
Relational processes		
bir adamdı. İçeri girdiğinde kendisine küçümseyerek bakmıştı. Belki	dost	olabilirlerdi
ile delikanlı, artık birbirlerine ihanet edemeyecek iki büyük	dost	oldular . Yürek, bazen, uzun sessizlik saatleri sonunda müthiş
Fatima'ya çobanlık hayatını, kralla karşılaşmasını, billuriye dükkânını anlattı.	Dost	oldular ; sabahları ancak on beş dakika birlikte olmalarına
düşünüyordu. Sonunda, sürekli olarak yanında giden bir deveciyle	dost	oldu . Akşam konaklamalarında, ateşin çevresinde dinlenirken, ona çobanlık

Santiago		
Mental processes		
“Düşüncelerimi okuyor,” diye geçirdi içinden	Santiago	Bu sırada, pek öyle umursamadan kalın kitabın sayfalarını
Relational processes		
neşeyle dolu gülümsedi onlara. Hazinesini bulmuştu. Delikanlının adı	Santiago	idi . Akşam olmak üzereyken, terk edilmiş küçük kiliseye
çok güzel bir hikâye,” dedi Simyacı. Delikanlının adı	Santiago	idi . Sürüsüyle birlikte eski, terk edilmiş kilisenin önüne

Appendix VI
Focalisational phases, focalisers and modes of narration

Focalised		Phase	Subject	Focaliser	Mode of narration
Places	Tarifa	I	The boy selling wool	Narrator	Diegetic
		II	Remembering the Gypsy woman in Tarifa	Boy	
		III	Plans for Tarifa visit		
		IV	Thoughts about the old king’s appearance		
		V	Town’s castle with the view of Africa	Narrator with the boy	
		VI	The Levanter: a wind from the east	Boy	
		VII	Viewing the plaza		
		VIII	The port with the glimpse of Africa		
		IX	Recalling the day on Tarifa’ fort		
	Tangier	I	A panoramic view of Tangier	Boy	Diegetic
		II	Meeting the young Arab in a cafe	Narrator	Non-diegetic
		III	Trusting the young Arab	Narrator with the boy	
		IV	Tarifa streets and huge plaza	Boy	Diegetic
		V	Helplessness at the end of the day		
		VI	Urim and Thumim in the pouch	Narrator with the boy	
		VII	Musing about his loss and situation in Tangier		
		VIII	The crystal merchant	Crystal merchant	
		IX	The merchant’s reaction to the boy’s aim	Narrator	Non-diegetic
		X	Tangier vanishing the boy’s eyes	Boy	Diegetic
		XI	The boy’s aim in the strange land		
		XII	Plans upon returning to Andalusia	Narrator with the boy	
		XIII	The merchant’s smile	Boy	
		XIV	Changing perspective to the distance to the pyramids		
Personae	Merchant’s daughter	I	The girl’s appearance and description	Narrator with the boy	Diegetic
		II	Two-hour conversation	Boy	
		III	The pleasure of spending time with the girl		
		IV	Excitement and worry before meeting the girl		
		V	Planned narrations on the next visit		
		VI	Girl’s value compared to all past pleasures		

		VII	Foreseeing the next meeting		
		VIII	The girl: a past pleasure		
		IX	Losing interest in the girl — <i>Maktub</i>		
	Gypsy Woman	I	Childhood fear recalled	Boy	Diegetic
		II	Getting the dream interpreted despite likely tricks	Narrator with the boy	Non-diegetic
		III	Gypsies: the illiterate trick-players		
		IV	Relating the king to the Gypsy woman	Boy	Diegetic
		V	Gypsies and promise		
		VI	The man and woman: the solitary couple		
		VII	The Gypsy woman as a winner		
	Fatima	I	Fatima’s appearance and the language of love	Boy	Diegetic
		II	Fatima’s name	Narrator	Non-diegetic
		III	Love prior to meeting	Narrator with the boy	Diegetic
		IV	Love and proposal	Narrator	Non-diegetic
		V	Building friendship		Diegetic
		VI	Conversation after the morning meeting		Non-diegetic
		VII	Fatima: a woman of the desert (I)	Alchemist	
		VIII	Love and Tradition violation	Narrator with the boy	Diegetic
		IX	Embracing	Narrator	
		X	Unconditioned love		Non-diegetic
		XI	Fatima: a woman of the desert (II)	Fatima	Diegetic
		XII	Fatima’s oasis after the boy’s departure	Fatima	
		XIII	Fatima’s love sent to Spain	Boy	

Appendix VII
Focaliseds and logico-semantic structures in focalisation phases

Tarifa		
I	Eng	$1 ('1 \wedge 2) \wedge 2 (1 \wedge X2 (\alpha \wedge \beta)) \wedge 3 (1 \wedge X2)$
	Ar	$1 (1 \wedge '2) \wedge 2 (1 \wedge X2 (\alpha \wedge \beta) \wedge X3 \wedge X4 \wedge X5)$
	Tr	$1 ('1 \wedge +2) \wedge 2 (1 (1 \wedge +2) \wedge X2 (\alpha \wedge \beta)) \wedge 3 (X\beta \wedge \alpha (1 \wedge X2))$
II	Eng	$1 (\alpha \wedge \beta)$
	Ar	$1 (\alpha \wedge \beta) \wedge 2$
	Tr	$1 (\beta \wedge \alpha) \wedge 2$
III	Eng	$1 (1 \wedge =2 (\alpha \wedge \beta)) \wedge 2 (\alpha \wedge \beta (1 \wedge =2 (1 \wedge +2 \wedge +3))) \wedge 3 (1 \wedge +2) \wedge 4 (1 \wedge =2) \wedge 5 \wedge 6 (1 \wedge =2 (1 \wedge +2)) \wedge 7 (1 (X\beta \wedge <=>2>> \wedge \alpha)) \wedge 8 (\alpha \wedge \beta) \wedge 9 (X\beta \wedge \alpha) \wedge 10 (1 \wedge X2)$
	Ar	$1 (1 \wedge +2 (\alpha \wedge \beta)) \wedge 2 (\alpha \wedge \beta (1 \wedge =2 (1 \wedge +2 \wedge +3 (\alpha \wedge X\beta)))) \wedge 3 (1 \wedge +2) \wedge 4 \wedge 5 \wedge 6 (1 \wedge =2 (\alpha \wedge X\beta)) \wedge 7 (1 (X\beta \wedge <=>2>> \wedge \alpha)) \wedge 8 \wedge 9 (1 (X\beta \wedge \alpha) \wedge X2 (\alpha \wedge \beta (\alpha \wedge \beta))) \wedge 10 (\alpha \wedge \beta) \wedge 11$
	Tr	$1 (1 \wedge =2) \wedge 2 (1 (\beta \wedge \alpha) \wedge =2 (X\beta \wedge \alpha (1 \wedge +2 \wedge +3 (X\beta \wedge \alpha (X\beta \wedge \alpha)))) \wedge 3 (1 \wedge +2) \wedge 4 \wedge 5 (1 \wedge =2) \wedge 6 (X\beta \wedge \alpha) \wedge 7 (X\beta (X\beta \wedge \alpha) \wedge \alpha) \wedge 8 \wedge 9 (X\beta \wedge \alpha (1 \wedge +2)) \wedge 10 (\alpha \wedge \beta (\beta \wedge \alpha)) \wedge 11 (\alpha \wedge \beta) \wedge 12 (X\beta \wedge \alpha)$
IV	Eng	$1 (\alpha \wedge \beta) \wedge 2 (\alpha \wedge \beta) \wedge 3 (1 \wedge =2) \wedge 4 (\alpha \wedge \beta (1 \wedge +2))$
	Ar	$1 (\alpha \wedge \beta (1 \wedge +2 \wedge +3 (1 \wedge X2))) \wedge 2 (1 (\alpha \wedge X\beta) \wedge +2 (\alpha \wedge X\beta))$
	Tr	$1 (1 \wedge =2 \wedge +3) \wedge 2 \wedge 3 (1 (X\beta \wedge \alpha) \wedge =2 (X\beta \wedge \alpha))$
V	Eng	$1 \wedge 2 (X\beta \wedge \alpha (1 \wedge X2)) \wedge 3 \wedge 4 (\alpha \wedge \beta) \wedge 5$
	Ar	$1 \wedge 2 (1 \wedge +2 (\alpha \wedge \beta (1 \wedge +2))) \wedge 3 \wedge 4 (\alpha \wedge \beta (1 \wedge +2)) \wedge 5 (\alpha \wedge \beta) \wedge 6$
	Tr	$1 \wedge 2 (1 \wedge +2 (X\beta \wedge \alpha)) \wedge 3 \wedge 4 (\beta \wedge \alpha) \wedge 5 \wedge 6 \wedge 7 (X\beta \wedge \alpha)$
VI	Eng	$1 \wedge 2 (1 \wedge =2 (\alpha \wedge X\beta))$
	Ar	$1 \wedge 2 (1 \wedge =2 (\alpha \wedge X\beta)) \wedge 3 (X\beta \wedge \alpha (\alpha \wedge \beta)) \wedge 4 (1 \wedge =2)$
	Tr	$1 \wedge 2 (1 \wedge =2 (1 \wedge +2)) \wedge 3 (X\beta \wedge \alpha (\beta \wedge \alpha)) \wedge 4 (1 \wedge =2)$
VII	Eng	$1 \wedge 2 \wedge 3 (1 \wedge X2)$
	Ar	$1 \wedge 2 (\alpha \wedge X\beta)$
	Tr	$1 \wedge 2 \wedge 3 (X\beta \wedge \alpha (1 \wedge X2))$
VIII	Eng	$1 \wedge 2$
	Ar	$1 \wedge 2$
	Tr	$1 (1 \wedge +2)$
IX	Eng	$1 (1 \wedge +2) \wedge 2 \wedge 3$
	Ar	$1 \wedge 2 \wedge 3$
	Tr	$1 \wedge 2 (1 (X\beta \wedge \alpha) \wedge +2 (\beta \wedge \alpha)) \wedge 3 (\alpha \wedge X\beta)$

Tangier		
I	Eng	$1 ('1 \wedge 2) \wedge 2 \wedge 3 \wedge 4 (\alpha \wedge X\beta (1 \wedge +2)) \wedge 5 ('1 \wedge 2) \wedge 6 (\alpha \wedge \beta (1 \wedge +2)) \wedge 7 \wedge 8 \wedge 9 (1 (1 \wedge =2) \wedge =2) \wedge 10 (1 \wedge X2) \wedge 11 \wedge 12$
	Ar	$1 (1 \wedge '2) \wedge 2 \wedge 3 (1 \wedge =2) \wedge 4 (1 \wedge <<X2>>) \wedge 5 \wedge 6 (1 \wedge X2 \wedge =3) \wedge 7 (\alpha \wedge \beta)$
	Tr	$1 ('1 \wedge 2) \wedge 2 (X\beta \wedge \alpha) \wedge 3 \wedge 4 \wedge 5 ('1 \wedge 2) \wedge 6 (1 \wedge =2 (1 \wedge +2)) \wedge 7 \wedge 8 \wedge 9 (1 \wedge =2 \wedge =3) \wedge 10 (1 \wedge X2) \wedge 11 (1 \wedge =2) \wedge 12$
II	Eng	$1 ('1 (1 \wedge +2) \wedge 2) \wedge 2 \wedge 3 \wedge 4 ('1 \wedge 2) \wedge 5$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 \wedge 3 \wedge 4 (\alpha \wedge X\beta)$
	Tr	$1 \wedge 2 \wedge 3 \wedge 4 \wedge 5 ('1 \wedge 2) \wedge 6$
III	Eng	$1 ('1 \wedge 2) \wedge 2 \wedge 3 (1 \wedge +2) \wedge 4 \wedge 5 \wedge 6 (1 \wedge X2) \wedge 7 ('1 \wedge 2 (\alpha \wedge X\beta)) \wedge 8$
	Ar	$1 (1 \wedge '2) \wedge 2 \wedge 3 (1 \wedge +2) \wedge 4 \wedge 5 (1 \wedge X2) \wedge 6 (1 \wedge X2 (1 \wedge '2 (1 \wedge +2)))$
	Tr	$1 ('1 \wedge 2) \wedge 2 \wedge 3 (1 \wedge +2) \wedge 4 \wedge 5 (X\beta \wedge \alpha) \wedge 6 (\alpha ('1 \wedge 2) \wedge X\beta) \wedge 7$
IV	Eng	$1 \wedge 2 \wedge 3 \wedge 4 (1 (\alpha \wedge \beta (1 \wedge +2 \wedge +3)) \wedge +2 \wedge +3) \wedge 5 \wedge 6 \wedge 7 (1 \wedge X2 (\alpha \wedge \beta)) \wedge 8$
	Ar	$1 \wedge 2 \wedge 3 \wedge 4 (1 (1 \wedge +2 \wedge +3) \wedge +2) \wedge 5 (1 \wedge X2 (\alpha \wedge \beta)) \wedge 6 (\alpha \wedge \beta) \wedge 7 (\alpha \wedge \beta) \wedge 8$
	Tr	$1 \wedge 2 \wedge 3 \wedge 4 (1 \wedge =2 \wedge +3) \wedge 5 \wedge 6 (\beta \wedge \alpha) \wedge 7 (1 \wedge +2 (\beta \wedge \alpha)) \wedge 8 (X\beta \wedge \alpha)$
V	Eng	$1 (1 (\alpha \wedge \beta (1 \wedge +2)) \wedge +2) \wedge 2 (\alpha \wedge \beta) \wedge 3 (1 \wedge +2) \wedge 4 (1 (X\beta \wedge \alpha (1 \wedge X2)) \wedge X2 (1$

		$\wedge X_2 \wedge X_3)) \wedge 5 (1 \wedge X_2) \wedge 6 \wedge 7 (\alpha \wedge X\beta)$
	Ar	$1 (1 \wedge =2 (1 \wedge +2 (\alpha \wedge X\beta (1 \wedge +2 \wedge +3 \wedge +4))) \wedge +3 \wedge +4 \wedge +5 \wedge +6)) \wedge 2 (1 \wedge =2) \wedge 3 (\alpha \wedge \beta) \wedge 4 (\alpha \wedge X\beta (\alpha \wedge \beta)) \wedge 5 (1 \wedge X_2) \wedge 6 (1 \wedge +2) \wedge 7 (1 \wedge \ll X_2 \gg \wedge +3) \wedge 8 (1 \wedge +2 (\alpha \wedge X\beta))$
	Tr	$1 (1 \wedge =2) \wedge 2 \wedge 3 (\beta \wedge \alpha) \wedge 4 (X\beta (\beta \wedge \alpha) \wedge \alpha) \wedge 5 (1 (X\beta \wedge \alpha) \wedge X_2 (X\beta \wedge \alpha (1 \wedge +2))) \wedge 6 (X\beta \wedge \alpha) \wedge 7 \wedge 8 (\alpha \wedge X\beta)$
VI	Eng	$1 (1 (\alpha \wedge X\beta) \wedge =2) \wedge 2 \wedge 3 (X\beta \wedge \alpha) \wedge 4 \wedge 5 (1 \wedge X_2) \wedge 6 (\beta \wedge (\alpha (\alpha \wedge X\beta (1 \wedge X_2)))) \wedge 7 (1 \wedge +2)$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 \wedge 3 \wedge 4 \wedge 5 \wedge 6 (\alpha \wedge X\beta) \wedge 7 (1 (1 \wedge \ll X_2 (\alpha \wedge X\beta) \gg \wedge 2)) \wedge 8 (1 \wedge +2 \wedge =3)$
	Tr	$1 (1 (X\beta \wedge \alpha) \wedge =2) \wedge 2 \wedge 3 (X\beta \wedge \alpha) \wedge 4 \wedge 5 (X\beta \wedge \alpha) \wedge 6 (1 (\beta \wedge 2) \wedge +2 (X\beta \wedge \alpha)) \wedge 7 (1 \wedge +2 (1 \wedge =2))$
VII	Eng	$1 (\alpha \wedge \beta) \wedge 2 (X\beta \wedge \alpha) \wedge 3 (\beta \wedge (X\beta (\alpha \wedge \beta)) \wedge 2) \wedge 4 (X\beta \wedge \alpha (1 (\alpha \wedge X\beta) \wedge +2)) \wedge 5 \wedge 6 (1 \wedge +2) \wedge 7 (X\beta \wedge \alpha (\alpha \wedge \beta))$
	Ar	$1 (1 \wedge =2) \wedge 2 (X\beta \wedge \alpha) \wedge 3 (1 \wedge +2 (\alpha \wedge \beta)) \wedge 4 (\alpha \wedge X\beta (1 \wedge +2)) \wedge 5 (1 \wedge =2 (1 (\alpha \wedge X\beta) \wedge +2)) \wedge 6 (\alpha \wedge \beta (1 \wedge +2))$
	Tr	$1 (1 \wedge =2) \wedge 2 (X\beta \wedge \alpha) \wedge 3 (1 \wedge +2 (\alpha \wedge \beta)) \wedge 4 (1 \wedge X_2 (1 (X\beta \wedge \alpha) \wedge +2)) \wedge 5 (1 \wedge =2 (1 (X\beta \wedge \alpha) \wedge +2)) \wedge 6 (\beta \wedge (\beta (1 \wedge +2) \wedge \alpha) \wedge \alpha)$
VIII	Eng	$1 (1 \wedge +2) \wedge 2 (1 \wedge =2) \wedge 3 (1 \wedge X_2) \wedge 4 (1 \wedge =2 (+1 \wedge +2 \wedge +3)) \wedge 5 (1 \wedge +2 (\alpha \wedge \beta (\alpha (1 \wedge +2) \wedge X\beta))) \wedge 6 (X\beta \wedge \alpha) \wedge 7 (1 \wedge X_2) \wedge 8 (1 \wedge +2) \wedge 9 (\alpha \wedge X\beta) \wedge 10 \wedge 11 (1 (\alpha \wedge X\beta) \wedge +2) \wedge 12 (\alpha \wedge X\beta) \wedge 13 (1 \wedge +2)$
	Ar	$1 (1 \wedge X_2) \wedge 2 \wedge 3 (1 \wedge X_2) \wedge 4 (1 \wedge =2 (1 \wedge +2 \wedge +3) \wedge X_3) \wedge 5 (1 \wedge +2 (\alpha \wedge \beta (1 \wedge +2))) \wedge 6 (1 \wedge +2) \wedge 7 (1 \wedge X_2) \wedge 8 (1 \wedge +2) \wedge 9 \wedge 10 \wedge 11 (\alpha \wedge X\beta) \wedge 12 \wedge 13 \wedge 14 (\alpha \wedge X\beta)$
	Tr	$1 (1 (\alpha \wedge \beta) \wedge +2) \wedge 2 (1 \wedge =2) \wedge 3 (1 (X\beta \wedge \alpha) \wedge X_2) \wedge 4 (1 \wedge =2 (1 \wedge =2 (1 \wedge +2 \wedge +3) \wedge =3)) \wedge 5 (1 \wedge +2 (\beta (1 \wedge +2) \wedge \alpha)) \wedge 6 (1 \wedge +2) \wedge 7 (1 \wedge X_2) \wedge 8 (1 \wedge +2) \wedge 9 \wedge 10 \wedge 11 (1 (X\beta \wedge \alpha) \wedge X_2 (X\beta \wedge \alpha)) \wedge 12 (1 \wedge =2) \wedge 13 (1 \wedge =2)$
IX	Eng	$1 \wedge 2 (X\beta (1 \wedge +2 (\alpha \wedge X\beta)) \wedge \alpha (\alpha \wedge X\beta)) \wedge 3$
	Ar	$1 (1 \wedge X_2 (1 \wedge \ll 2 (X\beta (1 \wedge +2) \wedge \alpha (\alpha \wedge X\beta))) \wedge 2$
	Tr	$1 \wedge 2 (X\beta (1 \wedge +2) \wedge \alpha (X\beta \wedge \alpha)) \wedge 3$
X	Eng	$1 \wedge 2 (1 \wedge +2 \wedge +3) \wedge 3 (1 \wedge +2 \wedge +3 \wedge +4 \wedge +5) \wedge 4 \wedge 5 (\alpha \wedge X\beta (1 \wedge +2 (\alpha \wedge \beta (1 \wedge +2))))$
	Ar	$1 \wedge 2 (1 \wedge +2 \wedge +3 \wedge +4) \wedge 3 (1 \wedge +2 \wedge +3 \wedge +4 \wedge +5 \wedge +6) \wedge 4 (\alpha \wedge X\beta) \wedge 5 (1 \wedge +2 \wedge +3 \wedge +4)$
	Tr	$1 (X\beta \wedge \alpha) \wedge 2 (1 \wedge +2 \wedge +3 \wedge +4 (X\beta \wedge \alpha)) \wedge 3 \wedge 4 \wedge 5 (X\beta \wedge \alpha) \wedge 6 (1 \wedge +2 (1 \wedge +2 \wedge +3))$
XI	Eng	$1 (1 \wedge +2) \wedge 2$
	Ar	$1 (1 \wedge +2) \wedge 2$
	Tr	$1 (1 \wedge +2) \wedge 2 (X\beta \wedge \alpha)$
XII	Eng	$1 \wedge 2 (1 \wedge +2) \wedge 3 (\alpha \wedge X\beta) \wedge 4 (\alpha \wedge X\beta (1 \wedge +2)) \wedge 5 (X\beta \wedge \alpha (1 \wedge X_2 (\alpha \wedge X\beta))) \wedge 6 \wedge 7$
	Ar	$1 \wedge 2 (1 \wedge +2) \wedge 3 (1 \wedge X_2) \wedge 4 (\alpha \wedge X\beta (1 \wedge 2)) \wedge 5 (X\beta \wedge \alpha (1 \wedge +2)) \wedge 6$
	Tr	$1 \wedge 2 (\beta \wedge \alpha) \wedge 3 (X\beta \wedge \alpha) \wedge 4 (X\beta \wedge \alpha) \wedge 5 \wedge 6 (X\beta \wedge \alpha (1 \wedge +2) \wedge 7 \wedge 8$
XIII	Eng	$1 \wedge 2 (\alpha \wedge \beta) \wedge 3 (1 \wedge =2 (1 \wedge +2))$
	Ar	$1 \wedge 2 (\alpha \wedge \beta) \wedge 3 (1 \wedge +2)$
	Tr	$1 \wedge 2 (\alpha \wedge \beta) \wedge 3 (1 \wedge +2)$
XIV	Eng	$1 (1 \wedge +2) \wedge 2 (\alpha \wedge \beta (1 \wedge =2)) \wedge 3$
	Ar	$1 \wedge 2 \wedge 3 (\alpha \wedge \beta (1 \wedge =2)) \wedge 4 (X\beta \wedge \alpha)$
	Tr	$1 (1 \wedge +2) \wedge 2 (\beta \wedge \alpha) \wedge 3 \wedge 4 (X\beta \wedge \alpha)$

Merchant's daughter		
I	Eng	$1 (\beta \wedge \alpha) \wedge 2$
	Ar	$1 (1 \wedge \ll 2 (\alpha \wedge \beta)) \wedge 2 (1 \wedge +2)$
	Tr	$1 (\beta \wedge \alpha) \wedge 2$
II	Eng	$1 (\beta \wedge 2) \wedge 2 (1 (\alpha \wedge \beta) \wedge +2) \wedge 3 (1 \wedge +2) \wedge 4$

	Ar	$1 (1 \wedge "2) \wedge 2 \wedge 3 (1 (\alpha \wedge " \beta) \wedge +2) \wedge 4 \wedge 5 (\alpha \wedge X\beta)$
	Tr	$1 ("1 \wedge 2) \wedge 2 \wedge 3 (1 (" \beta \wedge \alpha) \wedge +2) \wedge 4 \wedge 5 (X\beta \wedge \alpha)$
III	Eng	$1 \wedge 2 \wedge 3 (1 \wedge X2) \wedge 4 (X\beta \wedge \alpha (\alpha \wedge " \beta (\alpha \wedge " \beta (1 \wedge +2 (1 \wedge +2)))) \wedge 5 (\alpha \wedge " \beta (\alpha \wedge =\beta)) \wedge 6$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 \wedge 3 (\alpha \wedge X\beta (1 \wedge +2)) \wedge 4 (X\beta \wedge \alpha (\alpha \wedge " \beta (1 \wedge +2 \wedge +3 (\alpha \wedge " \beta))) \wedge 5 (1 (\alpha \wedge " \beta (1 \wedge =2)) \wedge X2)$
	Tr	$1 (X\beta \wedge \alpha) \wedge 2 \wedge 3 \wedge 4 (1 \wedge +2) \wedge 5 (X\beta \wedge \alpha (" \beta (1 \wedge +2 \wedge +3 (" \beta \wedge \alpha)) \wedge \alpha)) \wedge 6 (" \beta \wedge \alpha) \wedge 7 \wedge 8$
IV	Eng	$1 (\alpha \wedge X\beta) \wedge 2 (1 \wedge =2) \wedge 3 (\alpha \wedge X\beta) \wedge 4 ("1 \wedge 2) \wedge 5 \wedge 6 (\alpha \wedge " \beta) \wedge 7 (\alpha \wedge " \beta)$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 (1 \wedge =2 (\alpha \wedge X\beta)) \wedge 3 (1 (\alpha \wedge X\beta) \wedge "2 (\alpha \wedge X\beta)) \wedge 4 (\alpha \wedge " \beta (1 \wedge +2 (\alpha \wedge <<X\beta >>)))$
	Tr	$1 (X\beta \wedge \alpha) \wedge 2 (1 \wedge +2 \wedge =3) \wedge 3 (X\beta \wedge \alpha) \wedge 4 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 5 \wedge 6 (1 \wedge =2) \wedge 7 (\alpha \wedge " \beta (X\beta \wedge \alpha))$
V	Eng	$1 (\alpha \wedge " \beta (\alpha \wedge " \beta)) \wedge 2 (\alpha \wedge X\beta) \wedge 3 (1 (\alpha \wedge " \beta) \wedge X2)$
	Ar	$1 (1 \wedge =2) \wedge 2 (\alpha \wedge X\beta)$
	Tr	$1 (1 (" \beta (" \beta \wedge \alpha) \wedge \alpha) \wedge =2) \wedge 2 (1 (\alpha \wedge " \beta) \wedge X2)$
VI	Eng	$1 (1 \wedge X2) \wedge 2 (1 \wedge X2 \wedge =3 (1 \wedge +2 (1 \wedge +2)))$
	Ar	$1 (1 \wedge X2) \wedge 2 (1 \wedge X2) \wedge 3 (1 \wedge +2)$
	Tr	$1 (1 \wedge X2) \wedge 2 (1 \wedge X2 \wedge =3 (1 \wedge +2))$
VII	Eng	$1 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 2 (1 (\alpha \wedge " \beta) \wedge X2 (\alpha \wedge " \beta)) \wedge 3 (1 \wedge =2 (\alpha \wedge X\beta (\alpha \wedge " \beta))) \wedge 4 (\alpha \wedge X\beta (\alpha \wedge X\beta)) \wedge 5 (1 \wedge +2 (\alpha \wedge X\beta) \wedge 6 (\alpha \wedge X\beta)$
	Ar	$1 (1 \wedge "2) \wedge 2 \wedge 3 (\alpha \wedge " \beta (\alpha \wedge X\beta (\alpha \wedge X\beta))) \wedge 4 \wedge 5 \wedge 6 (\alpha \wedge X\beta (\alpha \wedge X\beta)) \wedge 7 (\alpha \wedge X\beta (\alpha \wedge X\beta)) \wedge 8 (\alpha \wedge X\beta)$
	Tr	$1 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 2 (" \beta (1 \wedge +2) \wedge \alpha) \wedge 3 \wedge 4 (" \beta (X\beta (" \beta \wedge \alpha) \wedge \alpha (\alpha \wedge X\beta)) \wedge \alpha) \wedge 5 (X\beta \wedge \alpha) \wedge 6 (1 \wedge +2 (\alpha \wedge X\beta)) \wedge 7 (X\beta \wedge \alpha)$
VIII	Eng	$1 \wedge 2 ("1 \wedge 2) \wedge 3 \wedge 4 (1 \wedge X2 (\alpha \wedge X\beta)) \wedge 5 \wedge 6 (1 \wedge =2 (1 \wedge +2 (X\beta \wedge \alpha)))$
	Ar	$1 \wedge 2 (1 \wedge "2) \wedge 3 (\alpha \wedge " \beta) \wedge 4 (1 \wedge +2 (\alpha \wedge X\beta)) \wedge 5 (1 \wedge X2) \wedge 6 (X\beta \wedge \alpha)$
	Tr	$1 \wedge 2 ("1 \wedge 2) \wedge 3 (1 \wedge +2) \wedge 4 (1 \wedge +2 \wedge X3) \wedge 5 (1 \wedge =2 (1 (X\beta \wedge \alpha) \wedge =2 (1 \wedge +2 (X\beta \wedge \alpha) \wedge <<X3 >>)))$
IX	Eng	$1 (1 \wedge +2) \wedge 2 (1 \wedge +2) \wedge 3 (1 \wedge "2) \wedge 4 (1 \wedge "2) \wedge 5 (\alpha \wedge " \beta) \wedge 6 ("1 \wedge 2 (\alpha \wedge X\beta))$
	Ar	$1 (1 \wedge +2) \wedge 2 \wedge 3 \wedge 4 \wedge 5 ("1 \wedge 2) \wedge 6 (\alpha \wedge " \beta)$
	Tr	$1 \wedge 2 (" \beta \wedge \alpha) \wedge 3 \wedge 4 \wedge 5 \wedge 6 (1 \wedge <<+2 >>) \wedge 7 ("1 \wedge 2) \wedge 8 (1 (" \beta \wedge \alpha)) \wedge =2 (X\beta \wedge \alpha) \wedge 9 ("1 \wedge 2)$

Gypsy woman		
I	Eng	$1 (1 \wedge +2) \wedge 2 \wedge 3 (1 \wedge +2 (\alpha \wedge " \beta)) \wedge 4 (1 \wedge X2) \wedge 5 \wedge 6 (1 \wedge =2 (1 \wedge +2) \wedge 7 (\alpha \wedge " \beta (\alpha \wedge X\beta)) \wedge 8 (\alpha \wedge " \beta (1 \wedge +2 \wedge +3 (X\beta \wedge \alpha))) \wedge 9 (1 \wedge X2 (\alpha \wedge X\beta))$
	Ar	$1 \wedge 2 \wedge 3 (1 \wedge +2 (\alpha \wedge " \beta)) \wedge 4 (1 \wedge X2) \wedge 5 \wedge 6 \wedge 7 (1 \wedge +2) \wedge 8 (\alpha \wedge " \beta) \wedge 9 (\alpha \wedge " \beta (1 \wedge +2 (\alpha \wedge X\beta))) \wedge 10 (X\beta \wedge \alpha (\alpha \wedge " \beta)) \wedge 11 (\alpha \wedge X\beta)$
	Tr	$1 (1 \wedge +2) \wedge 2 \wedge 3 (1 \wedge +2 (" \beta \wedge \alpha)) \wedge 4 (1 \wedge +2) \wedge 5 \wedge 6 (X\beta \wedge \alpha) \wedge 7 (1 \wedge +2) \wedge 8 (X\beta \wedge \alpha) \wedge 9 (" \beta (1 \wedge +2 (X\beta \wedge \alpha)) \wedge \alpha) \wedge 10 (\alpha \wedge " \beta) \wedge 11 (X\beta \wedge \alpha)$
II	Eng	$1 ("1 (\alpha \wedge X\beta) \wedge 2) \wedge 2 \wedge 3 (X\beta \wedge \alpha) \wedge 4 (X\beta \wedge \alpha) \wedge 5 (1 \wedge <<X2 >>) \wedge 6 ("1 \wedge 2) \wedge 7 \wedge 8 (1 \wedge =2)$
	Ar	$1 (1 \wedge "2) \wedge 2 \wedge 3 (X\beta \wedge \alpha) \wedge 4 (X\beta \wedge \alpha) \wedge 5 \wedge 6 (\alpha \wedge " \beta) \wedge 7 \wedge 8 (1 \wedge =2)$
	Tr	$1 ("1 (X\beta \wedge \alpha) \wedge 2) \wedge 2 \wedge 3 (X\beta \wedge \alpha) \wedge 4 (X\beta \wedge \alpha) \wedge 5 \wedge 6 ("1 \wedge 2) \wedge 7 \wedge 8 (1 \wedge +2)$
III	Eng	$1 ("1 \wedge 2) \wedge 2 (1 \wedge X2) \wedge 3 (\alpha \wedge X\beta (\alpha \wedge " \beta (\alpha \wedge " \beta))) \wedge 4 \wedge 5 (1 \wedge <<+2 (\alpha \wedge X\beta) >>) \wedge "3 (X\beta \wedge \alpha) \wedge 6 (X\beta \wedge \alpha) \wedge 7 \wedge 8 \wedge 9 (1 \wedge +2) \wedge 10 ("1 \wedge 2) \wedge 11 (\alpha \wedge X\beta) \wedge 12 \wedge 13$
	Ar	$1 (1 (\alpha \wedge X\beta) \wedge "2) \wedge 2 (1 \wedge X2) \wedge 3 (\alpha \wedge X\beta (\alpha \wedge " \beta)) \wedge 4 \wedge 5 (1 (\alpha \wedge <<+2 (\alpha \wedge X\beta) >>) \wedge " \beta (X\beta \wedge \alpha)) \wedge 6 \wedge 7 \wedge 8 (1 \wedge X2 (1 \wedge +2)) \wedge 9 (1 \wedge +2) \wedge 10 \wedge 11 (1 \wedge +2) \wedge 12$
	Tr	$1 ("1 \wedge 2) \wedge 2 (1 \wedge X2) \wedge 3 (X\beta (\alpha \wedge " \beta) \wedge \alpha (X\beta \wedge \alpha)) \wedge 4 \wedge 5 (1 \wedge <<+2 (X\beta \wedge \alpha) >>) \wedge "3 (X\beta \wedge \alpha) \wedge 6 (X\beta \wedge \alpha) \wedge 7 \wedge 8 \wedge 9 (1 \wedge +2) \wedge 10 ("1 \wedge 2) \wedge 11 (X\beta \wedge \alpha) \wedge 12 \wedge 13 \wedge 14 \wedge 15 \wedge 16$
IV	Eng	$1 (1 \wedge X2) \wedge 2 (1 \wedge +2 \wedge <<X3 >>) \wedge 3$
	Ar	$1 (X\beta \wedge \alpha) \wedge 2 \wedge 3 (1 \wedge +2 \wedge <<X3 >>) \wedge 4$
	Tr	$1 (1 \wedge X2) \wedge 2 (1 \wedge +2 \wedge <<X3 >>) \wedge 3$
V	Eng	$1 ("1 (1 \wedge +2) \wedge 2) \wedge 2 (X\beta \wedge \alpha) \wedge 3 \wedge 4 \wedge 5 (X\beta \wedge \alpha) \wedge 6 (\alpha \wedge " \beta) \wedge 7 ("1 \wedge 2) \wedge 8 \wedge 9$

	Ar	$1 (1 \wedge 2 (1 \wedge +2)) \wedge 2 (X\beta \wedge \alpha) \wedge 3 \wedge 4 (1 \wedge 2 (X\beta \wedge \alpha) \wedge 5 \wedge 6 (1 \wedge 2 (1 \wedge +2)) \wedge 7$
	Tr	$1 ("1 (1 \wedge +2) \wedge 2) \wedge 2 (X\beta \wedge \alpha) \wedge 3 \wedge 4 \wedge 5 (X\beta (X\beta \wedge \alpha) \wedge \alpha) \wedge 6 (" \beta \wedge \alpha) \wedge 7 (" \beta \wedge \alpha) \wedge 8$
VI	Eng	$1 (" \beta \wedge \alpha) \wedge 2 (\alpha \wedge X\beta) \wedge 3 \wedge 4$
	Ar	$1 (\alpha \wedge " \beta) \wedge 2 (\alpha \wedge X\beta) \wedge 3 \wedge 4 (1 \wedge +2 (\alpha \wedge " \beta))$
	Tr	$1 (" \beta \wedge \alpha) \wedge 2 \wedge 3 \wedge 4$
VII	Eng	$1 (\alpha \wedge " \beta (1 \wedge X2 (\alpha \wedge X\beta))) \wedge 2 ("1 \wedge 2) \wedge 3$
	Ar	$1 (\alpha \wedge " \beta (\alpha \wedge X\beta)) \wedge 2 (1 \wedge 2) \wedge 3$
	Tr	$1 (" \beta (1 \wedge +2) \wedge \alpha) \wedge 2 ("1 \wedge 2) \wedge 3$

Fatima		
I	Eng	$1 \wedge 2 (1 \wedge +2 \wedge +3) \wedge 3 (\alpha \wedge X\beta) \wedge 4 \wedge 5 (X\beta (1 \wedge X2 (\alpha \wedge " \beta)) \wedge \alpha (1 \wedge =2)) \wedge 6 \wedge 7 (1 \wedge =2) \wedge 8 (1 \wedge X2) \wedge 9 (1 \wedge +2 \wedge =3 (1 \wedge <<X2>>)) \wedge 10 \wedge 11 \wedge 12 (1 \wedge X2 (\alpha \wedge X\beta)) \wedge 13 \wedge 14 \wedge 15 (\alpha \wedge " \beta (1 \wedge +2)) \wedge 16 \wedge 17 (X\beta \wedge \alpha) \wedge 18 (X\beta (1 \wedge +2) \wedge \alpha) \wedge 19 \wedge 20 \wedge 21 \wedge 22 ("1 \wedge 2)$
	Ar	$1 \wedge 2 (1 \wedge +2 \wedge +3) \wedge 3 (1 \wedge X2) \wedge 4 \wedge 5 (X\beta \wedge \alpha (1 \wedge =2)) \wedge 6 \wedge 7 (\alpha \wedge X\beta (\alpha \wedge X\beta)) \wedge 8 (1 \wedge =2) \wedge 9 (\alpha \wedge X\beta (\alpha \wedge X\beta)) \wedge 10 (1 \wedge +2) \wedge 11 \wedge 12 (\alpha \wedge " \beta (1 \wedge X2 \wedge X3 \wedge X4)) \wedge 13 (\alpha \wedge X\beta (\alpha \wedge " \beta (\alpha \wedge X\beta))) \wedge 14 (1 (X\beta (1 \wedge +2) \wedge \alpha) \wedge X2) \wedge 15 (X2 \wedge 1) \wedge 16 (1 \wedge 2)$
	Tr	$1 (1 \wedge =2) \wedge 2 (1 \wedge +2 \wedge +3) \wedge 3 (X\beta \wedge \alpha) \wedge 4 (1 \wedge X2) \wedge 5 (X\beta \wedge \alpha) \wedge 6 (1 \wedge =2 (1 \wedge +2)) \wedge 7 (1 \wedge +2 \wedge =3 (\alpha \wedge X\beta) \wedge 8 (1 \wedge +2 \wedge X3 (X\beta \wedge \alpha)) \wedge 9 (\alpha \wedge " \beta (1 \wedge +2 (1 \wedge <<X2>>))) \wedge 10 (X1 (\alpha \wedge " \beta (X\beta \wedge \alpha (1 \wedge +2 \wedge +3 \wedge +4))) \wedge 2) \wedge 11 \wedge 12 (X\beta (1 \wedge +2) \wedge \alpha (\alpha \wedge " \beta)) \wedge 13 (1 (X\beta (1 \wedge +2) \wedge \alpha) \wedge +2 (1 \wedge =2)) \wedge 14 \wedge 15 (X\beta \wedge \alpha) \wedge 16 ("1 \wedge 2)$
II	Eng	$1 (1 \wedge "2 (1 \wedge +2) \wedge 2 (1 \wedge X2 (X\beta \wedge \alpha)) \wedge 3 ("1 \wedge 2) \wedge 4 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 5 \wedge 6 ("1 \wedge 2) \wedge 7 \wedge 8 \wedge 9 (1 \wedge X2)$
	Ar	$1 (1 \wedge X2 (\alpha \wedge X\beta (\alpha \wedge " \beta (1 \wedge +2)))) \wedge 2 \wedge 3 (1 \wedge +2) \wedge 4 (1 \wedge "2) \wedge 5 (1 (\alpha \wedge X\beta) \wedge "2) \wedge 6 \wedge 7 (1 \wedge +2) \wedge 8 \wedge 9 (1 \wedge X2 (\alpha \wedge " \beta))$
	Tr	$1 (1 \wedge X2) \wedge 2 (1 \wedge +2) \wedge 3 \wedge 4 \wedge 5 \wedge 6 ("1 \wedge 2) \wedge 7 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 8 \wedge 9 ("1 \wedge 2) \wedge 10 \wedge 11 \wedge 12 \wedge 13 (" \beta \wedge \alpha)$
III	Eng	$1 (\alpha \wedge X\beta) \wedge 2 (\alpha \wedge X\beta (1 (\alpha \wedge " \beta) \wedge +2 (\alpha \wedge " \beta (\alpha \wedge X\beta (\alpha \wedge " \beta)))) \wedge 3 (\alpha \wedge " \beta)$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 (\alpha \wedge X\beta (1 \wedge +2 (\alpha \wedge " \beta (1 \wedge +2 (\alpha \wedge X\beta (\alpha \wedge " \beta)) \wedge +3))))$
	Tr	$1 (X\beta \wedge \alpha) \wedge 2 (1 \wedge X2 (" \beta (1 \wedge +2 (X\beta \wedge \alpha)) \wedge \alpha) \wedge 3$
IV	Eng	$1 (X\beta \wedge \alpha (1 \wedge X2)) \wedge 2 ("1 \wedge 2) \wedge 3 (\alpha \wedge " \beta) \wedge 4 \wedge 5 (1 \wedge X2) \wedge 6 \wedge 7 (1 \wedge +2) \wedge 8 (\alpha \wedge X\beta) \wedge 9 ("2 \wedge 1) \wedge 10 \wedge 11 (\alpha \wedge " \beta (1 \wedge +2)) \wedge 12 \wedge 13 ("1 \wedge 2 (\alpha \wedge X\beta (\alpha \wedge " \beta))) \wedge 14 \wedge 15 (1 \wedge X2)$
	Ar	$1 (X\beta \wedge \alpha (\alpha \wedge X\beta)) \wedge 2 (1 \wedge "2 (\alpha \wedge X\beta (\alpha \wedge =\beta (\alpha \wedge " \beta)))) \wedge 3 \wedge 4 \wedge 5 (1 \wedge "2) \wedge 6 (\alpha \wedge X\beta) \wedge 7 (1 \wedge X2 (\alpha \wedge X\beta)) \wedge 8 \wedge 9 \wedge 10 (\alpha \wedge " \beta (1 \wedge +2)) \wedge 11 (\alpha \wedge " \beta) \wedge 12 (1 (\alpha \wedge X\beta) \wedge "2) \wedge 13 \wedge 14 (1 \wedge X2)$
	Tr	$1 (X\beta \wedge \alpha (X\beta \wedge \alpha)) \wedge 2 ("1 (X\beta \wedge \alpha) \wedge 2) \wedge 3 (" \beta \wedge \alpha) \wedge 4 \wedge 5 \wedge 6 ("1 \wedge 2) \wedge 7 (X\beta \wedge \alpha) \wedge 8 \wedge 9 (1 \wedge X2) \wedge 10 ("1 \wedge 2) \wedge 11 \wedge 12 \wedge 13 \wedge 14 \wedge 15 ("1 \wedge 2 (\alpha \wedge X\beta)) \wedge 16 \wedge 17 (X\beta \wedge \alpha)$
V	Eng	$1 (\alpha \wedge X\beta) \wedge 2 \wedge 3 (1 \wedge +2)$
	Ar	$1 (\alpha \wedge X\beta) \wedge 2 \wedge 3 (1 \wedge +2)$
	Tr	$1 (X\beta \wedge \alpha) \wedge 2 \wedge 3 (1 \wedge +2 (X\beta \wedge \alpha))$
VI	Eng	$1 (1 \wedge X2) \wedge 2 \wedge 3 ("1 (\alpha \wedge <<2>> \wedge " \beta)) \wedge 4 \wedge 5 \wedge 6 (1 \wedge +2 (\alpha \wedge " \beta)) \wedge 7 \wedge 8 (1 \wedge +2 \wedge +3) \wedge 9 (X\beta \wedge \alpha (\alpha \wedge " \beta)) \wedge 10 (1 \wedge =2) \wedge 11 \wedge 12 \wedge 13$
	Ar	$1 \wedge 2 (1 \wedge +2) \wedge 3 (1 \wedge "2) \wedge 4 \wedge 5 \wedge 6 (1 \wedge +2 (\alpha \wedge " \beta)) \wedge 7 (1 \wedge "2 (1 (\alpha \wedge X\beta) \wedge +2 \wedge +3)) \wedge 8 (1 (\alpha \wedge " \beta) \wedge +2 (1 \wedge =2)) \wedge 9 (1 \wedge +2) \wedge 10 (1 \wedge "2)$
	Tr	$1 \wedge 2 (1 \wedge +2) \wedge 3 ("1 \wedge <<2>>) \wedge 4 \wedge 5 \wedge 6 (1 \wedge +2) \wedge 7 (X\beta \wedge \alpha) \wedge 8 \wedge 9 \wedge 10 (" \beta \wedge \alpha) \wedge 11 (1 \wedge =2) \wedge 12 \wedge 13 \wedge 14$
VII	Eng	$1 ("2 \wedge 1) \wedge 2 (1 \wedge X2 (X\beta \wedge \alpha)) \wedge 3 ("2 \wedge 1) \wedge 4 (\alpha \wedge " \beta (\alpha \wedge X\beta)) \wedge 5 (1 \wedge =2) \wedge 6 (\alpha \wedge " \beta)$
	Ar	$1 \wedge 2 \wedge 3 \wedge 4 (1 \wedge +2 (\alpha \wedge " \beta (\alpha \wedge X\beta))) \wedge 5 \wedge 6$
	Tr	$1 ("1 \wedge 2) \wedge 2 \wedge 3 \wedge 4 \wedge 5 (X1 \wedge 2 (" \beta \wedge \alpha)) \wedge 6 (1 \wedge =2) \wedge 7$
VIII	Eng	$1 \wedge 2 \wedge 3 (1 (\alpha \wedge " \beta) \wedge X2) \wedge 4 ("1 \wedge 2) \wedge 5 (\alpha \wedge " \beta (\alpha \wedge " \beta)) \wedge 6 (\alpha \wedge X\beta) \wedge 7 ("1 \wedge 2) \wedge 8 (\alpha \wedge X\beta) \wedge 9$
	Ar	$1 \wedge 2 \wedge 3 (\alpha \wedge " \beta) \wedge 4 \wedge 5 (1 \wedge "2 (1 \wedge +2 (\alpha \wedge " \beta (\alpha \wedge " \beta)) \wedge +3 (\alpha \wedge X\beta))) \wedge 6 (1 \wedge "2 (1 \wedge +2 (\alpha \wedge X\beta))) \wedge 7$

	Tr	$1^{\wedge}2^{\wedge}3(1(\alpha^{\wedge}\beta)^{\wedge}X2)^{\wedge}4(1^{\wedge}2)^{\wedge}5(\beta^{\wedge}(\beta^{\wedge}\alpha)^{\wedge}\alpha)^{\wedge}6(1^{\wedge}X2)^{\wedge}7(1^{\wedge}2(X\beta^{\wedge}\alpha))^{\wedge}8(X\beta^{\wedge}\alpha)^{\wedge}9$
IX	Eng	$1^{\wedge}2$
	Ar	$1^{\wedge}2$
	Tr	$1^{\wedge}2$
X	Eng	$1(1^{\wedge}2)^{\wedge}2^{\wedge}3(1^{\wedge}+2^{\wedge}+3)$
	Ar	$1(\alpha^{\wedge}X\beta)^{\wedge}2^{\wedge}3(1^{\wedge}+2(1^{\wedge}+2))$
	Tr	$1(X\beta^{\wedge}\alpha)^{\wedge}2^{\wedge}3(1^{\wedge}+2^{\wedge}+3(X\beta^{\wedge}\alpha))$
XI	Eng	$1(\alpha^{\wedge}\beta)^{\wedge}2^{\wedge}3(1^{\wedge}2(\alpha^{\wedge}X\beta))^{\wedge}4$
	Ar	$1(\alpha^{\wedge}\beta)^{\wedge}2^{\wedge}3(1(\alpha^{\wedge}X\beta)^{\wedge}2(\alpha^{\wedge}+\beta))$
	Tr	$1(\beta^{\wedge}\alpha)^{\wedge}2^{\wedge}3(1^{\wedge}2(\alpha^{\wedge}X\beta))^{\wedge}4$
XII	Eng	$1(1^{\wedge}X2(X\beta^{\wedge}\alpha^{\wedge}X\gamma))^{\wedge}2^{\wedge}3(1^{\wedge}X2)^{\wedge}4^{\wedge}5^{\wedge}6^{\wedge}7(1^{\wedge}X2)^{\wedge}8(\alpha^{\wedge}X\beta(\alpha^{\wedge}\beta(1^{\wedge}X2(\alpha^{\wedge}\beta))))^{\wedge}9(1^{\wedge}=2)^{\wedge}10$
	Ar	$1^{\wedge}2^{\wedge}3(1(\alpha^{\wedge}X\beta)^{\wedge}+2)^{\wedge}4^{\wedge}5^{\wedge}6^{\wedge}7^{\wedge}8^{\wedge}9(\alpha^{\wedge}X\beta(1^{\wedge}+2(\alpha^{\wedge}\beta)))^{\wedge}10(\alpha^{\wedge}X\beta(\alpha^{\wedge}\beta(1^{\wedge}X2(\alpha^{\wedge}\beta(1^{\wedge}X2(\alpha^{\wedge}X\beta))))))^{\wedge}11$
	Tr	$1^{\wedge}2^{\wedge}3(1(X\beta^{\wedge}X\gamma^{\wedge}\alpha)^{\wedge}+2)^{\wedge}4(1^{\wedge}X2)^{\wedge}5(X\beta^{\wedge}\alpha)^{\wedge}6^{\wedge}7^{\wedge}8(X\beta(1(\beta(X\beta^{\wedge}\alpha)^{\wedge}\alpha)^{\wedge}+2)^{\wedge}\alpha)^{\wedge}9(1^{\wedge}+2(\beta(1^{\wedge}+2(\beta(1^{\wedge}+2)^{\wedge}\alpha))^{\wedge}\alpha))^{\wedge}10$
XIII	Eng	$1^{\wedge}2^{\wedge}3(1^{\wedge}+2)^{\wedge}4(1^{\wedge}=2)^{\wedge}5^{\wedge}6^{\wedge}7(1^{\wedge}2)$
	Ar	$1^{\wedge}2(1^{\wedge}=2^{\wedge}+3(1^{\wedge}+2))^{\wedge}3^{\wedge}4^{\wedge}5^{\wedge}6(1^{\wedge}2(1^{\wedge}+2))$
	Tr	$1^{\wedge}2^{\wedge}3^{\wedge}4^{\wedge}5^{\wedge}6^{\wedge}7(1^{\wedge}2)^{\wedge}8$

Appendix VIII
Focaliseds, clause complexing and logico-semantic relations in focalisational phases in
the three narratives

The Alchemist (Coelho, 2009)

Tarifa			
<p>P. 5</p> <p>"I need to sell some wool," the boy told the merchant.</p> <p>The shop was busy, and the man asked the shepherd to wait until the afternoon. So the boy sat on the steps of the shop and took a book from his bag.</p>			
I	1	"1	"I <u>need to sell</u> some wool,"
		2	the boy <u>told</u> the merchant.
	2	1	The shop <u>was</u> busy,
		X2 α	and the man <u>asked</u> the shepherd
		X2" β	<u>to wait</u> until the afternoon.
	3	1	So the boy <u>sat</u> on the steps of the shop
		X2	and <u>took</u> a book from his bag.
<p>P. 11</p> <p>He had suddenly remembered that, in Tarifa, there was an old woman who interpreted dreams.</p>			
II	1	α	He <u>had</u> suddenly <u>remembered</u>
		' β	that in Tarifa there <u>was</u> an old woman [[who <u>interpreted</u> dreams]] .
<p>P.15-16</p> <p>So the boy was disappointed; he decided that he would never again believe in dreams. He remembered that he had a number of things he had to take care of: he went to the market for something to eat, he traded his book for one that was thicker, and he found a bench in the plaza where he could sample the new wine he had bought. The day was hot, and the wine was refreshing. The sheep were at the gates of the city, in a stable that belonged to a friend. The boy knew a lot of people in the city. That was what made traveling appeal to him—he always made new friends, and he didn't need to spend all of his time with them. When someone sees the same people every day, as had happened with him at the seminary, they wind up becoming a part of that person's life. And then they want the person to change. If someone isn't what others want them to be, the others become angry. Everyone seems to have a clear idea of how other people should lead their lives, but none about his or her own.</p>			
III	1	1	So the boy <u>was</u> disappointed;
		=2 α	he <u>decided</u>
		=2' β	that he <u>would</u> never again <u>believe</u> in dreams.
	2	α	He <u>remembered</u>
		' β 1	that he <u>had</u> a number of things [[he <u>had to take care of</u> :]]
		' β =21	he <u>went</u> to the market for something [[<u>to eat</u>]],
		' β =2+2	he <u>traded</u> his book for one [[that <u>was</u> thicker]],
		' β =2+3	and he <u>found</u> a bench in the plaza [[where he <u>could sample</u> the new wine [[he <u>had bought</u>]]]]
	3	1	The day <u>was</u> hot,
		+2	and the wine <u>was</u> refreshing.
	4	1	The sheep <u>were</u> at the gates of the city,

	=2	[Ø: they were] in a stable [[that <u>belonged</u> to a friend]].
5		The boy <u>knew</u> a lot of people in the city.
6	1	That <u>was</u> [[what <u>made</u> traveling <u>appeal</u> to him]] –
	=21	he always <u>made</u> new friends,
	=2+2	and he <u>didn't need to spend</u> all of his time with them.
7	1Xβ	When someone <u>sees</u> the same people every day
	<<=2>>	<<as <u>had happened</u> with him at the seminary>>
	1α	they <u>wind up becoming</u> a part of that person's life.
8	α	And then they <u>want</u>
	‘β	the person <u>to change</u> .
9	Xβ	If someone <u>isn't</u> [[what others <u>want</u> them <u>to be</u>]]
	α	the others <u>become</u> angry.
10	1	Everyone <u>seems to have</u> a clear idea of [[how other people <u>should lead</u> their lives]],
	X2	but none about his or her own.

P. 18

The boy noticed that the man's clothing was strange. He looked like an Arab, which was not unusual in those parts. Africa was only a few hours from Tarifa; one had only to cross the narrow straits by boat. Arabs often appeared in the city, shopping and chanting their strange prayers several times a day.

IV	1	α	The boy <u>noticed</u> .
		‘β	that the man's clothing <u>was</u> strange.
	2	α	He <u>looked</u> like an Arab,
		=β	which <u>was</u> not unusual in those parts.
	3	1	Africa <u>was</u> only a few hours from Tarifa;
		=2	one <u>had</u> only <u>to cross</u> the narrow straits by boat.
	4	α	Arabs often <u>appeared</u> in the city,
		=β1	<u>shopping</u>
		=β+2	and <u>chanting</u> their strange prayers several times a day.

P. 26-27

He decided to return to his friends stable by the longest route possible. As he walked past the city's castle, he interrupted his return, and climbed the stone ramp that led to the top of the wall. From there, he could see Africa in the distance. Someone had once told him that it was from there that the Moors had come, to occupy all of Spain.

He could see almost the entire city from where he sat, including the plaza where he had talked with the old man.

V	1		He <u>decided to return</u> to his friend's stable by the longest route possible.
	2	Xβ	As he <u>walked</u> past the city's castle,
		α1	he <u>interrupted</u> his return,
		αX2	and <u>climbed</u> the stone ramp [[that <u>led</u> to the top of the wall]].
	3		From there, he <u>could see</u> Africa in the distance.
	4	α	Someone <u>had</u> once <u>told</u> him
		“β	that it <u>was</u> from there [[that the Moors <u>had come to occupy</u> all of Spain]]].
	5		He <u>could see</u> almost the entire city from [[where he <u>sat</u>]] including the plaza

			[[where he <u>had talked</u> with the old man]].
P. 27			
The wind began to pick up. He knew that wind: people called it the levanter, because on it the Moors had come from the Levant at the eastern end of the Mediterranean.			
VI	1		The wind <u>began to pick up</u> .
	2	1	He <u>knew</u> that wind:
		=2 α	people <u>called</u> it the levanter,
		=2X β	because on it the Moors <u>had come</u> from the Levant at the eastern end of the Mediterranean.
P. 28			
From where he sat, he could observe the plaza. People continued to come and go from the baker's shop. A young couple sat on the bench where he had talked with the old man, and they kissed.			
VII	1		From [[where he <u>sat</u>]] he <u>could observe</u> the plaza.
	2		People <u>continued to come and go</u> from the baker's shop.
	3	1	A young couple <u>sat</u> on the bench [[where he <u>had talked</u> with the old man]],
		X2	and they <u>kissed</u> .
P. 33			
At the highest point in Tarifa there is an old fort, built by the Moors. From atop its walls, one can catch a glimpse of Africa.			
VIII	1		At the highest point in Tarifa there <u>is</u> an old fort, [[<u>built</u> by the Moors]].
	2		From atop its walls one <u>can catch</u> a glimpse of Africa.
PP. 73-74			
The wind never stopped, and the boy remembered the day he had sat at the fort in Tarifa with this same wind blowing in his face. It reminded him of the wool from his sheep . . . his sheep who were now seeking food and water in the fields of Andalusia, as they always had.			
IX	1	1	The wind never <u>stopped</u> ,
		+2	and the boy <u>remembered</u> the day [[he <u>had sat</u> at the fort in Tarifa with this same wind [[<u>blowing</u> in his face]].
	2		It <u>reminded</u> him of the wool from his sheep.
	3		his sheep [[who <u>were</u> now <u>seeking</u> food and water in the fields of Andalusia, as they always <u>had</u>]].

Tangier			
P. 33-34			
How strange Africa is, thought the boy.			
He was sitting in a bar very much like the other bars he had seen along the narrow streets of Tangier. Some men were smoking from a gigantic pipe that they passed from one to the other. In just a few hours he had seen men walking hand in hand, women with their faces covered, and priests that climbed to the tops of towers and chanted—as everyone about him went to their knees and placed their foreheads on the ground.			
“A practice of infidels,” he said to himself As a child in church, he had always looked at the image of Saint Santiago Matamoros on his white horse, his sword unsheathed, and figures such as these kneeling at his feet. The boy felt ill and terribly alone. The infidels had an evil look about them.			
Besides this, in the rush of his travels he had forgotten a detail, just one detail, which could keep him from his treasure for a long time: only Arabic was spoken in this country.			
The owner of the bar approached him, and the boy pointed to a drink that had been served at the next table. It turned out to be a bitter tea. The boy preferred wine.			

I	1	'1	How strange Africa <u>is</u> .
		2	<u>thought</u> the boy.
	2		He <u>was sitting</u> in a bar [[very much like the other bars [[he <u>had seen</u> along the narrow streets of Tangier]]]].
	3		Some men <u>were smoking</u> from a gigantic pipe [[that they <u>passed</u> from one to the other]].
	4	α	In just a few hours he <u>had seen</u> men [[<u>walking</u> hand in hand]], women [[with their faces <u>covered</u>]], and priests [[that <u>climbed</u> to the tops of towers and chanted]] –
		$X\beta 1$	as everyone about him <u>went</u> to their knees
		$X\beta +2$	and <u>placed</u> their foreheads on the ground.
	5	'1	"A practice of infidels,"
		2	he <u>said</u> to himself.
	6	α	As a child in church, he <u>had</u> always <u>looked</u> at the image of Saint Santiago Matamoros on his white horse,
		$+\beta 1$	his sword <u>unsheathed</u> ,
		$+\beta +2$	and figures such as these [[<u>kneeling</u> at his feet]].
	7		The boy <u>felt</u> ill and terribly alone.
	8		The infidels <u>had</u> an evil look about them.
	9	11	Besides this, in the rush of his travels he <u>had forgotten</u> a detail,
		1=2	just one detail [[which <u>could keep</u> him from his treasure for a long time:]]
		=2	only Arabic <u>was spoken</u> in this country.
	10	1	The owner of the bar <u>approached</u> him
		X2	and the boy <u>pointed</u> to a drink [[that <u>had been served</u> at the next table]].
	11		It <u>turned out to be</u> a bitter tea.
	12		The boy <u>preferred</u> wine.
P.35			
“Sit down, and let me treat you to something,” said the boy. “And ask for a glass of wine for me. I hate this tea.”			
“There is no wine in this country,” the young man said. “The religion here forbids it.”			
II	1	“11	“ <u>Sit</u> down,
		“1+2	and <u>let</u> me <u>treat</u> you to something,”
		2	<u>said</u> the boy.
	2		“And <u>ask</u> for a glass of wine for me.

	3		I <u>hate</u> this tea.”
	4	“1	There <u>is</u> no wine in this country,”
		2	the young man <u>said</u> .
	5		“The religion here <u>forbids</u> it.”
P.37			
<p>“He wanted your money,” he said. “Tangier is not like the rest of Africa. This is a port, and every port has its thieves.” The boy trusted his new friend. He had helped him out in a dangerous situation. He took out his money and counted it. “We could get to the Pyramids by tomorrow,” said the other, taking the money. “But I have to buy two camels.”</p>			
III	1	“1	"He <u>wanted</u> your money
		2	he <u>said</u> .
	2		"Tangier <u>is</u> not like the rest of Africa.
	3	1	This <u>is</u> a port,
		+2	and every port <u>has</u> its thieves.”
	4		The boy <u>trusted</u> his new friend.
	5		He <u>had helped</u> him out in a dangerous situation.
	6	1	He <u>took out</u> his money
		X2	and <u>counted</u> it.
	7	“1	"We <u>could get</u> to the Pyramids by tomorrow,”
		2 α	<u>said</u> the other,
		2X β	<u>taking</u> the money.
	8		"But I <u>have to buy</u> two camels."
P.37			
<p>They walked together through the narrow streets of Tangier. Everywhere there were stalls with items for sale. They reached the center of a large plaza where the market was held. There were thousands of people there, arguing, selling, and buying; vegetables for sale amongst daggers, and carpets displayed alongside tobacco. But the boy never took his eye off his new friend. After all, he had all his money. He thought about asking him to give it back, but decided that would be unfriendly. He knew nothing about the customs of the strange land he was in.</p>			
IV	1		They <u>walked</u> together through the narrow streets of Tangier.
	2		Everywhere there <u>were</u> stalls with items for sale.
	3		They <u>reached</u> the center of a large plaza [[where the market <u>was held</u>]].
	4	1 α	There <u>were</u> thousands of people there,
		1= β 1	<u>arguing</u> .

	1=β+2	<u>selling</u> ,
	1=β+3	and <u>buying</u> ;
	+2	vegetables for sale amongst daggers
	+3	and carpets [[<u>displayed</u> alongside tobacco]].
5		But the boy never <u>took</u> his eye off his new friend.
6		After all, he <u>had</u> all his money.
7	1	He <u>thought</u> about [[<u>asking</u> him <u>to give</u> it back]]
	X2α	but <u>decided</u>
	X2'β	that would <u>be</u> unfriendly.
8		He <u>knew</u> nothing about the customs of the strange land [[he <u>was</u> in]].
P.38		
All around him was the market, with people coming and going, shouting and buying, and the aroma of strange foods . . . but nowhere could he find his new companion.		
The boy wanted to believe that his friend had simply become separated from him by accident. He decided to stay right there and await his return. As he waited, a priest climbed to the top of a nearby tower and began his chant; everyone in the market fell to their knees, touched their foreheads to the ground, and took up the chant. Then, like a colony of worker ants, they dismantled their stalls and left.		
The sun began its departure, as well. The boy watched it through its trajectory for some time, until it was hidden behind the white houses surrounding the plaza.		
V	1	1α All around him <u>was</u> the market,
		1=β1 with people [[<u>coming</u> and <u>going</u> , <u>shouting</u> and <u>buying</u>]]
		1=β+2 and the aroma of strange foods...
	+2	but nowhere <u>could</u> he <u>find</u> his new companion.
	2	α The boy <u>wanted to believe</u>
		'β that his friend <u>had</u> simply <u>become</u> separated from him by accident.
	3	1 He <u>decided to stay</u> right there
		+2 and <u>await</u> his return.
	4	1Xβ As he <u>waited</u> ,
		1α1 a priest <u>climbed</u> to the top of a nearby tower
		1αX2 and <u>began</u> his chant;
		X21 everyone in the market <u>fell</u> to their knees,
		X2X2 <u>touched</u> their foreheads to the ground,
		X2X3 and <u>took up</u> the chant.

	5	1	Then, like a colony of worker ants, they <u>dismantled</u> their stalls
		X2	and <u>left</u> .
	6		The sun <u>began</u> its departure, as well.
	7	α	The boy <u>watched</u> it through its trajectory for some time
		X β	until it <u>was hidden</u> behind the white houses [[<u>surrounding</u> the plaza]].
PP. 39-40			
<p>He opened his pouch to see what was left of his possessions; maybe there was a bit left of the sandwich he had eaten on the ship. But all he found was the heavy book, his jacket, and the two stones the old man had given him.</p> <p>As he looked at the stones, he felt relieved for some reason. He had exchanged six sheep for two precious stones that had been taken from a gold breastplate. He could sell the stones and buy a return ticket. But this time I'll be smarter, the boy thought, removing them from the pouch so he could put them in his pocket. This was a port town, and the only truthful thing his friend had told him was that port towns are full of thieves.</p>			
VI	1	1 α	He <u>opened</u> his pouch
		1X β	<u>to see</u> [[what <u>was left</u> of his possessions]];
		=2	maybe there <u>was</u> a bit [[<u>left</u> of the sandwich [[he <u>had eaten</u> on the ship]]]].
	2		But [[all he <u>found</u>]] <u>was</u> the heavy book, his jacket, and the two stones [[the old man <u>had given</u> him]].
	3	X β	As he <u>looked</u> at the stones,
		α	he <u>felt</u> relieved for some reason.
	4		He <u>had exchanged</u> six sheep for two precious stones [[that <u>had been taken</u> from a gold breastplate]].
	5	1	He <u>could sell</u> the stones
		X2	and <u>buy</u> a return ticket.
	6	' β	But this time I'll <u>be</u> smarter
		$\alpha\alpha$	the boy <u>thought</u> ,
		$\alpha X\beta 1$	<u>removing</u> them from the pouch
		$\alpha X\beta X2$	so he <u>could put</u> them in his pocket.
	7	1	This <u>was</u> a port town,
		+2	and the only truthful thing [[his friend <u>had told</u> him]] <u>was</u> [[that port towns <u>are</u> full of thieves]].
P. 42			
<p>After all, what he had always wanted was just that: to know new places. Even if he never got to the Pyramids, he had already traveled farther than any shepherd he knew. Oh, if they only knew how different things are just two hours by ship from where they are, he thought. Although his new world at the moment was just an empty marketplace, he had already seen it when it was teeming with life,</p>			

and he would never forget it. He remembered the sword. It hurt him a bit to think about it, but he had never seen one like it before. As he mused about these things, he realised that he had to choose between thinking of himself as the poor victim of a thief and as an adventurer in quest of his treasure.

VII	1	α	After all [[what he <u>had</u> always <u>wanted</u>]] <u>was</u> just that:
		$=\beta$	<u>to know</u> new places.
	2	$X\beta$	Even if he never <u>got</u> to the Pyramids,
		α	he <u>had</u> already <u>traveled</u> farther than any shepherd [[he knew]].
	3	$'1X\beta\alpha$	Oh, if they only <u>knew</u>
		$'1X\beta'\beta$	how different things <u>are</u> just two hours by ship from [[where they <u>are</u>]],
		2	he <u>thought</u> .
	4	$X\beta$	Although his new world at the moment <u>was</u> just an empty marketplace,
		$\alpha1\alpha$	he <u>had</u> already <u>seen</u> it,
		$\alpha1X\beta$	when it <u>was</u> <u>teeming</u> with life,
		$\alpha+2$	and he <u>would</u> never <u>forget</u> it.
	5		He <u>remembered</u> the sword.
	6	1	It <u>hurt</u> him a bit [[to <u>think</u> about it]],
		$+2$	but he <u>had</u> never <u>seen</u> one like it before.
	7	$X\beta$	As he <u>mused</u> about these things
		$\alpha\alpha$	he <u>realised</u>
		$\alpha'\beta$	that he <u>had to choose</u> between [[<u>thinking</u> of himself as the poor victim of a thief and as an adventurer in quest of his treasure]].

PP. 44-45			
<p>The crystal merchant awoke with the day, and felt the same anxiety that he felt every morning. He had been in the same place For thirty years: a shop at the top of a hilly street where few customers passed. Now it was too late to change anything—the only thing he had ever learned to do was to buy and sell crystal glassware. There had been a time when many people knew of his shop: Arab merchants, French and English geologists, German soldiers who were always well—heeled. In those days it had been wonderful to be selling crystal, and he had thought how he would become rich, and have beautiful women at his side as he grew older.</p> <p>But, as time passed, Tangier had changed. The nearby city of Ceuta had grown faster than Tangier, and business had fallen off. Neighbors moved away, and there remained only a few small shops on the hill. And no one was going to climb the hill just to browse through a few small shops.</p> <p>But the crystal merchant had no choice. He had lived thirty years of his life buying and selling crystal pieces, and now it was too late to do anything else.</p> <p>He spent the entire morning observing the infrequent comings and goings in the street. He had done this for years, and knew the schedule of everyone who passed.</p>			
VIII	1	1	The crystal merchant <u>awoke</u> with the day,
		$+2$	and <u>felt</u> the same anxiety [[that he <u>felt</u> every morning]].

2	1	He <u>had been</u> in the same place for thirty years:
	=2	a shop at the top of a hilly street [[where few customers <u>passed</u>]].
3	1	Now it <u>was</u> too late [[to change anything]] –
	X2	the only thing [[he <u>had</u> ever <u>learned to do</u>]] <u>was</u> [[to <u>buy</u> and <u>sell</u> crystal glassware]].
4	1	There <u>had been</u> a time [[when many people <u>knew</u> of his shop]]:
	=2+1	[Ø: there had been] Arab merchants,
	=2+2	[Ø: there had been] French and English geologists,
	=2+3	[Ø: there had been] German soldiers [[who <u>were</u> always well-heeled]].
5	1	In those days it <u>had been</u> wonderful [[to <u>be selling</u> crystal]],
	+2 α	and he <u>had thought</u>
	+2'β α 1	how he <u>would become</u> rich
	+2'β α +2	and <u>have</u> beautiful women at his side
	+2'βXβ	as he <u>grew</u> older.
6	Xβ	But, as time <u>passed</u> ,
	α	Tangier <u>had changed</u> .
7	1	The nearby city of Ceuta <u>had grown</u> faster than Tangier,
	X2	and business had <u>fallen off</u> .
8	1	Neighbors moved away,
	+2	and there <u>remained</u> only a few small shops on the hill.
9	α	And no one <u>was going to climb</u> the hill
	Xβ	just to <u>browse</u> through a few small shops.
10		But the crystal merchant <u>had</u> no choice.
11	1 α	He <u>had lived</u> thirty years of his life
	1Xβ	<u>buying and selling</u> crystal pieces,
	+2	and now it <u>was</u> too late [[to <u>do</u> anything else]].
12	α	He <u>spent</u> the entire morning
	Xβ	<u>observing</u> the infrequent comings and goings in the street.
13	1	He <u>had done</u> this for years
	+2	and <u>knew</u> the schedule of everyone [[who <u>passed</u>]].

P. 47			The merchant laughed. “Even if you cleaned my crystal for an entire year . . . even if you earned a good commission selling every piece, you would still have to borrow money to get to Egypt. There are thousands of kilometers of desert between here and there.”
IX	1		The merchant <u>laughed</u> .
	2	Xβ1	"Even if you <u>cleaned</u> my crystal for an entire year
		Xβ+2α	even if you <u>earned</u> a good commission
		Xβ+2Xβ	<u>selling</u> every piece
		αα	you <u>would</u> still <u>have to borrow</u> money
		αXβ	<u>to get</u> to Egypt.
	3		There <u>are</u> thousands of kilometers of desert between here and there.
P. 47			There was a moment of silence so profound that it seemed the city was asleep. No sound from the bazaars, no arguments among the merchants, no men climbing to the towers to chant. No hope, no adventure, no old kings or Personal Legends, no treasure, and no Pyramids. It was as if the world had fallen silent because the boy’s soul had. He sat there, staring blankly through the door of the cafe, wishing that he had died, and that everything would end forever at that moment.
X	1		There <u>was</u> a moment of silence so profound [[that it <u>seemed</u> [[the city <u>was</u> asleep]]]].
	2	1	No sound from the bazaars
		+2	no arguments among the merchants
		+3	no men [[<u>climbing</u> to the towers to chant]]
	3	1	No hope
		+2	no adventure
		+3	no old kings or destinies
		+4	no treasure
		+5	and no Pyramids.
	4		It <u>was</u> [[as if the world <u>had fallen</u> silent because the boy's soul <u>had</u>]].
	5	α	He <u>sat</u> there
		Xβ1	<u>staring</u> blankly through the door of the café,
		Xβ+2α	<u>wishing</u>
		Xβ+2°β1	that he <u>had died</u>
		Xβ+2°β+2	and that everything <u>would end</u> forever at that moment.
P.56			

The boy knew, and was now working toward it. Maybe it was his treasure to have wound up in that strange land, met up with a thief, and doubled the size of his flock without spending a cent.			
XI	1	1	The boy <u>knew</u>
		+2	and <u>was</u> now <u>working</u> toward it.
	2		Maybe it <u>was</u> his treasure [[<u>to have wound up</u> in that strange land <u>met up</u> with a thief and <u>doubled</u> the size of his flock without [[<u>spending</u> a cent]]]].
P. 60			
The city was still sleeping. He prepared himself a sandwich and drank some hot tea from a crystal glass. Then he sat in the sun-filled doorway, smoking the hookah.			
He smoked in silence, thinking of nothing, and listening to the sound of the wind that brought the scent of the desert. When he had finished his smoke, he reached into one of his pockets, and sat there for a few moments, regarding what he had withdrawn.			
It was a bundle of money. Enough to buy himself a hundred and twenty sheep, a return ticket, and a license to import products from Africa into his own country.			
XII	1		The city <u>was</u> still <u>sleeping</u> .
	2	1	He <u>prepared</u> himself a sandwich
		+2	and <u>drank</u> some hot tea from a crystal glass.
	3	α	Then he <u>sat</u> in the sun-filled doorway,
		X β	<u>smoking</u> the hookah.
	4	α	He <u>smoked</u> in silence,
		X β 1	<u>thinking</u> of nothing,
		X β +2	and <u>listening</u> to the sound of the wind [[that <u>brought</u> the scent of the desert]].
	5	X β	When he <u>had finished</u> his smoke,
		α 1	he <u>reached</u> into one of his pockets,
		α X2 α	and <u>sat</u> there for a few moments,
		α X2X β	<u>regarding</u> [[what he <u>had withdrawn</u>]].
	6		It <u>was</u> a bundle of money.
	7		Enough [[<u>to buy</u> himself a hundred and twenty sheep, a return ticket, and a license [[<u>to import</u> products from Africa into his own country]].
P. 63			
It was more activity than usual for this time of the morning. From where he stood, he saw for the first time that the old merchant's hair was very much like the hair of the old king. He remembered the smile of the candy seller, on his first day in Tangier, when he had nothing to eat and nowhere to go— that smile had also been like the old king's smile.			
XIII	1		It <u>was</u> more activity than usual for this time of the morning.

2	α	From [[where he <u>stood</u>]], he <u>saw</u> for the first time
	β	that the old merchant's hair <u>was</u> very much like the hair of the old king.
3	1	He <u>remembered</u> the smile of the candy seller, on his first day in Tangier,
	=21	when he <u>had</u> nothing [[to eat]] and nowhere [[to go]]] –
	=2+2	that smile <u>had</u> also <u>been</u> like the old king's smile.

P. 64

The hills of Andalusia were only two hours away, but there was an entire desert between him and the Pyramids. Yet the boy felt that there was another way to regard his situation: he was actually two hours closer to his treasure . . . the fact that the two hours had stretched into an entire year didn't matter.

XIV	1	1	The hills of Andalusia <u>were</u> only two hours away,
		+2	but there <u>was</u> an entire desert between him and the Pyramids.
	2	α	Yet the boy <u>felt</u>
		' β 1	that there <u>was</u> another way to regard his situation:
		' β =2	he <u>was</u> actually two hours closer to his treasure
	3		the fact [[that the two hours <u>had stretched</u> into an entire year]] <u>didn't matter</u> .

Merchant's daughter			
P. 5			
"I didn't know shepherds knew how to read," said a girl's voice behind him. ' The girl was typical of the region of Andalusia, with flowing black hair, and eyes that vaguely recalled the Moorish conquerors.			
I	1	"1 α	I <u>didn't know</u>
		"1 β	shepherds <u>knew how to read</u> ,
		2	<u>said</u> a girl's voice behind him.
	2		The girl <u>was</u> typical of the region of Andalusia with flowing black hair and eyes [[that vaguely <u>recalled</u> the Moorish conquerors]].
P. 5			
"Well, usually I learn more from my sheep than from books," he answered. During the two hours that they talked, she told him she was the merchant's daughter, and spoke of life in the village, where each day was like all the others. The shepherd told her of the Andalusian countryside, and related the news from the other towns where he had stopped. It was a pleasant change from talking to his sheep.			
II	1	"1	"Well, usually I <u>learn</u> more from my sheep than from books
		2	he <u>answered</u> .
	2	1 α	During the two hours [[that they <u>talked</u>]], she <u>told</u> him
		1 β	she <u>was</u> the merchant's daughter

	+2	and <u>spoke</u> of life in the village [[where each day <u>was</u> like all the others]].
3	1	The shepherd <u>told</u> her of the Andalusian countryside,
	+2	and <u>related</u> the news from the other towns [[where he <u>had</u> <u>stopped</u>]].
4		It <u>was</u> a pleasant change from [[<u>talking</u> to his sheep]].

P. 6

The boy mumbled an answer that allowed him to avoid responding to her question. He was sure the girl would never understand.

He went on telling stories about his travels, and her bright, Moorish eyes went wide with fear and surprise.

As the time passed, the boy found himself wishing that the day would never end, that her father would stay busy and keep him waiting for three days. He recognised that he was feeling something he had never experienced before: the desire to live in one place forever. With the girl with the raven hair, his days would never be the same again.

III	1		The boy <u>mumbled</u> an answer [[that allowed him to avoid responding to her question]].
	2		He <u>was</u> sure [[the girl <u>would</u> never <u>understand</u>]].
	3	1	He <u>went on</u> telling stories about his travels
		X2	and her bright, Moorish eyes <u>went</u> wide with fear and surprise.
	4	Xβ	As the time <u>passed</u> ,
		αα	the boy <u>found</u> himself
		α'βα	<u>wishing</u>
		α'β'β1	that the day <u>would never end</u>
		α'β'β+21	that her father <u>would stay</u> busy
		α'β'β+2+2	and <u>keep</u> him <u>waiting</u> for three days.
	5	α	He <u>recognised</u>
		'βα	that he <u>was feeling</u> something [[he <u>had</u> never <u>experienced</u> before]]:
		'β=β	the desire [[to <u>live</u> in one place forever]].
	6		With the girl with the raven hair, his days <u>would</u> never <u>be</u> the same again.

P. 6

And now it was only four days before he would be back in that same village. He was excited, and at the same time uneasy: maybe the girl had already forgotten him. Lots of shepherds passed through, selling their wool.

"It doesn't matter," he said to his sheep. "I know other girls in other places."

But in his heart he knew that it did matter. And he knew that shepherds, like seamen and like traveling salesmen, always found a town where there was someone who could make them forget the joys of carefree wandering.

IV	1	α	And now it <u>was</u> only four days
		Xβ	before he <u>would be</u> back in that same village.

2	1	He <u>was</u> excited and at the same time uneasy:
	=2	maybe the girl <u>had</u> already <u>forgotten</u> him.
3	α	Lots of shepherds <u>passed</u> through,
	$X\beta$	<u>selling</u> their wool.
4	"1	"It <u>doesn't</u> matter,"
	2	he <u>said</u> to his sheep.
5		"I <u>know</u> other girls in other places."
6	α	But in his heart he <u>knew</u>
	' β	that it <u>did</u> matter.
7	α	And he <u>knew</u>
	' β	that shepherds, like seamen and like traveling salesmen, always <u>found</u> a town [[where there <u>was</u> someone [[who <u>could</u> <u>make</u> them <u>forget</u> the joys of carefree wandering]].

P. 8

He was planning, on this visit, to explain to the girl how it was that a simple shepherd knew how to read. That he had attended a seminary until he was sixteen. His parents had wanted him to become a priest, and thereby a source of pride for a simple farm family.

V	1	α	He <u>was</u> planning, on this visit
		' $\beta\alpha$	<u>to explain</u> to the girl
		' β " β	how it <u>was</u> [[that a simple shepherd <u>knew</u> how <u>to read</u>]].
	2	α	That he <u>had</u> attended a seminary
		$X\beta$	until he <u>was</u> sixteen.
	3	1 α	His parents <u>had</u> wanted
		1' β	<u>him to become</u> a priest
		X2	and thereby a source of pride for a simple farm family.

P. 10

The horizon was tinged with red, and suddenly the sun appeared. The boy thought back to that conversation with his father, and felt happy; he had already seen many castles and met many women (but none the equal of the one who awaited him several days hence).

VI	1	1	The horizon <u>was</u> tinged with red,
		X2	and suddenly the sun <u>appeared</u> .
	2	1	The boy <u>thought</u> back to that conversation with his father,
		X2	and <u>felt</u> happy;
		=31	he <u>had</u> already <u>seen</u> many castles
		=3+21	and <u>met</u> many women
		=3+2+2	(but none the equal of the one [[who <u>awaited</u> him several days hence]]).

PP. 16-17

"Working," the boy answered dryly, making it look as if he wanted to concentrate on his reading.

Actually, he was thinking about shearing his sheep in front of the merchant's daughter, so that she could see that he was someone who was capable of doing difficult things. He had already imagined the scene many times; every time, the girl became fascinated when he explained that the sheep had to be sheared from back to front. He also tried to remember some good stories to relate as he sheared the sheep. Most of them he had read in books, but he would tell them as if they were from his personal experience. She would never know the difference, because she didn't know how to read.

VII	1	"1	" <u>Working</u> ,"
		2 α	the boy <u>answered</u> dryly,
		2X β	<u>making</u> it <u>look</u> [[as if he <u>wanted to concentrate</u> on his reading]].
	2	1 α	Actually, he <u>was thinking</u> about
		1' β	<u>shearing</u> his sheep in front of the merchant's daughter,
		X2 α	so that she <u>could see</u>
		X2' β	that he <u>was</u> someone [[who <u>was</u> capable of [[<u>doing</u> difficult things]]]].
	3	1	He <u>had</u> already <u>imagined</u> the scene many times;
		=2 α	every time, the girl <u>became</u> fascinated
		=2X $\beta\alpha$	when he <u>explained</u>
		=2X β " β	that the sheep <u>had to be sheared</u> from back to front.
	4	α	He also <u>tried to remember</u> some good stories
		X $\beta\alpha$	to <u>relate</u>
		X β X β	as he <u>sheared</u> the sheep.
	5	1	Most of them he <u>had read</u> in books,
		+2 α	but he <u>would tell</u> them
		+2X β	as if they <u>were</u> from his personal experience.
	6	α	She <u>would never know</u> the difference,
		X β	because she <u>didn't know how to read</u> .

P. 27

The levanter increased in intensity. Here I am, between my flock and my treasure, the boy thought. He had to choose between something he had become accustomed to and something he wanted to have. There was also the merchant's daughter, but she wasn't as important as his flock, because she didn't depend on him. Maybe she didn't even remember him. He was sure that it made no difference to her on which day he appeared: for her, every day was the same, and when each day is the same as the next, it's because people fail to recognise the good things that happen in their lives every day that the sun rises.

VIII	1		The levanter <u>increased</u> in intensity.
	2	'1	Here I <u>am</u> , between my flock and my treasure
		2	the boy <u>thought</u> .

3		He <u>had to choose</u> between something [[he <u>had become</u> accustomed to]] and something [[he <u>wanted to have</u>]].
4	1	There <u>was</u> also the merchant's daughter,
	X2α	but she <u>wasn't</u> as important as his flock,
	X2Xβ	because she <u>didn't depend</u> on him.
5		Maybe she <u>didn't</u> even <u>remember</u> him.
6	1	He <u>was</u> sure [[that it <u>made</u> no difference to her on which day [[he <u>appeared</u>]]:
	=21	for her, every day <u>was</u> the same,
	=2+2Xβ	and when each day <u>is</u> the same as the next,
	=2+2α	it's [[because people <u>fail to recognise</u> the good things [[that happen in their lives every day [[that the sun rises]]]]]].

P. 74

He thought of the merchants daughter, and was sure that she had probably married. Perhaps to a baker, or to another shepherd who could read and could tell her exciting stories—after all, he probably wasn't the only one. But he was excited at his intuitive understanding of the camel driver's comment: maybe he was also learning the universal language that deals with the past and the present of all people.

“Hunches,” his mother used to call them. The boy was beginning to understand that intuition is really a sudden immersion of the soul into the universal current of life, where the histories of all people are connected, and We are able to know everything, because it's all written there.

“Maktub,” the boy said, remembering the crystal merchant.

IX	1	1	He <u>thought of</u> the merchants daughter,
		+2	and <u>was</u> sure [[that she had probably married]].
	2	1	Perhaps to a baker, or to another shepherd [[who <u>could read</u> and <u>could tell</u> her exciting stories]]—
		+2	after all, he probably <u>wasn't</u> the only one.
	3	1	But he <u>was</u> excited at his intuitive understanding of the camel driver's comment:
		'2	maybe he <u>was</u> also <u>learning</u> the universal language [[that <u>deals</u> with the past and the present of all people]].
	4	1	“Hunches,”
		“2	his mother <u>used to call</u> them.
	5	α	The boy <u>was beginning to understand</u>
		'β	that intuition <u>is</u> really a sudden immersion of the soul into the universal current of life, [[where the histories of all people <u>are connected</u> , and we <u>are able to know</u> everything, because it's all <u>written</u> there]].
	6	“1	“Maktub,”
		2α	the boy <u>said</u> ,
		2Xβ	<u>remembering</u> the crystal merchant.

Gypsy woman			
PP. 11-12			
The old woman led the boy to a room at the back of her house; it was separated from her living room by a curtain of colored beads. The room's furnishings consisted of a table, an image of the Sacred Heart of Jesus, and two chairs.			
The woman sat down, and told him to be seated as well. Then she took both of his hands in hers, and began quietly to pray.			
It sounded like a Gypsy prayer. The boy had already had experience on the road with Gypsies; they also traveled, but they had no flocks of sheep. People said that Gypsies spent their lives tricking others. It was also said that they had a pact with the devil, and that they kidnapped children and, taking them away to their mysterious camps, made them their slaves. As a child, the boy had always been frightened to death that he would be captured by Gypsies, and this childhood fear returned when the old woman took his hands in hers.			
I	1	1	The old woman <u>led</u> the boy to a room at the back of her house;
		+2	it <u>was</u> separated from her living room by a curtain of <u>colored</u> beads.
	2		The room's furnishings <u>consisted</u> of a table, an image of the Sacred Heart of Jesus, and two chairs.
	3	1	The woman <u>sat</u> down,
		+2 α	and <u>told</u>
		+2“ β	<u>him to be seated</u> as well.
	4	1	Then she <u>took</u> both of his hands in hers,
		X2	and <u>began</u> quietly <u>to pray</u> .
	5		It <u>sounded</u> like a Gypsy prayer.
	6	1	The boy <u>had</u> already <u>had</u> experience on the road with Gypsies;
		=21	they also <u>traveled</u> ,
		=2+2	but they <u>had</u> no flocks of sheep.
	7	α	People <u>said</u>
		“ $\beta\alpha$	that Gypsies <u>spent</u> their lives
		“ $\beta X \beta$	<u>tricking</u> others.
	8	α	It <u>was</u> also <u>said</u>
		“ $\beta 1$	that they <u>had</u> a pact with the devil,
		“ $\beta + 2$	and that they <u>kidnapped</u> children,
		“ $\beta + 3 X \beta$	and <u>taking</u> them away to their mysterious camps,
		“ $\beta + 3 \alpha$	<u>made</u> them their slaves.
	9	1	As a child, the boy <u>had</u> always <u>been</u> frightened to death [[that he <u>would be captured</u> by Gypsies]],
		X2 α	and this childhood fear <u>returned</u>
		X2X β	when the old woman <u>took</u> his hands in hers.
PP. 12-13			

“You came so that you could learn about your dreams,” said the old woman. “And dreams are the language of God. When he speaks in our language, I can interpret what he has said. But if he speaks in the language of the soul, it is only you who can understand. But, whichever it is, I’m going to charge you for the consultation.”

Another trick, the boy thought. But he decided to take a chance. A shepherd always takes his chances with wolves and with drought, and that’s what makes a shepherd’s life exciting.

II	1	“1 α	“You <u>came</u>
		“1X β	so that you <u>could learn</u> about your dreams,”
		2	<u>said</u> the old woman.
	2		"And dreams <u>are</u> the language of God.
	3	X β	When he <u>speaks</u> in our language,
		α	I <u>can interpret</u> [[what he <u>has said</u>]].
	4	X β	But if he <u>speaks</u> in the language of the soul,
		α	it <u>is</u> only you [[who <u>can understand</u>]].
	5	1	But <<...>> I'm <u>going to charge</u> you for the consultation.”
		<<X2>>	<<whichever it <u>is</u> >>
	6	‘1	Another trick,
		2	the boy <u>thought</u> .
	7		But he <u>decided to take</u> a chance.
	8	1	A shepherd always <u>takes</u> his chances with wolves and with drought,
		=2	and that's [[what <u>makes</u> a shepherd's life exciting]].

PP. 13-14

“The child went on playing with my sheep for quite a while,” continued the boy, a bit upset. “And suddenly, the child took me by both hands and transported me to the Egyptian pyramids.”

He paused for a moment to see if the woman knew what the Egyptian pyramids were. But she said nothing.

“Then, at the Egyptian pyramids,”—he said the last three words slowly, so that the old woman would understand— “the child said to me, ‘If you come here, you will find a hidden treasure.’ And, just as she was about to show me the exact location, I woke up. Both times.”

The woman was silent for some time. Then she again took his hands and studied them carefully.

“I’m not going to charge you anything now,” she said. “But I want one-tenth of the treasure, if you find it.”

The boy laughed—out of happiness. He was going to be able to save the little money he had because of a dream about hidden treasure!

III	1	“1	“The child <u>went on playing</u> with my sheep for quite a while,”
		2	<u>continued</u> the boy, a bit upset.
	2	1	"And suddenly, the child <u>took</u> me by both hands
		X2	and <u>transported</u> me to the Egyptian pyramids.”
	3	α	He <u>paused</u> for a moment

	Xβ _α	to see
	Xβ'β _α	if the woman <u>knew</u>
	Xβ'β'β	what the Egyptian pyramids <u>were</u> .
4		But she <u>said</u> nothing.
5	1	"Then, at the Egyptian pyramids <<...>> the child <u>said</u> to me
	<<+2 _α	<<he <u>said</u> the last three words slowly
	+2Xβ>>	so that the old woman <u>would understand</u> >>
	"3Xβ	'If you <u>come</u> here
	"3 _α	you <u>will find</u> a hidden treasure.'
6	Xβ	And, just as she <u>was</u> about [[to <u>show</u> me the exact location]]
	α	I <u>woke</u> up.
7		Both times."
8		The woman <u>was</u> silent for some time.
9	1	Then she again <u>took</u> his hands
	+2	and <u>studied</u> them carefully.
10	"1	"I'm not <u>going to charge</u> you anything now,"
	2	she <u>said</u> .
11	α	"But I <u>want</u> one-tenth of the treasure,
	Xβ	if you <u>find</u> it.
12		The boy <u>laughed</u> —out of happiness.
13		He was <u>going to be able to save</u> the little money [[he <u>had</u>]] because of a dream about hidden treasure]].

P. 20

The boy remembered his dream, and suddenly everything was clear to him. The old woman hadn't charged him anything, but the old man—maybe he was her husband—was going to find a way to get much more money in exchange for information about something that didn't even exist. The old man was probably a Gypsy, too.

IV	1	1	The boy <u>remembered</u> his dream,
		X2	and suddenly everything <u>was</u> clear to him.
	2	1	The old woman <u>hadn't charged</u> him anything,
		+2	but the old man – <<...>> – <u>was going to find</u> a way <u>to get</u> much more money in exchange for information about something [[that didn't even exist]].
		<<X3>>	<<maybe he <u>was</u> her husband>>
	3		The old man <u>was</u> probably a Gypsy, too.

P. 24-25

"Treasure is uncovered by the force of flowing water, and it is buried by the same currents," said the old man. "If you want to learn about your own treasure, you will have to give me one-tenth of your flock."

"What about one-tenth of my treasure?"

The old man looked disappointed. "If you start out by promising what you don't even have yet,

you'll lose your desire to work toward getting it."

The boy told him that he had already promised to give one-tenth of his treasure to the Gypsy.

"Gypsies are experts at getting people to do that," sighed the old man. "In any case, it's good that you've learned that everything in life has its price. This is what the Warriors of the Light try to teach."

V	1	"11	"Treasure <u>is uncovered</u> by the force of flowing water,
		"1+2	and it <u>is buried</u> by the same currents,"
		2	<u>said</u> the old man.
	2	Xβ	"If you <u>want to learn</u> about your own treasure,
		α	you <u>will have to give</u> me one-tenth of your flock."
	3		"What about one-tenth of my treasure?"
	4		The old man <u>looked</u> disappointed.
	5	Xβ	"If you <u>start out</u> by [[<u>promising</u> [[what you <u>don't</u> even <u>have</u> yet]]]],
		α	you'll <u>lose</u> your desire [[<u>to work toward getting</u> it]]."
	6	α	The boy <u>told</u> him
		"β	that he <u>had</u> already <u>promised to give</u> one-tenth of his treasure to the Gypsy.
	7	"1	"Gypsies <u>are</u> experts at [[<u>getting people to do</u> that]],"
		2	<u>sighed</u> the old man.
	8		"In any case, it's <u>good</u> [[that you've <u>learned</u> [[that everything in life <u>has</u> its price]]]]."
	9		This <u>is</u> [[what the Warriors of the Light <u>try to teach</u> .]]"

P. 27

Curse the moment I met that old man, he thought. He had come to the town only to find a woman who could interpret his dream. Neither the woman nor the old man were at all impressed by the fact that he was a shepherd. They were solitary individuals who no longer believed in things, and didn't understand that shepherds become attached to their sheep.

VI	1	'β	Curse the moment [[I <u>met</u> that old man]],
		α	he <u>thought</u> .
	2	α	He <u>had come</u> to the town
		Xβ	only <u>to find</u> a woman [[who <u>could interpret</u> his dream]].
	3		Neither the woman nor the old man <u>were</u> at all <u>impressed</u> by the fact [[that he was a shepherd]].
	4		They <u>were</u> solitary individuals [[who no longer <u>believed</u> in things, and <u>didn't understand</u> [[that shepherds <u>become</u> attached to their sheep]].

P. 166

Then he remembered that he had to get to Tarifa so he could give one-tenth of his treasure to the Gypsy woman, as he had promised. Those Gypsies are really smart, he thought. Maybe it was because they moved around so much.

VII	1	α	Then he <u>remembered</u>
		'β1	that he <u>had to get</u> to Tarifa
		'βX2α	so he <u>could give</u> one-tenth of his treasure to the Gypsy woman,
		'βX2Xβ	as he <u>had promised</u> .
	2	'1	Those Gypsies <u>are</u> really smart,

	+2	and that <u>was</u> certainly an omen –
	=31	the omen [[he <u>had been awaiting</u> , <<...>> for all his life]].
	<<=3X2>>	<<without even <u>knowing</u> he <u>was</u> ,>>
10		The omen he <u>had sought to find</u> with his sheep and in his books, in the crystals and in the silence of the desert.
11		It <u>was</u> the pure Language of the World.
12	1	It <u>required</u> no explanation,
	X2α	just as the universe <u>needs</u> none
	X2Xβ	as it <u>travels</u> through endless time.
13		[[What the boy <u>felt</u> at that moment]] <u>was</u> [[that he <u>was</u> in the presence of the only woman in his life, and that, <<with no need for words>>, she <u>recognised</u> the same thing]].
14		He <u>was</u> more certain of it than of anything in the world.
15	α	He <u>had been told</u> by his parents and grandparents
	“β1	that he <u>must fall</u> in love
	“β+2	and really <u>know</u> a person before <u>becoming</u> committed.
16		But maybe people [[who <u>felt</u> that way]] <u>had never learned</u> the universal language.
17	Xβ	Because when you <u>know</u> that language,
	α	it's easy [[to <u>understand</u> that someone in the world <u>awaits</u> you, whether it's in the middle of the desert or in some great city]].
18	Xβ1	And when two such people <u>encounter</u> each other,
	Xβ+2	and their eyes <u>meet</u> ,
	α	the past and the future <u>become</u> unimportant.
19		There <u>is</u> only that moment, and the incredible certainty [[that everything under the sun <u>has been written</u> by one hand only]].
20		It <u>is</u> the hand [[that <u>evokes</u> love, and <u>creates</u> a twin soul for every person in the world]].
21		Without such love, one's dreams <u>would have</u> no meaning.
22	‘1	<i>Maktub</i> ,
	2	thought the boy.

P. 94

The Englishman shook the boy: “Come on, ask her!”

The boy stepped closer to the girl, and when she smiled, he did the same.

“What's your name?” he asked.

“Fatima,” the girl said, averting her eyes.

“That's what some women in my country are called.”

“It's the name of the Prophets daughter,” Fatima said.

“The invaders carried the name everywhere.” The beautiful girl spoke of the invaders with pride.

The Englishman prodded him, and the boy asked her about the man who cured people's illnesses.

II	1	1	The Englishman <u>shook</u> the boy:
		“21	" <u>Come</u> on,
		“2+2	<u>ask</u> her!”
	2	1	The boy <u>stepped</u> closer to the girl,
		X2Xβ	and when she <u>smiled</u>

	X2 α	he <u>did</u> the same.
3	"1	"What's your name?"
	2	he asked.
4	"1	"Fatima",
	2 α	the girl <u>said</u> ,
	2X β	<u>averting</u> her eyes.
5		"That's [[what some women in my country <u>are called</u>]]."
6	"1	"It's the name of the Prophet's daughter,"
	2	Fatima <u>said</u> .
7		"The invaders <u>carried</u> the name everywhere."
8		The beautiful girl <u>spoke</u> of the invaders with pride.
9	1	The Englishman <u>prodded</u> him,
	X2	and the boy <u>asked</u> her about the man [[who <u>cured</u> people's illnesses]].
P. 94		
The Englishman vanished, too, gone to find the alchemist. And the boy sat there by the well for a long time, remembering that one day in Tarifa the levanter had brought to him the perfume of that woman, and realising that he had loved her before he even knew she existed. He knew that his love for her would enable him to discover every treasure in the world.		
III	1	α The Englishman <u>vanished</u> , too
		X β <u>gone to find</u> the alchemist.
	2	α And the boy <u>sat</u> there by the well for a long time
		X β 1 α <u>remembering</u>
		X β 1' β that one day in Tarifa the levanter <u>had brought</u> to him the perfume of that woman
		X β +2 α and <u>realising</u>
		X β +2' $\beta\alpha$ that he <u>had loved</u> her
		X β +2' β X $\beta\alpha$ before he even <u>knew</u>
		X β +2' β X β ' β she <u>existed</u> .
	3	α He <u>knew</u>
		' β that his love for her <u>would enable</u> him <u>to discover</u> every treasure in the world.
PP. 95-96		
As the Englishman left, Fatima arrived and filled her vessel with water.		
"I came to tell you just one thing," the boy said. "I want you to be my wife. I love you."		
The girl dropped the container, and the water spilled.		
"I'm going to wait here for you every day. I have crossed the desert in search of a treasure that is somewhere near the Pyramids, and for me, the war seemed a curse. But now it's a blessing, because it brought me to you."		
"The war is going to end someday," the girl said.		
The boy looked around him at the date palms. He reminded himself that he had been a shepherd, and that he could be a shepherd again. Fatima was more important than his treasure.		
"The tribesmen are always in search of treasure," the girl said, as if she had guessed what he was thinking. "And the women of the desert are proud of their tribesmen."		
She refilled her vessel and left.		
IV	1	X β As the Englishman <u>left</u> ,
		α 1 Fatima <u>arrived</u>

	αX2	and <u>filled</u> her vessel with water.
2	“1	"I <u>came to tell</u> you just one thing,"
	2	the boy <u>said</u> .
3	α	"I <u>want</u>
	‘β	you <u>to be</u> my wife.
4		I love you."
5	1	The girl <u>dropped</u> the container,
	X2	and the water <u>spilled</u> .
6		"I'm <u>going to wait</u> here for you every day.
7	1	I <u>have crossed</u> the desert in search of a treasure [[that <u>is</u> somewhere near the Pyramids]],
	+2	and for me, the war <u>seemed</u> a curse.
8	α	But now it's a blessing,
	Xβ	because it <u>brought</u> me to you."
9	“2	"The war <u>is going to end</u> someday,"
	1	the girl <u>said</u> .
10		The boy <u>looked</u> around him at the date palms.
11	α	He <u>reminded</u> himself
	‘β1	that he <u>had been</u> a shepherd,
	‘β+2	and that he <u>could be</u> a shepherd again.
12		Fatima <u>was</u> more important than his treasure.
13	“1	"The tribesmen <u>are</u> always in search of treasure,"
	2α	the girl <u>said</u> ,
	2Xβα	as if she <u>had guessed</u>
	2Xβ‘β	what he <u>was thinking</u> .
14		"And the women of the desert <u>are</u> proud of their tribesmen."
15	1	She <u>refilled</u> her vessel
	X2	and <u>left</u> .

P. 96			
The boy went to the well every day to meet with Fatima. He told her about his life as a shepherd, about the king, and about the crystal shop. They became friends, and except for the fifteen minutes he spent with her, each day seemed that it would never pass.			
V	1	α	The boy <u>went</u> to the well every day
		Xβ	<u>to meet</u> with Fatima.
	2		He <u>told</u> her about his life as a shepherd, about the king, and about the crystal shop.
	3	1	They <u>became</u> friends,
		+2	and <except for the fifteen minutes [[he <u>spent</u> with her]],> each day <u>seemed</u> [[that it <u>would</u> never <u>pass</u>]].

PP. 96-97			
The people went back to where they were living, and the boy went to meet with Fatima that afternoon. He told her about the morning’s meeting. “The day after we met,” Fatima said, “you told me that you loved me. Then, you taught me something of the universal language and the Soul of the World. Because of that, I have become a part of you.”			

The boy listened to the sound of her voice, and thought it to be more beautiful than the sound of the wind in the date palms.

"I have been Waiting for you here at this oasis for a long time. I have forgotten about my past, about my traditions, and the way in which men of the desert expect women to behave. Ever since I was a child, I have dreamed that the desert would bring me a wonderful present. Now, my present has arrived, and it's you."

The boy wanted to take her hand. But Fatima's hands held to the handles of her jug.

"You have told me about your dreams, about the old king and your treasure.

VI	1	1	The people <u>went</u> back to [[where they <u>were living</u>]],
		X2	and the boy <u>went to meet</u> with Fatima that afternoon.
	2		He <u>told</u> her about the morning's meeting.
	3	"1α	"The day after [[we <u>met</u>]]," <<...>> "you <u>told</u> me
		<<2>>	Fatima <u>said</u> ,
		"1"β	that you <u>loved</u> me.
	4		Then, you <u>taught</u> me something of the universal language and the Soul of the World.
	5		Because of that, I <u>have become</u> a part of you."
	6	1	The boy <u>listened</u> to the sound of her voice,
		+2α	and <u>thought</u>
		+2'β	it <u>to be</u> more beautiful than the sound of the wind in the date palms.
	7		"I <u>have been waiting</u> for you here at this oasis for a long time.
	8	1	I <u>have forgotten</u> about my past,
		+2	about my traditions,
		+3	and the way [[in which men of the desert <u>expect</u> women <u>to behave</u>]].
	9	Xβ	Ever since I <u>was</u> a child,
		αα	I <u>have dreamed</u>
		α'β	that the desert <u>would bring</u> me a wonderful present.
	10	1	Now, my present <u>has arrived</u> ,
		=2	and it's you."
	11		The boy <u>wanted to take</u> her hand.
	12		But Fatima's hands <u>held</u> to the handles of her jug.
	13		"You have <u>told</u> me about your dreams, about the old king and your treasure.

P. 118

"I want to stay at the oasis," the boy answered. "I've found Fatima, and, as far as I'm concerned, she's worth more than treasure."

"Fatima is a woman of the desert," said the alchemist.

"She knows that men have to go away in order to return. And she already has her treasure: it's you. Now she expects that you will find what it is you're looking for."

VII	1	"2	"I <u>want to stay</u> at the oasis,"
		1	the boy <u>answered</u> .
	2	1	"I've <u>found</u> Fatima,
		X2Xβ	and, as far as I'm concerned,
		X2α	she's worth more than treasure."
	3	"2	"Fatima <u>is</u> a woman of the desert,"
		1	<u>said</u> the alchemist.

	4	α	"She <u>knows</u>
		$\beta\alpha$	that men <u>have to go</u> away
		$\beta X\beta$	in order <u>to return</u> .
	5	1	And she already <u>has</u> her treasure:
		=2	it's you .
	6	α	Now she <u>expects</u>
		β	that you <u>will find</u> [[what it is [[you're looking for]]]]."
PP. 121-122			
Fatima appeared at the entrance to the tent. The two walked out among the palms. The boy knew that it was a violation of the Tradition, but that didn't matter to him now.			
"I'm going away," he said. "And I want you to know that I'm coming back. I love you because . . ."			
"Don't say anything," Fatima interrupted. "One is loved because one is loved. No reason is needed for loving."			
VIII	1		Fatima <u>appeared</u> at the entrance to the tent.
	2		The two <u>walked</u> out among the palms.
	3	1α	The boy <u>knew</u>
		1β	that it <u>was</u> a violation of the Tradition,
		$X2$	but that <u>didn't matter</u> to him now.
	4	"1	"I'm <u>going</u> away,"
		2	he <u>said</u> .
	5	α	"And I <u>want</u>
		$\beta\alpha$	you <u>to know</u>
		$\beta\beta$	that I'm <u>coming</u> back.
	6	α	I <u>love</u> you
		$X\beta$	because..."
	7	"1	"Don't <u>say</u> anything,"
		2	Fatima <u>interrupted</u> .
	8	α	"One <u>is loved</u>
		$X\beta$	because one <u>is loved</u> .
	9		No reason <u>is needed</u> for [[<u>loving</u>]]."
P. 122			
The two embraced. It was the first time either had touched the other.			
IX	1		The two <u>embraced</u> .
	2		It <u>was</u> the first time [[either <u>had touched</u> the other]].
P. 122			
"Before this, I always looked to the desert with longing," said Fatima. "Now it will be with hope. My father went away one day, but he returned to my mother, and he has always come back since then."			
X	1	"1	"Before this, I always <u>looked</u> to the desert with longing,"
		2	<u>said</u> Fatima.
	2		"Now it <u>will be</u> with hope.
	3	1	My father <u>went</u> away one day,

		+2	but he <u>returned</u> to my mother,
		+3	and he <u>has</u> always <u>come back</u> since then."
<hr/>			
<p>P. 122</p> <p>He saw that Fatima's eyes were filled with tears.</p> <p>"You're crying?"</p> <p>"I'm a woman of the desert," she said, averting her face. "But above all, I'm a woman."</p>			
XI	1	α	He <u>saw</u>
		β	that Fatima's eyes <u>were filled</u> with tears.
	2		"You're <u>crying</u> ?"
	3	"1	"I'm a woman of the desert,"
		2α	she <u>said</u> ,
		$2X\beta$	<u>averting</u> her face.
	4		"But above all, I'm a woman."
<hr/>			
<p>PP. 122-123</p> <p>Fatima went back to her tent, and, when daylight came, she went out to do the chores she had done for years. But everything had changed. The boy was no longer at the oasis, and the oasis would never again have the same meaning it had had only yesterday. It would no longer be a place with fifty thousand palm trees and three hundred wells, where the pilgrims arrived, relieved at the end of their long journeys. From that day on, the oasis would be an empty place for her.</p> <p>From that day on, it was the desert that would be important. She would look to it every day, and would try to guess which star the boy was following in search of his treasure. She would have to send her kisses on the Wind, hoping that the wind would touch the boy's face, and would tell him that she was alive. That she was waiting for him, a woman awaiting a courageous man in search of his treasure. From that day on, the desert would represent only one thing to her: the hope for his return.</p>			
XII	1	1	Fatima <u>went back</u> to her tent,
		$X2X\beta$	and, when daylight <u>came</u> ,
		$X2\alpha$	she <u>went out</u>
		$X2X\gamma$	<u>to do</u> the chores [[she <u>had done</u> for years]].
	2		But everything <u>had changed</u> .
	3	1	The boy <u>was</u> no longer at the oasis,
		$X2$	and the oasis <u>would never</u> again <u>have</u> the same meaning [[it <u>had had</u> only yesterday]].
	4		It <u>would</u> no longer <u>be</u> a place with fifty thousand palm trees and three hundred wells, [[where the pilgrims <u>arrived</u> , <u>relieved</u> at the end of their long journeys]].
	5		From that day on, the oasis <u>would be</u> an empty place for her.
	6		From that day on, it <u>was</u> the desert [[that <u>would be</u> important]].
	7	1	She <u>would look</u> to it every day,
		$X2$	and <u>would try to guess</u> which star [[the boy <u>was following</u> in search of his treasure]].
	8	α	She <u>would have to send</u> her kisses on the wind,
		$X\beta\alpha$	<u>hoping</u>
		$X\beta\beta1$	that the wind <u>would touch</u> the boy's face,
		$X\beta\beta X2\alpha$	and <u>would tell</u> him
		$X\beta\beta X2\beta$	that she <u>was</u> alive.

	9	1	That she <u>was waiting</u> for him,
		=2	a woman <u>awaiting</u> a courageous man [[in search of his treasure]] .
	10		From that day on, the desert <u>would represent</u> only one thing to her: the hope for his return.
<hr/>			
<p>P. 167</p> <p>The wind began to blow again. It was the levanter, the wind that came from Africa. It didn't bring with it the smell of the desert, nor the threat of Moorish invasion. Instead, it brought the scent of a perfume he knew Well, and the touch of a kiss—a kiss that came from far away, slowly, slowly, until it rested on his lips.</p> <p>The boy smiled. It was the first time she had done that.</p> <p>'I'm coming, Fatima,' he said.</p>			
XIII	1		The wind <u>began to blow</u> again.
	2		It <u>was</u> the levanter, the wind [[that <u>came</u> from Africa]].
	3	1	It <u>didn't bring</u> with it the smell of the desert,
		+2	nor the threat of Moorish invasion.
	4	1	Instead, it <u>brought</u> the scent of a perfume [[he <u>knew</u> well]], and the touch of a kiss
		=2	—a kiss [[that <u>came</u> from far away, slowly, slowly, until it <u>rested</u> on his lips]].
	5		The boy <u>smiled</u> .
	6		It <u>was</u> the first time [[she <u>had done</u> that]].
	7	"1	"I'm <u>coming</u> , Fatima,"
		2	he <u>said</u> .

Tarifa			
P.25			
قال للتاجر: "إنني بحاجة لبيع قليل من الصوف". كان الدكان مكتظاً بالزبائن؛ فطلب التاجر إلى الراعي أن ينتظر حتى بداية المساء؛ فذهب الراعي وجلس على رصيف الدكان؛ ثم أخذ كتاباً من خرجه.			
I	1	قال للتاجر:	1
	2	"إنني [بحاجة [لبيع قليل من الصوف]]".	
	1	كان الدكان مكتظاً بالزبائن؛	2
	X2α	فطلب التاجر إلى الراعي؛	
	X2β	أن ينتظر حتى بداية المساء؛	
	X3	فذهب الراعي	
	X4	وجلس على رصيف الدكان؛	
	X5	ثم أخذ كتاباً من خرجه.	
P.33			
و سرعان ما تذكر، أن في طريقا امرأة عجوزاً تعرف تفسير الأحلام. و في ليلته هذه، راوده الحلم ذاته الذي راوده من قبل.			
II	α	و سرعان ما تذكر،	1
	β	أن في طريقا امرأة عجوزاً [تعرف تفسير الأحلام].	
	2	وفي ليلته هذه، راوده الحلم ذاته [الذي راوده من قبل].	
P.38			
غادر الفتى خائباً، و عازماً على عدم الاعتقاد بالأحلام إطلاقاً. تذكر أن عليه القيام بعدة أعمال: شراء ما يأكله، و استبدال كتاب أضخم حجماً بكتابه، و الجلوس على مقعد في الساحة، ليتذوق، قدر ما يشاء، النبيذ الجديد الذي اشتراه. إنه نهار شديد الحرارة، و النبيذ قادر بأحد أسرار العصية، على إنعاشه قليلاً. و كان قد أودع قطع أغنامه حظيرة، عند مدخل المدينة، تخص صديقاً له. إنه يعرف العديد من الناس في هذه الأنحاء. و لهذا السبب بالذات يحب السفر، لأن السفر يساعده، باستمرار، على اكتساب أصدقاء جدد، دون أن نكون مضطرين إلى البقاء معهم يوماً بعد يوم. عندما نشاهد دائماً الأشخاص أنفسهم مثلما كانت الحال في المدرسة الإكليريكية، فسوف يؤدي ذلك إلى اعتبارهم جزءاً من حياتنا. و إذا بهم يحاولون تغييرها، في نهاية المطاف. لم تكن مثلما يتمنون أن يرونا، يستأوون، لأن الناس، جميعهم، يعتقدون بأنهم يعرفون، بالضبط، كيف ينبغي لنا أن تكون حياتنا. و لكن لا أحد يعرف، إطلاقاً، كيف ينبغي له أن يعيش حياته. فجميعهم أشبه بامرأة حاملة تجهل كيف تجسد أحلامها.			
III	1	غادر الفتى خائباً،	1
	2+α	و عازماً على	
	2+β	عدم الاعتقاد بالأحلام إطلاقاً.	
	α	تذكر	2
	β1	أن عليه القيام بعدة أعمال:	
	β=21	شراء [ما يأكله]،	
	β=2+2	و استبدال كتاب أضخم حجماً بكتابه،	
	β=2+3α	والجلوس على مقعد، في الساحة،	
	β=2+3Xβ	ليتذوق، <قدر [ما يشاء]> النبيذ الجديد [الذي اشتراه].	
	1	إنه نهار شديد الحرارة،	3
	2+	و النبيذ قادر بأحد أسرار العصية [على [إنعاشه قليلاً]].	
	4	و كان قد أودع قطع أغنامه حظيرة، عند مدخل المدينة، [تخص صديقاً له].	
	5	إنه يعرف العديد من الناس في هذه الأنحاء.	
	1	ولهذا السبب بالذات يحب السفر،	6
	2α	لأن السفر يساعده، باستمرار، [على [اكتساب أصدقاء جدد]].	
	2Xβ	دون أن نكون مضطرين [إلى [البقاء معهم يوماً بعد يوم]].	

7	1Xβ	عندما نشاهد دائماً الأشخاص أنفسهم
	<<X2>>	<<مثل [[ما كانت الحال في المدرسة الإكليريكية]]>>
	1α	فسوف يؤدي ذلك [[إلى]] اعتبارهم جزءاً من حياتنا]]
8		وإذا بهم يحاولون تغييرها، في نهاية المطاف.
9	1Xβ	لم تكن مثل [[ما يثمنون]] أن يرونا]]
	1α	يستأوون،
	X2α	لأن الناس، جميعهم، يعتقدون
	X2'βα	بأنهم يعرفون، بالضبط،
	X2'β'β	كيف ينبغي لنا أن تكون حياتنا.
10	α	ولكن لا أحد يعرف إطلاقاً،
	β	كيف ينبغي له أن يعيش حياته.
11		فجميعهم أشبه بامرأة حاملة، [[تجهل]] كيف تجسد أحلامها]]

PP.40-41

و قد لاحظ الفتى أن الشيخ يرتدي زياً غريباً، كما أن سيماء تدل على أنه عربي، و هذا لا يبدو مستغرباً في هذه المنطقة، ذلك أن أفريقية تقع على مسافة ساعات قليلة من طريفا، يكفي لبلوغها اجتياز المضيق بالمركب. و غالباً ما يأتي عرب للتسوق في هذه المدينة، و يشاهدون، و هم يؤدون صلاتهم غير مرة في اليوم.

1	α	و قد لاحظ الفتى
	β1	أن الشيخ يرتدي زياً غريباً،
	β+2	كما أن سيماء تدل [[على]] أنه عربي]]
	β+31	و هذا لا يبدو مستغرباً في هذه المنطقة،
	β+3X2	ذلك أن أفريقية تقع على مسافة ساعات قليلة من طريفا، [[يكفي]] لبلوغها]] [[اجتياز المضيق بالمركب]]
2	1α	و غالباً ما يأتي عرب
	1Xβ	للتسوق في هذه المدينة،
	+2α	و يشاهدون،
	+2Xβ	و هم يؤدون صلاتهم غير مرة في اليوم.

P.48

قرر العودة إلى حظيرة صديقة عبر المضيق الأطول. لهذه المدينة قلعتها أيضاً، و هو يود تسلق المنحدر الصخري و الجلوس على السور. باستطاعته أن يرى، من عل، أفريقية. لقد قال له أحدهم، ذات يوم، إن العرب جاؤوا من هناك، و فتحوا معظم إسبانيا لزمناً طويلاً. إنه يحسب أن العرب هم الذين جاؤوا بالغجر. و من عل يستطيع، أيضاً، أن يشاهد القسم الأكبر من المدينة، بما في ذلك الساحة التي تحدث فيها الرجل العجوز.

1		قرر العودة إلى حظيرة صديقة عبر المضيق الأطول.
2	1	لهذه المدينة قلعتها أيضاً،
	+2α	و هو يود
	+2'β1	تسلق المنحدر الصخري
	+2'β+2	و الجلوس على السور.
3		باستطاعته أن يرى، من عل، أفريقية.
4	α	لقد قال له أحدهم، ذات يوم
	β1	إن العرب جاؤوا من هناك،
	β+2	و فتحوا معظم إسبانيا لزمناً طويلاً.
5	α	إنه يحسب
	β	أن العرب هم [[الذين جاؤوا بالغجر]]
6		و من عل يستطيع، أيضاً، أن يشاهد القسم الأكبر من المدينة، بما في ذلك الساحة [[التي

تحدث فيها الرجل العجوز.]]]]]]		
P.48		
بدأت الريح تهب. إنه يعرف هذه الرياح، فهي تدعى الرياح الشرقية، لأنها، هي بالذات، التي جاءت معها العصابات. قيل أن يتعرف إلى مدينة طريفا لم يكن يتصور أفريقية قريبة إلى هذا الحد. و هذا يشكل خطراً كبيراً: إذ باستطاعة المغاربة غزو البلاد من جديد.		
VI	1	بدأت الريح تهب.]]]
	2	1 إنه يعرف هذه الرياح،]]
		$=2\alpha$ فهي تدعى الرياح الشرقية،]]
		$=2X\beta$ لأنها، هي بالذات،]]] التي جاءت معها العصابات.]]]
	3	$X\beta$ قبل أن يتعرف إلى مدينة طريفا]]
		$\alpha\alpha$ لم يكن يتصور]]
		$\alpha\beta$ أفريقية قريبة إلى هذا الحد.]]]
	4	1 و هذا يشكل خطراً كبيراً:]]
		$=2$ إذ باستطاعة المغاربة غزو البلاد من جديد.]]]
P.49		
تأمل، من عل، الساحة. مازال البائع المتجول يبيع الفشار، في حين أن المقعد، الذي جمعه بحديث إلى الشيخ. قد شغله شاب و فتاة مستعرقين في قبلة طويلة.		
VII	1	تأمل من عل الساحة.]]]
	2	α مازال البائع المتجول يبيع الفشار،]]
		$X\beta$ في حين أن المقعد]]] الذي جمعه بحديث إلى الشيخ]] قد شغله شاب وفتاة]]] مستعرقين في قبلة طويلة]]].
P.54		
ثمة حصن قديم، بناه المغاربة، يشرف على مدينة طريفا الصغيرة. و من يجلس على أسواره، يمكنه مشاهدة ساحة عامة، و بائع فشار، و بقعة من أفريقية.		
VIII	1	ثمة حصن قديم،]]] بناه المغاربة،]]] يشرف على مدينة طريفا الصغيرة]]].]]]
	2	و]] من يجلس على أسواره]] يمكنه مشاهدة ساحة عامة و بائع الفشار و بقعة من أفريقية.]]]
P.98		
ما كانت الرياح لتهدأ قطّ. فتذكر اليوم الذي شعر فيه بهذه الرياح في طريفا، عندما كان جالساً على الأسوار. قد تكون هذه الرياح، الآن، تدغدغ صوف أغنامه التي تنزع براري الأندلس، سعيّاً إلى الماء و الكأ.		
IX	1	ما كانت الرياح لتهدأ قطّ.]]]
	2	فتذكر اليوم]]] الذي شعر فيه بهذه الرياح في طريفا،]]] عندما كان جالساً على الأسوار]]].]]]
	3	قد تكون هذه الرياح، الآن، تدغدغ صوف أغنامه]]] التي تنزع براري الأندلس،]]] سعيّاً إلى الماء والكأ]].

Tangier		
P.55		
قال الفتى في نفسه: "يا لها من بلاد عجيبة أفريقية هذه!" كان جالساً في مقهى يشبه سائر المقاهي التي استطاع مشاهدتها أثناء تجواله في شوارع المدينة الضيقة. ثمة رجال يدخنون ما يشبه الغليون العملاق (النارجيلة) ينقل من فم إلى فم. نسي، و هو منهمك في الاستعداد للسفر الكبير، تفصيلاً صغيراً و وحيداً يمكن أن يبقيه بعيداً عن كنزه لمدة طويلة. ذلك أن الجميع، في هذه البلاد، يتكلمون اللغة العربية. اقترب صاحب المقهى منه، و أشار بإصبعه إلى شراب قدمه لزبائن الطاولة المجاورة، و هو شاي مر الطعم. لكنه يفضل احتساء النبيذ.		
I	1	قال الفتى في نفسه:]]

		2	"يا لها من بلاد عجيبة أفريقية هذه!"
	2		كان جالساً في مقهى يشبه سائر المقاهي التي استطاع مشاهدتها أثناء تجواله في شوارع المدينة الضيقة .
	3	1	ثمة رجال يبخنون ما يشبه الغليون العملاق (النارجيلة)
		=2	ينقل من فم إلى فم.
	4	1	نسي. <<...>> تفصيلاً صغيراً ووحيداً يمكن أن يبقى بعيداً عن كنزه لمدة طويلة .
		<<X2>>	وهو منهمك في الاستعداد للسفر الكبير
	5		ذلك أن الجميع في هذه البلاد يتكلمون اللغة العربية. .
	6	1	اقترب صاحب المقهى منه
		X2	وأشار بأصبعه إلى شراب قدمه لزبائن الطاولة المجاورة
		=3	وهو شاي مر الطعم.
	7	α	لكنه يفضل
		β	احتساء النبيذ.
P.56			
- اجلس لأطلب لك شيئاً. أما أنا فسوف أطلب نبيذاً. إنني أمقت هذا الشاي. - لا يوجد نبيذ في هذه البلاد، لأن الدين يحرمه.			
II	1	α	- اجلس
		X β	لأطلب لك شيئاً.
	2		أما أنا فسوف أطلب نبيذاً.
	3		إنني أمقت هذا الشاي.
	4	α	- لا يوجد نبيذ في هذه البلاد،
		X β	لأن الدين يحرمه.
PP.57-58			
قال له: " إنه يطعم بمالك. فطنجة ليست كسائر مناطق أفريقية. نحن هنا في ميناء؛ و الموانئ، جميعها، مغارات لصوص". يمكنه إذاً الوثوق بهذا الصديق الجديد الذي أتى لمساعدته عندما كان في وضع حرج. أخرج المال من جيبه وعده. أخذ الشاب النقود؛ ثم أضاف: "نستطيع الوصول، غداً إلى الأهرامات، و لكن ينبغي أن أشتري جملين اثنين".			
III	1	1	قال له:
		2	" إنه يطعم بمالك.
	2		فطنجة ليست كسائر مناطق أفريقية.
	3	1	نحن هنا في ميناء؛
		+2	والموانئ جميعها مغارات لصوص".

4	يمكنه الوثوق بهذا الصديق الجديد [[الذي أتى [[لمساعدته]] عندما كان في وضع حرج]].
5	1 أخرج المال من جيبه
	X2 وعده.
6	1 أخذ الشاب النقود
	X21 ثم أضاف:
	X2“21 "نستطيع الوصول غداً إلى الأهرامات
	X2“2+2 ولكن ينبغي أن أشتري جملين اثنين".

P.58

و انطلقاً معاً، في شوارع طنجة الضيقة. كانت كل النواصي و الحوانيت، مملوءة بضائع معروضة للبيع. وصلاً، أخيراً، إلى وسط ساحة كبيرة، حيث تقام السوق. كان ألوف الأشخاص في المكان يتجادلون و يبيعون و يشترون؛ و كانت المنتجات الزراعية تجاور الخناجر و السجاد و الغلابين من شتى الأنواع. و لكن الفتى لم يحول نظره عن صديقه الجديد، فهو لا ينسى أن كل نقوده باتت بين يديه. فكر، غير مرة، باستعادتها. و لكن كان يقول لنفسه إن تصرفه ذاك لن يكون لائقاً. ثم إنه يجهل عادات هذه البلاد الغريبة التي يجوب الآن أرضها.

1	و انطلقاً معاً في شوارع طنجة الضيقة.
2	كانت كل النواصي و الحوانيت [[مملوءة بضائع [[معروضة للبيع]]]].
3	وصلاً أخيراً إلى وسط ساحة كبيرة [[حيث تقام السوق]].
4	11 كان ألوف الأشخاص في المكان يتجادلون
	1+2 و يبيعون
	1+3 و يشترون؛
	+2 و كانت المنتجات الزراعية تجاور الخناجر و السجاد و الغلابين من شتى الأنواع.
5	1 و لكن الفتى لم يحول نظره عن صديقه الجديد،
	X2 α فهو لا ينسى
	X2‘ β أن كل نقوده باتت بين يديه.
6	α فكر غير مرة
	β باستعادتها.
7	α ولكن كان يقول لنفسه
	β إن تصرفه ذاك لن يكون لائقاً.
8	ثم إنه يجهل عادات هذه البلاد الغريبة [[التي يجوب الآن أرضها]].

PP.58-59

ما زال كل شيء حواليه: السوق، و الناس يروحون و يجيئون و يصرخون و يشترون السجاد و البنق؛ كذلك لا تزال الخضر قرب الصواني النحاسية؛ و الرجال المتشابهو الأيدي في الشارع؛ و النساء المحجبات؛ و توابل الطعام الغريبة... و لكن لا أثر لمرافقه في أي مكان، لا أثر له، على الإطلاق.

حاول أن يوهم نفسه أن كلا منهما غاب عن نظر الآخر، مصادفه. و قرر أن يبقى في مكانه آملاً أن يعود الآخر. بعد برهة، صعد رجل إلى أحد تلك الأبراج الشهيرة و بدأ يؤذن. رجع الموجودون في المكان، جميعهم؛ و راحوا يصلون. بعد ذلك، و مثل خلية

نمل تعمل، نزعوا الأكواخ الخشبية و غادروا. و توارت الشمس، بدورها؛ حتى اختبأت وراء المنازل البيضاء، المحيطة بالمكان؛ ...		
V	1	ما زال كل شيء حاليه:
	=21	السوق [Ø]: ما زال حاليه،
	=2+2α	والناس [Ø]: ما زالوا حاليه
	=2+2Xβ1	يروحون
	=2+2Xβ+2	و يجيئون
	=2+2Xβ+3	و يصرخون
	=2+2Xβ+4	و يشترون السجاد والبندق؛
	=2+3	كذلك لا تزال الخضر قرب الصواني النحاسية؛
	=2+4	و [Ø]: لا يزال الرجال المتشابكو الأيدي في الشارع؛
	=2+5	والنساء المحجبات؛
	=2+6	وتوابل الطعام الغريبة...
	1	و لكن لا أثر لمرافقه في أي مكان،
	=2	لا أثر له، على الإطلاق.
	α	حاول أن يوهم نفسه
	β	أن كلا منهما غاب عن نظر الآخر، مصادفة.
	α	و قرر أن يبقى في مكانه
	Xβα	أملأ
	Xββ	بعودة الآخر.
	1	بعد برهة صعد رجل إلى أحد تلك الأبراج الشهيرة
	X2	و بدأ يؤذن.
	1	ركع الموجودون في المكان جميعهم
	+2	و راحوا يصلون.
	1	بعد ذلك، ...، نزعوا الأكواخ الخشبية
	<<X2>>	<<ممثل خلية نمل تعمل>>
	+3	وغادروا.
	1	و توارت الشمس بدورها؛
	+2α	حتى اختبأت وراء المنازل البيضاء، المحيطة بالمكان؛
	+2Xβ	حتى اختبأت وراء المنازل البيضاء، المحيطة بالمكان؛

فتح خرجه ليرى ما بداخله. ربما بقيت قطعة من الشطيرة التي أكلها على متن المركب. و لكنه لم يجد سوى الكتاب الكبير، و المعطف، و الحجرين الكريمين اللذين أعطاه إياهما الرجل العجوز.

أحس، لدى رؤيتهما، بارتياح غامر. لقد استبدل بستة خراف هذين الحجرين الكريمين المنتزعين من صدرية ذهبية. و يمكنه بيعهما ليشتري بثمنهما تذكرة العودة. قال في نفسه، و هو يتناولها من خرجه ليخبئهما في قعر جيبه: " سوف أغدو، من الآن فصاعداً، أكثر مكرراً". إنه، هنا، في ميناء، و الشيء الحقيقي الوحيد، الذي قاله له ذلك الشاب: إن الموانئ مغارات لصوص.

VI	1	α	فتح خرجه
		$X\beta$	ليرى [[ما بداخله]].
	2		ربما بقيت قطعة من الشطيرة [[التي أكلها على متن المركب]].
	3		ولكنه لم يجد سوى الكتاب الكبير و المعطف و الحجرين الكريمين [[اللذين أعطاه إياهما الرجل العجوز]].
	4		أحس لدى رؤيتهما بارتياح غامر.
	5		لقد استبدل بستة خراف هذين الحجرين الكريمين المنتزعين من صدرية ذهبية.
	6	α	و يمكنه بيعهما
		$X\beta$	ليشتري بثمنهما تذكرة العودة.
	7	11	قال في نفسه <<...>>
		$<<X2\alpha$	<<هو يتناولها من خرجه
		$X2X\beta>>$	ليخبئهما في قعر جيبه>>
		1'2	" سوف أغدو من الآن فصاعداً أكثر مكرراً".
	8	1	إنه هنا في ميناء،
		+2	والشيء الحقيقي الوحيد [[الذي قاله له ذلك الشاب]]:
		=3	إن الموانئ مغارات لصوص.

إن كل الذي جرى كان في الواقع يمثل ما أراده بالضبط: التعرف إلى عوالم جديدة. حتى و إن لم يبلغ الأهرامات فإنه ذهب إلى أبعد مما ذهب إليه أي راع من الرعيان الذين يعرفهم.

" أه! لو كانوا يعرفون أنه، على بعد أقل من ساعتين من الإبحار على متن المركب، يوجد الكثير من الأشياء المختلفة..."

إن العالم الجديد يتخذ، أمام عينيه، شكل سوق مقفرة؛ بيد أنه سبق أن شاهده زائراً بالحياة، و لن ينساه أبداً. تذكر السيف؛ لقد دفع ثمناً غالياً جداً مقابل تأمله للحظة واحدة: و لكنه لم يكن قد شاهد ما يشبهه إطلاقاً. و راوده، فجأة، شعور بأنه يستطيع أن ينظر إلى العالم كضحية تعيسة لأحد اللصوص أو كمغامر يبحث عن كنز.

VII	1	1	إن [كل [[الذي جرى]]] كان في الواقع يمثل [[ما أراده بالضبط]]:
		=2	التعرف إلى عوالم جديدة.
	2	$X\beta$	حتى و إن لم يبلغ الأهرامات
		α	فإنه ذهب إلى [أبعد مما ذهب إليه أي راع من الرعيان [[الذين يعرفهم]]].
	3	1	"أه!
		+2 α	لو كانوا يعرفون

		$+2\beta$	أنه على بعد أقل من ساعتين [من [الإبحار على متن المركب]] يوجد الكثير من الأشياء المختلفة...".
4		α	إن العالم الجديد يتخذ، أمام عينيه، شكل سوق مقفرة؛
		$X\beta 1$	بيد أنه سيق أن شاهد [ه ز ا خ ر أ بالحياة]،
		$X\beta+2$	و لن ينساه أبداً.
5		1	تذكر السيف؛
		$=21\alpha$	لقد دفع ثمناً غالياً جداً
		$=21X\beta$	مقابل [تأمله للحظة واحدة]؛
		$=2+2$	ولكنه لم يكن قد شاهد [ما يشبهه] إطلاقاً.
6		α	و راوده، فجأة، شعور
		$\beta 1$	بأنه يستطيع أن ينظر إلى العالم كضحية تعيسة لأحد اللصوص،
		$\beta+2$	أو [Ø : أن ينظر إليه] كمغامر يبحث عن كنز.

P.65

استقبل تاجر الأواني البلورية النهار الجديد، و قد انتابه نفس الشعور بالقلق الذي ينتابه كل صباح. فهو، منذ قرابة ثلاثين عاماً، يشغل هذا المكان الذي يمثل حانوتاً يقع في قمة شارع صاعد حيث يندر مرور الزبائن. و الآن فات الأوان على تغيير أي شيء: إن كل ما تعلمه، في حياته، هو شراء الأواني البلورية و بيعها. و قد مر زمن كان حانوته، فيه، يؤمه أناس كثيرون: تجار عرب، علماء آثار فرنسيون و إنكليز، جنود ألمان، كانت جيوبهم مليئة بالنفود. كان بيع الأواني البلورية، في ذلك الزمن، مغامرة كبرى، و كان يحلم كيف سيغدو رجلاً ثرياً، و بكل النساء الجميلات اللواتي سيحظى بهن في شيخوخته.

ثم مضت تلك الحقبة، رويداً رويداً، و مضت المدينة معها أيضاً. ذلك أن مدينة سبته ازدهرت أكثر من طنجة؛ و اتخذت التجارة طريقاً مختلفاً. فانتقل بعض جيرانه إلى أماكن أخرى، و لم يبق سوى بعض الحوانيت القليلة في هذه الطلعة. و ليس هناك من يرغب في تسلق هذا الشارع الصاعد من أجل بضعة حوانيت بائسة.

لكن التاجر لم يكن لديه الخيار. قضى ثلاثين سنة من حياته و هو يبيع الأواني البلورية و يشتريها. و ها قد فات الأوان على اختيار مهنة جديدة.

كل صباح، ينصرف إلى مراقبة العابرين القلائل، ذهاباً و إياباً، في الشارع الصغير. هذا ما يفعله منذ سنوات، حتى بات يعرف عادات كل المارة.

	1	1	استقبل تاجر الأواني البلورية النهار الجديد
		$X2$	و قد انتابه نفس الشعور بالقلق [الذي ينتابه كل صباح]...
	2		فهو منذ قرابة ثلاثين عاماً يشغل هذا المكان [الذي يمثل حانوتاً] يقع في قمة شارع صاعد [حيث يندر مرور الزبائن]...
	3	1	والآن فات الأوان [على [تغيير أي شيء]]:
VIII		$X2$	إن كل [ما تعلمه في حياته] هو [شراء الأواني البلورية و بيعها]...
	4	1	وقد مر زمن [كان حانوته، فيه، يؤمه أناس كثيرون]:
		$=21$	[Ø : أمه] تجار عرب،
		$=2+2$	علماء آثار فرنسيون وإنكليز،
		$=2+3$	جنود ألمان،
		$X3$	كانت جيوبهم مليئة بالنفود.

5	1	كان يبيع الأواني البلورية في ذلك الزمن مغامرة كبرى،
	$+2\alpha$	و كان يحلم
	$+2\beta 1$	كيف سيغدو رجلاً ثرياً
	$+2\beta +2$	و [Ø: كان يحلم] بكل النساء الجميلات [[اللواتي سيحظى بهن في شيخوخته]].
6	1	ثم مضت تلك الحقبة، رويداً رويداً،
	$+2$	و مضت المدينة معها أيضاً.
7	1	ذلك أن مدينة سبته ازدهرت أكثر من طنجة؛
	$X2$	و اتخذت التجارة طريقاً مختلفة.
8	1	فانتقل بعض جيرانه إلى أماكن أخرى،
	$+2$	و لم يبق سوى بعض الحوانيت القليلة في هذه الطلعة.
9		وليس هناك [[من يرغب في [[تسليق هذا الشارع الصاعد]] من أجل بضعة حوانيت بائسة]]. .
10		لكن التاجر لم يكن لديه الخيار.
11	α	قضى ثلاثين سنة من حياته
	$X\beta$	وهو [[يبيع الأواني البلورية ويشتريها]].
12		وها قد فات الأوان [على [[اختيار مهنة جديدة]].].
13		كل صباح ينصرف [[إلى [[مراقبة [[العابرين القلائل، ذهاباً وإياباً،]] في الشارع الصغير]]. .
14	α	هذا [[ما يفعله منذ سنوات]]،
	$X\beta$	حتى بات يعرف عادات كل المارة.

P.68

ضحك التاجر، على الفور، و قال:

- حتى لو قمت بتنظيف بضاعتي طوال سنة كاملة، و حتى لو نلت عمولة جيدة مع مبيع كل قطعة منها، فلا بد لك، فوق ذلك، أن تقترض مالاً لكي تذهب إلى مصر. ثمة آلاف الكيلومترات، عبر الصحراء، بين طنجة و الأهرامات.

1	1	ضحك التاجر، على الفور،
	$X21$	و قال:
	$X2^{2X\beta 1}$	حتى لو قمت بتنظيف بضاعتي طوال سنة كاملة
IX	$X2^{2X\beta +2}$	وحتى لو نلت عمولة جيدة مع [[مبيع كل قطعة منها]]
	$X2^{2\alpha\alpha}$	فلا بد لك، فوق ذلك، [[أن تقترض مالاً]].
	$X2^{2\alpha X\beta}$	لكي تذهب إلى مصر.
2		ثمة آلاف الكيلومترات، عبر الصحراء، بين طنجة و الأهرامات.

PP.68-69

سيطرت، حينذاك، فترة من الصمت على نحو بدت المدينة، معه، و كأنها استسلمت، فجأة، للنوم. لم يعد هناك بازارات، و لا

<p>مجادلات تجار، و لا رجال يصعدون إلى المآذن و يؤذنون، و لا سيوف جميلة ذات مقابض مرصعة. لقد انتهى الأمل، و انتهت المغامرة، و الملوك العجزة، و الأساطير الشخصية؛ و لم يعد هناك كنز، و لا أهرامات. بدا الأمر و كأن العالم بأسره قد غدا أبكم، لأن روح الفتى صمتت. و لم يعد هناك ألم، و لا معاناة، و لا يأس: مجرد نظرة فارغة تعبر من باب الحانة الصغير، و رغبة جامحة في الموت، و رؤية كل شيء يزول إلى غير رجعة، في هذه اللحظة بالذات.</p>			
X	1	سيطرت، حينذاك، فترة من الصمت على نحو [[بدت المدينة، معه،]] و كأنها استسلمت، فجأة، للنوم]]].	
	2	1 لم يعد هناك بازارات،	
		+2 و لا مجادلات تجار،	
		+3 و لا رجال [[يصعدون إلى المآذن و يؤذنون]]،	
		+4 و لا سيوف جميلة ذات مقابض مرصعة.	
	3	1 لقد انتهى الأمل،	
		+2 و انتهت المغامرة،	
		+3 و الملوك العجزة،	
		+4 و الأساطير الشخصية؛	
		+5 و لم يعد هناك كنز،	
		+6 و لا أهرامات.	
	4	α بدا الأمر [[و كأن العالم بأسره قد غدا أبكم]]،	
		$X\beta$ لأن روح الفتى صمتت.	
	5	1 و لم يعد هناك ألم،	
		+2 و لا معاناة،	
		+3 و لا يأس:	
		+4 مجرد نظرة فارغة [[تعبير من باب الحانة الصغير]]، و رغبة جامحة في الموت، و رؤية كل شيء [[يزول إلى غير رجعة]]، في هذه اللحظة بالذات.	
P.78			
<p>إن الفتى يعرف ما يريد، و هو يعمل على هذا الأساس. ربما كان كنزه هو في مجيئه إلى هذه الأرض الغريبة، و في وقوعه بين يدي لص و في مضاعفة قطيعه مرتين، دون أن ينفق فلساً واحداً.</p>			
XI	1	1 إن الفتى يعرف [[ما يريد]]	
		+2 و هو يعمل على هذا الأساس.	
	2	ربما كان كنزه هو [[في مجيئه إلى هذه الأرض الغريبة]] و في [[وقوعه بين يدي لص]] و في [[مضاعفة قطيعه مرتين دون أن ينفق فلساً واحداً]].	
P.83			
<p>لا تزال المدينة نائمة. صنع لنفسه شطيرة بالسهمسم، و شرب شاياً ساخناً في كوب من الكريستال. ثم جلس على عتبة الحانوت، يدخل النار جيلة بمفرده.</p> <p>دخن بهدوء، دون أن يفكر بأي شيء، و دون أن يسمع سوى ضجيج الريح التي تهب حاملة رائحة الصحراء. و بعد أن انتهى، أدخل يده في أحد جيوبه و استمر يتأمل، لبعض الوقت، ما أخرجه من ذلك الجيب.</p>			

ثمة مبلغ محترم من المال، يساعده على شراء مئة عشرين رأساً من الضان، و تذكرة للعودة، و ترخيصاً بالتصدير و الاستيراد بين بلده و هذا البلد الذي يقم فيه حالياً.

XII	1	لا تزال المدينة نائمة.
	2	1 صنع لنفسه شطيرة بالسّمسم
		+2 و شرب شايّاً ساخناً في كوب من الكريستال.
	3	1 ثم جلس على عتبة الحانوت
		X2 يدخل النار جيلة بمفرده.
	4	α دخل بهدوء
		X β 1 دون أن يفكر بأي شيء
		X β +2 و دون أن يسمع سوى ضجيج الريح [[التي تهب حاملة رائحة الصحراء]].
	5	X β و بعد أن انتهى
		α 1 أدخل يده في أحد جيوبه
		α +2 واستمر يتأمل لبعض الوقت [[ما أخرجه من ذلك الجيب]]
	6	ثمة مبلغ محترم من المال [[يساعده على شراء مئة عشرين رأساً من الضان و تذكرة للعودة و ترخيصاً بالتصدير و الاستيراد بين بلده و هذا البلد [[الذي يقم فيه حالياً]].

P.86

إنها بداية نهار طيبة في هذه الساعة من الصباح. و لأول مرة، لاحظ من مكانه، أن شعر تاجر البلور يذكره بشعر الملك العجوز. و تذكر ابتسامة تاجر الحلويات في يومه الأول بطنجة، عندما استيقظ من النوم، و هو لا يدري إلى أين يذهب، و ماذا يأكل؛ لقد ذكرته تلك الابتسامة، أيضاً بالملك العجوز.

XIII	1	إنها بداية نهار طيبة في هذه الساعة من الصباح.
	2	α و لأول مرة لاحظ، من مكانه،
		β ، أن شعر تاجر البلور يذكره بشعر الملك العجوز.
	3	1 و تذكر ابتسامة تاجر الحلويات في يومه الأول بطنجة، [[عندما استيقظ من النوم، وهو لا يدري إلى أين يذهب، و ماذا يأكل؛
		+2 لقد ذكرته تلك الابتسامة، أيضاً بالملك العجوز.

P.87

ها هو يبعد، من سهول الأندلس، مسافة ساعتين، تقريباً بالمركب. و لكن، بينه و بين إهرامات مصر، صحراء. و فهم أن من الممكن النظر إلى الوضع، على النحو التالي: إنه، في الحقيقة، يبعد الآن حوالي الساعتين عن كنزه. و حتى لو أراد أن يجتاز هذه المسافة التي تقتضي ساعتين اثنتين، فإنه في حاجة إلى سنة كاملة لتحقيق ذلك.

XIV	1	ها هو يبعد من سهول الأندلس مسافة ساعتين تقريباً بالمركب.
	2	و لكن، بينه و بين إهرامات مصر، صحراء.
	3	α و فهم
		β 1، أن من الممكن النظر إلى الوضع على النحو التالي:

	$\beta=2$	إنه في الحقيقة <u>يبعد</u> الآن حوالي الساعتين عن كنزهِ.
4	$X\beta$	و حتى لو أراد أن <u>يجتاز</u> هذه المسافة <u>[[التي تقتضي ساعتين اثنتين]]</u>
	α	فإنه في حاجة إلى سنة كاملة لـ <u>[[تحقيق ذلك]]</u> .

Merchant's daughter		
P.25		
قال صوت أنثوي إلى جانبه: "لم أكن أعلم بأن الرعاة يستطيعون قراءة الكتب". إنها فتاة ذات ملامح أندلسية، ولها شعر أسود طويل، و عينان تذكران، على نحو غامض، بالغزاة المغاربة القدامى.		
I	1	قال صوت أنثوي إلى جانبه:
	α 2	"لم أكن أعلم
	β 2	بأن الرعاة يستطيعون قراءة الكتب".
	1	إنها فتاة ذات ملامح أندلسية،
	+2	و لها شعر أسود طويل، و عينان <u>[[تذكران]]</u> ، على نحو غامض، بالغزاة المغاربة القدامى.
P.25		
أجاب الراعي الشاب: "إن النعاج تعلم أشياء أكثر مما تعلمه الكتب". ظلاً يتحدثان أكثر من ساعتين. قالت أنها ابنة التاجر، و حكّت له عن الحياة في القرية، حيث تتشابه الأيام. و حكى لها الراعي عن الريف الأندلسي، و السلع الجديدة التي شاهدها في المدن التي مر بها. و كان سعيداً، لأنه ليس مجبراً دائماً، على الحديث مع النعاج.		
II	1	أجاب الراعي الشاب:
	2	"إن النعاج تعلم أشياء <u>[[أكثر مما تعلمه الكتب]]</u> ".
	2	<u>ظلاً يتحدثان أكثر من ساعتين</u> .
	α 1	قالت
	β 1	أنها ابنة التاجر،
	+2	و حكّت له عن الحياة في القرية، <u>[[حيث تتشابه الأيام]]</u> .
	4	و حكى لها الراعي عن الريف الأندلسي، و السلع الجديدة <u>[[التي شاهدها في المدن]]</u> التي مر بها.
	α	و كان سعيداً،
	$X\beta$	لأنه ليس مجبراً دائماً، <u>[[على]]</u> <u>[[الحديث مع النعاج]]</u> .
PP.25-26		
سكت الفتى لئلا يجيب عن هذا السؤال. و كان على يقين أن من الصعب على الفتاة أن تفهم. و شرع يحكي قصصاً عن أسفاره، و العينان المغربيتان الصغيرتان تتفتحن على مدهما، أو تضيقان تحت تأثير المتعة و الدهشة. بقدر ما كان الوقت يمر، كان يتمنى ألا ينتهي هذا النهار أبداً، و أن يستمر والد الفتاة مشغولاً لوقت طويل، و أن يطلب إليه الانتظار لمدة ثلاثة أيام. و أدرك أنه يشعر بشيء لم يسبق أن شعر به حتى الآن: و هو رغبة البقاء في المدينة نفسها، لأن الأيام برفقة الفتاة ذات الشعر الأسود لن تكون متشابهة إطلاقاً.		
III	1	α سكت الفتى
	$X\beta$	لئلا يجيب عن هذا السؤال.
	2	و كان على يقين <u>[[أن من الصعب على الفتاة أن تفهم]]</u> .
	α 3	و شرع يحكي قصصاً عن أسفاره،
	$X\beta$ 1	و العينان المغربيتان الصغيرتان تتفتحن على مدهما

	$X\beta + 2$	أو تضيقان تحت تأثير المتعة والدهشة.
4	$X\beta$	بقدر ما كان الوقت يمر،
	$\alpha \alpha$	كان يتمنى
	$\alpha ' \beta 1$	ألا ينتهي هذا النهار أبداً،
	$\alpha ' \beta + 2$	و أن يستمر والد الفتاة مشغولاً لوقت طويل،
	$\alpha ' \beta + 3 \alpha$	و أن يطلب إليه
	$\alpha ' \beta + 3 \alpha$	الانتظار لمدة ثلاثة أيام.
5	1α	و أدرك
	$1 ' \beta 1$	أنه يشعر بشيء [لم يسبق أن شعر به حتى الآن]:
	$1 ' \beta = 2$	و هو رغبة البقاء في المدينة نفسها،
	$X2$	لأن الأيام برفقة الفتاة ذات الشعر الأسود لن تكون متشابهة إطلاقاً.

P.27

لم يبق أمامه الآن سوى أربعة أيام ليصل إلى المدينة ذاتها.
كان شديد التأثر، و شديد القلق، في آن: ربما كانت الفتاة قد نسيت، فالرعاة الذين يعبرون من هنا لبيع الصوف كثيرون.
قال مخاطباً نعاجه:
"لا أهمية لذلك، فأنا أعرف أيضاً فتيات أخريات في مدن أخرى".
و لكنه كان يدرك في أعماقه أن الأمر أبعد من أن يكون عابراً؛ و أن الرعاة، مثل البحارة، و مثل التجار المتجولين، متى حلوا في مدينة يجدوا، على الدوام، من ينسبهم متعة التجوال في العالم بكل حرية .

	α	لم يبق أمامه الآن سوى أربعة أيام
	$X\beta$	ليصل إلى المدينة ذاتها.
2	1	كان شديد التأثر، و شديد القلق، في آن:
	$=2 \alpha$	ربما كانت الفتاة قد نسيت،
	$=2X\beta$	فالرعاة [الذين يعبرون من هنا لبيع الصوف] كثيرون.
3	1α	قال
IV	$1X\beta$	مخاطباً نعاجه:
	2α	"لا أهمية لذلك،
	$2X\beta$	فأنا أعرف أيضاً فتيات أخريات في مدن أخرى".
4	α	و لكنه كان يدرك في أعماقه
	$\beta 1$	أن الأمر أبعد من أن يكون عابراً؛
	$\beta + 2 \alpha$	و أن الرعاة، مثل البحارة، و مثل التجار المتجولين، متى حلوا في مدينة يجدوا، على الدوام، [من ينسبهم متعة التجوال في العالم بكل حرية] .
	$\beta << + 2X\beta >>$	<<متى حلوا في مدينة>>

PP.29-30

في نيته، هذه المرة، أن يشرح للفتاة كيف بإمكان فلاح بسيط أن يعرف القراءة: فحتى الساعة السادسة عشر تردد إلى مدرسة إكليريكية. و كان والداه يرغبان بأن يجعلاه منه كاهناً ليغدو فخرراً لذويه الريفيين البسطاء، الذين يكدحون من أجل الطعام و الماء، مثل خرافه تماماً.

1	1	في نيته، هذه المرة، [أن يشرح للفتاة كيف بإمكان فلاح بسيط أن يعرف القراءة]:
	$=2$	فحتى الساعة السادسة عشر تردد إلى مدرسة إكليريكية.
2	α	و كان والداه يرغبان بأن يجعلاه منه كاهناً
	$X\beta$	ليغدو فخرراً لذويه الريفيين البسطاء [الذين يكدحون من أجل الطعام و الماء، مثل خرافه تماماً]: .

P.32

اصطبغ الأفق الأحمر، ثم بانئت الشمس. تذكر الفتى حوار ه مع والده، و شعر بالسعادة. لقد سبق له أن عرف الكثير من القلاع و العديد من النساء (و لكن ما من امرأة تشبه تلك التي تنتظره بعد يومين).

VI	1	1	اصطبغ الأفق الأحمر،
	X2		ثم بانئت الشمس.
	1	2	تذكر الفتى حوار ه مع والده،
	X2		و شعر بالسعادة.
	1	3	لقد سبق له أن عرف الكثير من القلاع و العديد من النساء
	+2		(و لكن ما من امرأة تشبه تلك [[التي تنتظره بعد يومين]].)

P.39

أجاب الراعي بجفاء: "إنهم يعملون". و تظاهر بالانهماك في ما يقرأ. و لكنه كان، في الحقيقة، يفكر بأنه سوف يذهب ليجز صوف أغنامه أمام ابنة التاجر، لكي تكون على قناعة بأنه قادر على إنجاز أعمال مهمة. و قد سبق له أن تصور ذلك المشهد عشرات المرات. و كان يرى الفتاة تعجب عندما يشرح لها أن جز صوف الأغنام يبدأ من الورا إلى الأمام. كما حاول أيضاً أن يتذكر بعض الحكايات الجميلة ليرويها لها، و هو يجز الصوف. و هي، في الغالب، حكايات قرأها في الكتب، و لكنه سوف يرويها كما لو أنه عاشها بالفعل. و لن تدرك الفارق، لأنها لا تحسن القراءة.

VII	1	1	أجاب الراعي بجفاء:
	2		"إنهم يعملون".
	2		و تظاهر بالانهماك في [[ما يقرأ]].
	α	3	و لكنه كان، في الحقيقة، يفكر
	$\beta \alpha$		بأنه سوف يذهب
	$\beta \times \beta \alpha$		ليجز صوف أغنامه أمام ابنة التاجر،
	$\beta \times \beta \times \beta$		لكي تكون على قناعة [[بأنه قادر على [[إنجاز أعمال مهمة]]]].
	4		و قد سبق له أن تصور ذلك المشهد عشرات المرات.
	5		و كان يرى [[الفتاة تعجب]] عندما يشرح لها أن جز صوف الأغنام يبدأ من الورا إلى الأمام]].
	α	6	كما حاول أيضاً أن يتذكر بعض الحكايات الجميلة
	$\times \beta \alpha$		ليرويها لها،
	$\times \beta \times \beta$		و هو يجز الصوف.
	α	7	و هي، في الغالب، حكايات [[قرأها في الكتب]]،
	$\times \beta \alpha$		و لكنه سوف يرويها
	$\times \beta \times \beta$		كما لو أنه عاشها بالفعل.
	α	8	و لن تدرك الفارق،
	$\times \beta$		لأنها لا تحسن القراءة.

PP.48-49

ازداد عصف الريح. و قال في نفسه: "أنا حائر بين أغنامي و الكنز". يجب أن يقرر، أن يختار بين شيء تعود و شيء بود، بشغف، الحصول عليه. ثم هناك ابنة التاجر، و لكنها ليست بأهمية النعاج، لأنها غير مرتبطة به. و هو على يقين بأن الفتاة إذا لم تشاهده، بعد يومين، لن تولي الأمر كبير الأهمية: فهي ترى جميع الأيام متشابهة. و إذا تشابهت الأيام، هكذا، فذلك يعني أن الناس توقفوا عن إدراك الأشياء الجميلة التي تمثل في حياتهم، ما دامت الشمس تعبر السماء.

VIII	1	ازداد عصف الريح.
	2	و قال في نفسه:
	2	"أنا حائر بين أغنامي و الكنز".
	α	يجب أن يقرر،

		β ، أن يختار بين شيء [[تعوده]] و شيء [[يود، بشغف، الحصول عليه]].
4	1	ثم هناك ابنة التاجر،
	$+2\alpha$	و لكنها ليست بأهمية النعاج،
	$+2X\beta$	لأنها غير مرتبطة به.
5	1	و هو على يقين [[بأن الفتاة إذا لم تشاهده، بعد يومين، لن تولي الأمر كبير الأهمية]]:
	X2	فهي ترى جميع الأيام متشابهة.
6	X β	وإذا تشابهت الأيام، هكذا،
	α	فذلك يعني [[أن الناس توقفوا عن [[إدراك الأشياء الجميلة [[التي تمثل في حياتهم، ما دامت الشمس تعبر السماء]]]].

P. 98-99

ثم تذكر ابنة التاجر، و هو على يقين بأنها تزوجت، ربما من بائع فشار، أو من راع يحسن القراءة، هو أيضاً، و يكون بوسعه أن يسمعها حكايات مثيرة. و في كل حال، ليس من الضروري أن يكون الوحيد. و لكن هذا الشعور، الذي تملكه، ولد في أعماقه نوعاً من القلق. هل هو بصدد أن يتعلم هذه اللغة الكونية الشهيرة التي تعرف ماضي البشر و حاضره؟ "إنها مجرد هواجس"، كما كانت تردد أمه في غالب الأحيان. لقد بدأ يدرك أن الهواجس هي حالات سريعة من غوص الروح في هذا التيار الكوني للحياة حيث يتعانق تاريخ جميع البشر في صميمه على نحو يغدو معه تاريخاً واحداً نستطيع أن نعرف معه كل شيء لأن كل شيء مكتوب.

	1	1	ثم تذكر ابنة التاجر
	$+2$		و هو على يقين [[بأنها تزوجت ربما من بائع فشار أو من راع [[يحسن القراءة هو أيضاً و يكون بوسعه أن يسمعها حكايات مثيرة]].
	2		و في كل حال ليس من الضروري أن يكون الوحيد.
	3		و لكن هذا الشعور [[الذي تملكه]] ولد في أعماقه نوعاً من القلق.
IX	4		هل هو بصدد [[أن يتعلم هذه اللغة الكونية الشهيرة [[التي تعرف ماضي البشر و حاضره]]]]؟
	5	1	"إنها مجرد هواجس"
	2		كما كانت تردد أمه في غالب الأحيان.
	6	α	لقد بدأ يدرك
	β		أن الهواجس هي حالات سريعة من غوص الروح في هذا التيار الكوني للحياة [[حيث يتعانق تاريخ جميع البشر في صميمه على نحو [[يغدو معه تاريخاً واحداً [[نستطيع أن نعرف معه كل شيء لأن كل شيء مكتوب]].

Gypsy woman

P.34

قادت المرأة العجوز الراعي الفتى، داخل منزلها، إلى غرفة تفصلها عن الصالة ستارة بلاستيكية متعددة الألوان. في الغرفة طاولة، و صورة قلب يسوع، و كرسيان. جلست العجوز و طلبت إليه الجلوس. ثم أخذت يديه بين يديها، و راحت تصلي بصوت خفيض. صلاتها تشبه صلاة عجرية. لقد سبق له أن التقى العديد من العجر في طريقه. إن العجر يتجولون، هم أيضاً؛ و لكنهم لا يهتمون بالمواشي. و ثمة شائعة تقول إن العجري هو شخص يقضي وقته في خداع الناس. و يقال، أيضاً، إنهم عقدوا حلفاً مع الشيطان، و إنهم يسرقون الأطفال ليجعلوا منهم عبيداً في مخيماتهم المريبة. عندما كان صغيراً، كان يخاف باستمرار أن يسرقه العجر. و قد عاد إليه هذا الخوف، حين أمسكت العجوز بيديه.

	1	قادت المرأة العجوز الراعي الفتى، داخل منزلها، إلى غرفة [[تفصلها عن الصالة ستارة بلاستيكية متعددة الألوان]].
	2	في الغرفة طاولة، و صورة قلب يسوع، و كرسيان.
I	3	1 جلست العجوز
	$+2\alpha$	و طلبت إليه
	$+2\beta$	الجلوس.
	4	1 ثم أخذت يديه بين يديها،

		X2 و راحت تصلي بصوت خفيض.
5		صلاتها تشبه صلاة عجرية.
6		لقد سبق له أن التقى العديد من العجر في طريقه.
7	1	إن العجر يتجولون، هم أيضاً؛
	+2	و لكنهم لا يهتمون بالمواشي.
8	α	و ثمة شائعة تقول
	β	“ إن العجري هو [شخص يقضي وقته في [خداع الناس]].
9	α	و يقال، أيضاً،
	β 1	إنهم عقدوا حلفاً مع الشيطان،
	$\alpha + 2\beta$	و إنهم يسرقون الأطفال
	$\beta + 2X\beta$	ليجعلوا منهم عبيداً في مخيماتهم المريبة.
10	$X\beta$	عندما كان صغيراً،
	$\alpha \alpha$	كان يخاف باستمرار
	$\alpha \beta$	أن يسرقه العجر.
11	α	و قد عاد إليه هذا الخوف،
	$X\beta$	حين أمسكت العجوز بيديه.

P.35

قالت العجوز حينئذ:

"لقد جئت تسألني عن الأحلام. إن الأحلام هي لغة الرب. عندما يتكلم الرب بلغة العالمين، أستطيع تفسير كلامه. و لكن عندما يتكلم بلغة روحك، فليس هناك، عندئذ، أحد سواك يستطيع الفهم. في كل حال، ينبغي لك أن تدفع لي ثمن الاستشارة".
ظن الفتى أن ذلك حيلة أخرى. و لكنه قرر، رغم ذلك، أن يجازف. إن الراعي معرض، باستمرار، لخطر الذئاب أو الجفاف، و هذا ما يجعل عمله أكثر إثارة.

1	1	قالت العجوز حينئذ:
	2	"لقد جئت تسألني عن الأحلام.
2		إن الأحلام هي لغة الرب.
3	$X\beta$	عندما يتكلم الرب بلغة العالمين،
	α	أستطيع تفسير كلامه.
4	$X\beta$	ولكن عندما يتكلم بلغة روحك،
II	α	فليس هناك، عندئذ، أحد سواك [يستطيع الفهم].
5		في كل حال، ينبغي لك أن تدفع لي ثمن الاستشارة.
6	α	ظن الفتى
	β	أن ذلك حيلة أخرى.
7		ولكنه قرر، رغم ذلك، أن يجازف.
8	1	إن الراعي معرض، باستمرار، لخطر الذئاب أو الجفاف،
	=2	و هذا [ما يجعل عمله أكثر إثارة].

PP.35-36

تابع الراعي، و هو محرج قليلاً:

- استمر الطفل يلهو مع النعاج فترة من الوقت. و فجأة أمسك بيدي و قاذني حتى أهرامات مصر.
توقف عن الكلام، لحظة، ليرى هل تفهم العجوز معنى كلمة الأهرامات. و لكنها بقيت صامتة.
"عند ذلك، و أمام أهرامات مصر (لفظ "أهرامات مصر" بوضوح لكي تتمكن العجوز من الفهم)، قال الطفل لي: إذا جئت إلى هنا سوف تجد كنزاً مخبوءاً. و في اللحظة التي عمد فيها إلى تحديد المكان بالضبط، استيقظت. جرى ذلك في المرتين".

<p>بقيت العجوز صامته بعض الوقت، ثم أمسكت بيدي الفتى من جديد و قرأتها بانتباه. "لن آخذ منك مالا الآن، و لكنني أريد عشر الكنز في حال عثورك عليه". انطلق الفتى يضحك من الفرح. سيوفر ما بحوزته من دراهم قليلة، بفضل حلم يتعلق بكنز مخبوء. لا شك في أن هذه العجوز الساذجة عجيبة. إن العجر أغبياء.</p>			
III	1	1α	تابع الراعي
		$1 \times \beta$	وهو محرر قليلاً:
		2	استمر الطفل يلهم مع النعاج فترة من الوقت.
	2	1	و فجأة أمسك بيدي
		$X2$	و قادني حتى أهرامات مصر.
	3	α	توقف عن الكلام، لحظة،
		$X \beta \alpha$	ليرى
		$X \beta \beta$	هل تفهم العجوز معنى كلمة الأهرامات.
	4		و لكنها بقيت صامتة.
	5	1α	"عند ذلك، و أمام أهرامات مصر <<...>>، قال الطفل لي:
		$\alpha + 2$	<< لفظ "أهرامات مصر" بوضوح
		$+ 2 \times \beta >>$	لكي تتمكن العجوز من الفهم <>
		$1 \beta \times \beta$	إذا جئت هنا
		$1 \beta \alpha$	سوف تجد كنزاً مخبوءاً.
	6		و في اللحظة [[التي عمد فيها إلى تحديد المكان بالضبط]]، استيقظت.
	7		جرى ذلك في المرتين".
	8	1	بقيت العجوز صامته بعض الوقت،
		$X21$	ثم أمسكت بيدي الفتى من جديد
		$X2 + 2$	و قرأتها بانتباه.
	9	1	"لن آخذ منك مالا الآن،
		+2	ولكنني أريد عشر الكنز في حال [[عثورك عليه]]".
	10		انطلق الفتى يضحك من الفرح.
	11	1	سيوفر ما بحوزته من دراهم قليلة، بفضل حلم [[يتعلق بكنز]] مخبوء،
		+2	لا شك في [[أن هذه العجوز الساذجة عجيبة]].
	12		إن العجر أغبياء.
P.42			
<p>لدى سماعه ذلك، تذكر الفتى حلمه من جديد. و فجأة؛ بدا كل شيء واضحاً. فالمرأة العجوز لم تأخذ منه شيئاً، و لكن هذا الشيخ (ربما كان زوجها) يحاول أن يحصل على ما لم تحصل عليه، مقابل نبوءة. قد يكون عجرياً، هو أيضاً.</p>			
IV	1	$X \beta$	لدى سماعه ذلك،
		α	تذكر الفتى حلمه من جديد.
	2		وفجأة؛ بدا كل شيء واضحاً.
	3	1	فالمرأة العجوز لم تأخذ منه شيئاً،
		+2	و لكن هذا الشيخ <<...>> يحاول أن يحصل على [[ما لم تحصل عليه]] مقابل نبوءة.
		$<<X3>>$	<<ربما كان زوجها>>
	4		قد يكون عجرياً، هو أيضاً.

تابع الشيخ:
 - إن السيل الجارف هو الذي يكشف الكنوز و هو الذي يدفنها في آن. إذا كنت تريد أن تعرف المزيد عن كنزك فينبغي لك إعطائي عشر قطيعك.
 - ألا ترضى بعشر الكنز؟
 بدا الشيخ خائباً:
 - إذا وعدت بما لم تملكه بعد، فسوف تفقد الرغبة في الحصول عليه.
 فأجابه الفتى أنه وعد العجربة بعشر الكنز.
 عقب الشيخ قائلاً:
 - العجر ماكرون، و في كل حال، فإن من المستحسن أن تدرك أن لكل شيء في الحياة ثمنه. و هذا ما يحاول محاربو الضوء تعليمه.

V	1	1	تابع الشيخ:
	21		إن السيل الجارف هو الذي يكشف الكنوز
	2+2		و هو [[الذي يدفنها]] في آن.
	$X\beta$	2	إذا كنت تريد أن تعرف المزيد عن كنزك
	α		فينبغي لك إعطائي عشر قطيعك.
		3	ألا ترضى بعشر الكنز؟
	1	4	بدا الشيخ خائباً:
	$2X\beta$		إذا وعدت بـ[[ما لم تملكه بعد]]،
	2α		فسوف تفقد [[الرغبة في]] الحصول عليه.
		5	فأجابه الفتى أنه وعد العجربة بعشر الكنز.
	1	6	عقب الشيخ قائلاً:
	21		العجر ماكرون،
	2+2		و في كل حال، فإن من المستحسن أن تدرك أن لكل شيء في الحياة ثمنه.
		7	و هذا ما يحاول محاربو الضوء تعليمه.

قال الفتى في نفسه: "اللعة على الساعة التي التقيت، فيها، ذلك الشيخ". لقد ذهب ببساطة، ليقابل امرأة قادرة على تفسير الأحلام. لكن لا المرأة و لا هذا الشيخ أبدى اهتماماً بكونه راعياً. إنهما شخصان منعزلان لا يأبهان لأي أمر من أمور الحياة، و لا يفهمان أن الرعيان ينتهي بهم الأمر إلى التعلق بماشيئتهم

VI	α	1	قال الفتى في نفسه:
	β		"اللعة على الساعة [[التي التقيت، فيها، ذلك الشيخ]]."
	α	2	لقد ذهب ببساطة،
	$X\beta$		ليقابل امرأة قادرة على تفسير الأحلام.
		3	لكن لا المرأة و لا هذا الشيخ أبدى اهتماماً بـ[[كونه راعياً]].
	1	4	إنهما شخصان [[منعزلان]] لا يأبهان لأي أمر من أمور الحياة،
	2α		و لا يفهمان
	2β		أن الرعيان ينتهي بهم الأمر إلى التعلق بماشيئتهم.

و تذكر، عندئذ، أن عليه الذهاب إلى طريفاً، ليعطي المرأة العجربة عشر الكنز. و أسر إلى نفسه: "كم هم أذكاء هؤلاء العجر!.. ربما عزي ذلك إلى أنهم يرحلون باستمرار".

VII	α	1	و تذكر، عندئذ
	$\beta \alpha$		أن عليه الذهاب إلى طريفاً،
	$\beta X\beta$		ليعطي المرأة العجربة عشر الكنز.
	1	2	و أسر إلى نفسه:
	2		"كم هم أذكاء هؤلاء العجر!..

Fatima

PP.119-120

في هذه الأثناء، ظهرت فتاة لم تكن ترتدي الثوب الأسود. كانت تحمل جرة على كتفها، و يعلو رأسها منديل، و لكن وجهها كان سافراً. تقدم الفتى نحوها ليسألها عن الخيميائي.

عندئذ، بدا الأمر و كان الزمن قد توقف، و كأن روح العالم قد انبثقت بكل قوتها أمام الفتى.

عندما شاهد عينيها السوداوين و شفيتها الحائرتين بين التبسم و الصمت، أدرك الجزء الجوهري، الأكثر إفصاحاً في اللغة التي يتكلم بها العالم، و التي تستطيع كل كائنات الأرض أن تفهمها في أعماقها، و هو ما يسمى الحب. إنه شيء ما أكثر قدماً من البشر و من الصحراء ذاتها. و مع ذلك يتكرر انبثاقه بالقوة، ذاتها، و في كل مكان، كلما تعانقت نظرتان مثلما حدث للتو قرب بئر ماء. افترت شفتا الفتاة، أخيراً، عن ابتسامة كانت بمثابة إشارة، و هي الإشارة التي انتظرها، دون أن يدري، خلال فترة طويلة جداً من حياته، و التي كان يبحث عنها في الكتب، و قرب نعاجه، و في الكريستال، و في صمت الصحراء.

إنها هي بالذات، لغة العالم النقي، دون أي تفسير، لأن الكون لا يعوزه تفسير لكي يتابع مسيرته في الفضاء اللامتناهي. إن كل ما فهمه، في هذه اللحظة، هو أنه موجود أمام امرأة حياته، دون أي ضرورة للكلام، و لابد أنها تعرف ذلك هي أيضاً. إنه على يقين بشعوره أكثر من أي شيء في العالم. حتى و أن كان أقرب باؤه و أقارب أقربائه يقولون باستمرار: المغازلة في البدء، فالخطوبة، فمعرفة الطرف الآخر، و من ثم امتلاك المال للزواج. إن من يقول بذلك، لا يعرف، إطلاقاً، اللغة الكونية، لأن من يتمكن منها، يدرك أن هناك على الدوام شخصاً ما في العالم ينتظر شخصاً آخر، سواء أكان ذلك في وسط الصحراء أم في أعماق المدن الكبرى.

و عندما يلتقي ذاك الشخصان، و تتعانق نظراتهما، يغدو الماضي و المستقبل بلا أهمية، إذ لا وجود إلا لهذه اللحظة الراهنة، و لهذا اليقين، الذي لا يمكن إدراكه، بأن كل شيء، تحت قبة السماء، قد كتب باليد ذاتها، اليد التي تلد الحب، و التي خلقت توأماً لروح كل كائن يعمل، أو يرتاح، أو يبحث عن الكنوز تحت نور الشمس. و إذا لم يكن الأمر كذلك، فإن أحلام الجنس البشري تغدو بلا معنى. أسراً إلى نفسه: " كل شيء مكتوب".

I	1	في هذه الأثناء ظهرت فتاة [[لم تكن ترتدي الثوب الأسود]].
	2	1 كانت تحمل جرة على كتفها
		+2 و يعلو رأسها منديل
		+3 ولكن وجهها كان سافراً.
	3	1 تقدم الفتى نحوها
		X2 ليسألها عن الخيميائي.
	4	عندئذ بدا الأمر [[وكان الزمن قد توقف]] و كأن روح العالم قد انبثقت بكل قوتها أمام الفتى.
	5	Xβ عندما شاهد عينيها السوداوين و شفيتها الحائرتين بين التبسم و الصمت
		α 1 أدرك الجزء الجوهري [[الأكثر إفصاحاً في اللغة]] التي يتكلم بها العالم والتي تستطيع كل كائنات الأرض أن تفهمها في أعماقها]]
		α=2 وهو ما يسمى الحب.
	6	إنه شيء ما [[أكثر قدماً من البشر و من الصحراء ذاتها]].
	7	α ومع ذلك يتكرر انبثاقه بالقوة ذاتها و في كل مكان
		Xβ α كلما تعانقت نظرتان
		Xβ Xβ مثلما حدث للتو قرب بئر ماء.
	8	1 افترت شفتا الفتاة أخيراً، عن ابتسامة [[كانت بمثابة إشارة]]، و هي الإشارة [[التي انتظرها، >> دون [[أن يدري]] <<، خلال فترة طويلة جداً من حياته، و التي كان يبحث عنها في الكتب، و قرب نعاجه، و في الكريستال، و في صمت الصحراء]].
		=2
	9	α إنها هي بالذات، لغة العالم النقي، دون أي تفسير،
		Xβ α لأن الكون لا يعوزه تفسير
		Xβ Xβ لكي يتابع مسيرته في الفضاء اللامتناهي.
	10	1 إن كل [[ما فهمه، في هذه اللحظة]]، هو [[أنه موجود أمام امرأة حياته]]، دون أي ضرورة للكلام،
		+2 و لابد أنها تعرف ذلك هي أيضاً.
	11	إنه على يقين بشعوره [[أكثر من أي شيء في العالم]].

		α	حتى و إن كان أقاربه و أقارب أقاربه يقولون باستمرار:	12
		$\beta 1$	المغازلة في البدء	
		$\beta X2$	فالمخطوبة	
		$\beta X3$	فمعرفة الطرف الآخر	
		$\beta X4$	و من ثم امتلاك المال للزواج.	
	13	α	إن [[من يقول بذلك]] لا يعرف إطلاقاً اللغة الكونية	
		$X\beta \alpha$	لأن [[من يتمكن منها]] يدرك	
		$X\beta , \beta \alpha$	أن هناك على الدوام شخصاً ما في العالم [[ينتظر شخصاً آخر]]	
		$X\beta , \beta X\beta$	سواء أكان ذلك في وسط الصحراء أم في أعماق المدن الكبرى.	
	14	$1X\beta 1$	وعندما يلتقي ذاك الشخصان	
		$1X\beta +2$	و تتعاقب نظراتهما	
		1α	يغدو الماضي والمستقبل بلا أهمية	
		$X2$	إذ لا وجود إلا لهذه اللحظة الراهنة، ولهذا اليقين [[الذي لا يمكن إدراكه بأن كل شيء تحت قبة السماء قد كتب باليد ذاتها]]، اليد [[التي تلد الحب والتي خلقت توأماً لروح كل كائن]] يعمل أو يرتاح أو يبحث عن الكنوز تحت نور الشمس]]].	
	15	$X2$	وإذا لم يكن الأمر كذلك	
		1	فإن أحلام الجنس البشري تغدو بلا معنى.	
	16	1	أسرَّ إلى نفسه:	
		2	" كل شيء مكتوب".	
PP.120-121				
<p>نهض الإنكليزي الذي كان جالساً و هز صديقه الفتى قائلاً:</p> <p>" هيا! سلها"</p> <p>اقترب الفتى من الفتاة. ابتسمت ثانية و ابتسم هو أيضاً.</p> <p>سألها:</p> <p>- ما اسمك؟</p> <p>أجابت، و هي تخفض نظراتها:</p> <p>- فاطمة.</p> <p>- اسم تحمله بعض النسوة في البلاد التي جئت منها.</p> <p>- إنه اسم بنت النبي، و قد نقله محاربونا إلى هناك.</p> <p>كانت الفتاة تتكلم عن المحاربين باعتزاز. و كان الإنكليزي إلى جانبه، يلح عليه، فسألها الفتى ما إذا كانت قد سمعت بالرجل الذي يشفي كل الأمراض.</p>				
II	1	1	نهض الإنكليزي [[الذي كان جالساً]]	
		$X2 \alpha$	و هز صديقه الفتى	
		$X2X\beta \alpha$	قائلاً:	
		$X2X\beta " \beta 1$	" هيا!	
		$X2X\beta " \beta +2$	سلها"	
	2		اقترب الفتى من الفتاة.	
	3	1	ابتسمت ثانية	
		+2	و ابتسم هو أيضاً.	
	4	1	سألها:	
		"2	ما اسمك؟	
	5	1α	أجابت	
		$1X\beta$	وهي تخفض نظراتها:	
		"2	فاطمة.	

		6	- اسم <u>[[تحملة بعض النسوة في البلاد]]</u> <u>[[التي جئت منها]]</u> .
		7	1 - إنه اسم بنت النبي
			+2 وقد نقله محاربونا إلى هناك.
		8	كانت الفتاة تتكلم عن المحاربين باعتزاز.
		9	1 وكان الإنكليزي إلى جانبه يلح عليه
			$X2 \alpha$ فسألها الفتى
			$X2 \beta$ ما إذا كانت قد سمعت بالرجل <u>[[الذي يشفي كل الأمراض]]</u> .
P.121			
<p>و ذهب الإنكليزي أيضاً ليجت من الخيميائي.</p> <p>في حين لبث الفتى، لوقت طويل، جالساً قرب البئر، مدركاً أن الشرق قد ترك على وجهه، ذات يوم، عطر هذه المرأة؛ و أنه كان يحبها حتى قبل أن يعرف أنها على الأرض؛ و أن الحب الذي يكنه لها سوف يمكنه من اكتشاف أسرار العالم جميعها.</p>			
III		1	α و ذهب الإنكليزي أيضاً
			$X \beta$ ليجت من الخيميائي.
		2	α في حين لبث الفتى لوقت طويل
			$X \beta 1$ جالساً قرب البئر
			$X \beta + 2 \alpha$ مدركاً
			$X \beta + 2, \beta 1$ أن الشرق قد ترك على وجهه ذات يوم عطر هذه المرأة
			$X \beta + 2, \beta + 2$ وأنه كان يحبها
			$X \beta + 2, \beta + 2 X \beta \alpha$ حتى قبل أن يعرف
			$X \beta + 2, \beta + 2 X \beta \beta$ أنها على الأرض
			$X \beta + 2, \beta + 3$ وأن الحب <u>[[الذي يكنه لها]]</u> سوف يمكنه من اكتشاف أسرار العالم جميعها.
PP.122-123			
<p>بعد ذهابه، وصلت فاطمة إلى البئر لتملأ جرتها. فقال لها: " جئت لأفضل إليك بأمر بسيط للغاية: أود أن تكوني زوجتي. إنني أحبك".</p> <p>تركت الفتاة الإناء يطفح بالماء.</p> <p>و استأنف كلامه:</p> <p>- سأنتظرك، كل يوم، في هذا المكان. لقد اجتزت الصحراء لأبحث عن كنز خبيئ قرب الأهرامات. كانت الحرب لعنة علي، فإذا بها تستحيل نعمة، لأنها تبقيني قريباً منك.</p> <p>- سوف تنتهي الحرب ذات يوم.</p> <p>نظر إلى أشجار النخيل في الواحة. تذكر أنه كان راعياً و لديه أعداد كبيرة من الخراف. أدرك أن فاطمة أكثر أهمية من الكنز.</p> <p>قالت كما لو أنها تقرأ أفكاره:</p> <p>" المحاربون يبحثون عن كنوزهم. و نساء الصحراء يفخرن بمحاربيهن".</p> <p>ثم ملأت جرتها من جديد و غادرت.</p>			
IV		1	$X \beta$ بعد ذهابه
			$\alpha \alpha$ وصلت فاطمة إلى البئر
			$\alpha X \beta$ لتملأ جرتها.
		2	1 فقال لها:
			2α " جئت
			$2 X \beta \alpha$ لأفضي إليك بأمر بسيط للغاية:
			$2 X \beta = \beta \alpha$ أود
			$2 X \beta = \beta \beta$ أن تكوني زوجتي.

		3	إنني أجبك".
		4	تركت الفتاة الإناء يطفح بالماء.
	1	5	و استأنف الفتى كلامه:
	2		- سأنتظرك كل يوم في هذا المكان.
	α	6	لقد اجتزت الصحراء
	$X\beta$		لأبحث عن كنز [[خبيء قرب الأهرامات]].
	1	7	كانت الحرب لعنة علي،
	$X2\alpha$		فإذا بها تستحيل نعمة،
	$X2X\beta$		لأنها تبقيني قريباً منك.
		8	- سوف تنتهي الحرب ذات يوم.
		9	نظر إلى أشجار النخيل في الواحة.
	α	10	تذكر
	$\beta 1$		أنه كان راعياً،
	$\beta + 2$		ولديه أعداد كبيرة من الخراف.
	α	11	و أدرك
	β		أن فاطمة أكثر أهمية من الكنز.
	1α	12	قالت،
	$1X\beta$		كما لو أنها تقر أفكاره:
	2		" المحاربون يبحثون عن كنوزهم.
		13	ونساء الصحراء يفخرن بمحاربيهن".
	1	14	ثم ملأت جرتها من جديد
	$X2$		و غادرت.
P. 123			
واظب الفتى على ارتياد البئر بانتظار مجيء فاطمة. حدثها عن حياته، كراع، و لقائه الملك، و عن متجر البلوريات. أصبحا صديقين؛ و باستثناء الدقائق الخمس عشرة التي يقضيها برفقتها، كان يحس بيومه طويلاً، طويلاً، لا يحتمل.			
V	α	1	واظب الفتى [على [[رتياد البئر]]]
	$X\beta$		بانتظار [[مجيء فاطمة]].
		2	حدثها عن حياته، كراع، و لقائه الملك، و عن متجر البلوريات.
	1	3	أصبحا صديقين؛
	$+2$		و باستثناء الدقائق الخمس عشرة [[التي يقضيها برفقتها]]، كان يحس بيومه طويلاً، طويلاً، [[لا يحتمل]].
PP.123-124			
تفرق الجمع. و في المساء التقى الفتى فاطمة، من جديد؛ و أطلعها على ما جرى في الاجتماع. قالت الفتاة:			
" حدثتني في لقائنا الثاني، عن حبك. ثم لفتنتي أموراً جميلة جداً، مثل اللغة الكونية وروح العالم. و شيئاً فشيئاً، غدوت، جراء ذلك، جزءاً من ذاتك".			
كان الفتى يصغي إلى صوتها، و يجده أكثر جمالاً من وشوشة الريح و أشجار النخيل.			
و ما لبث أن قال:			
" مضى وقت طويل على ارتيادي هذه البئر، لأنتظرك، فلا تذكرت ماضي، ولا التزمت العادات التي يريد الرجال أن تنقيد نساء الصحراء بها. كنت أحلم، في طفولتي، أن الصحراء قد تحمل لي، ذات يوم، أجمل هدية في حياتي و ها هي الهدية بين يدي، إنها أنت".			
أراد أن يمسك يدها و لكن يديها كانتا تمسكان بأذني الجرة.			
فقالته:			
" حدثتني عن أحلامك و عن الملك العجوز. ... "			

VI	1	تفرق الجمع.
	2	1 وفي المساء التقى الفتى فاطمة، من جديد،
		+2 و أطلعها [على [ما جرى في الاجتماع]].
	3	1 قالت الفتاة:
		2 "حدثتني، في لقائنا الثاني، عن حبك.
	4	ثم لفتتني أموراً جميلة جداً، مثل اللغة الكونية و روح العالم.
	5	وشيناً فشيناً، غدوت، جراء ذلك، جزءاً من ذاتك".
	6	1 كان الفتى يصغي إلى صوتها،
		+2 α و يجد
		+2 β ه أكثر جمالاً من وشوشة الريح وأشجار النخيل.
	7	1 و ما لبث أن قال [sic]:
		21 α " مضى وقت طويل [على [الريادي هذه البئر]].
		21X β لا تنتظرك،
		+2 فلا تذكرت ماضي،
		+2+3 ولا التزمت العادات [التي يريد الرجال أن تتقيد نساء الصحراء بها]].
	8	1 α كنت أحلم، في طفولتي،
		1 β أن الصحراء قد تحمل لي، ذات يوم، [أجمل هدية في حياتي]؛
		+21 وها هي الهدية بين يدي،
		+2=2 إنها أنت".
	9	1 أراد أن يمسك يدها،
		+2 ولكن يديها كانتا تمسكان بأذني الجرة.
	10	1 فقالت له:
		2 " حدثتني عن أحلامك وعن الملك العجوز....
P. 146		
-أريد أن أبقى في الواحة. لقد التقيت فاطمة. و هي، في نظري، أثمن من أي كنز. - إن فاطمة فتاة من الصحراء، و هي تعرف أن على الرجال أن يرحلوا ليعودوا. لقد وجدت فاطمة كنزها الذي ليس سوى أنت. و هي تنتظر الآن منك أن تجد ما تبحث عنه.		
VII	1	- أريد أن أبقى في الواحة.
	2	لقد التقيت فاطمة.
	3	وهي، في نظري، أثمن من أي كنز.
	4	1 - إن فاطمة فتاة من الصحراء،
		+2 α وهي تعرف
		+2 β α أن على الرجال أن يرحلوا
		+2 β X β ليعودوا.
	5	لقد وجدت فاطمة كنزها [الذي ليس سوى أنت].
	6	وهي تنتظر، الآن، منك [أن تجد [ما تبحث عنه]].
P.149		
ظهرت فاطمة عند باب الخيمة. فساروا، معاً، بين أشجار النخيل. كان يدرك أن ما يفعله منافق للتقليد. و لكن لم يكن لهذا الأمر من أهمية، الآن. قال لها: " سأرحل، و أود أن تعلمي أنني عائد، أحبك لأن...." فقاطعتة: - لا تقل شيئاً، إننا نحب لأننا نحب. ليس هناك أي سبب للحب.		

VIII		ظهرت فاطمة عند باب الخيمة.	1
		فسارا معاً بين أشجار النخيل.	2
	α	كان يدرك	3
	β	أن [[ما يفعله]] مناف للتقليد.	
		ولكن لم يكن لهذا الأمر من أهمية، الآن.	4
	1	قال لها:	5
	21	" سأرحل	
	$2+2 \alpha$	و أود	
	$2+2 \beta \alpha$	أن تعلمي	
	$2+2 \beta \beta$	أنني عائد،	
	$2+3 \alpha$	أحبك	
	$2+3X \beta$	لأن...."	
	1	فقاطعتها:	6
	21	لا نقل شيئاً،	
	$2+2 \alpha$	إننا نحب	
	$2+2X \beta$	لأننا نحب.	
		ليس هناك أي سبب للحب.	7
P.150			
تعانقا. إنها المرة الأولى التي تلامس فيها جسداهما.			
IX		تعانقا.	1
		إنها المرة الأولى [[التي تلامس فيها جسداهما]].	2
P.150			
- من قبل كانت تتحرك في أعماقي رغبة، كلما نظرت إلى الصحراء. أما الآن، فسأغدو امرأة ملوها الأمل. لقد رحل أبي، ذات يوم، ولكنه عاد، بعد ذلك، إلى أمي، و ما زال يعود باستمرار.			
X	α	- من قبل، كانت تتحرك في أعماقي رغبة،	1
	$X \beta$	كلما نظرت إلى الصحراء.	
		أما الآن، فسأغدو امرأة [[ملوها الأمل]].	2
	1	لقد رحل أبي، ذات يوم،	3
	$+21$	ولكنه عاد، بعد ذلك، إلى أمي،	
	$+2+2$	و ما زال يعود باستمرار.	
PP.150-151			
و لاحظ أن عيني فاطمة تدمعان. - أتبيكين؟ أجابت، وهي تخبئ وجهها: - إنني امرأة من الصحراء، ولكنني، امرأة قبل كل شيء.			
XI	α	و لاحظ	1
	β	أن عيني فاطمة تدمعان.	
		- أتبيكين؟	2
	1α	أجابت	3
	$1X \beta$	وهي تخبئ وجهها:	
	2α	- إنني امرأة من الصحراء	

		$2 + \beta$ و لكنني امرأة قبل كل شيء.	
PP. 150-151			
<p>دخلت فاطمة خيمتها بعد قليل تشرق الشمس. و مع بداية النهار ستخرج لتقوم لما تعودت القيام به منذ سنوات و لكن كل شيء قد تغير. لم يعد الفتى في الواحة. ففقدت الواحة الدلالة التي كانت لها قبل الآن بل قبل برهة. و لن يكون هذا المكان هو نفسه المكان الذي يضم الخمسين ألف شجرة نخيل و الثلاثمائة بئر و الذي كان الحجاج يشعرون بالسعادة لدى وصولهم إليه بعد سفر طويل. إن الواحة ستغدو بدءاً من هذا اليوم مكاناً موحشاً في نظرها.</p> <p>و بدءاً من هذا اليوم ستصبح الصحراء أكثر أهمية من الواحة. سوف تقضي وقتها تتأمل الصحراء و تتسائل بأي نجمة يستهدي الفتى في البحث عن الكنز. و سوف تبعث إليه بقبلايتها على أجنحة الرياح أملة أن تلمس الرياح وجهه و تخبره أنها ما تزال قيد الحياة و أنها تنتظره كما تنتظر أي امرأة رجلها الشجاع الذي يدأب في البحث عن الأحلام و الكنوز.</p> <p>منذ ذلك اليوم لم تعد الصحراء تعني لها إلا شيئاً واحداً: الأمل بعودته.</p>			
XII	1	دخلت فاطمة خيمتها.	
	2	بعد قليل تشرق الشمس.	
	3	1α و مع بداية النهار ستخرج	
		$1X \beta$ لتقوم ل[[ما تعودت [[القيام به]]، منذ سنوات]]،	
		$+2$ و لكن كل شيء قد تغير.	
	4	لم يعد الفتى في الواحة.	
	5	فقدت الواحة الدلالة [[التي كانت لها، قبل الآن، بل قبل برهة]].	
	6	و لن يكون هذا المكان، هو نفسه المكان [[الذي يضم الخمسين ألف شجرة نخيل، و الثلاثمائة بئر]]، و الذي كان الحجاج يشعرون بالسعادة لدى وصولهم إليه، بعد سفر طويل]].	
	7	إن الواحة ستغدو بدءاً من هذا اليوم مكاناً موحشاً في نظرها.	
	8	و بدءاً من هذا اليوم، ستصبح الصحراء [[أكثر أهمية من الواحة]].	
	9	α سوف تقضي وقتها	
		$X\beta 1$ تتأمل الصحراء،	
		$X\beta + 2 \alpha$ و تتسائل	
		$X\beta + 2 \beta$ بأي نجمة يستهدي الفتى [في [[البحث عن الكنز]]]].	
	10	α و سوف تبعث إليه بقبلايتها على أجنحة الرياح،	
		$X \beta \alpha$ أملة	
		$X \beta ' \beta 1$ أن تلمس الرياح وجهه،	
		$X \beta ' \beta X2 \alpha$ و تخبره	
		$X \beta ' \beta X2 \beta 1$ أنها لا تزال قيد الحياة،	
		$X \beta ' \beta X2 \beta + 2 \alpha$ و أنها تنتظره	
		$X \beta ' \beta X2 \beta + 2X \beta$ كما تنتظر أي امرأة رجلها الشجاع [[الذي يدأب في [[البحث عن الأحلام و الكنوز]]]].	
	11	منذ ذلك اليوم لم تعد الصحراء تعني لها إلا شيئاً واحداً: الأمل بعودته.	
PP. 196-197			
<p>ولكن الريح عادت تهب من جديد. إنها الريح الشرقية، تلك التي تأتي من أفريقية، و لكنها لا تحمل معها رائحة الصحراء، و لا التهديد بالغزو.</p> <p>بل على العكس، كانت تحمل أرج عطر يذكره جيداً، و بوح قبلة ترف بعذوبة لتتطبع على شفثيه.</p> <p>ابتسم. لقد كانت قبلتها الأولى.</p> <p>و قال: "ها أنذا، يا فاطمة، إنني قادم".</p>			
XIII	1	و لكن الريح عادت تهب من جديد.	
	2	1 إنها الريح الشرقية،	
		$=2$ تلك [[التي تأتي من أفريقية]]،	
		$+31$ و لكنها لا تحمل معها رائحة الصحراء،	

	و لا التهديد بالغزو.	+3+2	
3	بل على العكس، كانت تحمل أرج عطر [[يذكره جيداً]]، وبوح قُبلة [[تُرف بعدوبة لتتطبع على شفثيه]].		
4	ابتسم.		
5	لقد كانت قبلتها الأولى.		
6	1 و قال:		
	"هاأنذا، يا فاطمة،	21	
	إنني قادم".	2+2	

Tarifa			
P. 19			
“Biraz yün satmak istiyorum,” demişti çoban, tüccara.			
Dükkân kalabalıktı, iş yoğunu; bu yüzden, tüccar çobana ikindiye kadar beklemesini söyledi. Bunun üzerine çoban gidip mağazanın önündeki kaldırıma oturdu, heybesinden bir kitap çıkardı.			
I	1	“1	“Biraz yün <u>satmak istiyorum</u> ,”
		2	<u>demişti</u> çoban, tüccara.
	2	11	Dükkân <u>kalabalıktı</u> ,
		1+2	iş <u>yoğundu</u> ;
		X2α	bu yüzden, tüccar çobana ... -i <u>söyledi</u> .
		X2“β	ikindiye kadar beklemesin-
	3	Xβ	Bunun üzerine çoban <u>gidip</u>
		α1	mağazanın önündeki kaldırıma <u>oturdu</u> ,
		αX2	heybesinden bir kitap <u>çıkardı</u> .
P. 27			
Tarifa'da düş yorumcusu bir yaşlı kadının yaşadığını anımsamıştı. Daha önce bir kez görmüş olduğu bu düşü, bu gece de görmüştü.			
II	1	‘β	Tarifa'da düş yorumcusu bir yaşlı kadının <u>yaşadığını</u>
		α	-ı <u>anımsamıştı</u> .
	2		[[Daha önce bir kez görmüş <u>olduğu</u>]] bu düşü, bu gece de <u>görmüştü</u> .
P. 32			
Çoban, falcının yanından hayal kırıklığı içinde ayrıldı; bir daha asla düşlere inanmamaya karar vermişti. Bu arada yapacak bir yığın işi olduğunu anımsadı: Önce gidip karnını doyurdu, kitabını daha kalın bir kitapla değiştirdi ve yeni satın aldığı şarabı rahatça içmek için kasabanın alanına gidip bir sıraya oturdu. Sıcak bir gündü, ama şarap o akıl sır ermez gizemiyle çobanın içini biraz serinletti. Koyunlar, yeni edindiği bir dostun kent girişinde bulunan ağılındaydılar. Bu yörelerde bir yığın arkadaşı vardı – ve bu da yolculuk yapmayı neden bunca sevdiğini açıklıyor. Her gün birlikte olmak gereksinimi duymaksızın, insan her zaman yeni dostlar edinir. Papaz okulunda olduğu gibi, insan her zaman aynı insanları görürse, bunları yaşamının bir parçası saymaya başlar. İyi, ama bu kişiler de bu nedenle, yaşamımızı değiştirmeye kalkışır. Bizi görmek istedikleri gibi değilsek hoşnut olmazlar, canları sıkılır. Çünkü, efendim, herkes bizim nasıl yaşamamız gerektiğini elifi elifine bildiğine inanır.			
Ne var ki, hiç kimse kendisinin kendi hayatını nasıl yaşaması gerektiğini kesinlikle bilmez. Tıpkı şu, düşleri gerçeğe dönüştürmeyi beceremediği halde düş yorumculuğuna kalkışan cadı gibi.			
III	1	1	Çoban, falcının yanından hayal kırıklığı içinde <u>ayrıldı</u> ;
		=2	bir daha asla düşlere <u>inanmamaya karar vermişti</u> .
	2	1‘β	Bu arada [[<u>yapacak</u>]] bir yığın işi <u>olduğun</u>
		1α	-u <u>anımsadı</u> :

		=2Xβ	Önce <u>gidip</u> .
		=2α1	karnını <u>doyurdu</u> ,
		=2α+2	kitabını daha kalın bir kitapla <u>değiştirdi</u>
		=2α+3Xβ	ve [[yeni satın <u>aldığı</u>]] şarabı rahatça <u>içmek</u> için
		=2α+3αXβ	kasabanın alanına <u>gidip</u>
		=2α+3αα	bir sıraya <u>oturdu</u> .
3	1		Sıcak bir <u>gündü</u> ,
	+2		ama şarap [[o akıl sır <u>ermez</u>]] gizemiyle çobanın içini biraz <u>serinletti</u> .
4			Koyunlar, [[yeni <u>edindiği</u>]] bir dostun [[kent girişinde <u>bulunan</u>]] ağılındaydı lar.
5	1		Bu yörelerde bir yığın arkadaşı <u>vardı</u> -
	=2		ve [[bu da [[yolculuk yapmay]]-ı neden bunca sevdiğin]]-i <u>açıklıyor</u> .
6	Xβ		[[[[Her gün birlikte <u>olmak</u>]] gereksinim]] -i <u>duymaksızın</u> ,
	α		insan her zaman yeni dostlar <u>edinir</u> .
7	XβXβ		[[Papaz okulunda <u>olduğu</u>]] gibi,
	Xβα		insan her zaman aynı insanları <u>görürse</u> ,
	α		bunları yaşamının bir parçası <u>saymaya</u> başlar.
8			İyi, ama bu kişiler de bu nedenle, yaşamımızı <u>değiştirmeye</u> kalkışır lar.
9	Xβ		[[[[Bizi <u>görmek</u> istedikleri]] gibi]] değilsek
	α1		hoşnut <u>olmazlar</u> ,
	α+2		canları <u>sıkılır</u> .
10	α		Çünkü, efendim, herkes ... -e <u>inanır</u> .
	‘β‘β		bizim nasıl <u>yaşamamız gerektiğin</u>
	‘βα		-i elifi elifine <u>bildiğin</u>
11	α		Ne var ki, hiç kimse ... -i kesinlikle <u>bilmez</u> .
	‘β		kendisinin kendi hayatını nasıl <u>yaşaması gerektiğin</u>
12	Xβ		Tıpkı şu, düşleri gerçeğe <u>dönüştürmeyi</u> beceremediği halde
	α		[[düş yorumculuğuna <u>kalkışan</u>]] cadı gibi.
P. 35			
<p>Çoban onun giysilerinin tuhaflığını fark etti; Arap'a benziyordu, ama bu yörelerde olağanüstü bir şey değildi bu. Tarifa'dan ancak birkaç saat uzaktaydı Afrika. Çoğu zaman kente alışveriş yapmak için Araplar gelirdi; günde birkaç kez tuhaf hareketler yaparak dua ettikleri görülürdü.</p>			
IV	1	1	Çoban onun giysilerinin tuhaflığını <u>fark etti</u> ;
		=2	Arap'a <u>benziyordu</u> ,
		+3	ama bu yörelerde olağanüstü bir şey <u>değildi</u> bu.
	2		Tarifa'dan ancak birkaç saat uzaktaydı Afrika.

	3	1Xβ	Çoğu zaman kente alışveriş <u>yapmak</u> için
		1α	Araplar <u>gelirdi</u> ;
		=2Xβ	günde birkaç kez tuhaf hareketler <u>yaparak</u>
		=2α	[[<u>dua ettikler</u>]]-i <u>görülürdü</u> .
P. 43			
<p>Arkadaşının ağılına en uzun yoldan gitmeye karar verdi. Kentin bir şatosu vardı; kaleye tırmanıp surların üzerinde oturmak istedi canı. Yukarıdan, Afrika'yı görebilirdi. Neredeyse bütün İspanya'yı uzun süre işgal etmiş olan Magriplilerin buradan geldiklerini söylemişti biri, bir zamanlar. Magriplilerden nefret ediyordu. Çingeneleri onlar getirmişlerdi.</p> <p>Yukarıdan, yaşlı adamla gevezelik ettiği alan da aralarında olmak üzere kentin büyük bir bölümünü de görebilirdi.</p>			
V	1		Arkadaşının ağılına en uzun yoldan <u>gitmeye karar verdi</u> .
	2	1	Kentin bir şatosu <u>vardı</u> ;
		+2Xβ	kaleye <u>tırmanıp</u>
		+2α	surların üzerinde <u>oturmak istedi</u> canı.
	3		Yukarıdan, Afrika'yı <u>görebilirdi</u> .
	4	“β	[[Neredeyse bütün İspanya'yı uzun süre <u>işgal etmiş olan</u>]] Magriplilerin buradan <u>geldiklerin</u>
		α	-i söylemişti biri, bir zamanlar.
	5		Magriplilerden <u>nefret ediyordu</u> .
	6		Çingeneleri onlar <u>getirmişlerdi</u> .
	7	Xβ	Yukarıdan, [[yaşlı adamla <u>gevezelik ettiği</u>]] alan da aralarında <u>olmak</u> üzere
		α	kentin büyük bir bölümünü de <u>görebilirdi</u> .
P. 43			
<p>Rüzgâr çıktı. O, bu rüzgârı tanıyordu: Gündoğusu diyorlardı bu rüzgâra, imansız sürüleri bu rüzgarla birlikte gelmişlerdi. Tarifa'ya gelmeden önce, Afrika'nın bu kadar yakın olduğunu hiç düşünmemişti. Çok büyük bir tehlikeydi bu: Magripliler ülkeyi yeniden istila edebilirlerdi.</p>			
VI	1		Rüzgâr <u>çıktı</u> .
	2	1	O, bu rüzgârı <u>tanıyordu</u> :
		=21	Gündoğusu <u>diyorlardı</u> bu rüzgâra,
		=2+2	imansız sürüleri bu rüzgarla birlikte <u>gelmişlerdi</u> .
	3	Xβ	Tarifa'ya <u>gelmeden önce</u> ,
		α'β	Afrika'nın bu kadar yakın <u>olduğunu</u>
		αα	hiç <u>düşünmemişti</u> .
	4	1	Çok büyük bir tehlikeydi bu:
		=2	Magripliler ülkeyi yeniden <u>istila edebilirlerdi</u> .

P. 44			
Yukarıdan alana baktı. Seyyar satıcı patlamış mısırlarını satmayı sürdürüyordu. Bir süre önce yaşlı adamla sohbet ettiği sıraya bir genç çift gelip oturdu ve öpmeye başladı.			
VII	1		Yukarıdan alana <u>baktı</u> .
	2		Seyyar satıcı [[patlamış]] mısırlarını <u>satmayı sürdürüyordu</u> .
	3	Xβ	Bir süre önce [[yaşlı adamla <u>sohbet ettiği</u>]] sıraya bir genç çift <u>gelip</u>
		α1	<u>oturdu</u>
		αX2	ve <u>öpmeye başladı</u> .
P. 49			
Küçük Tarifa kentinin yukarı kesiminde Magriplilerin yaptırdığı eski bir kale vardır; kale surlarına oturan biri aşağıda bir alan, bir patlamış mısır satıcısı ve karşıda da bir parça Afrika görebilir.			
VIII	1	1	Küçük Tarifa kentinin yukarı kesiminde [[Magriplilerin <u>yaptırdığı</u>]] eski bir kale <u>vardır</u> ;
		+2	[[kale surlarına <u>oturan</u>]] biri aşağıda bir alan, bir [[patlamış]] mısır satıcısı ve karşıda da bir parça Afrika <u>görebilir</u> .
P. 90			
Rüzgâr durmadan esiyordu. Tarifa'da, surların üzerinde oturduğu sırada yüzünde hissettiği rüzgârın, bu rüzgâr olduğunu anımsadı. Belki de aynı rüzgâr, şu anda su ve yiyecek peşinde Endülüs kırlarında dolaşan koyunların yününü okşayarak geçiyordu.			
IX	1		Rüzgâr durmadan <u>esiyordu</u> .
	2	1Xβ	Tarifa'da, surların üzerinde <u>oturduğu</u> sırada
		1α	[[yüzünde <u>hissettiği</u>]] rüzgârın,
		+2'β	bu rüzgâr <u>olduğun</u>
		+2α	-u <u>anımsadı</u> .
	3	α	Belki de aynı rüzgâr, ... <u>geçiyordu</u> .
		Xβ	şu anda [[su ve yiyecek peşinde Endülüs kırlarında <u>dolaşan</u>]] koyunların yününü <u>okşayarak</u>

Tangier			
P. 51			
"Ne tuhaf bir memleket şu Afrika!" diye düşündü delikanlı.			
Kentin daracık sokaklarında dolaşırken gördüğü öteki kahvehanelere benzeyen bir kahveye oturmuştu. İnsanlar, ağızdan ağza dolaştırdıkları devsel pipolar içiyorlardı. Birkaç saat içinde, el ele tutuşarak dolaşan erkekler, yüzleri peçeli kadınlar, yüksek kulelerin tepesine çıkıp şarkı söyleyen din adamları, bunların çevresinde de diz çöküp alınlarını yere vuran insanlar görmüştü.			
"İmansızların tapınmaları," diye düşündü. Çocukken, köylerindeki kilisede, bir kır ata binmiş Zebedioğlu Aziz Yakub'un heykelini görürdü: Kılıcını çekmiş, ayaklarının altında buranın insanlarına benzeyen insanlar. Kendini tedirgin ve yalnız mı yalnız hissediyordu. İmansızların korkunç kötücül			

bakışları vardı.

Üstelik, yola çıkmanın büyük telaşı içinde, bir ayrıntıyı unutmuştu, uzun süre kendisini hazinesinden uzak tutabilecek bir tek ayrıntıyı: Bu ülkede herkes Arapça konuşuyordu.

Kahveci yaklaştı; delikanlı yandaki masaya getirildiğini gördüğü bir içeceği parmağıyla işaret etti. İşaret ettiği çaydı, acı çay. Oysa şarap içmek isterdi.

I	1	'1	"Ne tuhaf bir memleket şu Afrika!"
		2	diye <u>düşündü</u> delikanlı.
	2	Xβ	Kentin daracık sokaklarında <u>dolaşırken</u>
		α	[[<u>gördüğü</u>]] öteki kahvehanelere <u>benzeyen</u>]] bir kahveye <u>oturmuştu</u> .
	3		İnsanlar, [[ağızdan ağza <u>dolaştırdıkları</u>]] devsel pipolar <u>içiyorlardı</u> .
	4		Birkaç saat içinde, [[el ele <u>tutuşarak</u> <u>dolaşan</u>]] erkekler, yüzleri peçeli kadınlar, [[yüksek kulelerin tepesine <u>çıkıp</u> şarkı <u>söyleyen</u>]] din adamları, bunların çevresinde de [[<u>diz çöküp</u> alınlarını yere <u>vuran</u>]] insanlar <u>görmüştü</u> .
	5	'1	"İmansızların <u>tapınmaları</u> ,"
		2	diye <u>düşündü</u> .
	6	1	Çocukken, köylerindeki kilisede, [[bir kır ata <u>binmiş</u>]] Zebedioğlu Aziz Yakub'un heykelini <u>görüldü</u> :
		=21	Kılıcını <u>çekmiş</u> ,
		=2+2	ayaklarının altında [[buranın insanlarına <u>benzeyen</u>]] insanlar [Ø: vardı].
	7		Kendini tedirgin ve yalnız mı yalnız <u>hissediyordu</u> .
	8		İmansızların korkunç kötücül bakışları <u>vardı</u> .
	9	1	Üstelik, [[yola <u>çıkmanın</u>]] büyük telaşı içinde, bir ayrıntıyı <u>unutmuştu</u> ,
		=2	[[uzun süre kendisini hazinesinden uzak <u>tutabilecek</u>]] bir tek ayrıntıyı:
		=3	Bu ülkede herkes Arapça <u>konusuyordu</u> .
	10	1	Kahveci <u>yaklaştı</u> ;
		X2	delikanlı [[yandaki masaya <u>getirildiğin</u> -i <u>gördüğü</u>]] bir içeceği parmağıyla <u>işaret etti</u> .
	11	1	[[<u>İşaret ettiği</u>]] çaydı,
		=2	acı çay.
	12		Oysa şarap <u>içmek isterdi</u> .

P. 52

"Otur. Bir şey ısmarlayayım sana. Benim için de şarap söyle. Şu çaydan nefret ediyorum."
"Bu ülkede şarap yoktur," diye karşılık verdi öteki. "Din yasaklamıştır."

II	1		" <u>Otur</u> .
	2		Bir şey <u>ısmarlayayım</u> sana.
	3		Benim için de şarap <u>söyle</u> .
	4		Şu çaydan <u>nefret ediyorum</u> ."
	5	"1	"Bu ülkede şarap <u>yoktur</u> ,"

		2	diye <u>karşılık verdi</u> öteki. III
	6		"Din <u>yasaklamıştır</u> ."
PP. 53-54			
<p>"Parana göz koymuş," dedi. "Tanca, Afrika'nın öteki yerlerine benzemez. Burası bir liman, limanlar da hırsız yuvasıdır."</p> <p>Zor bir durumdayken kendisine yardım eden bu yeni arkadaşına demek ki güvenebilirdi. Cebinden çıkartarak paraları saydı.</p> <p>"Yarın Piramitlere ulaşabiliriz," dedi öteki, parayı alırken. "Ama iki deve satın almam gerekiyor."</p>			
III	1	"1	"Parana <u>göz koymuş</u> ," II
		2	<u>dedi</u> .III
	2		"Tanca, Afrika'nın öteki yerlerine <u>benzemez</u> . III
	3	1	Burası bir liman, II
		+2	limanlar da hırsız yuvasıdır." III
	4		[[Zor bir durumdayken II kendisine <u>yardım eden</u>]] bu yeni arkadaşına demek ki <u>güvenebilirdi</u> . III
	5	Xβ	Cebinden <u>çıkartarak</u> II
		α	paraları <u>saydı</u> . III
	6	α"1	"Yarın Piramitlere <u>ulaşabiliriz</u> ," II
		α2	<u>dedi</u> öteki, II
		Xβ	parayı <u>alırken</u> . III
	7		"Ama iki deve <u>satın almam gerekiyor</u> ."III
P. 54			
<p>Tanca'nın daracık sokaklarında birlikte yürüdüler. Her köşeye tezgâhlar kurulmuştu. Sonunda pazarın kurulduğu büyük alana geldiler. Binlerce insan pazarlık ediyor, alıp satıyordu; sebzelerle halılar, türlü çeşitli pipolar yan yana sergilenmişti. Delikanlı yeni arkadaşının üzerinden gözlerini ayırmıyordu. Bütün parasının artık onun ellerinde olduğunu unutmuyordu. Parayı ondan geri istemeyi aklından geçirdi, ama bunun kabalık olacağını düşündü. Şimdi üzerinde dolaşmakta olduğu bu yabancı toprakların gelenek ve göreneklerini bilmiyordu.</p>			
IV	1		Tanca'nın daracık sokaklarında birlikte <u>yürüdüler</u> .III
	2		Her köşeye tezgâhlar <u>kurulmuştu</u> . III
	3		Sonunda [[pazarın <u>kurulduğu</u>]] büyük alana <u>geldiler</u> . III
	4	1	Binlerce insan <u>pazarlık ediyor</u> , II
		=2	<u>Alıp satıyordu</u> ; II
		+3	sebzelerle halılar, türlü çeşitli pipolar yan yana <u>sergilenmişti</u> . III
	5		Delikanlı yeni arkadaşının üzerinden gözlerini <u>ayırmıyordu</u> .III
	6	'β	Bütün parasının artık onun ellerinde <u>olduğun</u> II
		α	-u <u>unutmuyordu</u> . III

	7	1	Parayı ondan <u>geri istemeyi aklından geçirdi</u> ,
		+2'β	ama bunun kabalık <u>olacağıın</u>
		+2α	-1 <u>düşündü</u> .
	8	Xβ	Şimdi üzerinde <u>dolaşmakta olduğu</u>
		α	bu yabancı toprakların gelenek ve göreneklerini <u>bilmiyordu</u> .
PP. 54-55			
<p>Çevresinde pazar alanı vardı, gidip gelen, bağırp çağırın, halı, fındık, bakır tepsilerin yanında kıvırcık marullar, sokakta el ele tutuşmuş erkekler, peçeli kadınlar, değişik yiyeceklerin hoş kokuları vardı.. Ama hiçbir yerde, kesinlikle hiçbir yerde, arkadaşının gölgesi bile yoktu.</p> <p>Birbirlerini kaybetmelerinin bir rastlantı olduğuna inanmak istedi. Ötekinin geri döneceğini umarak bulunduğu yerde kalmaya karar verdi. Bir süre sonra, şu malum kulelerden birine bir adam çıkıp şarkı söylemeye başladı; bunun üzerine orada bulunanlar diz çöküp alınlarını yere vurdular ve onlar da şarkı söylemeye başladılar. Daha sonra, işbaşındaki karıncalar gibi dağılarak yola koyuldular.</p> <p>Güneş de batmaya başladı. Genç adam, alanı çevreleyen beyaz evlerin arkasında yitinceye kadar uzun süre güneşe baktı.</p>			
V	1	1	Çevresinde pazar alanı <u>vardı</u> ,
		=2	[[<u>gidip gelen</u>]], [[<u>bağırp çağırın</u>]], halı, fındık, bakır tepsilerin yanında kıvırcık marullar, [[sokakta el ele <u>tutuşmuş</u>]] erkekler, peçeli kadınlar, değişik yiyeceklerin hoş kokuları <u>vardı</u> ..
	2		Ama hiçbir yerde, kesinlikle hiçbir yerde, arkadaşının gölgesi bile <u>yoktu</u> .
	3	'β	Birbirlerini kaybetmelerinin bir rastlantı <u>olduğun</u>
		α	-a <u>inanmak istedi</u> .
	4	Xβ'β	Ötekinin <u>geri döneceğin</u>
		Xβα	-i <u>umarak</u>
		α	[[<u>bulunduğu</u>]] yerde <u>kalmaya karar verdi</u> .
	5	1Xβ	Bir süre sonra, şu malum kulelerden birine bir adam <u>çıkıp</u>
		1α	<u>şarkı söylemeye başladı</u> ;
		X2Xβ	bunun üzerine orada bulunanlar <u>diz çöküp</u>
		X2α1	alınlarını yere <u>vurdular</u>
		X2α+2	ve onlar da <u>şarkı söylemeye başladılar</u> .
	6	Xβ	Daha sonra, işbaşındaki karıncalar gibi <u>dağılarak</u>
		α	<u>yola koyuldular</u> .
	7		Güneş de <u>batmaya başladı</u> .
	8	α	Genç adam, ... uzun süre güneşe <u>baktı</u> .
		Xβ	[[alanı <u>çevreleyen</u>]] beyaz evlerin arkasında <u>yitinceye kadar</u>
PP. 55-56			
<p>İçinde ne var diye bakmak için heybesini açtı; gemideyken yediği börekten bir parça kalmıştı belki. Ama kocaman kitaptan, yamçıdan ve yaşlı adamın kendisine verdiği o iki taştan başka bir şey bulamadı.</p>			

Bu taşları görünce, büyük bir teselli hissetti içinde. Altı koyununu, altın bir göğüslükten çıkartılan bu taşlarla değıştokuş etmişti. Bunları satıp dönüş bileti alabilirdi. “Bundan böyle artık daha kurnaz olacağım,” diye düşündü, iki taşı heybeden alıp cebine soktu. Burası bir limandı ve Arap çocuğun kendisine söylediği tek doğru şey de buydu: Limanlar hırsız yuvasıdır.

VI	1	1Xβ	[[İçinde ne <u>var</u> diye]] <u>bakmak için</u>
		1α	heybesini <u>açtı</u> ;
		=2	[[gemideyken <u>yediği</u>]] börekten bir parça <u>kalmıştı</u> belki.
	2		Ama kocaman kitaptan, yamçıdan ve [[yaşlı adamın kendisine <u>verdiği</u>]] o iki taştan başka bir şey <u>bulamadı</u> .
	3	Xβ	Bu taşları <u>görünce</u> ,
		α	büyük bir teselli <u>hissetti</u> içinde.
	4		Altı koyununu, [[altın bir göğüslükten <u>çıkartılan</u>]] bu taşlarla <u>değıştokuş etmişti</u> .
	5	Xβ	Bunları <u>satıp</u>
		α	dönüş bileti <u>alabilirdi</u> .
	6	1'1	“Bundan böyle artık daha kurnaz <u>olacağım</u> ,”
		12	diye <u>düşündü</u> ,
		+2Xβ	iki taşı heybeden <u>alıp</u>
		+2α	cebine <u>soktu</u> .
	7	1	Burası bir limandı
		+2 1	ve [[Arap çocuğun kendisine <u>söylediği</u>]] tek doğru şey de <u>buydu</u> :
		+2=2	Limanlar hırsız <u>yuvasıdır</u> .

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Doğrusu, tam olarak onun istediği de buydu zaten: Yeni dünyalar tanımak. Piramitlere hiçbir zaman varamayacak olsa da tanıdığı bütün çobanlardan çok daha uzaklara gitmişti şimdiden.

“Ah! Vapurla iki saat ötede ne çok değışik şeyler olduğunu bir bilselerdi...”

Yeni dünya boş bir pazar yeri halinde karşısında duruyordu, ama burayı cıvı cıvı hayat doluyken de görmüştü daha önce ve bir daha hiç unutmayacaktı. Kılıcı anımsadı; bir an dalıp onu seyretmeyi çok pahalı ödemişti, ama şimdiye kadar ona benzer bir şey de görmemişti hayatında. İster bir hırsızın kurbanı olarak, ister hazine peşine düşmüş bir serüvenci olarak olsun, dünyaya bakabileceğini anladı birden.

VII	1	1	Doğrusu, tam olarak [[onun <u>istediği</u>]] de <u>buydu</u> zaten:
		=2	Yeni dünyalar <u>tanımak</u> .
	2	Xβ	Piramitlere hiçbir zaman <u>varamayacak olsa</u> da
		α	[[<u>tanıdığı</u>]] bütün çobanlardan çok daha uzaklara <u>gitmişti</u> şimdiden.
	3	1	“Ah!
		+2α	Vapurla iki saat ötede ... -u bir <u>bilselerdi</u> ...”
		+2'β	ne çok değışik şeyler <u>olduğun</u>
	4	1	Yeni dünya boş bir pazar yeri halinde karşısında <u>duruyordu</u> ,

		X21Xβ	ama burayı cıvıl cıvıl hayat dolu y ken
		X21α	de <u>görmüştü</u> daha önce
		X2+2	ve bir daha hiç <u>unutmayacaktı</u> .
5	1		Kılıcı <u>anımsadı</u> ;
		=21Xβ	bir an <u>dalıp</u>
		=21α	[[onu <u>seyretmey</u>]]-i çok pahalı <u>ödemmişti</u> ,
		=2+2	ama şimdiye kadar ona benzer bir şey de <u>görmemişti</u> hayatında.
6	β'β1		İster bir hırsızın kurbanı <u>olarak</u> ,
		β'β+2	ister hazine peşine düşmüş bir serüvenci <u>olarak olsun</u> ,
		βα	[[dünyaya <u>bakabileceğin</u>]]-i
		α	<u>anladı</u> birden.
<p>P. 60</p> <p>Billuriyeci, güneşin doğmakta olduğunu gördü ve her sabah duyduğu sıkıntı duygusunu gene hissetti. Neredeyse otuz yıldır aynı yerdeydi, müşterilerin pek ender ayak bastığı yokuş yukarı bir sokağın sonundaki bu dükkanda. Şimdi artık herhangi bir şeyi değiştirmek için çok geçti: Hayatı boyunca öğrendiği tek şey billuriye alıp-satmaktır. Bir zamanlar dükkânı pek ünlüydü, pek çok insan bilirdi bu dükkânı: Arap tüccarlar, Fransız ve İngiliz yerbilimciler, Alman askerler, yani her zaman cepleri para dolu insanlar. O sıralar billuriye satıcılığı olağanüstü bir serüvendi ve nasıl zengin olacağını, yaşlandığı zaman sahip olacağı güzel kadınları hayal ederdi.</p> <p>Sonra yavaş yavaş zaman geçti ve kent değişti. Septe kenti, Tanca kadar zenginleşti ve ticaretin niteliği değişti. Komşular başka yerlere taşındılar ve bir süre sonra tepede birkaç dükkândan başka bir şey kalmadı. Birkaç önemsiz dükkân için hiç kimse yokuşu tırmanmayı göze almıyordu.</p> <p>Ama billuriye tüccarının seçim şansı yoktu. Hayatının otuz yılını kristal eşya alıp satarak yaşamıştı; hayatına yeni bir yön vermek için artık çok geçti. Bütün sabah dar sokaktan gelip geçenlere baktı, pek az insan gelip geçmişti. Yıllardır böyleydi bu; geçenlerin hepsinin alışkanlıklarını biliyordu.</p>			
VIII	1	1α	Billuriyeci, ... -u <u>gördü</u>
		1'β	<u>güneşin doğmakta olduğunu</u>
		+2	ve [[her sabah duyduğu]] sıkıntı duygusunu gene <u>hissetti</u> .
	2	1	Neredeyse otuz yıldır aynı yerdeydi,
		=2	[[müşterilerin pek ender <u>ayak bastığı</u>]] yokuş yukarı bir sokağın sonundaki bu dükkanda.
	3	1Xβ	Şimdi artık herhangi bir şeyi <u>değiştirmek</u> için
		1α	çok <u>geçti</u> :
		X2	[[Hayatı boyunca <u>öğrendiği</u>]] tek şey billuriye <u>alıp-satmaktır</u> .
	4	1	Bir zamanlar dükkânı pek ünlüydü,
		=21	pek çok insan <u>bilirdi</u> bu dükkânı:
		=2=21	Arap tüccarlar,
		=2=2+2	Fransız ve İngiliz yerbilimciler,
		=2=2+3	Alman askerler,

		=2=3	yani [[her zaman cepleri para dolu]] insanlar [Ø: <u>bilirdi</u> bu dükkânı]. III
5	1		O sıralar billuriye satıcılığı olağanüstü bir serüvendi II
		+2'β1	ve nasıl zengin <u>olacağını</u> , II
		+2'β+2	yaşlandığı zaman <u>sahip olacağı</u> güzel kadınları II
		+2α	<u>hayal ederdi</u> . III
6	1		Sonra yavaş yavaş zaman <u>geçti</u> II
		+2	ve kent <u>değişti</u> . III
7	1		Septe kenti, Tanca kadar <u>zenginleşti</u> II
		X2	ve ticaretin niteliği <u>değişti</u> . III
8	1		Komşular başka yerlere <u>taşındılar</u> II
		+2	ve bir süre sonra tepede birkaç dükkândan başka bir şey <u>kalmadı</u> . III
9			Birkaç önemsiz dükkân için hiç kimse [[yokuşu <u>tırmanmay</u>]]-ı göze almıyordu. III
10			Ama billuriye tüccarının seçim şansı <u>yoktu</u> . III
11	1Xβ		Hayatının otuz yılını kristal eşya <u>alıp satarak</u> II
		1α	<u>yaşamıştı</u> ; II
		X2Xβ	hayatına yeni bir yön <u>vermek</u> için II
		X2α	artık çok <u>geçti</u> . III
12	1		Bütün sabah dar sokaktan gelip geçenlere <u>baktı</u> , II
		=2	pek az insan <u>gelip geçmişti</u> . III
13	1		Yıllardır böyleydi bu; II
		=2	geçenlerin hepsinin alışkanlıklarını <u>biliyordu</u> . III
<p>P. 63</p> <p>Yaşlı adam birden gülmeye başladı.</p> <p>“Dükkândaki kristalleri bütün bir yıl silsen de, satılan her şeyden yüklü bir komisyon da alsan, Mısır'a gitmek için epeyce borç para bulman gerekir. Tanca ile Piramitler arasında binlerce kilometrelik bir çöl var.”</p>			
IX	1		Yaşlı adam birden <u>gülmeye başladı</u> . III
	2	Xβ1	“Dükkândaki kristalleri bütün bir yıl <u>silsen</u> de, II
		Xβ+2	[[satılan]] her şeyden yüklü bir komisyon da <u>alsan</u> , II
		αXβ	Mısır'a <u>gitmek</u> için II
		αα	epeyce borç para <u>bulman gerekir</u> . III
	3		Tanca ile Piramitler arasında binlerce kilometrelik bir çöl <u>var</u> .” III
<p>P. 63</p> <p>Bunun üzerine öyle bir sessizlik oldu ki kent birdenbire uykuya dalmış izlenimi uyandırdı. Sanki artık pazar mazar yoktu, satıcılar arasındaki tartışmalar sona ermiş, minarelere çıkıp şarkı söyleyen insanlar toz olmuş, kabzaları kakmalı güzel kılıçlar uçup gitmişti. Umut ve serüven, yaşlı krallar ve</p>			

<p>Kişisel Menkıbeler yoktu artık. Ne hazine ne de Piramitler vardı. Delikanlının ruhu sessizliğe gömüldüğü için sanki bütün dünya dilsiz kesilmişti. Ne dert ne acı ne hayal kırıklığı: Yalnızca küçük aşevinin küçük kapısından geçip giden boş bir bakış ve uçsuz bucaksız ölüm arzusu, aynı anda her şeyin sonsuza dek bittiğini görmek dileği.</p>			
X	1	Xβ	Bunun üzerine öyle bir sessizlik <u>oldu</u> ki
		α	kent birdenbire [[uykuya dalmış]] <u>izlenimi uyandırdı</u> .
	2	1	Sanki artık pazar mazar <u>yoktu</u> ,
		+2	satıcılar arasındaki tartışmalar <u>sona ermiş</u> ,
		+3	[[minarelere <u>çıkıp</u> şarkı <u>söyleyen</u>]] insanlar <u>toz olmuş</u> ,
		+4Xβ	kabzaları kakmalı güzel kılıçlar <u>uçup</u>
		+4α	<u>gitmişti</u> .
	3		Umut ve serüven, yaşlı krallar ve Kişisel Menkıbeler <u>yoktu</u> artık.
	4		Ne hazine ne de Piramitler <u>vardı</u> .
	5	Xβ	Delikanlının ruhu sessizliğe <u>gömüldüğü</u> için
		α	sanki bütün dünya dilsiz <u>kesilmişti</u> .
	6	1	Ne dert ne acı ne hayal kırıklığı:
		+21	Yalnızca [[küçük aşevinin küçük kapısından] <u>geçip giden</u>]] boş bir bakış
		+2+2	ve uçsuz bucaksız ölüm arzusu,
		+2+3	aynı anda [[her şeyin sonsuza dek <u>bittiğini görmek</u>]] dileği.
<p>P. 71</p> <p>Ne istediğini biliyordu delikanlı ve bu amaç doğrultusunda çalışıyordu. Belki de bu ilginç ülkeye gelip bir hırsıza rastlamak ve bir kuruş harcamadan sürüsünü ikiye katlamaktı onun hazinesi.</p>			
XI	1	1	[[Ne <u>istediğin</u>]]-i <u>biliyordu</u> delikanlı
		+2	ve bu amaç doğrultusunda <u>çalışıyordu</u> .
	2	Xβ	Belki de bu ilginç ülkeye <u>gelip</u>
		α	[[bir hırsıza <u>rastlamak</u> ve bir kuruş <u>harcamadan</u> sürüsünü ikiye <u>katlamaktı</u>]] onun hazinesi.
<p>P. 76</p> <p>Kent hâlâ uykudaydı. Susamlı simit yiyip kristal bir bardaktan sıcak çay içti. Ardından dükkânın eşğine oturup tek başına nargile tütürmeye başladı.</p> <p>Hiçbir şey düşünmeden tütürdü nargileyi. Çöl kokusu taşıyarak esen rüzgârın uğultusundan başka bir ses duymuyordu. Sonra, nargile içmeyi bitirince, elini ceplerinden birine soktu ve çıkardığı şeye bir süre baktı. Yüklüce bir para tutuyordu elinde. Yüz yirmi koyun,dönüş bileti ve kendi ülkesi ile şu anda bulunduğu ülke arasında bir ihracat-ithalat ruhsatı almaya yetecek kadar para.</p>			
XII	1		Kent hâlâ <u>uykudaydı</u> .
	2	+β	Susamlı simit <u>yiyip</u>
		α	kristal bir bardaktan sıcak çay <u>içti</u> .
	3	Xβ	Ardından dükkânın eşğine <u>oturup</u>

		α	tek başına nargile <u>tüttürmeye başladı</u> . III
	4	$X\beta$	Hiçbir şey <u>düşünmeden</u> II
		α	<u>tüttürdü</u> nargileyi. III
	5		[[Çöl kokusu <u>taşıyarak</u> II <u>esen</u>]] rüzgârın uğultusundan başka bir ses <u>duymuyordu</u> . III
	6	$X\beta$	Sonra, nargile <u>içmeyi bitirince</u> , II
		$\alpha 1$	elini ceplerinden birine <u>soktu</u> II
		$\alpha+2$	ve [[<u>çıkardığı</u>]] şeye bir süre <u>baktı</u> . III
	7		Yüklüce bir para <u>tutuyordu</u> elinde. III
	8		[[Yüz yirmi koyun, dönüş bileti ve kendi ülkesi ile [[şu anda <u>bulunduğu</u>]] ülke arasında bir ihracat-ithalat ruhsatı <u>almay</u>]]-a yetecek kadar para . III
P. 79			
<p>Sabahın bu erken saatinde, iyi bir başlangıçtı güne. Delikanlı, bulunduğu yerden, billuriye tüccarının saçlarının yaşlı kralın saçlarına tamamen benzediğinin farkına vardı ilk kez. Yersiz yurtsuz, yiyecek içecekleriz durumda Tanca'da uyandığı ilk gün rastladığı şeker tüccarının gülümsemesini anımsadı; bu gülümseme de yaşlı kralı anımsatıyordu.</p>			
XIII	1		Sabahın bu erken saatinde, iyi bir başlangıçtı güne. III
	2	α	Delikanlı, [[<u>bulunduğu</u>]] yerden, ... in <u>farkına vardı</u> ilk kez. III
		β	billuriye tüccarının saçlarının yaşlı kralın saçlarına tamamen <u>benzediğin</u> II
	3	1	[[Yersiz yurtsuz, yiyecek içecekleriz durumda Tanca'da <u>uyandığı</u>]] ilk gün <u>rastladığı</u>]] şeker tüccarının gülümsemesini <u>anımsadı</u> ; II
		$+2$	bu gülümseme de yaşlı kralı <u>anımsatıyordu</u> . III
P. 80			
<p>Endülüs ovaları ile arasında vapurla iki saatlik bir mesafe vardı ancak, ama kendisiyle Piramitler arasında çöl vardı. Delikanlı durumu bir başka açıdan da görebileceğini düşündü. Aslında şimdi hazinesine iki saat daha az uzaktaydı. Bu iki saatlik menzile varmak için aşağı-yukarı bir yıl harcamış olsa bile.</p>			
XIV	1	1	Endülüs ovaları ile arasında vapurla iki saatlik bir mesafe <u>vardı</u> ancak, II
		$+2$	ama kendisiyle Piramitler arasında çöl <u>vardı</u> . III
	2	β	Delikanlı durumu bir başka açıdan da <u>görebileceğin</u> II
		α	-i <u>düşündü</u> . III
	3		Aslında şimdi hazinesine iki saat daha az uzaktaydı. III
	4	$X\beta$	Bu iki saatlik menzile <u>varmak</u> için II
		α	aşağı-yukarı bir yıl <u>harcamış olsa</u> bile. III

Merchant's daughter			
<p>P. 19</p> <p>“Çobanların kitap okuyabildiklerini bilmiyordum,” dedi yanı başında bir kadın sesi.</p> <p>Uzun siyah saçları, eski Magripli fatihleri belli belirsiz anımsatan gözleriyle, tepeden tırnağa tam bir Endülüs kızıydı konuşan.</p>			
I	1	“1‘β	“Çobanların kitap <u>okuyabildiklerin</u>
		“1α	-i <u>bilmiyordum</u> ,”
	2		<u>dedi</u> yanı başında bir kadın sesi.
	2		[[Uzun siyah saçları, [[eski Magripli fatihleri belli belirsiz <u>anımsatan</u>]] gözleriyle, tepeden tırnağa tam bir Endülüs kızıydı]] [[<u>konusan</u>]].
<p>P. 19</p> <p>“Koyunlar kitaplardan daha öğreticidir,” diye yanıtladı genç çoban.</p> <p>İki saatten fazla sohbet ettiler. Endülüs kızı, tüccarın kızı olduğunu söyledi, her günü birbirine benzeyen köy yaşamını anlattı. Çoban, Endülüs kırlarından, uğradığı kentlerde gördüğü son yeniliklerden söz etti. Koyunlarıyla konuşmak zorunda kalmadığı için mutluydu çoban.</p>			
II	1	“1	“Koyunlar kitaplardan daha öğreticidir,”
		2	diye <u>yanıtladı</u> genç çoban.
	2		İki saatten fazla <u>sohbet ettiler</u> .
	3	1“β	Endülüs kızı, tüccarın kızı <u>olduğun</u>
		1α	-u <u>söyledi</u> ,
		+2	[[her günü birbirine <u>benzeyen</u>]] köy yaşamını <u>anlattı</u> .
	4		Çoban, [[Endülüs kırlarından, [[uğradığı]] kentlerde <u>gördüğü</u>]] son yeniliklerden <u>söz etti</u> .
	5	Xβ	Koyunlarıyla <u>konusmak zorunda kalmadığı</u> için
		α	mutluydu çoban.
<p>P. 19</p> <p>Delikanlı bu soruyu yanıtlamamak için duymazlıktan geldi. Vereceği yanıtı genç kızın anlamayacağından emindi. Bu yüzden, yolculuk öyküleri anlatmayı sürdürdü. Genç kızın Magripli küçük gözleri, merak ve şaşkınlıktan kocaman açılıyor, kimi de iyice küçülüyordu. Zaman geçtikçe, zamanın hiç geçmemesini, genç kızın babasının işlerini bitirememesini ve kendisinden üç gün daha beklemesini istemesini dilemeye başladı delikanlı. Şimdiye kadar hiç duymadığı bir şeyler hissettiğini fark etti. Sonsuza dek bir yere yerleşmek istiyordu. Kara saçlı genç kızın yanında, kuşkusuz, günler birbirine benzemezdi.</p>			
III	1	Xβ	Delikanlı bu soruyu <u>yanıtlamamak</u> için
		α	duymazlıktan <u>geldi</u> .
	2		[[[[Vereceği]] yanıtı genç kızın <u>anlamayacağı</u>]]-ndan emindi.
	3		Bu yüzden, yolculuk öyküleri <u>anlatmayı sürdürdü</u> .
	4	1	Genç kızın Magripli küçük gözleri, merak ve şaşkınlıktan kocaman

		<u>açılıyor</u> , II
	+2	kimi de iyice <u>küçülüyordu</u> .III
5	$X\beta$	Zaman <u>geçtikçe</u> , II
	$\alpha'\beta 1$	zamanın hiç <u>geçmemesin</u> , II
	$\alpha'\beta+2$	genç kızın babasının işlerini <u>bitirememesin</u> II
	$\alpha'\beta+3'\beta$	ve kendisinden üç gün daha <u>beklemesin</u>
	$\alpha'\beta+3\alpha$	-i <u>istemessin</u> II
	$\alpha\alpha$	-i <u>dilemeye başladı</u> delikanlı. III
6	$'\beta$	[[Şimdiye kadar hiç <u>duymadığı</u>]] bir şeyler <u>hissettiğin</u> II
	α	-i <u>fark etti</u> . III
7		Sonsuza dek bir yere <u>yerleşmek istiyordu</u> . III
8		Kara saçlı genç kızın yanında, kuşkusuz, günler birbirine <u>benzemezdi</u> . III

P. 21

Şimdi bu kasabaya ulaşmak için önünde dört gün vardı çobanın.

Heyecandan içi içine sığmıyordu, ama yüreğini koyu bir kaygı da sarmıştı: Belki de genç kız unutmıştu onu. Yün satmak için oraya uğrayan bir yığın çoban vardı.

“Pek önemli değil,” dedi koyunlarıyla konuşurken. “Ben de başka yerlerde başka kızlar tanıyorum.”

Ama, yüreğinin derinliklerinden biliyordu ki, öyle “Pek önemli değil,” diyecek durumda değildi.

Çobanların da, tıpkı denizciler ve gezgin satıcılar gibi, kendilerini yeryüzünde başıboş dolaşmaktan vazgeçirtecek birinin yaşadığı bir kente uğrayabileceklerini biliyordu.

IV	1	$X\beta$	Şimdi bu kasabaya <u>ulaşmak</u> için II
		α	önünde dört gün <u>vardı</u> çobanın. III
	2	1	Heyecandan içi içine <u>sığmıyordu</u> , II
		+2	ama yüreğini koyu bir kaygı da <u>sarmıştı</u> : II
		=3	Belki de genç kız <u>unutmıştu</u> onu. III
	3	$X\beta$	Yün <u>satmak</u> için II
		α	[[oraya <u>uğrayan</u>]] bir yığın çoban <u>vardı</u> . III
	4	“1	“Pek önemli <u>değil</u> ,” II
		2α	<u>dedi</u> II
		$2X\beta$	koyunlarıyla <u>konusurken</u> . III
	5		“Ben de başka yerlerde başka kızlar <u>tanıyorum</u> .” III
	6	1	Ama, yüreğinin derinliklerinden <u>biliyordu</u> ki, II
		=2	[[öyle “Pek önemli <u>değil</u> ,” <u>diyecek</u>]] durumda <u>değildi</u> .
	7	α	Çobanların da, tıpkı denizciler ve gezgin satıcılar gibi, ... <u>biliyordu</u> . III

		'βXβ	kendilerini yeryüzünde başıboş <u>dolaşmaktan</u>
		'βα	[[<u>vazgeçirtecek</u> [[birinin [[<u>yaşadığı</u>]]]] bir kente <u>uğrayabileceklerini</u>
P. 23			
<p>Basit bir çobanın neden okuma bildiğini, bu kez genç kıza açıklamak niyetindeydi: On altı yaşına kadar papaz okuluna gitmişti. Ana babası, onun din adamı olmasını istemişlerdi; tıpkı koyunları gibi, yalnızca su ve yiyecek için çalışan yoksul bir köylü ailesi için gurur kaynağıydı böyle bir şey. Latince, İspanyolca ve din bilim okumuştur. Ama, daha küçüklüğünden itibaren dünyayı tanımayı hayal etmişti, Tanrıyı ya da insanın günahlarını öğrenmekten çok daha önemliydi böyle bir şey. Bir akşam, ailesini görmeye giderken, bütün cesaretini toparlayıp babasına rahip olmak istemediğini söyledi. Yolculuk yapmak istiyordu.</p>			
V	1	1'β"β	Basit bir çobanın neden <u>okuma bildiğin</u> ,
		1'βα	-i bu kez genç kıza <u>açıklamak</u>
		1α	nietindeydi:
		=2	On altı yaşına kadar papaz okuluna <u>gitmişti</u> .
	2	1α	Ana babası, ... -ı <u>istemişlerdi</u> ;
		1'β	onun din adamı <u>olmasın</u>
		X2	tıpkı koyunları gibi, [[yalnızca su ve yiyecek için <u>çalışan</u>]] yoksul bir köylü ailesi için gurur kaynağıydı böyle bir şey.
P. 26			
<p>Ufuk kızardı, sonra güneş göründü. Delikanlı, babasıyla yaptığı konuşmayı anımsadı ve kendini mutlu hissetti; daha şimdiden birçok şato, birçok kadın tanımişti (ama bu kadınlardan hiçbiri, iki gün sonra göreceği kadının eline su bile dökemezdi).</p>			
VI	1	1	Ufuk <u>kızardı</u> ,
		X2	sonra güneş <u>göründü</u> .
	2	1	Delikanlı, [[babasıyla <u>yaptığı</u>]] konuşmayı <u>anımsadı</u>
		X2	ve kendini mutlu <u>hissetti</u> ;
		=31	daha şimdiden birçok şato, birçok kadın <u>tanımişti</u>
		=3+2	(ama bu kadınlardan hiçbiri, [[iki gün sonra <u>göreceği</u>]] kadının eline su bile <u>dökemezdi</u>).
P. 33			
<p>"Çalışıyorlar," diye yanıtladı çoban, soğukça ve okuduğu kitaba kendini iyice kaptırmış gibi. Aslında, tüccarın kızının önünde koyunlarını kırktığını ve kızın da çobanın nasıl yaman biri olduğuna gözleriyle tanıklık ettiğini hayal ediyordu. Bu sahneyi daha önce onlarca kez hayal etmişti. Koyunların arkadan öne doğru kırılmaları gerektiğini genç kıza anlatmaya başlayınca onun kendisini, kendinden geçercesine dinlediğini gözünün önüne getiriyordu her zaman. Bir yandan koyunları kırkarken, bir yandan da genç kıza anlatacak ilginç öyküler anımsamaya çalışıyordu. Bunlar çoğunlukla kitaplarda okuduğu öykülerdi, ama o bunları sanki kendisi yaşamışçasına anlatıyordu. Genç kız okuma bilmediği için işin aslını hiçbir zaman öğrenemeyecekti.</p>			
VII	1	"1	" <u>Çalışıyorlar</u> ,"
		2α	diye <u>yanıtladı</u> çoban,

		2Xβ	soğukça ve [[okuduğu]] kitaba kendini iyice <u>kaptırmış</u> gibi.
2		‘β1	Aslında, tüccarın kızının önünde koyunlarını <u>kırtığın</u> -ı
		‘β+2	ve kızın da [[çobanın nasıl yaman biri <u>olduğun</u>]]-a gözleriyle <u>tanıklık ettiğin</u>
		α	-i <u>hayal ediyordu</u> .
3			Bu sahneyi daha önce onlarca kez <u>hayal etmişti</u> .
4		‘βXβ“β	Koyunların arkadan öne doğru <u>kırkılmaları gerektiğin</u>
		‘βXβα	-i genç kıza <u>anlatmaya başlayınca</u>
		‘βαα	onun kendisini, ... <u>dinlediğin</u>
		‘βαXβ	kendinden geçercesine
		α	-i <u>gözünün önüne getiriyordu</u> her zaman.
5		Xβ	Bir yandan koyunları <u>kırkarken</u> ,
		α	bir yandan da genç kıza [[anlatacak]] ilginç öyküler <u>anımsamaya çalışıyordu</u> .
6		1	[[Bunlar çoğunlukla kitaplarda <u>okuduğu</u>]] öykülerdi,
		+2α	ama o bunları ... <u>anlatıyordu</u> .
		+2Xβ	sanki kendisi <u>yaşamışçasına</u>
7		Xβ	Genç kız <u>okuma bilmediği</u> için
		α	işin aslını hiçbir zaman <u>öğrenemeyecekti</u> .
PP. 43-44			
<p>Gündoğusu daha sert esmeye başladı. “Koyunlarım ile hazine arasında kaldım,” diye düşündü. Karar vermek, alıştığı şey ile sahip olmayı çok istediği şey arasında bir seçim yapmak zorundaydı. Ayrıca tüccarın kızı da vardı, ama kız koyunlar kadar Önemli değildi, çünkü kendisine bağımlı değildi kız. Kesin olan bir şey vardı: Ertesi gün kız kendisini görmese, bunun farkına bile varmazdı: Kız için bütün günler birbirinin aynıydı ve bütün günler birbirine benzediği zaman da insanlar, güneş gökyüzünde hareket ettikçe, hayatlarında karşılarına çıkan iyi şeylerin farkına varamaz olurlar.</p>			
VIII	1		Gündoğusu daha sert <u>esmeye başladı</u> .
	2	‘1	“Koyunlarım ile hazine arasında <u>kaldım</u> ,”
		2	diye <u>düşündü</u> .
	3	1	Karar <u>vermek</u> ,
		+2	[[[<u>alıştığı</u>]] şey ile [[sahip olmayı [[çok <u>istediği</u>]]]] şey arasında bir <u>seçim yapmak zorundaydı</u> .
	4	1	Ayrıca tüccarın kızı da <u>vardı</u> ,
		+2	ama kız koyunlar kadar önemli <u>değildi</u> ,
		X3	çünkü kendisine bağımlı <u>değildi</u> kız.
	5	1	[[Kesin <u>olan</u>]] bir şey <u>vardı</u> :
		=21Xβ	Ertesi gün kız kendisini <u>görmese</u> ,
		=21α	bunun <u>farkına</u> bile <u>varmazdı</u> :

	=2=21	Kız için bütün günler birbirinin aynıydı
	=2=2+2Xβ	ve bütün günler birbirine <u>benzediği</u> zaman da
	=2=2+2α	insanlar, <<...>>, [[hayatlarında karşılarına <u>çıkan</u>]] iyi şeylerin <u>farkına varamaz olurlar</u> . (unusual usage)
	<<=2=2X3>>	güneş gökyüzünde <u>hareket ettikçe</u>

P. 90

Sonra tüccarın kızını anımsadı. Hiç kuşkusuz çoktan evlenmişti kız, bundan emindi. Belki de bir patlamış mısır satıcısıyla ya da okuma bilen ve ona olağanüstü öyküler anlatmayı beceren bir başka çobanla. Herhalde bunları becerebilen yalnızca kendisi değildi. Ama bu önsezi içini altüst etti. Kendisi de, kim bilir bütün insanların geçmişine ve şimdisine tanıklık eden şu ünlü Evrensel Dil'i öğrenmekteydi belki? “Önseziler,” derdi annesi sık sık. Önsezilerin, içinde bütün insan hayatlarının bir bütün oluşturacak şekilde birbirine bağlandığı hayat ırmağının evrensel akışına ruhun yaptığı âni dalışlar olduğunu anlamaya başlamıştı: Öyle ki, her şey yazılı olduğu için, her şeyi bilebilirdik.

“Mektup,” dedi, billuriye tüccarını düşünerek.

IX	1		Sonra tüccarın kızını <u>anımsadı</u> .
	2	‘β	Hiç kuşkusuz çoktan <u>evlenmişti</u> kız,
		α	bundan emindi.
	3		Belki de bir patlamış mısır satıcısıyla ya da [[<u>okuma bilen</u> ve ona olağanüstü öyküler <u>anlatmayı beceren</u>]] bir başka çobanla.
	4		Herhalde bunları becerebilen yalnızca kendisi değildi.
	5		Ama bu önsezi içini <u>altüst etti</u> .
	6	1	Kendisi de, <<...>> [[bütün insanların geçmişine ve şimdisine <u>tanıklık eden</u>]] şu ünlü Evrensel Dil'i <u>öğrenmekteydi</u> belki?
		<<+2>>	<<kim <u>bilir</u> >>
	7	“1	“Önseziler,”
		2	<u>derdi</u> annesi sık sık.
	8	1‘β	[[[Önsezilerin, [[içinde bütün insan hayatlarının bir bütün <u>oluşturacak</u>]] şekilde birbirine <u>bağlandığı</u>]] hayat ırmağının evrensel akışına ruhun <u>yaptığı</u>]] âni dalışlar <u>olduğunu</u>
		1α	<u>anlamaya başlamıştı</u> .
		=2Xβ	Öyle ki, her şey yazılı <u>olduğu</u> için,
		=2α	her şeyi <u>bilebilirdik</u> .
	9	“1	“Mektup,”
		2	<u>dedi</u> , billuriye tüccarını düşünerek.

Gypsy woman

P. 28

Yaşlı kadın, delikanlıyı evin arkasındaki bir odaya götürdü, odayı salondan rengârenk bir plastik perde ayırıyordu. Odada bir masa, bir "İsa'nın Kutsal Yüreği" tasviri ve iki sandalye vardı. Yaşlı kadın

oturdu, delikanlıya da oturmasını söyledi. Sonra delikanlının iki elini ellerinin arasına aldı ve usulca dua etmeye başladı.

Söyledikleri bir çingene duasına benziyordu. Şimdiye kadar, dolaşırken bir yığın çingeneye rastlamıştı. Bu insanlar da dolaşıyorlardı, ama koyunlarla ilgilenmiyorlardı. Söylenenlere bakılırsa, bir çingenenin işi gücü durmadan insanları aldatmaktı. Şeytanla anlaşma yaptıkları, çocukları kaçırıp gizli barınaklarında bunları köle gibi kullandıkları da söyleniyordu. Genç çoban, çocukken, çingeneler tarafından kaçırılmaktan korkmuştu her zaman. Yaşlı kadın ellerini tutunca bu eski korkuyu anımsadı delikanlı.

I	1	1	Yaşlı kadın, delikanlıyı evin arkasındaki bir odaya <u>götürdü</u> ,
		+2	odayı salondan rengârenk bir plastik perde <u>ayırıyordu</u> .
	2		Odada bir masa, bir "İsa'nın Kutsal Yüreği" tasviri ve iki sandalye <u>vardı</u> .
	3	1	Yaşlı kadın <u>oturdu</u> ,
		+2“β	delikanlıya da <u>oturmasını</u>
		+2α	-1 <u>söyledi</u> .
	4	1	Sonra delikanlının iki elini ellerinin arasına <u>aldı</u>
		+2	ve usulca <u>dua etmeye başladı</u> .
	5		[[Söyledikleri]] bir çingene duasına <u>benziyordu</u> .
	6	Xβ	Şimdiye kadar, <u>dolaşırken</u>
		α	bir yığın çingeneye <u>rastlamıştı</u> .
	7	1	Bu insanlar da <u>dolaşıyorlardı</u> ,
		+2	ama koyunlarla <u>ilgilenmiyorlardı</u> .
	8	Xβ	söylenenlere <u>bakılırsa</u> ,
		α	bir çingenenin işi gücü durmadan insanları <u>aldatmaktı</u> .
	9	“β1	Şeytanla anlaşma <u>yaptıkları</u> ,
		“β+2Xβ	çocukları <u>kaçırıp</u>
		“β+2α	gizli barınaklarında bunları köle gibi <u>kullandıklar</u>
		α	-1 da <u>söyleniyordu</u> .
	10	α	Genç çoban, çocukken, ... <u>korkmuştu</u> her zaman.
		‘β	çingeneler tarafından <u>kaçırılmaktan</u>
	11	Xβ	Yaşlı kadın ellerini <u>tutunca</u>
		α	bu eski korkuyu <u>anımsadı</u> delikanlı.

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“Gördüğün düşler hakkında bilgi almaya geldin,” dedi bunun üzerine yaşlı kadın. Ama düşler, Tanrı'nın diliyle konuşurlar. Tanrı dünyanın diliyle konuşursa bunun yorumunu yapabilirim. Ama senin ruhunun diliyle konuştuğu zaman bunu yalnızca sen anlayabilirsin. Gene de danışma ücreti ödeyeceksin bana.

“Gene bir dalavere,” diye düşündü delikanlı. Her şeye karşın, tehlikeyi göze almaya karar verdi. Bir çoban, kurt ya da kuraklık tehlikesiyle her zaman karşı karşıyadır; ama, çobanlık mesleğini çekici kılan

da budur zaten.			
II	1	"1Xβ	"[[Gördüğün]] düşler hakkında <u>bilgi almay</u>
		"1α	-a <u>geldin</u> ,"
		2	<u>dedi</u> bunun üzerine yaşlı kadın.
	2		Ama düşler, Tanrı'nın diliyle <u>konuşurlar</u> .
	3	Xβ	Tanrı dünyanın diliyle <u>konuşursa</u>
		α	bunun yorumunu <u>yapabilirim</u> .
	4	Xβ	Ama senin ruhunun diliyle <u>konuştuğu</u> zaman
		α	bunu yalnızca sen <u>anlayabilirsin</u> .
	5		Gene de danışma ücreti <u>ödeyeceksin</u> bana.
	6	'1	"Gene bir dalavere,"
		2	diye <u>düşündü</u> delikanlı.
	7		Her şeye karşın, tehlikeyi <u>göze almaya karar verdi</u> .
	8	1	Bir çoban, kurt ya da kuraklık tehlikesiyle her zaman karşı karşıyadır;
		+2	ama, [[çobanlık mesleğini <u>çekici kılan</u>]] da budur zaten.
<p>PP. 29-30</p> <p>"Çocuk bir süre koyunlarla oynuyor," diye sürdürdü konuşmasını çoban, biraz sıkıntıyla. "Ve birden elimden tutuyor, beni Mısır Piramitlerine götürüyor."</p> <p>Yaşlı kadının Mısır Piramitlerinin ne olduğunu bilip bilmediğini anlamak için bir an sustu. Ama kadın sessizliğini bozmadı.</p> <p>"Sonra, Mısır Piramitlerinin—yaşlı kadının iyice anlaması için bu sözcükleri tane tane söylüyordu—önünde, çocuk bana, 'Buraya gelersen, gizli bir hazine bulacaksın,' diyor. Ve tam bana hazinenin yerini göstereceği sırada uyanıyorum. İki kez oldu."</p> <p>Yaşlı kadın bir süre sustu. Sonra, delikanlının ellerini tuttu, dikkatle inceledi.</p> <p>"Artık senden para istemiyorum," dedi sonunda. "Ama hazineyi bulacak olursan onda birini isterim."</p> <p>Delikanlı gülmeye başladı. Sevinçten gülüyordu.</p> <p>Böylece, gördüğü hazine düşleri sayesinde, cebindeki pek az parayı da harcamamış oluyordu! Bu yaşlı kadın gerçekten bir çingene olmalıydı. Çingeneler biraz tuhafturlar.</p>			
III	1	"1	"Çocuk bir süre koyunlarla <u>oynuyor</u> ,"
		2	diye <u>sürdürdü konuşmasını</u> çoban, biraz sıkıntıyla.
	2	1	"Ve birden elimden <u>tutuyor</u> ,
		X2	beni Mısır Piramitlerine <u>götürüyor</u> ."
	3	Xβα	Yaşlı kadının ... -u <u>bilip</u>
		Xβ'β	Mısır Piramitlerinin ne <u>olduğun</u>

		$\alpha X \beta$	[[bilmediğin]]-i <u>anlamak</u> için
		$\alpha \alpha$	bir an <u>sustu</u> .
4			Ama kadın sessizliğini <u>bozmadı</u> .
5	1		“Sonra, Mısır Piramitlerinin <<...>> önünde, çocuk bana, ... <u>diyor</u> .
		$<<+2X\beta$	$<<yaşlı kadının iyice anlaması için $
		$+2\alpha>>$	bu sözcükleri tane tane <u>söylüyordu</u> >>
		$“3X\beta$	‘Buraya <u>gelirsen</u> ,
		$“3\alpha$	gizli bir hazine <u>bulacaksın</u> ,’
6		$X\beta$	Ve tam bana hazinenin yerini <u>göstereceği</u> sırada
		α	<u>uyanıyorum</u> .
7			İki kez <u>oldu</u> .”
8			Yaşlı kadın bir süre <u>sustu</u> .
9	1		Sonra, delikanlının ellerini <u>tuttu</u> ,
		$+2$	dikkatle <u>inceledi</u> .
10	“1		“Artık senden para <u>istemiyorum</u> ,”
	2		<u>dedi</u> sonunda.
11		$X\beta$	“Ama hazineyi <u>bulacak olursan</u>
		α	onda birini <u>isterim</u> .”
12			Delikanlı <u>gülmeye başladı</u> .
13			Sevinçten <u>gülüyordu</u> .
14			Böylece, [[gördüğü]] hazine düşleri sayesinde, cebindeki pek az parayı da <u>harcamamış oluyordu</u> !
15			Bu yaşlı kadın gerçekten bir çingene <u>olmalıydı</u> .
16			Çingeneler biraz tuhaftırlar.
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Delikanlı bunun üzerine düşünüyü anımsadı ve birden ber şey apaçık ortaya çıktı. Yaşlı kadın para istememişti kendisinden, bu yaşlı adam –belki de kadının kocasıydı—gerçekle hiçbir ilişkisi olmayan bir bilgi karşılığında daha fazla para sızdıracaktı. Bu da bir çingene olmalıydı.			
IV	1	1	Delikanlı bunun üzerine düşünüyü <u>anımsadı</u>
		$X2$	ve birden ber şey apaçık ortaya <u>çıktı</u> .
	2	1	Yaşlı kadın para <u>istememişti</u> kendisinden,
		$+2$	bu yaşlı adam <<...>> [[gerçekle hiçbir ilişkisi <u>olmayan</u>]] bir bilgi karşılığında daha fazla para <u>sızdıracaktı</u> .
		$<<X3>>$	$<<belki de kadının kocasıydı>>$
	3		Bu da bir çingene <u>olmalıydı</u> .

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"Hazineleri, seller toprağın altından çıkartır, gene seller toprağa gömer" dedi yaşlı adam.
 "Hazinen hakkında daha fazla şey öğrenmek istiyorsan, sürünün onda birini bana vereceksin."
 "Hazinenin onda biri yetmez miydi?"
 Yaşlı adam hayal kırıklığına uğrar gibi oldu.
 "Henüz sahip olmadığın bir şeyi vaat ederek gidecek olursan, onu ele geçirme arzusunu yitirirsin."
 Çoban bunun üzerine, hazinenin onda birini çingene kadına söz verdiğini söyledi yaşlı adama.
 "Çingeneler kurnazdır," diye içini çekti yaşlı adam.
 "Ama ne olursa olsun, hayatta her şeyin bir bedeli olduğunu öğrenmek senin için iyi bir şey.
 Işığın Savaşçıların öğretmeye çalıştıkları da budur zaten."
 Delikanlıya kitabını geri verdi.

V	1	"11	"Hazineleri, seller toprağın altından <u>çıkartır</u> ,
		"1+2	gene seller toprağa <u>gömer</u> "
		2	<u>dedi</u> yaşlı adam.
	2	Xβ	"Hazinen hakkında daha fazla şey <u>öğrenmek istiyorsan</u> ,
		α	sürünün onda birini bana <u>vereceksin</u> ."
	3		"Hazinenin onda biri yetmez miydi?"
	4		Yaşlı adam [[hayal kırıklığına <u>uğrar</u>]] gibi <u>oldu</u> .
	5	XβXβ	"[[Henüz <u>sahip olmadığın</u>]] bir şeyi <u>vaat ederek</u>
		Xβα	<u>gidecek olursan</u> ,
		α	[[onu <u>ele geçirme</u>]] arzusunu <u>yitirirsin</u> ."
	6	"β	Çoban bunun üzerine, hazinenin onda birini çingene kadına <u>söz verdiğini</u>
		α	<u>söyledi</u> yaşlı adama.
	7	'β	"Ama ne olursa olsun, hayatta her şeyin bir bedeli <u>olduğunu</u>
		α	<u>öğrenmek</u> senin için iyi bir şey.
	8		[[Işığın Savaşçıların <u>öğretmeye çalıştıkları</u>]] da <u>budur</u> zaten."

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"Şu ihtiyara rastladığım ana lanet olsun," diye düşündü. Gördüğü düşleri yorumlayabilecek bir kadın bulmaya gitmişti yalnızca. Ne kadın ne de yaşlı adam, kendisinin bir çoban oluşunu umursuyorlardı. Hayatta hiçbir şeye artık inanmayan, çobanların bir gün duygusal olarak koyunlarına bağlanabileceklerini anlayacak durumda olmayan yalnız insanlardı bunlar.

VI	1	'β	"[[Şu ihtiyara <u>rastladığım</u>]] ana <u>lanet olsun</u> ,"
		α	diye düşündü.
	2		[[[[<u>Gördüğü</u>]] düşleri <u>yorumlayabilecek</u>]] bir kadın <u>bulmaya gitmişti</u> yalnızca.
	3		Ne kadın ne de yaşlı adam, kendisinin bir çoban oluşunu <u>umursuyorlardı</u> .
	4		[[[[Hayatta hiçbir şeye artık <u>inanmayan</u> , çobanların bir gün duygusal <u>olarak</u> koyunlarına <u>bağlanabileceklerini</u> <u>anlayacak</u>]] durumda olmayan]] yalnız insanlardı bunlar.

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<p>Ve bunun üzerine Tarifa'ya gitmesi ve bütün bunların onda birini çingene kadına vermesi gerektiğini anımsadı. “Çingeneler nasıl da kurnaz oluyorlar!” dedi kendi kendine. “Belki de çok yolculuk ettikleri için.”</p>			
VII	1	‘β1	Ve bunun üzerine Tarifa'ya gitmesi II
		‘β+2	ve bütün bunların onda birini çingene kadına <u>vermesi gerektiğin</u> II
		α	-i <u>anımsadı</u> . III
	2	‘1	“Çingeneler nasıl da kurnaz <u>oluyorlar</u> !” II
		2	<u>dedi</u> kendi kendine. III
	3		“Belki de çok <u>yolculuk ettikleri</u> için.” III

Fatima			
PP. 109-110			
<p>Bu sırada bir genç kız görüldü, siyah giysi giyinmemişti. Omzunda bir testi taşıyordu ve başının çevresinde bir örtü vardı, ama yüzü açıktı. Delikanlı, Simyacı'yı sormak üzere yanına yaklaştı.</p> <p>O anda zaman durmuş gibi oldu; sanki Evrenin Ruhu, delikanlının önünde bütün gücüyle ortaya çıkıyormuş gibiydi. Kızın siyah gözlerini, gülümseme ile susma arasında karar veremeyen dudaklarını görünce dünyanın konuştuğu ve yeryüzünün bütün yaratıklarının yürekleriyle anladıkları dilin, en temel ve en yüce bölümünü anladı delikanlı. Ve Aşk'tı bunun adı, insanlardan da çölden de daha eskiydi, tıpkı kuyunun yanında bu iki bakışın buluşması benzeri, iki bakışın buluştuğu her yerde, her zaman aynı güçle ortaya çıkardı. Dudaklar sonunda gülümsemeye karar verdi ve bir işaretti bu, bütün ömrü boyunca bilmeden beklediği, kitaplarda, koyunların yanında, kristallerde ve çölün sessizliğinde aramış olduğu işaretti.</p> <p>Evrenin saf diliydi bu, herhangi bir açıklamaya gereksinimi yoktu, çünkü Evren'in sonsuz zamanda yoluna devam etmek için hiçbir açıklamaya gereksinimi yoktu. Delikanlı o anda, hayatının kadınının karşısında olduğunu ve kızın da hiçbir söze gerek duymadan bunu bildiğini biliyordu. Ana babası, ana babasının anababası, biriyle evlenmeden önce ona kur yapmak, nişanlanmak, onu tanımak ve para sahibi olmak gerektiğini söyleseler de, delikanlı dünyada en çok bundan emindi. Bunun tersini söyleyenler, evrensel dilden habersiz kimselerdi. Çünkü bu dili bilen biri, ister çölün ortasında ya da ister büyük kentlerin göbeğinde olsun, dünyada her zaman bir başkasını beklemekte olan biri bulunduğunu kolayca anlayabilir. Ve bu iki insan karşılaşınca ve gözleri buluşunca, bütün geçmiş ve bütün gelecek artık bütün önemini yitirir, yalnızca o an, ve gökkubbe altında her şeyin aynı El tarafından yazıldığı gerçekliği vardır, bu inanılmaz gerçek vardır. Aşk'ı yaratan ve çalışan, dinlenen ve güneş ışığı altında hazineler arayan her kimse için sevicecek birini yaratmış olan El. Çünkü, böyle olmasaydı, insan soyunun hayallerinin hiçbir anlamı olmazdı.</p> <p>“Mektup,” dedi kendi kendine.</p>			
I	1	1	Bu sırada bir genç kız <u>göründü</u> , II
		=2	siyah giysi <u>giyinmemişti</u> . III
	2	1	Omzunda bir testi <u>taşıyordu</u> II
		+2	ve başının çevresinde bir örtü <u>vardı</u> , II
		+3	ama yüzü <u>açıktı</u> . III
	3	Xβ	Delikanlı, Simyacı'yı <u>sormak</u> üzere II
		α	yanına <u>yaklaştı</u> . III

4	1	O anda [[zaman <u>durmuş</u> gibi]] <u>oldu</u> ;
	X2	sanki [[Evrenin Ruhu, delikanlının önünde bütün gücüyle ortaya <u>çıkmış</u>]] gibiydi.
5	Xβ	Kızın siyah gözlerini, [[[gülümseme]] ile [[susma]] arasında <u>karar veremeyen</u>]] dudaklarını <u>görünce</u>
	α	[[dünyanın <u>konuştuğu</u> ve yeryüzünün bütün yaratıklarının yürekleriyle <u>anladıkları</u>]] dilin, en temel ve en yüce bölümünü <u>anladı</u> delikanlı.
6	1	Ve Aşk'tı bunun adı,
	=21	insanlardan da çölden de daha eskiydi,
	=2+2	tıpkı [[kuyunun yanında bu iki bakışın <u>buluşması</u>]] benzeri, [[iki bakışın <u>buluştuğu</u>]] her yerde, her zaman aynı güçle ortaya <u>çıkardı</u> .
7	1	Dudaklar sonunda <u>gülümsemey karar verdi</u>
	+2	ve bir <u>işaretti</u> bu,
	=3α	[[bütün ömrü boyunca <<...>> <u>beklediği</u> kitaplarda, koyunların yanında, kristallerde ve çölün sessizliğinde <u>aramış olduğu</u>]] <u>işaretti</u> .
	=3Xβ	<< <u>bilmeden</u> >>
8	1	Evrenin saf diliydi bu,
	+2	[[herhangi bir <u>açıklamay</u>]]-a <u>gereksinimi yoktu</u> ,
	X3Xβ	çünkü Evren'in sonsuz zamanda yoluna <u>devam etmek</u> için
	X3α	[[hiçbir <u>açıklamay</u>]]-a <u>gereksinimi yoktu</u> .
9	α	Delikanlı o anda, ... -İ <u>biliyordu</u> .
	'β1	hayatının kadınının karşısında <u>olduğun</u>
	'β+21	ve kızın da <<...>> bunu <u>bildiğin</u>
	<<'β+2X2>>	<<hiçbir söze gerek <u>duymadan</u> >>
10	X1α	Ana babası, ana babasının anababası, ... -i <u>söyleseler</u> de,
	X1"βXβ	biriyle <u>evlenmeden</u> önce
	X1"βα1	ona <u>kur yapmak</u> ,
	X1"βα+2	<u>nişanlanmak</u> ,
	X1"βα+3	onu <u>tanımak</u>
	X1"βα+4	ve para <u>sahibi olmak gerektiğin</u>
	2	delikanlı dünyada en çok bundan emindi.
11		[[Bunun tersini <u>söyleyenler</u>]], evrensel dilden habersiz kimselerdi.
12	Xβ1	Çünkü [[bu dili <u>bilen</u>]] biri, ister çölün ortasında [Ø: <u>olsun</u>]
	Xβ+2	ya da ister büyük kentlerin göbeğinde <u>olsun</u> ,
	αα	dünyada her zaman .. -u kolayca <u>anlayabilir</u> .
	α'β	[[bir başkasını <u>beklemekte olan</u>]] biri <u>bulunduğun</u>
13	1Xβ1	Ve bu iki insan <u>karşılaşınca</u>

		1Xβ+2	ve gözleri <u>buluşunca</u> ,
		1α	bütün geçmiş ve bütün gelecek artık bütün önemini <u>yitirir</u> ,
		+21	yalnızca o an, ve gökkubbe altında her şeyin [[aynı El tarafından <u>yazıldığı</u>]] gerçekliği <u>vardır</u> ,
		+2=2	bu [[inanılmaz]] gerçek <u>vardır</u> .
14			[[Aşk'ı <u>yaratan</u> ve <u>çalışan</u> , <u>dinlenen</u> ve güneş ışığı altında hazineler <u>arayan</u>]] her kimse için [[<u>sevilecek</u>]] birini <u>yaratmış olan</u>]] El [Ø:olan].
15	Xβ		Çünkü, böyle <u>olmasaydı</u> ,
	α		insan soyunun hayallerinin hiçbir anlamı <u>olmazdı</u> .
16	'1		"Mektup,"
	2		<u>dedi</u> kendi kendine.
P.111			
Oturmakta olan İngiliz yerinden kalktı ve arkadaşını sarstı.			
"Haydi! Sorun ona!"			
Delikanlı genç kıza yaklaştı. Kız yeniden gülümsedi. Delikanlı da gülümsedi.			
"Adın ne senin?" diye sordu delikanlı.			
"Benim adım Fatima," diye yanıtladı, gözlerini indirerek.			
"Geldiğim ülkedeki bazı kadınların adı da böyledir."			
"Peygamberin kızının adıdır," dedi Fatima. "Bu adı mücahitlerimiz götürdüler oraya."			
Güzel kız, mücahitlerden gururla söz ediyordu. Yanlarında duran İngiliz, ısrar ediyordu. Bunun üzerine delikanlı, genç kıza bütün hastalıkları iyi eden bir adam tanıyıp tanımadığını sordu.			
II	1	1	[[<u>Oturmakta olan</u>]] İngiliz yerinden <u>kalktı</u>
		X2	ve arkadaşını <u>sarstı</u> .
	2	1	"Haydi!
		+2	<u>Sorun</u> ona!"
	3		Delikanlı genç kıza <u>yaklaştı</u> .
	4		Kız yeniden <u>gülümsedi</u> .
	5		Delikanlı da <u>gülümsedi</u> .
	6	"1	"Adın ne senin?"
		2	diye <u>sordu</u> delikanlı.
	7	"1	"Benim adım Fatima,"
		2α	diye <u>yanıtladı</u> ,
		2Xβ	gözlerini <u>indirerek</u> .

8		“[[Geldiğim]] ülkedeki bazı kadınların adı da böyledir.”
9	“1	“Peygamberin kızının adıdır,”
	2	<u>dedi</u> Fatima.
10		“Bu adı mücahitlerimiz <u>götürdüler</u> oraya.”
11		Güzel kız, mücahitlerden gururla <u>söz ediyordu</u> .
12		[[Yanlarında <u>duran</u>]] İngiliz, <u>ısrar ediyordu</u> .
13	“β	Bunun üzerine delikanlı, genç kıza [[bütün hastalıkları iyi <u>eden</u>]] bir adam <u>tanıyıp</u> tanımadığını
	α	-1 <u>sordu</u> .

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İngiliz de Simyacı'yı aramak için uzaklaştı. Delikanlı uzun süre kuyunun yanında oturdu ve gündeğusu rüzgârının kendi yüzünde bir gün bu kadının kokusunu bıraktığını ve bu kadının yaşadığını bile bilmeden onu sevmiş olduğunu düşündü. Ve bu kadına duyduğu aşk ona dünyanın bütün gizlerini açacaktı.

III	1	Xβ	İngiliz de Simyacı'yı <u>aramak</u> için
		α	<u>uzaklaştı</u> .
	2	1	Delikanlı uzun süre kuyunun yanında <u>oturdu</u>
		X2'β1	ve gündeğusu rüzgârının kendi yüzünde bir gün bu kadının kokusunu <u>bıraktığını</u>
		X2'β+2Xβ	ve bu kadının yaşadığını bile <u>bilmeden</u>
		X2'β+2α	onu sevmiş <u>olduğun</u>
		X2α	-u <u>düşündü</u> .
	3		Ve [[bu kadına <u>duyduğu</u>]] aşk ona dünyanın bütün gizlerini <u>açacaktı</u> .

PP. 112-113

İngiliz ayrıldıktan az sonra, Fatima su doldurmak için kuyuya geldi.

“Sana tek bir şey söylemek için geldim,” dedi delikanlı, genç kıza. “Benim karım olmanı istiyorum. Seni seviyorum.”

Genç kız testiyi taşırdı.

“Seni her gün burada bekleyeceğim,” diye konuşmasını sürdürdü delikanlı. “Piramitlerin yakınında bulunan

bir hazineyi aramak için bütün çölü geçtim. Savaş benim için tam bir talihsizlikti. Aynı savaş, şimdi benim için bir talih, çünkü burada senin yanında kalıyorum.”

“Savaş bir gün bitecek,” dedi genç kız.

Delikanlı vahadaki hurma ağaçlarına baktı. Çobanlık yapmıştı. Burada da koyunlar vardı. Hazineden daha

önemliydi Fatima.

“Muharipler kendi hazinelerini arıyorlar,” dedi genç kız, sanki onun düşüncelerini keşfetmiş gibi.
“Ve çöl kadınları muhariplerinden gurur duyuyorlar.”

Sonra, testisini yeniden doldurup oradan uzaklaştı.

IV	1	Xβ	İngiliz <u>ayrıldıktan</u> az sonra, II
		αXβ	Fatima su <u>doldurmak</u> için II
		αα	kuyuya <u>geldi</u> . III
	2	“1Xβ	“Sana tek bir şey <u>söylemek</u> için II
		“1α	<u>geldim</u> ,”II
		2	<u>dedi</u> delikanlı, genç kıza.III
	3	‘β	“Benim karım <u>olman</u> II
		α	-ı <u>istiyorum</u> . III
	4		Seni <u>seviyorum</u> .” III
	5		Genç kız testiye <u>taşırdı</u> . III
	6	“1	“Seni her gün burada <u>bekleyeceğim</u> ,” II
		2	diye <u>konusmasını sürdürdü</u> delikanlı. III
	7	Xβ	“[[Piramitlerin yakınında <u>bulunan</u>]] bir hazineyi <u>aramak</u> için II
		α	bütün çölü <u>geçtim</u> . III
	8		Savaş benim için tam bir talihsizlikti. III
	9	1	Aynı savaş, şimdi benim için bir talih, II
		X2	çünkü burada senin yanında <u>kalıyorum</u> .” III
	10	“1	“Savaş bir gün <u>bitecek</u> ,” II
		2	<u>dedi</u> genç kız. III
	11		Delikanlı vahadaki hurma ağaçlarına <u>baktı</u> . III
	12		Çobanlık <u>yapmıştı</u> . III
	13		Burada da koyunlar <u>yardı</u> . III
	14		Hazineden daha önemliydi Fatima.III
	15	“1	“Muharipler kendi hazinelerini <u>arıyorlar</u> ,” II
		2α	<u>dedi</u> genç kız, II
		2Xβ	sanki [[onun düşüncelerini <u>keşfetmiş</u>]] gibi.III
	16		“Ve çöl kadınları muhariplerinden <u>gurur duyuyorlar</u> .” III
	17	Xβ	Sonra, testisini yeniden <u>doldurup</u> II
		α	oradan <u>uzaklaştı</u> . III

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Delikanlı her gün kuyuya gidip Fatima'nın gelmesini bekliyordu. Fatima'ya çobanlık hayatını,

kralla rastlaşmasını, billuriye dükkânını anlattı. Dost oldular; sabahları ancak on beş dakika birlikte olmalarına karşın, bu süreyi günün geri kalan bölümünden çok daha uzun buluyordu.			
V	1	Xβ	Delikanlı her gün kuyuya <u>gidip</u> II
		α	Fatima'nın gelmesini <u>bekliyordu</u> . III
	2		Fatima'ya çobanlık hayatını, kralla rastlaşmasını, billuriye dükkânını <u>anlattı</u> . III
	3	1	Dost <u>oldular</u> ; II
		+2Xβ	sabahları ancak on beş dakika birlikte <u>olmalarına</u> karşın, II
		+2α	bu süreyi günün geri kalan bölümünden çok daha uzun <u>buluyordu</u> . III
<p>PP. 113-114</p> <p>İnsanlar dağıldı. Delikanlı o akşam Fatima'yı tekrar gördü ve ona toplantıda söylenenleri aktardı.</p> <p>“İkinci görüşmemizde,” dedi genç kız, “bana aşkıdan söz ettin. Daha sonra bana Evrenin Dili gibi, Evrenin Ruhu gibi çok güzel şeyler öğrettin. Ve bunlar, azar azar beni senin parçan haline getirdiler.”</p> <p>Delikanlı onun sesini dinliyor ve bu sesi, hurma ağaçlarının yapraklarından esen rüzgârın hışırtısından çok</p> <p>daha güzel buluyordu.</p> <p>"Seni beklemek için kuyuya çok erken geldim. Çok bekledim. Geçmişimi, geleneği, erkeklerin çöl kadınlarının nasıl davranmalarını istediklerini anımsayamıyorum. Küçükken, çölün bir gün bana hayatımın en güzel armağanını vereceğini hayal ederdim. Ve bu armağan verildi şimdi bana, bu armağan sensin."</p> <p>Delikanlı genç kızın elini tutmak istedi. Ama Fatima testinin kulplarından tutuyordu.</p> <p>“Bana düşlerini, yaşlı kralı ve hazineyi anlattın.</p>			
VI	1		İnsanlar <u>dağıldı</u> . III
	2	1	Delikanlı o akşam Fatima'yı tekrar <u>gördü</u> II
		+2	ve ona toplantıda söylenenleri <u>aktardı</u> .III
	3	“1	“İkinci görüşmemizde,” << ...>> “bana aşkıdan <u>söz ettin</u> . III
		<<2>>	<< <u>dedi</u> genç kız,>>
	4		Daha sonra bana Evrenin Dili gibi, Evrenin Ruhu gibi çok güzel şeyler <u>öğrettin</u> . III
	5		Ve bunlar, azar azar beni senin parçan haline <u>getirdiler</u> .” III
	6	1	Delikanlı onun sesini <u>dinliyor</u> II
		+2	ve bu sesi, hurma ağaçlarının yapraklarından esen rüzgârın hışırtısından çok daha güzel <u>buluyordu</u> . III
	7	Xβ	"Seni <u>beklemek</u> için II
		α	kuyuya çok erken <u>geldim</u> . III
	8		Çok <u>bekledim</u> . III
	9		Geçmişimi, geleneği, [[erkeklerin çöl kadınlarının nasıl davranmaların II -

		ı istediklerin]]-i anımsayamıyorum.]]
10	‘β	Küçükken, çölün bir gün bana hayatımın en güzel armağanını <u>vereceğin</u>
	α	-i <u>hayal ederdim</u> .
11	1	Ve bu armağan <u>verildi</u> şimdi bana,
	=2	bu armağan <u>sensin</u> .”
12		Delikanlı genç kızın elini <u>tutmak istedi</u> .
13		Ama Fatima testinin kulplarından <u>tutuyordu</u> .
14		“Bana düşlerini, yaşlı kralı ve hazineyi <u>anlattın</u> .

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“Ben vahada kalmak istiyorum,” dedi delikanlı. “Fatima ile karşılaştım. Ve benim için hazineden daha değerli Fatima.”

“Fatima bir çöl kızıdır. Erkeklerin geri dönmek üzere gitmek zorunda olduklarını bilir. O çoktan buldu hazinesini; seni buldu. Şimdi senin de kendi aradığın şeyi bulmanı bekliyor.”

VII	1	“1	“Ben vahada <u>kalmak istiyorum</u> ,”
		2	<u>dedi</u> delikanlı.
	2		“Fatima ile <u>karşılaştım</u> .
	3		Ve benim için hazineden daha değerli Fatima.”
	4		“Fatima bir çöl kızıdır.
	5	X1	Erkeklerin geri <u>dönmek</u> üzere
		2‘β	<u>gitmek zorunda oldukların</u>
		2α	-1 <u>bilir</u> .
	6	1	O çoktan <u>buldu</u> hazinesini;
		=2	seni <u>buldu</u> .
	7		[[Şimdi [[senin de kendi <u>aradığın</u>]] şeyi <u>bulman</u>]]-i bekliyor.”

P. 136

Fatima çadırın kapısında görüldü. Birlikte hurma ağaçlarının arasına yürüdüler. Delikanlı yaptıklarının geleneğe aykırı olduğunu biliyordu, ama şimdi bunun hiçbir önemi yoktu.

“Ben gidiyorum,” dedi. “Ve geri geleceğimi bilmeni istiyorum. Seni seviyorum, çünkü...”

“Hiçbir şey söyleme,” diyerek sözünü kesti Fatima. “İnsan sevdiği için sever. Aşkın hiçbir gerekçesi yoktur.”

VIII	1		Fatima çadırın kapısında <u>görüldü</u> .
	2		Birlikte hurma ağaçlarının arasına <u>yürüdüler</u> .
	3	1α	Delikanlı ... -u <u>biliyordu</u> ,
		1‘β	yaptıklarının geleneğe aykırı <u>olduğun</u>
		X2	ama şimdi bunun hiçbir önemi <u>yoktu</u> .

	4	“1	“Ben <u>gidiyorum</u> ,”
		2	<u>dedi</u> .
	5	‘β‘β	“Ve <u>geri geleceğim</u>
		‘βα	-i <u>bilmen</u>
		α	-i <u>istiyorum</u> .
	6	1	Seni <u>seviyorum</u> ,
		X2	çünkü...”
	7	“1	“Hiçbir şey <u>söyleme</u> ,”
		2Xβ	<u>diyerek</u>
		2α	<u>sözünü kesti</u> Fatima.
	8	Xβ	“İnsan <u>sevdiği</u> için
		α	<u>sever</u> .
	9		Aşkın hiçbir gerekçesi <u>yoktur</u> .”
P. 137			
Kucaklaştılar. Bedenleri ilk kez birbirine dokunuyordu.			
IX	1		<u>Kucaklaştılar</u> .
	2		Bedenleri ilk kez birbirine <u>dokunuyordu</u> .
P. 137			
<p>“Önceleri, çöle baktığım zaman içimde bir arzu duyardım. Şimdi içimde umut olacak. Babam bir gün gitti,</p> <p>ama daha sonra anneme geri döndü ve ne zaman gitse geri dönüyor.”</p>			
	1	Xβ	“Önceleri, çöle <u>baktığım</u> zaman
		α	içimde bir arzu <u>duyardım</u> .
	2		Şimdi içimde umut <u>olacak</u> .
X	3	1	Babam bir gün <u>gitti</u> ,
		+2	ama daha sonra anneme <u>geri döndü</u>
		+3Xβ	ve ne zaman <u>gitse</u>
		+3α	<u>geri dönüyor</u> .”
P. 137			
<p>Fatima'nın gözlerine yaş dolduğunu fark etti.</p> <p>"Ağlıyor musun?"</p> <p>"Ben bir çöl kadınıyım," diye yanıtladı, yüzünün ifadesini değiştirerek. “Ama her şeyden önce bir kadımm</p>			

ben."			
XI	1	'β	Fatima'nın gözlerine yaş <u>dolduğun</u>
		α	-u <u>fark etti</u> .
	2		" <u>Ağlıyor</u> musun?"
	3	"1	"Ben bir çöl kadınıyım,"
		2α	diye <u>yanıtladı</u> ,
		2Xβ	yüzünün ifadesini <u>değiştirerek</u> .
	4		"Ama her şeyden önce bir kadını m ben."
PP.137-138			
<p>Fatima çadırına girdi. Kısa bir süre sonra güneş doğacaktı. Güneş doğunca yıllardır yapmaya alıştığı şeyleri</p> <p>yapmak için dışarı çıkacaktı, ama her şey değişmişti. Delikanlı, vahadan ayrılmıştı; vaha, daha düne kadar taşıdığı anlamı yitirmişti. Gezginlerin uzun bir yolculuktan sonra ulaşınca mutlu oldukları, elli bin hurma ağaçlı, üç yüz kuyulu vaha değildi artık burası. Vaha, bugünden sonra boş bir mekân olacaktı onun için.</p> <p>Bu günden sonra çöl, vahadan daha çok önem kazanacaktı. Hazinesini ararken delikanlının kendisine hangi yıldızı kılavuz seçtiğini düşünerek ve çöle bakarak vakit geçirecekti. Delikanlıya rüzgârla öpücükler gönderiyor ve rüzgârın, onun yüzüne dokunacağını ve ona kendisinin hayatta olduğunu, düşlerin ve hazinelerin peşinde yoluna devam eden cesur bir erkeği bekleyen bir kadın gibi onu beklediğini ona söyleyeceğini umuyordu.</p> <p>Bugünden sonra çöl, bir tek şeyin simgesi olacaktı: Onun dönüş umudunun.</p>			
XII	1		Fatima çadırına <u>girdi</u> .
	2		Kısa bir süre sonra güneş <u>doğacaktı</u> .
	3	1Xβ	Güneş <u>doğunca</u>
		1Xγ	[[yıllardır <u>yapmaya alıştığı</u>]] şeyleri <u>yapmak</u> için
		1α	dışarı <u>çıkacaktı</u> ,
		+2	ama her şey <u>değişmişti</u> .
	4	1	Delikanlı, vahadan <u>ayrılmıştı</u> ;
		X2	vaha, [[daha düne kadar <u>taşıdığı</u>]] anlamı <u>yitirmişti</u> .
	5	Xβ	Gezginlerin uzun bir yolculuktan sonra <u>ulaşınca</u>
		α	[[mutlu oldukları]], elli bin hurma ağaçlı, üç yüz kuyulu vaha <u>değildi</u> artık burası.
	6		Vaha, bugünden sonra boş bir mekân <u>olacaktı</u> onun için.
	7		Bu günden sonra çöl, vahadan daha çok <u>önem kazanacaktı</u> .
	8	Xβ1'βXβ	Hazinesini <u>ararken</u>
		Xβ1'βα	delikanlının kendisine hangi yıldızı kılavuz <u>seçtiğin</u>
		Xβ1α	-i <u>düşünerek</u>

		$X\beta+2$	ve çöle <u>bakarak</u>
		α	vakit <u>geçirecekti</u> .
9	1		Delikanlıya rüzgârla öpücükler <u>gönderiyor</u>
		$+2'\beta 1$	ve rüzgârın, onun yüzüne <u>dokunacağı</u>
		$+2'\beta+2''\beta 1$	ve ona kendisinin hayatta <u>olduğunu</u> ,
		$+2'\beta+2''\beta+2$	[[[düşlerin ve hazinelerin peşinde yoluna <u>devam eden</u>]] cesur bir erkeği <u>bekleyen</u>]]]] bir kadın gibi onu beklediğin
		$+2'\beta+2\alpha$	-i ona <u>söyleyeceğin</u>
		$+2\alpha$	-I <u>umuyordu</u> .
10			Bugünden sonra çöl, bir tek şeyin simgesi <u>olacaktı</u> : Onun dönüş umudunun .
P. 182			
<p>Derken rüzgâr esmeye başladı. Gündoğusuydu esen, Afrika'dan gelen rüzgâr. Ne çölün kokusunu, ne de Magriplilerin istila tehdidini getirmişti.</p> <p>Bunun yerine çok iyi tanıdığı bir kokuyu ve usulca gelip dudaklarına konan bir öpücüğün mırıltısını getiriyordu.</p> <p>Gülümsedi. İlk kez böyle bir şey yapıyordu genç kız.</p> <p>"Geliyorum Fatima," dedi. "Geliyorum."</p>			
XIII	1		Derken rüzgâr <u>esmeye başladı</u> .
	2		[[Gündoğusu'ydu <u>esen</u> , Afrika'dan <u>gelen</u>]] rüzgâr.
	3		Ne çölün kokusunu, ne de Magriplilerin istila tehdidini <u>getirmişti</u> .
	4		Bunun yerine [[çok iyi <u>tanıdığı</u>]] bir kokuyu ve [[usulca <u>gelip</u> dudaklarına <u>konan</u>]] bir öpücüğün mırıltısını <u>getiriyordu</u> .
	5		<u>Gülümsedi</u> .
	6		İlk kez böyle bir şey <u>yapıyordu</u> genç kız.
	7	"1	" <u>Geliyorum</u> Fatima,"
		2	<u>dedi</u> .
	8		" <u>Geliyorum</u> ."

Appendix IX

Images of some narrative elements as created in the accumulated focalisational phases in the three texts

Focalised		Phase	Setting	Accumulated focalisations		
				English	Arabic	Turkish
Tarifa	Tarifa: A Utilitarian view	I	Boy at father's shop	A pragmatic view to the land, yet entertaining	A totally practical, pragmatic view to the land	A pragmatic view to the land, yet entertaining
		III	Foreseeing an upcoming meeting	Tasks to do in Tarifa already completed	Tasks to do in Tarifa yet to be completed	Tasks to do in Tarifa already completed
		VII	In the market: the baker and Spanish couple	Focus on human aspect; foregrounding entertainment rather than practicality	Equal focus through simultaneity and juxtaposition on the human and practical aspects	Devoting further focus on the human aspect
		IV	The old man and Arabs in Tarifa market	Dissociating the Arabs' purpose and manner of their appearance in Tarifa from the old man's familiar appearance	The old king's appearance associated with familiarity of Arabs in their practical scene	Familiarity of the old king's appearance dissociated from familiarity, manner and purpose of the Arabs in Tarifa market
				Prayers restricted to totally-outlandish set of movements and verbal acts	A neutral depiction of Arabs in prayer and market	Inscribed estrangement of the prayer scene
	Tarifa Castle and attitude toward Arabs	V	Tarifa castle	Boy's hatred of Arabs implied and blurred	Boy's hatred of Arabs deleted	Boy's hatred of Arabs inscribed and justified
				Negative stance built on reported hearsay: connected to bringing Gypsies	Dissociating attitude toward Arabs from evaluation of Africa	Negative stance built on hearsay: connected to bringing Gypsies
					Retrieving the Arab's pride of their civilisation in Spain; alternating view and adopting a rather positive one	
		VI	The Levanter	The Moors connected with Turks and Arabs in a neutral description (coming from the East)	Dissociating Arabs and Moors (as Carriers) from any unpleasant attribute: unconfigured gangs as Carriers instead	Dissociate Arabs and Moors (as Carriers) from any unpleasant attribute
					Restricting invasions to the Moors coming from a distorted direction	

Tangier	Tangier: The Moors and their land	I	Overview of the city and market	Negative attitude opening the movement inscribed in an exclamative	Positive attitude opening the movement inscribed in an exclamative	Negative attitude opening the movement inscribed in an exclamative	
				Feeling of insecurity created within the boy through condensed exposition of the scene	Less condensation and more relaxed narration and reflection; more admiration encoded	Feeling of insecurity created within the boy through condensed exposition of the scene	
		III	Trusting the Arab thief	The boy’s immediate determination and decision to put his trust in him	The boy can cautiously trust him.	The boy can cautiously trust him.	
				Highlighting the boy's high integrity; foregrounding the Arab’s disappointing deceitfulness	Casting part of the blame on the boy	Intensified blame put on the boy; related to former fear being inscribed from Arabs (Ph. I)	
		IV	Commodities: observing the young Arab	All listed goods and acts still within the scope of the boy’s sight from which focus has not been shifted			
		V	Commodities and fraudulence	A milder contrast being created between looking at the goods and realising the fraud; accords with the boy’s pre-existent fear, hate, suspicion and distrust of the Moors	The boy’s absorption in shock and denial makes following his eye movement more significant; his trial to escape the truth takes a longer time	A milder contrast being created between looking at the goods and realising the fraud; accords with the boy’s pre-existent fear, hate, suspicion and distrust of the Moors	
					The longer list of extensions stands in a sharp contrast with the bitter realisation of the fraudulence	Some lexical intensification of the negation of the Arab's nonexistence and therefore of the affirmation of the fraud	
		VIII	A city resisting change	The static place taking precedence over the thirty-year period of time; the city resists change	Precedence given to time over place; foregrounding the relatively long time as a cause of the non-progress and originality of the place	Precedence given to time over place, yet place foregrounded; change resisted by both	
		X	Commodities and the hopeless Tangier	The list rather consists of nominal groups; speedy presentation; literally no hope	A list of extensions with both elliptical and non-elliptical clauses; A more gripping indulgence in the boy’s inner experience; allowing the reader the chance to reject these frustrations and consequently the sad image of Tangier		
	Prayer scene	I	Praying Moors in the market	The unfamiliar Spanish eyes, though acknowledging having seen this performance in Tarifa, continuously rejecting reject this “strange” act; decelerated narration; physical description of the prayer moves; negative appraisals and attitude toward	Omitted section; boy's negative attitude in Tangier dissociated from his negative attitude toward the worshippers	Decelerated narration; distorted version of undefined familiarity; ambiguous order of moves; negative attitude enunciated; attempts to create a localised, yet distant sphere, both spatially and temporally; narration as if reflecting the denouncing and	
		V	Prayer moves listed again		Showing a careful consideration of the processes of image reproduction; the prayer moves temporally arranged; a simpler Arabic structure corresponding to		
		X					

			worshippers; alienated scene; conveying the boy's attitude of suspicion, distrust and rejection in a very complex description	the complete acquaintance and appreciation of the Arab reader with the scene	suspicious view through the boy's eye; attribute any negative evaluation to the boy as a Western focaliser
Language	I	The only barrier expected to exist between him and the Moors	Language restricted to Arabic; no option of interaction with the Moors left due to disconnection with language	Arabic spoken beside other languages; lack of communication with only Arabic speakers; neutral attitude to the Moors	Arabic spoken beside other languages; lack of communication with only Arabic speakers; neutral attitude to the Moors
Wine	II	Asking the young Arab to order wine in the cafe	A negatively loaded projection frame for the young Arab's words in a DS mode controlled by the narrator.	Total familiarity of the Arab reader with what seems illogical to the boy; no narrator intervening	Familiarity of the prohibition and alignment with the boy's shock
					A negatively-loaded lexical verb construing a dis-alignment stance by the young Arab with the boy and an affective representation of the boy's attitude

Focalised dramatis personae: The merchant's daughter, the Gypsy woman, and Fatima

Focalised		Phase	Setting	Accumulated focalisations		
				English	Arabic	Turkish
Merchant's daughter	Physical beauty	I	Introduction: voice, beauty and eyes	A simple, flat description of the girl's voice and beauty	Highlighting the girl's attractive feminine features in a rather poetic introduction	Engaged in an aesthetic identification of the speaker
				Moorish eyes connected to senses of fear and credulity	Senses of fear and credulity either demoted or deleted	A further positive appraisal given to the eyes that are connected with the Muslim Arab conquerors
		III	Company and beauty: hair	The girl's beauty a deictic centre for the boy's impatient enthusiasm for his coming days	Cherishing the days in her company rather than her beauty, and hence her value as a person	The girl's beauty a deictic centre for the boy's impatient enthusiasm for his coming days
				With this engrossment in an appreciation of the girl's beauty, the days would get a dynamic, vivid mode		With this engrossment in an appreciation of the girl's beauty, the days would get a dynamic, vivid mode
	Intellectual skills	III	Refraining from answering her question	Total indifference; the boy's sense of superiority or rather arrogance	Refraining from answering to show his consideration and care	An intentional disregard by pretending not to hear; the boy's sense of superiority or rather arrogance
			Inability to understand	Elucidating his negligence by stating his being "sure" of her naiveness and inexperience	A sign of consideration in Arabic: saving face; does not enunciate or even make any allusion to the boy's certainty of her incomprehension; boy's ensurance of the difficulty, not impossibility, of her understanding	Elucidating his negligence by stating his being "sure" of her incomprehension of any likely answer
			The boy as a storyteller	Presenting the boy as an acknowledgeable story-teller	Appraising the girl's position as an interactant and attentive listener more positively	Appraising the girl's position as an interactant and attentive listener more positively
			The girl's response to his narrations	Childlike simplicity as a promoted aspect of the girl's behaviour	Behavioural processes conveying the eye's reaction with the senses of excitement and wonder; both feelings positive	Astonishment textually connected to her incomprehension and ingenuousness; behavioural processes convey the eye's reaction with the senses of excitement and wonder

					Her image brought to balance encouraging story-telling on the boy's side; wish for a longer company	Her image brought to balance encouraging story-telling on the boy's side; wish for a longer company
	V & VII	Plans on their next meeting	Trying to persuade the girl of his identity or rather his superiority		Trying to show off his potentialities	Trying to show off his potentialities
	VII	Fascination with his stories	Her fascination encoded receptively in a relational process (the girl as the Carrier of fascination)		The boy imagining her fascination in a productive emotive mental process depicting the girl in an interactive mode	The boy imagining her fascination in a productive perceptive mental process depicting the girl in an interactive mode
		Inability to read	The girl being too simple to discover the truth behind his narrations or the true value of the act of shearing; a higher load of negativity through denying the whole potentiality of reading		Toning down the negativity of his appraisal; highlighting the impossibility of her realisation of, rather than knowing, the reality of his fake stories; using a mental process with a conation extension of potentiality to a mere lack of mastery of her reading skills rather than a complete denial of the language skill	The boy's definiteness about her inability to read; an intensified judgement of her unawareness of the fakery of the stories
The girl's value as a love	II	Pleasure of talking to her	Turning this pleasure of talking to the girl, that the sheep do not provide, to the boy's advantage		Highlighting the conversation with the girl as the source of pleasure and happiness	Highlighting the conversation with the girl as the source of pleasure and happiness
			Talking to the girl contrasted to talking to the sheep; no form of happiness attached to the boy's attitude toward this pleasant exchange; chat appreciated as an alternative of talking to the sheep		Highlight the fact that this conversation is the reason behind his feeling of happiness; no contrast to the sheep annexed	His appreciation of that talking to the girl liberates him from talking to the sheep ; a sharper contrast and more positive load; talking to the girl thus appreciated further with a more positive load
	IV	Fear of being forgotten	Trying to create balance in mentioning the two feelings of fear and excitement		Eschewing casting any blame for forgetfulness on the girl due to any likeliness of carelessness or unfaithfulness	Rather absorbed in the boy's feelings; the boy's confusion being given more prominence
			The boy absolving and blaming the girl		Keeping the girl in a safe position both for the boy and for the reader	Justifying the girl's forgetfulness further; A gradual textual unfolding of the justifiable type of feelings the boy had – all logical, all clearly stated; the narratorial voice intervening afterwards with a tense shift and an existential

						process justifying the girl's indifference
		VI	None compared to her value	Comparison drawn between the merchant's daughter and all the girls	Exclusively highlighting the girl's significance as an acquaintance; being significant and valuable in her incomparability to all the other women — not even to any thing he has ever seen	Comparison drawn between the merchant's daughter and all the girls
			Significance of waiting for him	Waiting for him makes her value derives from his	Manoeuvring the direct connection between his happiness and the waiting girl	Perspective changed: the boy's excitement stemming from what/who he is going see, away from valuing the girl in term of her waiting for him; appreciation of her value further intensified
		VIII	Compared to the sheep	Putting the girl in a direct contrast with the sheep; justifying rather illogically her inferiority to them	Refraining from giving a quick judgement, putting the girl as a concern in a separate simplex; the rationalisation of his thoughts about her presented separately as an excuse; her unawareness of the value of his presence closely annexed with a justification; her value appreciated incomparable with the sheep	Putting the girl in a direct contrast with the sheep; justifying rather illogically her inferiority to them
			Ignoring his fears	Likeliness of her forgetting him intensified; intensifying her total indifference and lack of awareness and hence the boy's having every right to forget about her	Justifying the girl's attitude toward the other shepherds just in case she forgets him; tending to eschew casting any blame on the girl due to any likelihood of carelessness or forgetfulness	Likeliness of her forgetting him intensified; intensifying her total indifference and lack of awareness and hence the boy's having every right to forget about her
		IX	Naive as a love	Associating her passivity, naiveness, dull life and illiteracy with her being indifferent and easily trapped in others' love		Associating her passivity, naiveness, dull life and illiteracy with her being indifferent and easily trapped in others' love
Gypsy woman	Gypsies: fear and threat	I.2 & before	Focalisation centre and prejudice	No prior thoughts against the Gypsies	A sort of antagonism against Gypsies having been initiated	Preparing for this fear; having inscribed suspicion of the Moors
		I.3	Rumors giving a ghastly character	Rumours enclosing truth about the Gypsies' style of life	Relying on rumours to define their whoness	Rumours enclosing truth about the Gypsies' style of life

		of Gypsies	Defining according to projected locutions which makes it possible to wrap stereotypical generic statements in the form of rumours	Defining Gypsies starting from a ground of anonymity; relying on rumours as Sayer to assign no human entity as responsible for the well-established stereotypes; identification being at its highest degree; foregrounding deceitfulness as an aspect of their character; Arabs in Tarifa to be blamed for bringing such people to Andalusia	Retaining the anonymity implementing a unique grammatical construction for the rumours; keeping the passivity of voice, distancing the reader from the saying through the past tense, and giving the projected locutions prominence over both the act of projecting and the significance of them being reports
	I.4	Restating the boy's fear	Fear with less dynamicity; return of this fear encoded nominally as a returning feeling	Boy's fear given more dynamicity and continuity; encoded in an emotive process	Boy's fear given more dynamicity and continuity; metaphorically made cognitive
Tricks and aimless life	II	Taking the chance in interpreting the dream	Decision to proceed with the interpretation encoded as an intention to neutrally take the chance	Negatively-loaded decision to proceed with the interpretation; the decision appearing more dynamically as a risk realised in a material process	Negatively-loaded decision to proceed with the interpretation; making the decision appear more dynamically as a risk realised in a material process
	IV	Disappointment with the Gypsies' attitude toward him and his sheep	A less dynamic presentation of disappointment through a relational process	A more dynamic presentation through an emotive verbal group for the feeling of disappointment of the Gypsies' reaction to his dream; a verbal group carrying behavioural, material and mental reactions that designate that showing of interest	A more dynamic presentation through an emotive verbal group for the feeling of disappointment of the Gypsies' reaction to his dream; a verbal group carrying behavioural, material and mental reactions that designate that showing of interest
	VI	Possessing sheep vs. aimless life	Their lack of possession, in the eyes of a shepherd, configuring their aimless life as workmen; A practical, material, financial aspect of the issue later supported by the rumours about them making a living on tricks and extorting money from people	The intellectual, cognitive aspect rather than the financial one bringing them in focus as humans rather than workmen; denying not only the possession of sheep but also the interest in them; Reference to the aimlessness of life and lack of value in the eyes of the shepherd, supporting the playfulness of tricks, stupidity, and all the later attributes the boy inferring to	The intellectual, cognitive aspect rather than the financial one bringing them in focus as humans rather than workmen; denying not only the possession of sheep but also the interest in them; Reference to the aimlessness of life and lack of value in the eyes of the shepherd, supporting the playfulness of tricks, stupidity, and all the later attributes the boy inferring to
Literacy and intelligence levels	III	Jeopardy turned into gain: illiteracy and	Lack of knowledge intensified; inferiority of intellects cancelled	Both lack of knowledge and inferiority of intellects intensified; stupidity stated	Intensified lack of knowledge; inferiority of intellects toned down

			stupidity			
		VI	Appreciation of intellectual skills	Appreciation modality 'smart' given a higher graduation through 'really'; more vivid appreciation	Resisting ameliorating the Gypsies' portrait; positive appreciation of intellectual skills stated and justified; demoting appraisal attempted	Appreciation of the Gypsies' intellectual skills; appreciation made more vivid
Fatima	First encounter	I.1	Appearance	The girl's appearance as the boy's long-awaited gain being announced	The girl's appearance given an equal prominence as an action and as something unexpected	The girl's appearance given an equal prominence as an action and as something unexpected
			Dressing and approachability code	Less care and observation given to the presentation of the culture-specific norms	Foregrounding signals functioning as a cue to the possibility of talking to the girl without violating the tradition	A rather neutral presentation of the girl's appearance and code of approachability
	Fatima's love: defining the feeling in the language of omens	I.4	Smile as an omen	Omen embodied in the act of smiling: an unexpected, highly-sought, long-awaited one	Omen embodied in the smile itself	Omen embodied in the act of smiling: an unexpected, highly-sought, long-awaited one
				Behavioural; Behavior: the girl	Behavioural; Behavior: her lips	Mental; Sensor: her lips
				The smile as boy's gain; the girl's behaviour	The omen's value derives from being the girl's choice and decision	A spiritual shade granted to the omen; high intentionality; smile coming after thinking, neither interactive, nor behaved by the girl
		I.5	Comprehension and value	A perception by 'felt'; two reciprocal sub-feelings: a shared moment & mutual perception of love signals; implying an equal, shared engagement in the momentary sensation	A cognition by "fahim-a /understood"; an annexed assumption forming an extension to his thoughts; understanding not shared, leaving a room for the girl to affirm or deny	A cognition by "bil- /know"; turning his feelings from being a mere emotional love affair to a sort of cognitive, emotive decision; denoting both the mutual perception of love signals and its being part of his knowledge; giving the girl more freedom to affirm or deny this presumption
				Bringing the boy's emotional, spiritual experience to the fore	The girl's presence as the thing being given prominence	The girl's presence as the thing being given prominence
				A pedagogic, cognitive approach to concluding this configuration	A rather more affective, perceptive one	A rather more affective, perceptive one
		I.3	Moment of configuration: Configuring love	Cognition achieved through 'learning'	Cognition achieved through 'realising'	Cognition achieved through 'understanding'
				The boy being first startled, then	Neither giving an extended physical	Neither giving an extended physical

Fatima's love: comprehension and value			'learning' something sublime through perceptions: through stages of looking, observing and contemplating; focus on physical features	description, nor dwelling on the boy's contemplation of the girl's physical features	description, nor dwelling on the boy's contemplation of the girl's physical features
			Perceiving through sight takes a further cognitive dimension	Delimiting seeing to its perceptive sense; cognitive processes follow	Delimiting seeing to its perceptive sense; cognitive processes follow
			A spiritual inference made after consideration and complete absorption into the physical; love appearing as a sort of emotion induced by the physical feature	Love as a defaulted human feeling being just inspired or stimulated by the glimpse the boy gets of the girl and her beauty; engrossment in physical beauty being a violation of the girl's value; realisation of love coming as hinted or inspired, especially with the absence of any previous deictic reference to internal feelings	Love made more spiritual: the girl's physical features not only creating a feeling within the boy or forming part of his destiny, but also suggesting a transcendental concept of Love and casting shades of holiness to the mystical emotional case
	III	Significance of her love	A pathway to discovering "every treasure in the world"; a material perspective to love; love as a realisation being part of his knowledge	A means for revealing "all secrets of the world"; foregrounding the spiritual, mystical and non-material gains; treasure receiving further significance dissociated from love	A means for revealing "all secrets of the world"; foregrounding the spiritual, mystical and non-material gains; secret': a fundamental concept in the context of mysticism and Sufism; and discovering secrets means transcendence on the scale of worship and transformation
			a gain attained through this love turning her into part of his belongings	Realising the prior existence of this love to the meeting; realising its value as a catalysing force	Realising the prior existence of this love to the meeting; realising its value as a catalysing force
	IV	Fatima: a treasure	Fatima as a hidden treasure that the war brings the boy to	Transition of the war appraisal from a curse to a blessing caused by Fatima's value and the importance of her company, rather than by her being an attained treasure	Transition of the war appraisal from a curse to a blessing caused by Fatima's value and the importance of her company, rather than by her being an attained treasure
		Fatima: part of him	Fatima becoming a part of [him]	Fatima becoming part of his ego and soul instead of becoming part of [him]	Fatima becoming a part of [him]
	VI	Her value in the light of yearning and teaching	Her value deriving from her being "waiting for [him]"; less appreciation for the teachings that are "neutrally something"; prompt rather than gradual	Gradually inducing the girl's admiration and hence encouraging her to become part of him; allowing the girl the same space for consideration and taking	The act of waiting given less prominence and less dominance; her life not revolving around waiting for him

From the Meta-physical to Physical coding of love and affection			total identification with her	decisions; giving the girl a higher value through her forming an inseparable, spiritual, psychological and emotional part of him in conformity with the metaphysical, transcendental meanings that he has taught and she admires; the act of waiting being less prominent and less dominant; her life not revolving around waiting for him	
	VI	Girl's attachment to the desert	Limiting the girl's dream and expectations from the desert to the deictically impersonal and experientially unaffectionate thing encoded in "a wonderful present"; flattened out relation with the desert; demoting the girl's persistence and sacrifice and thus promoting the boy's value as a present and heightening his value to be the blessing that comes to save the girl and her dreams	Presenting the girl's high emotional, personal load and her affection to the desert; promoting the girl's identity and attribution as both a persistent dreamer and affectionate woman of the desert; highlighting the girl's attributes as the source from which the boy's arrival as a gift stems	Presenting the high emotional, personal load'; going further in bringing to the fore the girl's affections towards the desert; promoting the girl's identity and attribution as both a persistent dreamer and affectionate woman of the desert; highlighting the girl's attributes as the source from which the boy's arrival as a gift stems
	II	Smiling and stepping closer	The acts of stepping, smiling and smiling back all included in one clause complex; his smiling back taking one of either forms: a response induced and initiated by hers, indicating her permission to initiate a contact; or an addition to his reported material action of stepping closer	His getting closer as something clausally separated from her smiling; the possibility of attributing her smile to different causes, e.g. shyness (characteristic of the Arab girl) or hospitality (an acknowledged Arab cultural feature); his smiling as an additional piece of information, unstimulated by hers	no interclausal connection among the three acts: each in a separate simplex with a cohesive textual connection of addition between the two acts of smiling through "da / too"; each act lexicalised as a behavioural process in itself with no substitute verbs
	IV-VI	Proposal scene	a high degree of alignment among the three texts in their focalisation of the proposal scene: this proposal as based on the primary impressions of the boy mixing the physical and meta-physical: the boy's reflections on Fatima's love continuing in the light of his delusive impulsion of love; the proposal, declined indirectly both verbally and non-verbally; the girl's reaction presenting her as a strong, determined woman, who is fully aware of and dedicated to the rules of the traditions and resisting temptations to violate them; the lessons and life experiences the boy narrates to Fatima; her reaction (proposal rejection) necessary for the boy to develop as a character; discrepancies between the boy and girl's conceptions and receptions of love.		
	IV.4	Responding to	Maintaining the boy's esteem and goals;	Taking the girl's answer more seriously	The boy's success in restoring financial

		his proposal	assuring himself of his win-win situation upon taking the risk of loving the girl and staying in the oasis; success in restoring financial stability attributed to him as a Carrier of the Attribute of the shepherd	and putting the boy in a situation in which he recalculates his choices; the girl's answers perplexing the boy and making it harder for him to decide; presenting Fatima in a stronger position: her value and resistance to such an easily-put proposal outweigh her inner need for love and her proleptic revelation of the reality of her feelings	gain referred to the resources available in the oasis beside Fatima, not to him
	VI	Failing to take her hands	A spontaneous rejective reaction; the intended action materialised: an attempt taking place and met with a dismissive material reaction	All attributed to coincidence: simultaneous engagement in two actions or spontaneous reaction; the whole issue depicted from the boy's mentalisation of his desire and the girl's external state: the intention remaining mental and the girl's state making the boy refrain from attempting; a mere mentalisation, with no materialisation	All attributed to coincidence: simultaneous engagement in two actions or spontaneous reaction; the whole issue depicted from the boy's mentalisation of his desire and the girl's external state: the intention remaining mental and the girl's state making the boy refrain from attempting; a mere mentalisation, with no materialisation