

COMPARATIVE TRANSLATION ANALYSIS (ENGLISH, ARABIC): CASE STUDY:

“LOVE LETTERS BETWEEN GIBRAN KAHLIL GIBRAN AND MAY ZIADEH”

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by

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Abstract

Comparative Translation (English-Arabic): Love Letters between Gibran Kahlil Gibran and May Ziadeh

The 19th Century witnessed a new era in Arabic Literature. After a long period of mental stagnation, a great desire for learning emerged. The West started to gain interest in Eastern Literature, which triggered closer relations between the Arab countries and other European nations. This approach paved the way for the Renaissance, which intended to achieve a drastic positive change. The East also started to appreciate Western Literature; this led to a reform in hope to limit ignorance. This openness to other civilizations sparked authors' desires to bridge the gap between East and West. Gibran Kahlil Gibran is one of those authors who tried to deal with several philosophical themes such as existence, the power of the triad bundle, past, present, future, faith, doubt, certainty, death etc. Also, Gibran openly discusses with his loved one several issues like the afterlife and death, the importance of freedom, and whether one's life should get attached to external appearances or the genuine truth. Gibran was on an ongoing search to one's true meaning of existence. In other words, he encouraged his readers to discover what is it they are truly living for. The meaning of existence may vary between financial reasons, glory, service to the country, ultimate self-satisfaction, finding a partner etc. As Georges Steiner once said: "Without translation, we would be living in provinces bordering on silence." To avoid such difficulty in communication between East and West, *The love letters between Gibran and May Ziadeh* had to be translated to reach the Arab world. In the process of translating, translators faced difficulties which my paper will tackle.

My comparative analysis will discuss *The love letters between Gibran and May Ziadeh* focusing entirely on the major adopted theories of translation, and whether the translator was able to exert

the same impact on the reader when it comes to letters praising the role of women be it in the choice of terms or the use of language. Furthermore, it was fundamental to thoroughly research whether the translator assimilated Gibran's tendency to advocate for women's rights from a feminist point of view. In addition, the role of translation in transferring the Eastern mindset to the West should not be looked upon indifferently. Thus, the book entails cultural connotations. This is where the debate between choosing Domestication, Foreignization or other major theories of translation arises. My paper will highlight the hurdles faced by the translator when it comes to which method is most appropriate. I will also show the motives behind choosing one method over another through specific examples from the book. Moreover, I will include my personal suggested version of each translation. Finally, my paper will shed light on some cases in which other translators were not capable to completely understand the linguistic and cultural spirit of the target language.

الملخص

شهد القرن التاسع عشر حقبة جديدة في الأدب العربي. بعد فترة من الركود العقلي، تددت رغبة أكبر في التعلم. بدأ الغرب يولي الاهتمام بالأدب الشرقي، مما أدى إلى توثيق العلاقة بين الدول العربية والدول الأوروبية. مهد هذا التقارب الطريق لعصر النهضة، بهدف تحقيق تغيير جذري. كما بدأ الشرق في تقدير الأدب الغربي، مما أدى إلى إصلاح يسعى للحد من الجهل. أثار هذا الانفتاح الحضاري رغبة المؤلف في تقريب المسافة ما بين الشرق والغرب. أحد هؤلاء المؤلفين كان جبران خليل جبران الذي حاول الحديث عن عدة موضوعات فلسفية مثل: الوجود - قوة الحزمة الثلاثية: الماضي - الحاضر - المستقبل - الشك - الإيمان واليقين - الموت وما إلى غيره. أيضاً، يناقش جبران بصراحة مع حبيبته قضايا مثل ما بعد الحياة والموت، أهمية الحرية هي حياة كل فرد وما إذا كان يجب على المرء أن يلتصق بالمظاهر الخارجية أو بالحقيقة الأصلية أم لا. لطالما كان جبران في بحث مستمر عن المعنى الحقيقي للوجود، وبطريقة أخرى شجع جمهوره على اكتشاف ما يعيشون من أجله حقاً. قد يختلف معنى الوجود بين الأسباب المالية، المجد، خدمة البلد، الرضا النهائي للذات، والعثور على شريك وما إلى ذلك.

كما قال جورج شتاينر ذات مرة: "بدون ترجمة، سنعيش في مقاطعات على حدود الصمت". لتجنب مثل هذه الصعوبة في التواصل بين الشرق والغرب، كان لا بد من ترجمة هذا الكتاب للوصول إلى العالم العربي. في عملية الترجمة، واجه المترجمون صعوبات سيتم معالجتها طوال معالجتني للأطروحة.

كما سيناقش تحليلي المقارن رسائل الحب بين جبران ومي زيادة، وسيتم التطرق إلى نظريات الترجمة الرئيسية المعتمدة، وما إذا كان المترجم قد نقل التأثير عينه عندما يتعلق الأمر بالرسائل التي تثني على دور المرأة سواء كان ذلك في اختيار المصطلحات واللغة المستخدمة. علاوة على ذلك، من الضروري إجراء بحث شامل حول ما إذا كان المترجم قد استوعب اتجاه جبران المدافع عن حقوق المرأة وبطريقة أخرى وجهة النظر النسوية. كما لا ينبغي غض النظر عن دور الترجمة في نقل العقلية الشرقية إلى الغرب.

بالتالي يحتوي الكتاب على دلالات ثقافية. هنا يكمن الجدل بين اختيار منهجية التدجين أو التغريب والنظريات الرئيسية الأخرى للترجمة.

ستسلط ورقتي الضوء على العقبات التي تتوارد على المترجم عندما يتعلق الأمر باستخدام المنهجية الأنسب. سأوضح أيضًا الدوافع وراء اختيار منهجية معينة على أخرى من خلال أمثلة محددة من الكتاب. على الرغم من ذلك، سأذكر أيضًا نسختي الشخصية المقترحة من كل ترجمة. أخيرًا، ستسلط ورقي الضوء على بعض الحالات التي لم يكن فيها مترجمون آخرون قادرين على فهم الروح اللغوية والثقافية للغة الهدف تمامًا.

Introduction

Translation: A Bridge between Cultures

Translation has always been a bridge between cultures. Language and cultures have always been interrelated. Rainer Schulte (1978) drew a relation between languages and cultures explaining that we start overcoming this barrier with the help of social and cultural baggage of the source text. As we progress, arrangements must be made to be prepared for the new scene on the opposite side of the stream, which is the foreign language, the "unfamiliar" that we attempt to

comprehend, decipher, and speak with. However, we can't accept that the scene on the opposite side has been formed by similar cultural, traditional and social customs as the language of starting point. Our presuppositions inside our own customs of language and culture are most likely not equivalent to those we will experience in the unfamiliar scene on the opposite side of the stream. With this reality in mind, a translator could make advantage of the uttermost possible, which is the fact that translation is constantly determined by change and a ceaseless discourse with the other. Throughout the phenomenon of transpassing one culture to the other by means of translation, an intellectual process needs to occur. One must acknowledge that the manners in which we organize our everyday lives, our ways of dealing with social marvels, and our responses to social conduct vary while bridging the cultural gap and being immersed in a different language, hence a different culture. In other words, a translator should deal with this transformation in a way which does not take our perspectives and comprehension in an unappreciated manner under the pretext that we need to discover another culture and a different method of deciphering the world. In this respect, we can say that translation is neither the source language nor the receptor language (Schwarz, 2015).

From Cultural Translation to Untranslatability: Linking Translation Theories

Since the 1990s, the idea of interpretation has expected to be a progressively focal spot in disciplines across the humanities and social sciences. The interest in translation theory within disciplines outside Translation Studies has prompted an expansion of "interpretation speculations," or new and contending conceptualizations of interpretation (Baer, p. 139). Major theories of translation play a fundamental role in exposing whether the translator was able to create the same impact when it comes to letters praising the role of women be it in the choice of terms or the language used. It is key to research thoroughly whether the translator assimilated Gibran's feminist

point of view and tendency to advocate for women's rights . The role of translation in transferring the Eastern mindset to the West should not be looked upon indifferently. For instance, the sociolinguistic way to deal with interpretation assumes that the social setting characterizes what is not translatable and what is, or isn't, worthy by the mere fact that there is preference among choices, thus, leading to the execution of needed amendments and even removing or hiding parts of it, which are considered unacceptable.

Vis a vis the communicative methodology, the content, not language, is the essence of the message and, thus, should be transmitted. Language is a tool to deliver a message, which can also become an obstruction to comprehension if misused.

According to the hermeneutic methodology, all human correspondence is an interpretation. A genuine interpreter ought to be fit for turning into an essayist who tries to grasp and communicate the essence of what the writer of the original content "signifies to state."

Based on the literary approach, an interpretation should not be viewed as a phonetic undertaking rather than a literary work. Language has a sort of spirit personified in words, which are the aftereffect of encountering a culture. This culture is what invigorates the text and eventually gives it its true meaning, which is what the translator ought to decipher. Since language is persistently moving on the road of constant change, the words that we use to depict and express our thoughts alternate with our social norms and practices. To adapt with this language alternation, translators need to reflect or become reflected through this versatility and simplicity, ceaselessly changing their practices as lingos and etymological examples evolve.

Throughout this study, I will carry out my comparative analysis merely on major translation theories, namely the Skopos theory, and other major concepts in translation studies such as Domestication and Foreignization.

The Skopos Theory attempts to keep the proportionality between the source text and the target text, notwithstanding, the Skopos hypothesis just sees a source text as a 'proposal of data' to which it will, in the long run, be reproduced, overall or mostly, into an offer of data in a target text taking into consideration the target language and culture (Trisnawati, 2014). Additionally, Skopos theory views translation as a goal-oriented activity, hence any translation must have a purpose while taking into consideration the cultural aspects of both source and target language.

Domestication and Foreignization are two fundamental interpretation systems which give both etymological and social direction. Domestication assigns the sort of interpretation where a straightforward, familiar style is embraced to limit the bizarreness of the foreign content for target language pursuers, while foreignization implies that a target text is delivered, which purposely breaks target conventions by holding something of the unfamiliarity of the original (Yang, 2010).

Overall, it may be said that my comparative analysis will rely extensively on two major translation principles that are: Skopos theory, and Domestication and Foreignization.

Literature Review

The exact utilization of the term "social interpretation" remains dubious till the present day. Moreover, how cultural translation will affect few of the principal presumptions of interpretation studies is still hazy. It is in the diversity of cultures and the understanding of the relationship between text and meaning that the idea of interpretation, specifically that of social interpretation, has such gigantic significance. As such, it may be applied to both sides of the logical inconsistency between an essentialist and a constructivist comprehension of culture either to mastermind relations between various societies or to overthrow the concept of cultural individuality. All in all, the idea of social interpretation can be comprehended and applied in the

help of both the opposing standards of postmodern hypothesis and postmodern political dreams: essentialist multiculturalism and its correlative, deconstructionism (Buden et al, 2009).

As we probably are aware, multiculturalism depends on the possibility of the oneness and innovation of social developments. It is expected that there is an inborn association between culture and "racial," sexual or ethnic causes.

“For multiculturalists our world is a sort of cluster of different cultural identities either tolerantly recognizing or violently excluding each other” (Buden et al., 2009, p. 199). From this point of view, multiculturalism challenges the general thought of all-inclusiveness for it considers each idea universally accepted as culturally related.

Translating culture poses key issues of understanding and comprehension, which are far more profound than the issue of phonetic articulation. My thesis offers a contextual investigation that assists with illuminating the unavoidable factor of intercultural negotiation in the translation and interpretation measures, namely the interpretation of philosophical and stylish ideas. A few types of intervention convey stronger impact than others, and there might be contrasts in verbal assets and directions in different dialects, which deserve to be taken into serious consideration. In other words, interpretation is an endeavor at interlingual and intercultural correspondence. Regardless of whether one decides to feature its conventional undertaking of connecting or its demonstrations of "control," interpretation is a function going through two different ways of discernment: origination and articulation (Kwong, 2011).

One need not have confidence in the outright fixity of the content to embrace its situation; human information seldom, if by any stretch of the imagination, arrives at supreme terms. Both, holding to the sacred authority of the first or denying its essential position, are outrageous positions

similarly eliminated from realities. While a literary text consistently conveys a level of uncertain plurality and is, in this manner, dangerous in some sense, it stays verifiable that the demonstration of interpretation can't occur without a source text. Consequently, interpretation can't eradicate its subordinate nature totally. It has been shown perplexingly that in one territory alone translators would not be able to appreciate total opportunity in ignoring the source text, and that case is only present in the case of the interpretation of book titles. Yet, the risk here is that they are very prone to distort the content and deceive their perusers, regardless of the delivering of a literary text with a title that is in any event partially meditative of its substance. This limits the total opportunity to deliver the title in emotional terms.

In the 20th Century, the requirement for interpretations in all human movements has become more dire than it has ever been. Translators aim to deliver literary content from diversified background and culture to the target audience in an aim to bring more enhancements to language and to better society.

Translation not only promotes language awareness and requires a thought process which revitalizes the use of language, it constitutes an act of doing, a re-creation of an original situation and atmosphere in a different language medium, a transplantation of ideas and concepts from one language or culture to another. (Schulte, 1978, p. 209)

This process of interpretation occurs on a few levels of the reflective course of action simultaneously and can't be actualized by a direct transaction or in other words literal translation starting with a single term and then moving on to complete sentence structures. The psychological practice required should be founded on an acquainted manner of thinking as opposed to a direct one since the former creates the connection of articles and thoughts, while the latter is simply content situated. Interpretation, whenever seen as a demonstration of relocating a

work into various social settings, with all its passionate substance and intricacy, will show the understudy techniques for creating acquainted reasoning and will compel a development of information in spatial rather than in linear ways. The demonstration of interpretation is intently in line with the continuous semantic and social changes.

Literary translation, then, consists of something more than simply "getting the thought involved and rendering the passage in grammatically perfect and idiomatic vernacular," for such a version is all too often mechanical and lifeless, if not a flagrant betrayal of the tone and spirit of the original (Palfrey, 1933, p. 410). Surely "exactness and loyalty [to the original] are essential requirements," yet, the point of artistic interpretation ought to be "felicity of expression instead of simple precision, excellence of style as opposed to plain devotion" (Palfrey, 1933, p. 410).

Such a translation revolves around sentence structure, and it infrequently reveals the explanations of the original expression. Moreover, it evades gallicisms and related structures, avoiding the risk of being "untranslatable." Clearly such an interpretation is a work of art, which rises above the ability or limit of the average translation or adapted translation.

It is difficult to decide whether literary appreciation is due to the local characteristics of the person, to their experience and scholarly development, or to the preparation they have gone through; moreover, it is obvious that individual differences have a huge influence in deciding the quality and amount of appreciation acquired from the study of literary writing. Regardless, it is profoundly alluring that each exertion should be made to develop and stir the stylish sense.

The hypothesis and practice of literary interpretation establishes a particular part of abstract examinations around characterized philological and chronicled measurements: it is comprised of a scope of orders held together in a free combination with some particular problematics that have been through broad investigation. The endeavors of literary interpreters, while subject to similar

phonetic, chronicled and social limitations as crafted by some other imaginative essayist, is extraordinarily accessible to hypothesizing for various reasons. Social limitations consolidate different elements of authentic distinction. Literary interpretation lays at the heart of philological intersection of literary studies, bringing up issues which are major to both language and etymology, such as presenting a lot more extensive social and authentic issues. An extra importance is given to literary interpretation due to the independent idea of national literary cultures, particularly since Romanticism. Consequently, certain deciphered writings have exerted an effect on native writing for the entire knowledgeable community (Hyde, 1991).

It has been proven that, whether depending on the perceivability of a book's interpretation status, on the dialogic innovativeness, or on the intelligent dynamic or mindfulness, the reflexive methodology supported for each situation is considered contrary to non-reflexivity: straightforwardness, fidelity, indeterminacy and suppression (Kadiu, 2019).

Culture is characterized in the Word Reference Language Educating and Applied Phonetics: “a set of conviction and based expectations, mental outlook, customs, conduct, and social propensities and so on, of the individuals from a specific culture.” For some, an individual’s culture is considered as an entrance to a given society’s heart to have a fair knowledge of its character. As such, translators must understand and become immersed in the culture or the origin language, taking into consideration specific its cultural roles. A couple of interpretation scholars and language specialists have completely examined the issues of deciphering societies in the different branches of thought; less individuals have managed interpreting what is socially explicit either from Arabic into English or the other way around. (Chahrour, 2018).

On one hand, it is consistently hard to make speculations. On the other hand, interest in interpretation has been compliant to different goals. The issue is that a few dialects are stacked

with cultural expressions and articulations called social explicit. The cultural-specific terms are hard to interpret, while even proficient interpreters think that it's hard to manage them. Keeping in mind that the social setting is excessively dubious, it addresses the perspective of a general public: its convictions, its feelings, and its qualities. Accordingly, it entails some significant components which would help in gathering the data important to decipher the message. As a result, the interpreter would be empowered to decipher effectively and adequately.

This is the reason why any term, whether a single word or an articulation, is supposed to be socially explicit when it signifies solid items or theoretical perspectives. This might be identified with strict convictions, social propensities, customs and social circumstances, virtues, specific ways of life, kinds of food, conservative rules, political philosophies etc., which are explicit to the way of life being referred to. From this time onward, interpreting a culture's phonetic components ought to be identified with its social setting. According to Nida (1964,), "the individual who is occupied with making a translation from one language into another should be continually mindful of the difference in the whole scope of culture addressed by the two dialects" (p. 90). If anything, this implies that language is considered as a piece of culture and of the general public's character. Nida (1964) constantly postulated that words are generally images for highlights of the way of life". Along these lines, no lexical entity can be viewed independently from the way of life of the original image. Although some social ideas appear to be widespread, and the fact that they are not deciphered similarly, every language has its own understanding as indicated by its people's perspective, living style, and even their geographic position. The contrasts among societies and life discernments between a public and another may cause a great deal of issues for interpreters. They create several gaps which lead to a lot of common ground between language pairs. Subsequently, the interpretation task will be

excessively complex. Societies and cultures cause a ton of issues, the reason why interpreters are required to be skillful, not exactly at the etymological level, rather than at the cultural level.

Numerous methods are available for translators to avoid cultural hurdles when translating. To name a few, Newmark (1964) listed some methods including Naturalization which is a strategy when a SL (Source Language) word is transferred into TL (Target Language) text in its original form. Neutralization is a sort of rephrasing at the word level. If it is at more significant level, then it would become a summary. At the point when the SL thing is summed up, it is summarized with some culture-free words.

When trying to find equivalents to the source language, either the descriptive or the functional equivalent can be used. The descriptive equivalent deals with size, color and composition, while the functional equivalent deals with the purpose of the SL cultural-specific word. The translator may also choose to insert an explanation as a footnote. The interpreter may wish to give additional data to the TL reader. The footnote could come at the end of the page, of the section or of the book. If the translator wishes not to use any of the abovementioned methods, they could simply translate the SL cultural word into the TL cultural word (Chahrour, 2018).

All the translation obstacles listed above, namely in the context of culture, were present in the translation of the love letters between May Ziadah and Gibran. Like 19th Century Romantic essayists, May considered love the prerequisite of marriage and declared a woman's opportunity to pick her mate. In spite of the fact that she declared that women ought to have a similar right to development of knowledge as men, she accepted that a woman's essential obligation was to take good care of her household, of her significant other, and of her youngsters. Throughout the letters exchanged between Gibran and May, the latter strongly contradicted his elucidated perspective. She believed that a woman ought to have the option to leave a spouse,

whom she had been compelled to wed, and to meet a previous sweetheart covertly, regardless of whether that affection stayed dispassionate. The reason behind May Ziadeh's commitment to women activists in the Arab world was more of a roundabout consequence of her commitment to Arabic writing than an immediate aftereffect of her talks and works on women's rights, the life stories she published of the women activists of her time, or her basic investigations of three spearheading women essayists. She is still thought of as an abnormally talented stylist, writer, and public speaker. Numerous pundits accept that advanced Arabic writing has not created a woman essayist of her type (Ghorayeb, 1979).

Gibran, on the other hand, was not just a man from the East who brought a genuinely necessary component of otherworldliness toward the West. He similarly turned into a man of the West, profiting by a climate wherein opportunity, vote based system and equity of chance opened entryways for him as would have been conceivable in no other place on the planet. Accordingly, his accomplishment represents that of America herself, a country of settlers which created a global society blossoming with equity and diversity through its inventiveness and largesse. Gibran attempted to develop a personality that would substitute the upsetting feeling of denial with a quieting feeling of "acceptance."

Comparative Analysis

The translator must remain open to the unfamiliar in order to engage in conversation and comprehension. On a philosophical point of view, the idea of interpretation comes nearest to the beat of the present since no two minutes are alike, we must interpret all meaning, in other words, decipher all codes and explain ourselves obviously without any hidden meaning, impeccably talking in a professional language structure, consistently, from one meaning or content into the

next. Georges Steiner (2016) once said: “Without translation, we would be living in provinces bordering on silence” (p, 1).

Furthermore, a keen translator should endeavor to interpret in a way which permits the iridescent soul of this sui generis relationship to radiate through an outsider language. The author’s distinctive choice of terms and expressions should be kept; a translation of correctness and precision, but not a literal one, should be opted for as to be out of the ordinary. Some challenges are unconquerable due to the fact that there is, in the Arabic language, some terms which are not found in the English language. Still, the translation should unveil the totality of the Oriental spirit in an English idiom (Gonzales, n.d.).

My paper will shed light on the work of Gibran Kahlil Gibran, specifically his love letters May Ziadah. Gibran was one of the leading figures who created value to the highest levels between his native and adopted language and a pioneer in Romantic development who changed Arabic writing in the first half of the 20th Century. According to Gibran, emotional and intellectual sustenance from the countryside and cultural traditions of his homeland are pivotal. In addition, Gibran’s main concern was to rectify society, which imposed unfair treatment over women. Moreover, he saw the clergy as greedy, biased and narrow-minded. Gibran also postulated that humanity is perfect only when its people are capable of bestriding the two cultures and acknowledging the virtues of each. To bridge the gap between cultures, the love letters had to be translated to reach the Arab world. My comparative analysis will tackle the author’s attempt to make peace between the cultures, values and beliefs of the East and the West. Thus, the work entails cultural connotations. This is where the debate between choosing different translation theories arises. My paper will highlight the hurdles faced by the translator when it comes to which method is the most suitable. I will also show the motives behind choosing one method over another

through specific examples from the book. Finally, my paper will shed light on some cases in which other translators were not capable of completely understanding the linguistic and cultural spirits of the target language.

A multidisciplinary study is conducted on the English/Arabic translations to examine how persuasive, accurate and consistent the lexical, semantic and pragmatic choices are, and to examine the extent to which the discursive patterns used affect the communicative functions and persuasive effects of the translated text. A lexical, semantic and pragmatic analysis of data collected was used to highlight the inaccuracies, mistranslations or special techniques used. The objective is to find out whether the reasons behind the choices are the result of a conscious-made decision or a lack of background knowledge and cultural awareness. Based on the analysis, new translations are proposed.

The love bond between May Ziadah and Gibran

May Ziadah was moved by creative writing and Women's Emancipation Movement. She believed that with great pain comes great purification (Bushrui, 1999). Her insight was to live a restless life with desire for experience and rebellion against convention. With no doubt, the relationship between May and Gibran was very special and unusual. Both knew each other merely from the letters they exchanged. What unites this couple is something big enough to an extent that no one can classify such love, although it entailed spiritual and platonic elements. The couple was united in a Sufi yearning, striving towards the "God Self." The blue flame symbolized their relationship as it is the symbol of God in man and of Gibran's eternal love for May. The couple were joined through this blue flame, which is the eternal flame of reality. "The blue flame glows immutable, transforms but is not to be transformed, dictates but cannot be dictated to" (Bushrui, 1999, p. 21). For Gibran, love is a serene hymn heard through the silence of the night; indeed, the

mist and essence of all things (Bushrui, 1999,). One could not help but notice that Gibran mentioned constantly in his letter the translucent element, which is described as mysterious, ambiguous, hopeful, targeted, perfect, absolute in essence, innate in reality, and dreamy in wakeful silence.

Gibran believed that love was a means through which one can achieve self-realization. He described love as “a serene hymn heard through the silence of the night; indeed, the mist and the essence of all things” (Bushrui, 1999, p. 10). The love relationship between May and Gibran moved from mutual admiration to firm fluctuations reaching love. Undoubtedly, their relationship witnessed fluctuations; however, they both believed that love that comes with hardship is more worthy than an easy effortless relationship. The content of the letters exchanged between May and Gibran did not merely entail the typical terms of love or adoration, but also Gibran wrote as if talking to himself about his childhood, his dreams and his longings for the East. The correspondence entailed a mixture of literary exchange of views, praise and criticism. Art, as a mutual preference, is a tool among several others, which united the couple. Gibran described art as “the expression of what floats, moves and becomes an essence in one’s soul-is more suited and conformable to your talents than research-which is the expression of what floats, moves and becomes an essence in society” (Bushrui, 1999, p. 5).

Hypothesis and Thesis Question

I have always been fascinated by the world of literary translation, which can be easily distinguished from other sorts of interpretations. This is on the grounds that the primary guideline of literary translation is the preeminence of poetic communicative function. It implies that, besides the restatement of data to the reader, literary translation has aesthetic functions. The imaginative picture made in the literary translation, be it the picture of a character or nature, will surely affect

the reader. Thus the creative translator should consider certain features of the content. It is the idyllic focal point of the content that makes this kind of interpretation unlike other writings. It is an arduous work for the translator to accomplish the principal objective of the interpretation, which is to draw a particular representation for the reader. Hence, literary interpretation may, at some point, breach the standard guidelines. A word-to-word interpretation can't mirror the profundity and significance of the abstract work. A translator keen in literature replicates a non-literal interpretation of the original content. It is about how the interpreter sees it. He/she modifies the content from the earliest starting point to as far as possible. The love letters between Gibran and May Ziadah depict the story of two Lebanese journalists who kept an almost twenty-year long correspondence, while Gibran lived in New York and May in Egypt. They knew each other exclusively from the letters they composed and from one another's work. The letters investigate a Middle Eastern woman's quest for her own way of life and for her place as an author in the shadow of the mythic artistic figure of Gibran through talk, verse, and development. How does literary translation affect our understanding of other cultures? Can the translation of literature, which focuses on fundamental issues such as gender equality and feminism, deepen our ability to empathize with cultures different from our own? Does translation always help bridge the gap? Or does it at least widen it, if not even create a new one?

Statement of the Problem

With the development of modern linguists in the 20th Century and the studies on interpretation, the image of the translator and their role has profoundly changed. An interpreter was not yet viewed as an innovative essayist; however, now, he/she is fundamentally a fair mediator of another person's message. The more 'undetected' an interpreter is, the more recognized he/she becomes (ElShiekh, 2012).

Discussion

While conventional scholastic perspectives view interpretation as a translucent, indefinite movement, which is relied upon as entirely devoted to the thoughts and implications of the source text creator, contemporary postmodern speculations of language have begun to perceive the inescapable reflections of the interpreter's expression in the target language text. Simultaneously, an expanding consciousness of the effect of sexual orientation related issues to the importance of information is starting to empower a promising joining between women's liberation, postmodernism, and the arising discipline of translation (ElShiekh, 2012). For the literature of one nation to be grasped and valued by another, it needs to "go through" a few expert readers, through whom non-proficient readers would see that specific writing and culture. Philosophical issues are available throughout the entire dynamic cycle from the moment a writer or a specific book is chosen to be deciphered to the time when the objective content shows up in book shops.

On another front, these translation tasks permit language specialists to test their hypotheses of language acquired through prior experiences. The challenge of settling on semantic decisions reflects the difficulties encountered in attempting to convey and bargain over little everyday subtleties. Driven by the need to verbalize and justify the decisions we make, we frequently dare to plan casual hypotheses of dialects (Kiernan et al, 2016).

In the study of comparative literature today, World Literature has come to work as a sub discipline that tests the course of abstract writings, striving to survive or limit the social chains of command. While defenders of World Literature see interpretation as a definitive vehicle for accomplishing these objectives, others underscore the constraints of interpretation and the need to recognize social imbalances as opposed to expecting they may be nullified (Drori, 2017).

Gibran: The new Renaissance in the Near East

Gibran used to find comfort and peace, accompaniment, and contentment in the discontinued discussion between them. He describes May by saying that “there is in the distant East, a maiden who is not like other maidens, who has entered the temple even before she was born, has stood in the Holiest of Holies, and has come to know the sublime secret guarded by the giants of the dawn” (Bushrui, 1999, p. 6). It is obvious that May was unique to Gibran in all sorts to an extent where both countries and people were regarded as one despite all diffidence. Women always carried a special place in Gibran’s life in general. Whether they are Caretakers, Conscience, Farmers, Educators or Entrepreneurs, Eastern women will always undertake a pivotal role in society. Throughout history, the central role of women in society has ensured the stability, progress and long-term development of nations. “There is in the smile of a Lebanese maiden a secret which no-one but a Lebanese is able to discern and describe. Or is it that a woman, be she Lebanese or Italian, smiles to hide the secrets of eternity behind that delicate veil formed by the lips?” (Bushrui, 1999, p. 7)

Gibran Kahlil Gibran was born into the world from a Christian family in Lebanon. His mother was a righteous woman, who inflicted strict guidelines on him. After certain years, he traveled to the west. He spent the most prosperous aspect his lifetime there. He became an incredible creator and writer through his interest and ability in writing. The correlation between the cultures of west and south in Gibran’s’ psyche caused an incredible change in his life (Rahimi ,2013). Gibran aimed to infuse some Eastern mysticism into Western materialism. The latter promoted change and renewal of the socio-political situations in the Arab world at the beginning of the 20th Century.

Gibran also offered the coming Arab generations a more comprehensive picture of humanity, once which is not limited by the key matters of East or West. Gibran needed to scrutinize the impact of his "instructing," through his works, upon the Arab mind. He had transcended the showdown among East and West, and became a man, who remembers East and West in the most regular and essential way (Firanescu, 2011).

Gibran saw that westerners have become uninterested in the ghosts of their souls and have grown weary of themselves; consequently, they incorporated foreign values. To Gibran, "westerners are bored with their own dreams and have an innate weakness for the strange and the exotic, especially if it be dressed in Oriental garb" (Bushrui, 1999, p. 7). In America, Gibran felt as an intruder not only among the native population, but also among his own kin and fellow countrymen in exile. Gibran may have mixed up his strong desire for the realm of the supreme reality with his homesickness for Lebanon, but, in May, he found the reincarnation of everything that his soul yearned after. May resembled the secret greatness of the East. In other words, May was Eastern womanhood personified.

It is critical to underline Gibran's point of view against social treachery and feature his thoughts of a 'solidarity of being'. He attempted to combine the Eastern way of thinking of his local Lebanon with the Western progress of his embraced America. As a representative of his country in the West, he intended to honor the brilliant past of the Arab world; however, he assaulted its retrogressive present. In America, he was intrigued with the estimations of opportunity and vote based system, notwithstanding logical advancement; yet, he dismissed what he saw as materialism to the detriment of spirituality. In his love letters to May Ziadah, Gibran described the Americans as such: "the Americans are might people, indefatigable, persistent, unflagging, sleepless and

dreamless. If they hate someone, they kill him with indifference; if they love someone, they smother him with kindness”(Bushrui, 1999,p. 12).

Breaking Free of Shackles: Gibran’s Perspective on Women, Namely May Ziadeh

Despite the world of advancement, it was left to women feminists to fight in support of their own philosophy, to exhaustingly deconstruct the prevailing man centric philosophy and to build a construct that would mirror their interests. Despite the prevalence of this mission in the West, it reverberates in the East and mostly in the Middle East. Of the Arabs who supported the liberation of women, Kahlil Gibran was a transcending character. Although he is a male, he could reject all pretensions to male-control and compassionately go into the universe of women and mirror their inward flood for affection and opportunity (Christobel, 2018). Gibran tries wholeheartedly to destabilize all sorts of suppression against women in the public. When Gibran discusses marriage in his book *The Prophet*, he demands the significance of harmony and simultaneously that of letting the Other free. For Gibran, love and opportunity go together. Gibran sees in the character of a woman the fortitude to stand up high against the whirlwind and the unfairness of the world. Also, women are brave enough to confront the hindrances and difficulties to accomplish their objective. One could not disregard Gibran’s love for May, which he utterly expresses throughout their love letters:

How sweet your letters are, May, and how delightful. They are like a river of nectar which flows down from the mountain-top and sings its way into the valley of my dreams. Indeed, they are like Orpheus ‘lute, which attracts things that are far away and advances things that are near, and by means of its enchanted reverberations turns stones into glowing torches and boughs into agitated wings. (Bushrui, 1999, pp. 10-11)

It is unquestionable that Kahlil Gibran felt very close to May Ziadeh and seemed to blindly trust her to the point that he felt comfortable revealing his deepest fears and emotions to her. Their letters bear witness to a profound and supportive long-distance relationship during which they were able to overcome all obstacles until the last days of their lives. Gibran was passionate towards May as a strong Arab female character, who published in poetry, political and cultural books and magazines, often about the condition of Arab women. Gibran often expressed his admiration to May's confidence and personality. "You are the first Eastern girl to walk in the forest inhabited by the Pleiades, with sureness of foot, head erect, and smiling as if it were her own father's house" (Bushrui, 1999, p. 13). In May, Gibran saw a treasure which surpasses all mysteries in life. He saw in May the portrait of a woman writer and reformer. "You, May, are a voice crying in the wilderness; you are a divine voice, and divine voices remain reverberating in the ethereal expanse until the end of time" (Bushrui, 1999, p. 40). Despite the disagreement between both sides concerning the notion of marriage, May Ziadeh always respected Gibran's thoughts, and principles, which he will relentlessly defend. To Gibran, such principles represented decent causes, and the most pivotal among them was women's freedom. Just like men, women should possess the uttermost sense of freedom to choose a partner who fits within her personal desires, tendencies and aspirations. These obligations and duties of marriage are bonding to both parties and constitute heavy chains woven by previous generations, who believed that if women are able to break the limitations of conventions and traditions, they definitely can't break their natural limitations. Moreover, genuine happiness, according to May Ziadah, resides in understanding and coming to terms with the other mindset.

Gibran Philosophical Implications

Undeniably, Gibran is a visionary who possessed his own philosophy in life. Gibran tried to talk over several philosophical themes like existence, the power of the triad bundle, past, present, future, faith, doubt, certainty, death etc. Also, Gibran openly discusses with his loved one the after life and death and the importance of freedom to one's life wondering whether or not one should get attached to external appearances or the genuine truth. He was on an ongoing search for one's true meaning of existence, hence, encouraging his readers to discover what is it they are truly living for. The meaning of existence may vary between financial reasons, glory, service of country, oneself ultimate satisfaction, finding a partner and so on.

In me there is something which can never be content, but does not resemble covetousness; something which can never know happiness but does not resemble misery. In my depths there is a continual throb and an incessant pain, and I desire to change neither the one nor the other-a man in such a plight cannot know happiness or recognize contentment, but he does not complain because in complaining there is a certain comfort and transcendence. (Bushrui, 1999, p. 12)

Additionally, in his love letters, Gibran mentions that he lives two lives. The first one he spends working, searching, and meeting people probing the hidden mysteries that reside in the depths of men's hearts. The other, which he calls "the mist", he spends in a faraway, quiet awe-inspiring, full of enchantment place, unconfined by space or time. Gibran described the mist as a state of ecstasy and a divine trance where he longs for the unknown:

I am mist that cloaks things but never unites them. I am mist unchanged into rain water. I am mist, and mist is my loneliness and my being alone, and in this is my hunger and my

thirst. My misfortune, however, is that this mist is my reality, and that it longs to meet with another mist in the sky, longs to hear the words: you are not alone, there are two of us, I know who you are. (Bushrui, 1999, p. 39)

Moreover, in his letters, Gibran always reflected upon the meaning of our personal experiences. To him, experience and personal conviction are superior over knowledge:

for no matter how strange and unique our experiences, they are no wise stranger unique than the sea, the stars and the blossoming apple-tree. Strange that we should accept the miracles of the earth and of space, but at the same time tend not to believe the miracles that are wrought in our souls. (Bushrui, 1999, p. 44)

Had Gibran been primarily a thinker, a student addressing himself to the study of his philosophy, he would have probably been able to establish a Gibranian system of thought and a well-defined theory of love. According to Gibran, to be a migrant is to be an outsider. Yet, to be a wandering mysterious writer is to be threefold distanced. To be topographically distanced implies disassociation from both regular human culture everywhere and the entire universe of presence in space and time. "Therefore, such a poet is gripped by a triple longing: a longing for the country of his birth, for a utopian human society of the imagination in which he can feel at home, and for a higher world of metaphysical truth" (Naimy, 1974, p. 55).

This triple longing provided Gibran with the basis for his artistic creativity. Add to that, Gibran also had his own mindset with regards to loneliness, sadness and other strong sentiments. Gibran, a sentimentalist with unclear mixed feelings of homesickness and unhappiness, seeks refuge in music to find a calming state of mind and a floating sister-spirit, an unearthly embodiment of all that a nostalgic heart is not, but, yet, yearns to be:

Everyone is lonely and on his own. Each one of us is an enigma. Each one of us is veiled with a thousand veils, and what difference is there between one lonely person and another, except that one speaks of his loneliness while another keeps it to himself? In talk there may be some comfort, while in silence there is some virtue. (Bushrui, 1999, p. 56)

It is not common to mark Gibran in the beginning phase of his vocation as a social reformer and a revolutionary. There are constantly three factors here that play a role in this labelling: honest sentimental love defeated by a general public, which oppresses love to common egotistical interests, an absolutely antichrist congregation possessing full authority and influence in the name of Christ, and a savagely barbaric medieval framework. Despite the evident environment of social revolt in his accounts, Gibran stays a long way from meriting the title of social reformer (Naimy, 1974).

Gibran always viewed Lebanon through a distinguished eye. He believes that while others focused on Lebanon's problems and complications, he saw this country with all its mystic beauty and charm. "Your Lebanon is a political riddle that time attempts to resolve, while my Lebanon is hills rising in awe and majesty towards the blue sky" (Naimy, 1974, p. 59).

Gibran believes in the wholeness of human life and conduct. In other words, he believes in the strong human desire for accomplishment and the means by which it can be achieved. "If life is one and infinite, then man is the infinite in embryo, just as a seed is in itself the whole tree in embryo. "Every seed", says Gibran in one of his later works, "is a longing" (Naimy, 1974, p. 63). Gibran reiterated the importance of love; and he believed that man's only path in self-realization to his greater self lies in love. Love cannot be fulfilled without meaning the totality of things apart from which he cannot be or be conceived (Naimy, 1974, p. 55). Still, one cannot love oneself truly without loving everyone and all things. "Self-realization, therefore, lies in going out

of one's spatio-temporal dimensions, so that the self is broadened to the extent of including everyone and all things” (Naimy, 1974, p. 64). According to Gibran, love liberates man from his limited restrictions and brings him to that stage of larger self-knowledge, whereby he feels one with the infinite, with God. The true essence of love is to grow into the broader self and, at the same time, to break the smaller self. Consequently, love, which is our guide to our larger self, is entwined with suffering. Thus, pain becomes at once a kind of satisfaction. It is the pleasure of watching the seed dying in the process of becoming a tree in full.

It is just agony misjudged and unnoticed which is truly excruciating. In the event that our bigger self is God, then whatever gives us torment is an indicator that our self isn't yet expansive enough to contain it. Agony, genuinely comprehended, is, therefore, a catalyst to development and to bliss. “Your joy," says AL Mustafa, "is your sorrow unmasked. The deeper that sorrow carves into your being, the more joy you can contain”(Naimy, 1974, p. 65). If agony and bliss are indivisible, so are life and passing. In an endless universe, nothing can kick the bucket aside from the limited, and nothing limited can be other than the endless in camouflage. Demise comprehended is the emptying of the limited into the boundless. In other words, it is the merge between God and Man. ““Life and death are one", says AL Mustafa, "even as the river and the sea are one ... And what is to cease breathing, but to free the breath from its restless tides, that it may rise and expand and seek God unencumbered"” (Naimy, 1974, p. 65).

On the off chance that life and passing are one, just like happiness and torment are, it should follow that life isn't something contrary to death nor is demise something contrary to life. For to live is to develop, and to develop is to exist in a nonstop cycle of kicking the bucket. Accordingly, in a constant chain of birth and resurrection, man continues in his God-ward rising, acquiring at each stage a more extensive cognizance of oneself until he at long last finishes at the

supreme. ““It is a flame spirit in you”, says AL Mustafa, "ever gathering more of itself””
(Naimy, 1974, p. 65).

Analysis of the Love Letters between Gibran and May Ziadah

Gibran was a man of impressive expertise, and, after 50 years of being scattered, his works and life are now available in a basic complete sketch. It is fundamental to both address these imprecisions and to test the genuine merits and deformities in progress. Many of those benefits and imperfections, on the personal level, are due to Gibran's battle to live inside two societies, the Lebanese-Arab and the American. The congruity of tone that runs all through works crafted by Gibran is that of forlorn estrangement of a longing for associations. Underneath the entirety of his prophetic veils, Gibran uncovers his most genuine voice. “Hungering for real unity, Gibran is ever attempting to lift himself up by his own bootstraps to deliver truths or at least prolegomena to the multitudes old societies or new on social and cosmic questions”
(Nassar, 1980, pp. 23-24).

Gibran belongs neither to the old culture nor to the new; here one could mention living in a sort of existential dualism or experience of a cultural discontinuity. The reader of Gibran’s work will find in each of the translations, whether the Arabic or the English version, a confusing series of self-projections and investitures. In Gibran’s mind, one could interpret instinctive glances into a greater existence for an eternal energy or gain artistic understanding of the developmental capability in man’s imaginative awareness. And the truth is that it is within this melancholy context that Gibran is able to dramatize the endless pain in the gent reality. Gibran revolted at forced power during his youth. His defiance took different structures for the duration of his life. Gibran advanced from direct judgment of explicit occasions and practices to stories of reprobation, and, finally in his later work, to an idea of activity whereby the administered might

be perceived as their own ability to oversee. “A combination of a pronouncedly critical and ironic vision of society and its institutions with a true satire of modern mechanized society with which he familiarized himself during his sojourn in the United States” (PANTUČEK, 1993, p. 142).

By the turn of the 20th Century, women, just like men, were going under the impact of Western thoughts and styles, which Arab interpreters of contemporary French, English, American, and Italian writings started to be introduced into the Arab world.

A change in abstract types and topics reflected social and political change. Female and male scholars embraced exposition (primarily articles, papers and magazines) as the most fitting medium. After an underlying tease with sentimentalism toward the finish of the nineteenth century, their works started to reflect current social concerns, chief among which was the situation of ladies in the Arab world. (Cooke, 2012, p. 212)

Women were not favored to undertake higher positions may it be in politics or writing. In the first half of this century women activists throughout the Arab world got together with patriots to battle antiquated misguided imperialism and to produce a future, which would cater to everybody's needs. Men and women sincerely looked for new strategies to pass on new facts of existence. The most significant progressive change came in verse. In a period of political and social disturbance, one could trust that all voices have, in any event, an opportunity to be heard. It would be fair to believe that women's voices will outlive the disorder, planning for another public to be progressively accommodated to its past and to be comprehensive of every one of its individuals.

In his writings, Gibran expresses that genuine living, rather than the bogus common methods of living, has nothing to do with being either well off and prosperous or poor and denied. Or maybe,

it has to do with something that lies past or rises above both. “True living is a spiritual, psychological, and mental experience, and not physical or material. This is why Gibran calls on the individual to focus his attention away from wealth/materialism or poverty, i.e. transcend[ing] affluence and meagerness” (Majdoubeh, 2002, p. 485).

It is noteworthy to mention that Gibran was naturally introduced to an old and rich slope culture in the Lebanese Mountain. He was isolated from this culture; however, he likewise isolated himself from it. That culture, as far as I might be concerned, is one that refines nature, the universe, and God in relation to the Lebanese family, its nursery, and its mountain town.

The involvements of Gibran, which permitted him to put on such countless veils and talk through so numerous personae, constitute a human dramatization, which is profoundly moving and regularly portrayed as the portrayal of a skilled émigré at home, neither in the Old Country or the New (Nassar, 1980). Gibran also speaks, with such a degree of duality and contention, about the difference between a self, which stays devoted to its standards even while living in the public arena, and a plurality, which has lost its respectability and immaculateness.

“Whether people blame or understand, the true Gibranian hero speaks up his mind and remains immune from their corrupt ways” (Majdoubeh, 2002, p. 490). In other words, Gibran’s message is that one must remain adamantly faithful to their own vision, dream, or faith in the midst of, and not away from society, whether people approve or not.

With Gibran’s views on things, advancement takes place in progressing toward what will be. He combined the traditional and the modernized East and West. He honored both his native culture and that of America, where he decided to spend most of his adulthood. Wherever we are, there is always a sense of belonging to the society to which we belong, and there is that constant urge to grasp, uphold and preserve it. No one flourishes in an environment without hopefulness,

and, although it is a progressing challenge for us all of us, we need to continue to place confidence and sympathy among societies and cultures. Gibran said: “I prefer to be a dreamer among the humblest, with visions to be realized, than lord among those without dreams and desires” (McDowall, 2012, p. 1). To conduct a change through social dissemination makes it impossible to work out or know exactly where and when our own impact will end.

Against the foundation of a constant history of war and strife between the Arab World, the USA and Israel, the figure of Kahlil Gibran has blurred in and out as a solitary indication of affection and adoration. Against a foundation of antagonism and doubt, he consistently lingered as a solitary star focusing, with an otherworldly light – presently brilliant then much gloomier – upon everyday life.

Gibran Kahlil Gibran, who is known for his support to the openness of humanity, gives people a window onto a regularly misconstrued and distorted culture. The core of his brightness is caught in the part on affection. Such a large amount of importance in life comes from the readiness to incline toward things that make us powerless. It's simply the openness of rather than safeguarding the self that makes true significance.

According to Gibran, people, when in dread and deep sorrow, would search for love's tranquility and love's pleasure. at that point it is better to cover your emptiness and drop affection, into the senseless existence where you will giggle, yet not the entirety of your chuckling and sob, but rather not the entirety of your tears. With respect to discovering love, we cannot lead the course. If love finds one worthwhile, then it will direct their course. The magic of love lies in our desires transforming into weakness. Love is to know the agony of an excessive amount of delicacy, to be injured by your own comprehension of affection and to drain enthusiastically and euphorically.

A Comparison of translation (English –Arabic) with Suggestions of New Translations

Based on Translation Theories

However, I have a question which I hope you will let me ask you. The question is this:
Might not the day perhaps come when your great talents would henceforth be dedicated to expressing the secrets of your inner Self, the particular experiences and the noble mysteries of that Self? For are not acts of creativity more enduring than the study of those who are creative? (Bushrui,1999, p. 4)

Bushrui's Translation

لكن لي سؤال أستاذك بطرحه لديك وهو هذا: ألا يجيء يوم يا ترى تتصرف فيه مواهبك السامية من البحث في مآتي الأيام إلى اظهار أسرار نفسك واختباراتها الخاصة ومخباتها النبيلة؟ أفليس الابتداع أبقى من البحث في المبدعين؟

My Suggested Translation

على كل حال أتمنى أن تجيبي على سؤال خطر لي. وهو: ألن يحين ذلك اليوم الذي من خلاله سوف تكشف مواهبك العظمى أسرار نفسك الداخلية، أي تجاربك الخاصة لتجلي بدورها ألغاز كامنة وراء تلك النفس الغامضة؟ أليست أعمال الإبداع أكثر استدامة من دراسة أعمال المسؤولين عن ذلك الإبداع؟

Here the problem of translation resides in the unclarity and vagueness behind the words of Gibran Kahlil Gibran. Also, the ambiguity is very clear in the expression “secrets of the inner self.” Here the translator must understand the vision and mindset of the author before translating to deliver the work correctly and precisely. The Bushrui's Translation lacks this part, and, hence, the translation was not entirely correct. The suggested translation opted to fill this gap. The translator must opt for a translation of meaning rather than a word for word translation.

Furthermore, Gibran entails philosophical implications in almost every word he says. Rarely does Gibran speak clearly without any implicit connotations whatsoever. Hence, the translator must decipher all hidden meanings behind Gibran's words and deliver a clear translation void of any imprecise meaning or ill-defined ideas. The theory I used in translating this specific passage is the Skopos theory because it implies dethroning the source text (ST). This is done by emphasizing the role of the translator as a creator of the target text (TT) and giving priority to the purpose (Skopos) of producing TT.

“Nevertheless, I feel that art- which is the expression of what floats, moves and becomes an essence in one's soul- is more suited and conformable to your rare talents than research-which is the expression of what floats, moves and become an essence in society” (Bushrui, 1999, p. 5).

Bushrui's Translation

بيد أنني أشعر بأن الفن-والفن اظهر ما يطوف ويتمايل ويتجوهر في داخل الروح – هو أخرى وأخلق بمواهبك النادرة من
البحث-والبحث اظهر ما يطوف ويتمايل ويتجوهر في الاجتماع

My Suggested Translation

إلا أنني أؤمن أن الفن- الذي يعكس انسياً وتحركاً ليصبح جوهرًا في كيان المرء- يتناغم ويتوافق مع مواهبك الفريدة من
نوعها- والبحث بدوره يعكس انسياً وتحركاً ليصبح جوهرًا في المجتمع.

The problematic residing in this passage is in expressing the author's opinion in an exact and appropriate manner. The theory that I adopted is the communicative approach, which implies

that meaning must be translated, not language. Language is nothing more than a vehicle for the message, which can also be an obstacle to understanding.

In me there is something which can never be content, but does not resemble
covetousness; something which can never know happiness but does not resemble misery.
In my depths there is a continual throb and an incessant pain, and I desire to change
neither the one nor the other-a man in such a plight cannot know happiness or recognize
contentment, but he does not complain because in complaining there is a certain comfort
and transcendence. (Bushrui, 1999, p. 12)

Bushrui's Translation

في نفسي شيء لا يعرف القناعة ولكنه ليس كالطمع، ولا يدري ما السعادة غير أنه لا يشابه التعاسة. في أعماقي خفقان دائم وألم
مستمر ولكنني لا أريد ابدال هذا ولا تغيير ذلك. ومن كان هذا شأنه فهو لا يعرف السعادة ولا يدري ما هي القناعة ولكنه لا
يشكو لأن في الشكوى ضرباً من الراحة وشكلاً من التفوق.

My Suggested Translation

تسكنني روح لم تعرف الرضى يوماً، بيد أنها لم تشبه الجشع، روح لم تعرف السعادة لكنها لم تحاكي يوماً التعاسة. تسكن في
أعماقي روح تنبض بشكل متواصل وتأوه من دون انقطاع. وتغيير أي منهما أمر غير وارد. إن رجل في حيرة من امره لا
يمكن أن يعرف السعادة أو يدرك القناعة بأي شكل، لكنه لم يشك لأن في الشكوى نوع من الراحة والتعالي.

Gibran's style in writing is characterized as a deceptively simple statement. Thus, the
problematic in translation resides how it seems easy to grasp yet is complex. The role of the
translator is to transmit the message in a smart way without omitting any necessary thought. The
theory to which I referred to in order to suggest the above-mentioned translation is the Skopos
theory.

You artists express these wonders by means of the powers entrusted you by the kings of the firmament, and we the audience are helpless when we confront such wonders, for we possess nothing with which to understand them; so you are misjudged owing to our ignorance, in consequence of which we are miserable and we are losers. (Bushrui, 1999, p. 13)

Bushrui's Translation

أنتم أهل الفن تبرزون هذه البدائع بقوي أثيرية احتفظتكم عليها ملوك الجوزاء فنأتي نحن الجمهور وليس لدينا ما نتفهمها به سوى العجز والدعوى. فأنتم بغاوتنا اشقياء مظلومون ونحن اشقياء خاسرون.

My Suggested Translation

أنتم أيها الفنانون تنعم عليكم ملكوت السماوات بالقدرة على التعبير عن هذه العجائب. أما نحن المتلقون فلا حول لنا ولا قوى عند مواجهتنا للعجائب تلك، فنحن نفتقد مفاتيح فهمها؛ وبالتالي يساء فهمكم نتيجة جهلنا، وبالتالي نغدو البائسين والخاسرين.

The theory I adopted in this passage is the literary approach. According to the literary approach, a translation should not be considered a linguistic endeavor but a literary one. Language has an “energy”: this is manifested through words, which are the result of experiencing a culture. This charge is what gives it strength and, ultimately, meaning: this is what I focused on when delivering my translation.

For you-you, who so often dwell in the world of inner meaning-know that the translucent element in us aloof and remote from all that we do, even from the most eloquent of verbal expressions and the noblest of artistic aspirations. (Bushrui, 1999, p. 20)

Bushrui's Translation

أنت التي تعيشين دائماً في عالم المعنى تعلمين ان العنصر الشفاف فينا يتنحى عن جميع اعمالنا ويبتعد حتى وعن أجمل ميولنا
البيانية وأنبل رغائبنا الفنية.

My Suggested Translation

أنت- أنت التي لطالما كنت تغوصين في العالم الباطني-تعرفين جيداً أن العنصر الشفاف فينا بمعزل عن كل ما نقوم به وبعيد
كل البعد عنه، وحتى عن أفصح التعبيرات اللفظية وأنبل التطلعات الفنية.

What is interesting in this passage, also constituting a hurdle in translation, is the expression “translucent element.” Clearly Gibran implied a hidden meaning behind this word. Thus, the difficulty here resides in translating the meaning of such an expression without delivering any wrong message. The theory referred to is domestication, considering the fact that the translator must refer to the adaptation of the cultural context of such a culture-specific expression.

Someone who is absent cannot possess the first-hand knowledge of someone who is present; and it is unfair to consider that a crime. For there is no crime without knowledge or awareness. I do not wish inadvertently to pour molten lead or boiling water on the hands of those who possess full knowledge, for I know that any crime is in itself a punishment for the criminal, and that the tragedy in most people’s lives is inherent in the work assigned to them. (Bushrui, 1999, p. 20)

Bushrui’s Translation

ان ما يعرفه الحاضر يجهله الغائب وليس من العدالة ان نحسب جهل الغائب جريمة، فالجرائم لا تكون لا في موضع الادراك والمعرفة. وأنا لا أريد أن اسكب سهواً قليلاً من الرصاص المذوب أو الماء الغالي على أصابع العارفين المدركين لعلمي أن الجريمة نفسها عقاب المجرمين، وأن مصائب أكثر الناس في ما أسند إليهم من الأعمال.

My Suggested Translation

لا يمكن للغائب أن يمتلك معرفة الحاضر المباشرة عينها؛ واعتبار ذلك جريمة أمرٌ مجحفٌ. لأنه لا جريمة من دون علم أو وعي. كما لا أرغب في صب الرصاص المذوب أو سكب الماء الغالي عن غير قصد على أيدي أولئك الذين يدعون المعرفة الكاملة، لأنني أعلم أن أي جريمة هي في حد ذاتها عقاب للمجرم، وأن المأساة في حياة معظم الناس متأصلة في العمل المنوط بهم.

The theory which I referred to in the translation of this passage is the linguistic approach because of its fundamental units; that is, the word, the syntagm and the sentence.

Can what is frail and meagre in us sway the strong and mighty in us? Can the acquired Self, earth-bound as it is, induce alteration and transformation in the innate Self, which is of heaven? For that Blue Flame glows immutable, transforms but is not to be transformed, dictates but cannot be dictated to. (Bushrui, 1999, pp. 20-21)

Bushrui's Translation

وهل بإمكان الضعيف والصغير فينا أن يؤثر على القوي والعظيم فينا؟ هل بإمكان الذات المقتبسة وهي من الأرض أن تحور وتغير الذات الوضعية وهي من السماء؟ ان تلك الشعلة الزرقاء تنير ولا تتغير، وتحول ولا تتحول، وتأمّر ولا تتأمر.

My Suggested Translation

وهل للقوي والعظيم فينا أن يطغو على الضعيف والمحدود منا؟ وهل النفس المقتسبة المتصلة بالأرض قادرة على فرض تغيير وتحول في روحنا الفطرية التي تنفخها فينا السماوات؟ فالشعلة الزرقاء تضيء بشكل ثابت، تحول ولكن لا يمكن تحويلها، تفرض رغبتها بيد أنها لا تؤتمر.

The difficulty here is found in the translation of synonym terms into two different wordings such as “meagre, frail, strong, mighty.” Also, terms such as “acquired Self and innate Self” constitute a hurdle for the translator. Hence, it is necessary to understand what is meant by such terms and to be immersed in the author’s mindset to deliver the message fully. Foreignization is adopted in this translation in order to overcome related difficulties. In this case, the term “Blue Flame” constitutes an enigma to the translator. The reason why the latter should adopt the foreignization approach is because it preserves the original cultural context: the foreign element. Interesting to note here, that usually the flame of love is resembled in the color red but here the author insisted on directing the love relationship that gathered them in the Blue Flame as to keep this platonic element in the relationship. The reason when translating such word Equivalence is the optimal method.

“Speak, for the time of silence is over; go forward, for your stay in the shadows of confusion has been long.” (Bushrui, 1999, p. 24).

Bushrui’s Translation

تكلم، فقد ذهب زمن الصمت، وسر، فقد طال وقوفك في ظلال الحيرة

My Suggested Translation

ارفع صوتك، فزمن الصمت قد ولى، استمر في مسيرتك، فقد طالقت فترة مكوثك في زمن الحيرة والضياح

The challenge in the translation of such a passage does not reside in one term or sentence but in delivering the literary message in a just way and in deciphering all hidden connotations behind expressions such as “shadows of confusion, time of silence.” The theory to which I referred to translate this passage is the literary approach as the importance of translation goes to the literary connotation rather than the word-to-word meaning. According to the literary approach, a translation should not be considered a linguistic endeavor, but rather a literary one.

For I am not one of those who regret expressing what is within themselves. Nor I am one of those who reject in their wakefulness what they can affirm in their dreams, because my dreams are my wakefulness and my wakefulness is my dreaming; and because my life is not torn between taking one step forward and two steps back. (Bushrui, 1999, p. 28)

Bushrui's Translation

وأنا لست ممن يندمون على وضع ما في نفوسهم بين شفاههم. ولست ممن ينفون في يقظتهم ما يثبتونه في أحلامهم، لأن أحلامي هي يقظتي، ويقظتي هي أحلامي، لأن حياتي لا تقسم إلى خطوة إلى الأمام وخطوتين إلى الوراء.

My Suggested Translation

لست من أولئك الذين يتأسفون على التعبير عما في داخلهم. ولست من أولئك الذين يرفضون في يقظتهم ما يمكنهم تأكيده في أحلامهم، فأحلامي تعبير عن يقظتي ويقظتي تجسيد لأحلامي؛ ولأن حياتي ثابتة في قرارة نفسها غير مترددة في خطواتها.

The difficulty in the above passage appears to be more linguistic more than literal. But the translator's work will involve interpreting the literary meaning and explaining what is implicit and deciphering all hidden connotations. The term “wakefulness” constitutes a dilemma to the translator. The translator must, therefore, be familiarized with the author's intention and way of thinking in order to deliver the translation correctly. The theory I adopted to translate this

passage is the linguistic approach since the importance highlighted is given to the word, the syntagm and the sentence, which shape the fundamental units of the linguistic approach.

The only sin I have committed-or thought I might have committed, I who am so far removed from the world of weighing and measuring –was after reading your account of the Lebanese man who visited you before you left Cairo for the sands of Alexandria- that man whose hands I am sorry you did not inadvertently pour some boiling water as a punishment for his indiscretion. (Bushrui, 1999, p. 28)

Bushrui's Translation

أما الإثم الذي اقترفته- أو توهمت بأنني اقترفته وأنا بعيد عن عالم الموازين والكمية-فهو هذا: بعد أن قرأت كلامك عن ذلك اللبناني الذي زارك قبل مغادرتك القاهرة الى رمال الإسكندرية –أعني ذلك الرجل الذي “بكل أسف لم تسكي سهواً بعض قطرات من الماء الغالي على يده ” معاقبةً له على “أمر غير محمود”

My Suggested Translation

الخطيئة الوحيدة التي ارتكبتها - أو اعتقدت أنني قد ارتكبتها، و أنا الذي لا صلة لي بعالم التقويم والتقارير-تحول بعد قراءتي عن ذلك الرجل اللبناني الذي قام بزيارتك قبل مغادرتك القاهرة إلى رمال الإسكندرية- لذلك الرجل الذي يؤسفني أنك لم تسكب عن غير قصد بعض الماء المغلي كعقاب على أعماله الطائشة.

In this passage, translators will come across expressions such as “world of weighing and measuring, boiling water, indiscretion,” which will grab their attention and undertake considerable effort to be delivered in their complete sense. Also, we realize, in the Arabic version, some additions in translation in order to give the reader more information and to guarantee clarity. Again, the linguistic approach is adopted for its fundamental units; that is, the word, the syntagm and the sentence.

“But in the heart of every winter there throbs a spring, and behind the veil of each night is a smiling morn; and so my despair has been transformed into a form a hope” (Bushrui, 1999, p. 37).

Bushrui’s Translation

ولكن في قلب كل شتاء ربيع يختلج، ووراء نقاب كل ليل صباح يبتسم. وها قد تحول قنوطي إلى شكل من الأمل.

My Suggested Translation

ولكن في قلب كل شتاء ربيع ينبض حياةً، وخلف حجاب كل ليل صباح يشرق أملاً؛ ليتحول ياسي إلى نوع من ترقب ورجاء.

Most of the times, the challenge in translation resides more in delivering the poetic form of a specific passage than in translating the wordings and terms such as in the above excerpt. Moreover, terms like “smiling morn, despair, veil, throb, winter, spring,” as simple as they are, constitute a difficulty to the translator because they should be delivered in a literary way. The theory which I adopted is the literary approach because it states that translation should not be considered a linguistic endeavor but a literary one.

I am mist, May, I am mist that cloaks things but never unites them, I am mist unchanged into rain water. I am mist, and mist is my loneliness and my being alone, and in this is my hunger and thirst. My misfortune, however, is that this mist is my reality, and that it longs to meet with another mist in the sky, longs to hear the words “you are not alone, there are two of us, I know who you are. (Bushrui, 1999, p. 39)

Bushrui’s Translation

أنا ضباب يا مي، أنا ضباب يغمر الأشياء، ولكنه لا يتحد وإياها. أنا ضباب لم ينعقد قطراً. أنا ضباب يغمر الأشياء. أنا ضباب
وفي الضباب وحدتي وفيه وحشتي وانفرادي وفيه جوعي وعطشي. ومصيبتني ان هذا الضباب، وهو حقيقي، يشوق إلى لقاء
ضباب آخر في الفضاء. يشوق إلى استماع قائل يقول: "لست وحدك. نحن اثنان. أنا أعرف من أنت"

My Suggested Translation

أنا غامض يا مي، ذلك الغموض الذي يخفي الأشياء ولكن لا يوحدنا أبداً. أنا غموض لم يتغير في مياه الأمطار. أنا غامض،
وفي الغموض خلوتي وفي خلوتي جوعي وعطشي. ومع ذلك، لسوء حظي بات هذا الغموض واقعي، وأنا أتوق إلى مقابلة
غموض آخر في السماء، ملهوف إلى سماع صدى تلك الكلمات وهي تؤكد "أنت لست وحدك، نحن معاً، أدرك تماماً من أنت".

This passage contains many challenges, mainly in the context of words. For instance, words like “mist, cloak, loneliness” might seem obscure to the translator, and thus, their job is to fill this gap and present a clear translation void of any obscurity. The literary approach is used to translate this passage as the literary endeavor is more reiterated than the linguistic one. As such, the literary meaning is what gives it strength and ultimately, meaning; this is what the translation-writer should translate.

“You, May, are a voice crying in the wilderness; you are a divine voice, and divine voices remain reverberating in the ethereal expanse until the end of time” (Bushrui, 1999, p. 40).

Bushrui’s Translation

أنت يا مي صوت صارخ في البرية. أنت صوت رباني، والأصوات الربانية تبقى متموجة في الغلاف الأثيري حتى نهاية الزمن.

My Suggested Translation

أنت يا مي صوت مستنجد في البرية؛ أنت صوت الله، وصوت الله لا بد من أن يتردد صداها في الامتداد الأثيري إلى ما لا نهاية.

Here, the difficult task presented to the translator is to surpass lies in the lexicology used and the poetic structure embraced. Words such as “divine voice, wilderness, and ethereal expanse” are considered as explicit and should be implicated by the translator. The theory used to facilitate the process of translation is the literary approach because the literary meaning is what gives the passage its meaning and, ultimately, its firmness; this is what the translation-writer should translate.

The mist in me has not turned to rain-water, and the silence, that winged and trembling silence, has not turned into speech. Will you not fill your hands with the mist? Will you not close your eyes and listen to these utterances of silence? Will you not pass by this valley again, where loneliness hovers like a bird, moves like sheep, flows like a stream and stands tall like an oak-tree? Will you not pass this way once more, May? (Bushrui, 1999, p. 42)

Bushrui's Translation

لم ينعِد ضبابي قطراً يا مي، وتلك السكينة، تلك السكينة المجنحة المضطربة لم تتحول إلى ألفاظ. ولكن هلا ملأت يدك من هذا الضباب؟ هلا أغمضت عينيك وسمعت السكينة متكلمة؟ وهلا مررت ثانية بهذا الوادي حيث الوحشة تسير كالقطعان، وترفرف كأسراب الطيور، وتتراكض كالسواقي، وتتعالى كأشجار السنديان؟ هلا مررت ثانية يا مي؟

My Suggested Translation

الغموض المترسخ في روعي لم يتحول إلى مياه الأمطار، والصمت ذلك الصمت المجنح والمرتعش لم يتحول إلى كلام. ألن يحين الوقت لتغمسين يديك بالغموض هذا؟ ألن تغمضي عينيك وتستمعي إلى أقوال الصمت هذه؟ ألن تمرر بهذا الوادي مرة أخرى، حيث يحوم الشعور بالوحدة مثل الطيور، ويتحرك مثل الأغنام، ويتدفق مثل الجدول ويقف طويلاً مثل شجرة البلوط؟ ألن تمرر بهذه الطريقة مرة أخرى يا مي؟

The above passage not only contains explicit wording but also a special literary style, which needs to be keenly dealt with. The reason why word-to-word translation would seem a wrong choice is the fact that the sentences must be deciphered, and the meaning made clear to the reader. Word-to-word translation would eliminate the essential spirit of the text. Words like “mist, trembled silence, rain-water” constitute an enigma for the translator. Besides the challenge of the choice of words which must deliberately and keenly master, the translator also has to deal with the literary structure “where loneliness hovers like a bird, moves like sheep, flows like a stream and stands tall like an oak-tree,” (Bushrui, 1999, p42) while delivering the correct meaning. The literary approach must be used since this approach takes into consideration the position of translated literature within the literary, cultural and historical contexts of the target culture. This passage also makes reference to Gibran’s religious point of view. The latter was influenced by Eastern philosophy, especially Mysticism by the Sufis which is a Muslim movement who seek to find divine truth and love through direct encounters with God. According to this philosophy, everything connects through one’s relationship with God.

Everyone is lonely and on his own. Each one of us is an enigma. Each one of us is veiled with a thousand veils, and what difference is there between one lonely person and another, except that one speaks of his loneliness while another keeps it to himself? In talk there may be some comfort, while in silence there may be some virtue. (Bushrui, 1999, p. 56)

Bushrui’s Translation

كلنا وحيد منفرد. كلنا سر مخفي. كلنا محجوب بألف نقاب ونقاب، وما الفرق بين مستوحد ومستوحد سوى أن الأول يتكلم عن وحدته والثاني يظل صامتاً. وقد يكون في الكلام بعض الراحة، وقد يكون في الصمت بعض الفضيلة.

My Suggested Translation

كل منا يشعر بالوحدة ويستفرد بعزلته. كل واحد منا لغز. كل منا متنكر بألف حجاب، وما الفرق بين وحيد وآخر إلا أن هناك من يتحدث عن وحدته وآخر يتحفظ عنها. فبعض الراحة في الكلام ، بينما في الصمت نوعٌ من الإرتقاء.

The philosophical implications implied in this passage constitute a predicament for the translator. For instance, in this passage, the philosophy can be summarized under the title of Loneliness. Never has anyone had the time to think about such an idea; however, the message Gibran wanted to deliver is that each individual is unique in dealing with such situations. Furthermore, some vocabulary words like “lonely, enigma, veils, virtue” must be cautiously translated in order to transmit the real essence of the passage. The theory used in order to translate this passage is the linguistic theory coined by Ferdinand de Saussure; this theory basically states that the linguistic features of any passage, whether language and its operative system or the grammar structure, are highly important in the process of translation.

For no matter how strange and unique our experiences, they are no wise more strange or unique than the sea, the stars and the blossoming apple-tree. Strange that we should accept the miracles of the earth and of space, but at the same time tend not to believe the miracles that are wrought in our souls. (Bushrui, 1999, p. 44)

Bushrui’s Translation

مع كل ما في اختباراتنا من الغرابة فهي ليست بأغرب من البحر أو من النجوم أو من الشجرة المزهرة، ولكن من العجائب اننا نمثل ونستسلم إلى معجزات الأرض والفضاء وفي الوقت نفسه نستصعب تصديق ما يظهر في أرواحنا من المعجزات.

My Suggested Translation

مهما كانت تجارينا مغايرة وفريدة من نوعها، فهي ليست أكثر حكماً، وغبابةً وفرادةً من البحر والنجوم وشجرة التفاح المزهرة. والغريب أننا نتقبل معجزات الأرض والفضاء، ولكن في الوقت نفسه نميل إلى عدم تصديق المعجزات التي تحدث في أرواحنا.

The uniqueness of the work of Gibran is in the abundance of philosophical notions. Never did he fall back in delivering wisdom and thought through his works. The philosophy here can be considered religious, and it expresses the belief that each individual is God's creation and, hence, a miracle. This is why individuals should believe in themselves and the world around them. The difficulty here is in terms such as "strange, unique, miracle." The theory adopted is the literary approach because the importance resides in transmitting the meaning.

And when we love a thing, May, we look on love as a goal in itself and not as a means to achieve some other end; and if we show reverence and submission before the sublime, it is because we regard submission as elevation and reverence as a form of recompense. If we long for something, we consider longing a gift and a bounty in itself. We also know that the remotest matters are those most befitting and most worthy of our longing and our inclinations. (Bushrui, 1999, p. 44)

Bushrui's Translation

ونحن إذا أحببنا شيئاً يا مي نحسب المحبة نفسها محجة لا واسطة للحصول على شيء آخر، وإذا خضعنا خاشعين أمام شيء علوي نحسب الخضوع رفعة والخشوع ثواباً. وإذا تشوقنا إلى شيء نحسب الشوق بحد ذاته موهبة ونعمة. ونحن نعلم ان أبعد الأمور هو أخلقها وأحقها بميلنا وحنيننا.

My Suggested Translation

وعندما نحب شيئاً ما يا مي، فإننا ننظر إلى الحب على أنه هدفٌ في حد ذاته وليس وسيلةً لتحقيق غايةٍ أخرى؛ وإذا أظهرنا التبجيل والخضوع أمام شيءٍ سام، فذلك لأننا نعتبر الخضوع علوًا وتوقيرًا وشكلاً من أشكال المكافأة. إذ كنا نشتاق لشيء ما، فإننا نعتبر الاشتياق هدية وهبة على حد سواء. كما نعلم أن أبعد الأمور هي الأجدى بشوقنا وميولنا وأهمها.

Numerous are the vocabulary words used which the translator must dwell. Such terms include “reverence, submission, goal, sublime, recompense, inclination, end, longing, bounty, elevation”. Each word carries deep meaning; therefore, in the process of translation, this message should be delivered thoroughly. Moreover, when talking about the importance of meaning, without any doubt, the theory used is the literary approach. Literature is, of course, written with words. Yet the literary work of art does not make use of the whole of a given language. Its author selects certain elements from the language used, stylizes and transforms them by departing from the generally accepted linguistic norm while adhering to the domain of language.

I tell you, Mary, I tell you before heaven and earth and what lies between them, I am not one of those who write “lyric poems” only to send them as private epistles from the West to the East. Nor am I one of those who in the morning speak as if they were laden with fruit, and in the evening forget themselves, the fruit and the weight of the fruit. I am not one of those who touch what is holy without first cleansing their fingers with fire. Nor am I one of those who, sensing the vacuum of their days and nights, fill them with philanderings. I am not one of those who belittle the secrets of their souls and what is hidden in their hearts only to publicise them to any wind that blows. (Bushrui, 1999, p. 59)

Bushrui’s Translation

أقول لك أمام السماء والأرض وما بينهما، إنني لست ممن يكتبون "القوائد الغنائية" ويبعثون بها إلى الشرق وإلى الغرب كرسائل خصوصية، ولست ممن يتكلمون صباحاً عن نفوسهم المثقلة بالأثمار وينسون مساءً نفوسهم وأثمارهم وأثقالها، ولست ممن يلمسون الأشياء المقدسة قبل أن يغسلوا أصابعهم بالنار، ولست ممن يجدون في أيامهم ولياليهم الفسحات الفارغة فيشغلونها بالمداعبات الغزلية، ولست ممن يستصغرون أسرار ارواحهم وخفايا قلوبهم فينشرونها أمام أية ريح تهب.

My Suggested Translation

أقول لك أمام السماء والأرض وما بينهما، فأنا لست ممن يتلون "الشعر الغنائي" ويرسلون بها كرسائل خاصة للغرب والشرق. ولست من الذين يتكلمون في الصباح وكأنهم محملون بالوعود، وفي المساء ينسون أنفسهم، وعودهم وثقلها. أنا لست من أولئك الذين يلمسون ما هو ظاهر من دون أن يغسلوا أصابعهم بالنار أولاً. ولست من بين أولئك الذين، يستشعرون بفراغ أيامهم ولياليهم، يملأونهم بمغامراتهم. أنا لست ممن يستخف بخفايا أرواحهم العميقة وما يخفون في قلوبهم فقط لنشرها في مهب الريح.

In this passage, the challenges presented to the translator are numerous. On one hand, many keywords, on the terminological level, must be deciphered and interpreted correctly in order to deliver the message in an understandable, especially with words like "lyric poems, private epistles, philanderings, vacuum." On the other hand, structure-wise, simple words like "fruit, holy" seem simple; However, taking into consideration that this passage contains many literary connotations, word-to-word translation must not be used, and the translator must extract the implicit meaning behind every explicit sentence. Moreover, the translator must also use the methodology of addition and add simple terms, which will give the source text its special ambiance in order to make it easy and enjoyable to the reader.

"In the middle of a crowd the pain and suffering of loneliness are merely intensified"

(Bushrui, 1999, p. 56).

Bushrui's Translation

إن كربة الوحدة وتباريحها تشتد وسط الجماهير.

My Suggested Translation

في وسط الجماعات والحشود، يشتد أسى الوحدة وألمها .

Keen translators, who are mainly involved in the domain of literature, require a ton of expertise. We should remember that the interpretation and translation of a book or a sonnet may be perused by a huge number of perusers. This implies that the content should be sufficient and that we need to focalize our attention on respecting the terminology in the origin language. The work executed to perfection regularly puts the interpreter on the map.

Yes, I love all people, I love them entirely without discrimination or preference, I love them as one unit, I love them because they are of God's spirit; but every heart has a special direction towards which it turns when it is all alone. Every heart has a hermitage to which it retires by itself to seek which it may join in order to enjoy life's blessings and peace or forget life's pain and suffering. (Bushrui, 1999, p. 69)

Bushrui's Translation

نعم، أحب جميع الناس، أحبهم بدون انتخاب وبدون غريبة، أحبهم كتلة واحدة، أحبهم لأنهم من روح الله. ولكن لكل قلب قبلة خاصة، لكل قلب وجهة ذاتية يتحول إليها ساعات انفراده، لكل قلب صومعة يختلي فيها ليجد راحته وتعزيتته، لكل قلب قلب يشناق إلى الاتصال به ليتمتع بما في الحياة من البركة والسلامة او لينسى ما في الحياة من الألم.

My Suggested Translation

نعم، أحب الناس كافة، أحبهم تمامًا من دون انتقاء أو تفضيل، أحبهم كوحدة واحدة موحدة، أحبهم لأنهم روح نفعها الله الخالق؛ لكن كل قلب ملجأ اتجاه خاص يتجه نحوه عند وحدته، لكل قلب صومعة يلتجأ إليها في خلوته راغباً بالاستمتاع ببركات الحياة وسلامها أو نسيان ألمها وتباريحها.

Creative interpretations assume a significant part in the field of translation and interpretation on the grounds that our way to deal with the source data permits us to give the best nature of the delivered graceful content. Work is finished by a solid calculation. The interpreter peruses the content and, at that point, distributes singular terms, separates the content into sensible segments and deciphers these segments individually. Furthermore, we seriously consider the elaborate interpretation. The interpreted content is prepared in a few phases. Additionally, this passage establishes the relationship between translation and philosophy, showing how these two disciplines are interconnected. Also, the problem of untranslatability is greatly associated with the translation of philosophical works. Interpreters of philosophical writings face a difficulty since they are constrained to waver between two interpretation standards: that of moving an unaltered message from one viewpoint, and that of safeguarding the style which characterizes the subjectivity of the content from the other.

At this hour you are with me; you are with me, May. You are here, here, and I am talking to you, but with words better than these by far. I speak to your great heart in a language greater than this, and I know that you hear me, I know that we understand one another clearly and lucidly, and I know that we are nearer God's throne on this night than at any time in the past. (Bushrui, 1999, p. 68)

Bushrui's Translation

أنت معي في هذه الساعة. أنت معي يا مي، أنت هنا، هنا، وأنا أحدثك ولكن بأكثر من هذه الكلمات، أحدث قلبك الكبير بلغة أكبر من هذه اللغة، وأنا أعلم أنك تسمعين، أعلم أننا نتفاهم بجلاء ووضوح، وأعلم أننا أقرب من عرش الله في هذه الليلة منا في أي وقت من ماضينا.

My Suggested Translation

في هذه اللحظة أنت معي. انت بجانبى يا ماي. أنت هنا، هنا، وأنا أكلمك، لكن بكلمات أفضل من هذه بكثير. أتحدث إلى قلبك العظيم بلغة أعظم من هذه، وأعلم أنك تسمعني، وأعلم أننا نفهم بعضنا البعض بصفاء وشفافية، وأنا أعلم أننا أقرب إلى عرش الله في هذه الليلة اليوم أكثر من أي وقت سابق.

If one must aim to defeat the limitations imposed on the domain of translation, especially literary texts, a careful comprehension of the instant message is required. This raises the issue concerning the fundamental job of the receptive processing in grasping the significance of a text, particularly a philosophical or a literary one. Also, a translator should shift attention towards the receptive components and the uncertainty of meaning with regards to philosophical and literary discussion and literary critique. This is because a more profound comprehension of these mechanisms is very valuable both during the interpretation cycle and while examining and surveying an interpretation as a product.

Approbation is a form of responsibility foisted on us by others, causing us to become aware of our own weakness. However, we must continue to move forward though the heavy burden bends our back, and we must draw strength from our weakness. (Bushrui, 1999, pp. 13-14)

Bushrui's Translation

ان الاستحسان نوع من المسؤولية يضعها الناس على عواتقنا فتجعلنا نشعر بضعفنا. ولكن لا بد من المسير حتى ولو قوص الحمل الثقيل ظهورنا، ولا بد من استنابات القوة من الضعف.

My Suggested Translation

القبول هو نوع من الالتزام يلزمنا به الآخرون، مما يجعلنا نلاحظ ضعفنا. ومع ذلك، يجب أن نستمر في المضي قدمًا على الرغم من أن العبء الثقيل الذي يحني ظهورنا، لا بد من الاستمداد من الضعف قوة.

Many challenges arise when translating such a passage mainly on two levels: the terminological and the philosophical. On the terminological level, various terminologies constitute a hurdle to the translator; for instance, terms like “approbation, responsibility, weakness, heavy burden, draw strength” must be taken into consideration before the translation process. On the philosophical level, the translator faces the obstacle of translating Gibran’s philosophical notion rather than translating his wording and delivering its meaning. Here, the question of whether the interpreter should embrace a word-to-word translation in such a way which harms the effortlessness and openness of the original text arises. Thinking about the large number of elements that impact and confine the translator’s perception of a philosophical text, philosophical interpretations can just be variants of the original.

You once said that ‘there is always a dialectic between minds and an interplay of thoughts, [both of] which lie beyond sensory awareness; and no-one can ever entirely erase that interplay and dialectic from the minds and thoughts of those who belong to the same native land. (Bushrui, 1999, p. 17)

Bushrui’s Translation

قد قلت لي مرة: "ألا إن بين العقول مساجلة وبين الأفكار تبادلاً قد لا يتناولهُ الإدراك الحسي ولكن من ذا الذي يستطيع نفيه بتاتاً من بين أبناء الوطن الواحد؟

My Suggested Translation

لقد قلت ذات مرة إن "هناك دائماً جدلية في التوارد بين العقول والخصام بين الأفكار، كل منهما يقع وراء الإدراك الحسي. ولا يمكن لأحد أن يمحوا تماماً هذا التفاعل وهذه الجدلية من عقول وأفكار بين أبناء الوطن الأم نفسه .

Difficulties in translation of such a passage reside in terminology like “dialectic, interplay of thoughts, sensory awareness.” This may be said in regard to the difficulties on the terminological

level; as for the philosophical level, a translator must first understand the mindset of the author, in this case Gibran Kahlil Gibran, before issuing the translation because the translator should deliver the translation of meaning, as well as the implicit and hidden thoughts.

I have recently established a bond, abstract, delicate, firm, strange and unlike all bonds in its nature and characteristics, a bond which cannot be compared to the natural familial bonds, a bond which, indeed, is far more steadfast, firm and permanent even than moral bonds.” (Bushrui, 1999, p. 17)

Bushrui’s Translation

ففي الأونة الأخيرة قد تحقق لي وجود رابطة معنوية دقيقة قوية غريبة تختلف بطبيعتها ومزاياها وتأثيرها عن كل رابطة أخرى، فهي اشد واصلب وأبقى بما لا يقاس من الروابط الدموية والجنينية حتى والأخلاقية.

My Suggested Translation

لقد تبين لي مؤخراً وجود الرابط، الفكري، المرهف بالمشاعر، والصلبة بطبيعته، والغامض بنوعه، على خلاف كل الروابط في طبيعتها وخصائصها، فهذا الرابط لا يمكن مقارنته بالروابط العائلية الطبيعية، وهو رابط بالفعل أكثر ثباتاً ومثابرة واستدامة حتى من الروابط الأخلاقية.

Difficult terminology extracted from the above passage might include “bond, abstract, delicate, firm, strange, familial bonds, steadfast, permanent, moral bond.” Due to the abundance of adjectives, a translator must grasp what is meant by each word and deliver the meaning correctly rather than resorting to word-to-word translation void of true meaning.

Not a single one of the threads which form this bond was woven by the days and nights which measure time and intersperse the distance that separates the cradle from the grave. Not a single one of those threads was woven by past interests or future aspirations- for

this bond has existed between two people who were brought together by neither the past nor the present, and who may not be united by the future, either. (Bushrui, 1999, p. 17)

Bushrui's Translation

وليس بين خيوط هذه الرابطة خيط واحد من غزل الأيام والليالي التي تمر بين المهد والحد. وليس بين خيوطها خيط غزله مقاصد الماضي أو رغائب الحاضر أو أمانى المستقبل، فقد تكون موجودة بين اثنين لم يجمعهما الماضي ولا يجمعهما الحاضر - وقد لا يجمعهما المستقبل.

My Suggested Translation

لم يتم حياكة واحدة من الخيوط التي تشكل هذا الرابط لا في النهار ولا في الليالي التي تتقاطع مع المسافة ما بين المهد والحد. كما لم يتم نسج خيط واحد من هذه الخيوط نظراً لاهتمامات سابقة أو لتطلعات مستقبلية - لأن هذا الرابط كان موجوداً بين شخصين لم يجمعهما الماضي ولا الحاضر، وقد لا يتحدان في المستقبل.

On the one hand, specialized language, where choice of words isn't discussed, and the consistency of context is generally solid, translators are not to figure lexemes but should rather recognize them as per the current descriptions and their fixed utilization. On the other hand, poetic language with its uncertainty of meaning or, more accurately, its affirmation of this precariousness, ought to rise above the bias that the smallest units of meaning are unchangeable by their utilization. There is just one significance or a solitary good interpretation for each word. Terms like "threads, cradle, grave, intersperse the distance" should be given mere attention while in the process of translation. Domestication is the strategy to be used to translate such passage because, only in such a methodology would a text be intently adjusted to the way of life and culture of the target language. This may include some omission of certain information found unnecessary from the source text so as to shed light on the intended audience which happens when a specific circumstance doesn't exist in the target culture.

“In such a bond, in such a private emotion, in such a secret understanding, there exist dreams more exotic and more unfathomable than anything that surges in the human breast; dreams within dreams within dreams” (Bushrui, 1999, p. 17).

Bushrui’s Translation

وفي هذه الرابطة يا مي، في هذه العاطفة النفسية، في هذا التفاهم الخفي، أحلام أغرب وأعجب من كل ما يتمايل في القلب
البشري-أحلام طبي أحلام طبي أحلام.

My Suggested Translation

في مثل هكذا رابط، و في مثل هذا الكم من المشاعر الخاصة، في مثل هذا التفاهم السري، تكمن أحلام أكثر غرابة لا يمكن
فهمها أكثر من أي عقل بشري؛ أحلام داخل أحلام داخل أحلام.

Since “interpretation is an act of breaking down and reproducing the context of the original,” the term “deconstruction” primarily identifies with the endeavors of explaining plurality of meaning inside the content. In other words, interpreters are essential perusers, who decipher messages for retransmission to different perusers, generally in a similar social space. From one viewpoint, exhaustive gathering of the source text assumes a key part in creating a nicely translated target text. Then again, the issue of the (in)stability of meaning should not be looked upon indifferently, considering that philosophical language shows both specialized and poetic characteristics. Terms such as “bond, private emotion, secret understanding, dreams, exotic, unfathomable” constitute a hurdle for the translator. To overcome such difficulty, the translator should refer to the Skopos theory, which merely focuses on the transmission of the goal of the text.

“Such an emotion, May, involves sharp pangs that will never disappear, but which are dear to us, and which we would not exchange, even if we had the chance, for any amount of glory or pleasure, known or imagined” (Bushrui, 1999, p. 18).

Bushrui’s Translation

وفي هذه العاطفة يا "مي" غصات أليمة لا تزول ولكنها غزيرة لدينا ولو استطعنا لما أبدلناها بكل ما نعرفه ونتخيله من الملذات والأمجاد.

My Suggested Translation

مثل هذه المشاعر، يا ماي، تنطوي آلام حادة لن تختفي أبداً، لكنها عزيزة على قلبنا، والتي لن نتبادلها، حتى لو كانت لدينا الفرصة، بأي قدر من المجد أو المتعة، في الواقع أو في الخيال.

Once again, the translation of context brings up the question of the importance of the fundamental job of the reception criteria, mainly in grasping the essence of a given philosophical text. Also, this passage sheds light on the reception components and the (in)stability of uncertainty of word significance with regards to philosophical discussion and literary assessment. As such, a more profound comprehension of these mind-blowing criteria is incredibly helpful both during the translation cycle and while dissecting and surveying a translation as a final product. The difficulty resides in translating terms like “emotion, sharp pangs, glory, pleasure, known, imagined.” The strategy used to facilitate the translation process of such a passage is Domestication, which centers around limiting the oddness of the foreign element for the target perusers by presenting the regular words utilized in the target language as opposed to adopting unfamiliar terms.

Contentment is satisfaction, and satisfaction is limited-whereas you are not limited. As for happiness, this comes when one is drunk with the wine of life; but he whose cup is

seven thousand leagues deep and seven thousand leagues wide can never know happiness unless life in its entirety be poured into his cup. Is not your own cup, may, one of a thousand-and-one leagues? (Bushrui, 1999, p. 12)

Bushrui's Translation

ان القناعة هي الاكتفاء والاكتفاء محدود وأنت غير محدودة. اما السعادة فهي أن يملأ المرء كأسه من خمرة الحياة. ولكن من كان كأسه سبعة آلاف فرسخ بالطول وسبعة آلاف فرسخ بالعرض لا ولن يعرف السعادة حتى تنسكب الحياة بكاملها في كأسه. أفليس كأسك يا "مي" سبعة آلاف فرسخ وفرسخ؟

My suggested Translation

الرضا هو الشعور بالسعادة، والسعادة محدودة - بينما أنت غير مقيدة بأي حدود. أما السعادة فتأتي عندما يشرب الإنسان من خمر الحياة. ولكن الذي يبلغ عمقه سبعة آلاف الكيلترات بالطول وبالعرض لا يستطيع أن يعرف السعادة أبدًا ما لم تُسكب الحياة بكاملها في فنجانك. أليس كأسك، ربما، واحدًا من آلاف الكيلترات؟

To begin with, the difficulties that present themselves in terms of lexicology are in words like “contentment, satisfaction, limited, wine of life, seven thousand leagues deep. Undeniably, interpreters and translators comprehended that culture affects how we see the encompassing surrounding. It has become obvious that our way of dealing with everyday life and our upbringing are both mirrored in the language which we consistently utilize. Furthermore, it appears to be that the issue of picking a proper interpretation procedure is not self-evident, particularly when individuals are more mindful about social contrasts. Globalization these days impacts not just how we are speaking with one another, but also the method of choosing the ideal translation method. The Skopos theory, which depicts that the translator must emphasize on translating the function of translation, is adopted. Such a translation relies greatly on the

understanding, assumptions, principles and ethics of the target readers, who are again influenced by the situation they are in and the culture they belong to.

Strenuous effort is merely a ladder which leads us to the summit. Of course, I would rather reach my summit by flying there, but life has not taught my wings to beat and soar- so what am I to do? For I really prefer the truth which is hidden to that which is apparent, just as I prefer that perception which is silent, complete and satisfying in itself to that which calls for analysis and justification. But I have found that an exalted silence always begins with an exalted word. (Bushrui, 1999, p. 22)

Bushrui's Translation

أما الاجهاد فسلم نصح عليه لنبلغ العلية. أنا بالطبع أفضل الصعود إلى عليتي طائراً ولكن الحياة لم تعلم جانحي الرفرفة والطيران فماذا أفعل؟ وأنا أفضل الحقيقة الظاهرة، وأفضل الحقيقة الخفية على الحقيقة الظاهرة، وأفضل الحاسة الصامتة اكتفاء واقتناعاً على الحاسة التي تحتاج إلى التفسير والتعليل. غير أنني وجدت أن السكوت العلوي يبتدئ دائماً بكلمة علوية.

My Suggested Translation

إن الجهد المضني هو مجرد سلم يقودنا إلى أعلى القمة، وأنا أفضل الوصول إلى قمتي طائراً، لكن الحياة لم تعلم جناحي التحليق - فماذا أفعل؟ فأنا أفضل الحقيقة المخفية عن الظاهرة، تماماً كما أفضل التصور الصامت الكامل والمُشيع بذاته على ما يستدعي التحليل والتبرير. لكنني وجدت أن الصمت السامي يبدأ دائماً بالكلمة الراقية.

Other than the previously mentioned obstacles presented before the translator, a new one comes into effect. This obstacle is in the translator's ability to find proper lexical terms, rather than expressive methods, if accessible in the target language, and their inventiveness in developing new methods of translation. Consequently, this will help translators in expanding their techniques, which ought not appear to be counterfeit or difficult. Additionally, a fundamental feature in translation is shaped in the intercultural part of the interpretation and translation. This

feature is demonstrated as a correspondence between two societies with a certain distance between them and as a method for articulation, which the two dialects have at given stages in their advancement. In this passage the difficulty resides in terms such as “ladder, strenuous effort, Summit, beat and soar, exalted silence, exalted world.” The procedure adopted to facilitate the process of translation is Foreignization, which is basically based on retaining the culture-specific items of the original text. In this example, it is crucial to preserve the foreign element in the target text because of its major importance to the author.

Please ask my companion and helper, the translucent element, about this prophet as he tells his story. Ask the translucent element, ask it in the silence of the night when the soul is freed from its shackles and discards its apparel, and it will reveal to you the mysteries of this prophet and the mysteries of all the prophets who preceded him. (Bushrui, 1999, p. 23)

Bushrui's Translation

أرجوك أن تسألني رفيقي ومعاوني العنصر الشفاف عن هذا النبي وهو يقص عليك حكايته. إسألني العنصر الشفاف، إسأليه في سكونة الليل عندما تنعتق النفس من قيودها، وتتملص من أثوابها، وهو يبوح لك بأسرار هذا النبي، وبخفايا من تقدمه من الأنبياء أجمعين.

My Suggested Translation

أرجو أن تسألني صاحبي ومساعدتي، العنصر الشفاف، عن هذا النبي وهو يروي قصته. اسألني العنصر الشفاف، واسأليه في صمت الليل عندما تتحرر الروح من أغلالها وتتخلّى عن لباسها، فيكشف لك أسرار هذا النبي وأسرار جميع الأنبياء الذين سبقوه.

In the above passage, difficulties presented to the translator can be characterized from two perspectives. On the terminological level, words like “companion, helper, translucent element, apparel, shackles” need to be understood carefully and dealt with keenly along the

process of translation. On the philosophical level, Gibran frequently inserts his mindset and way of thinking in his writings. Thus, the translator needs to process first the philosophical mindset and then transmit such thought into the target language. To Gibran, God is a spirit in all parts of the universe. God rests in the mind and moves in the air and is known through personal Godlike experiences though Mysticism. To have faith in God is not quite simple. One may know God but may not know God on a personal level. To really get to know God, one must feel united through experience. Gibran embraces as well the idea of religious diversity. It represents the unity in diversity as a passionate belief in the healing power of universal love and the unity of being. Gibran is no doubt is influenced by other religions and he also created morals and values that may ultimately help the universe by prompting love and unity amongst other religious cultures.

I believe, my friend, that there is enough resolution in this translucent element for an atom of it to move a mountain; and I believe, indeed, I know, that we can extend that element like a wire between country and country, as a means by which we shall come to know all that we desire to know and achieve all that we yearn and wish for. (Bushrui, 1999, p. 23)

Bushrui's Translation

أنا أعتقد يا صديقتي ان في العنصر الشفاف من العزم ما لو وضعنا ذرة منه تحت جبل لانتقل من مكان إلى مكان آخر، واعتقد، بل اعلم، اننا نستطيع أن نمد ذلك العنصر سلكاً بين بلاد وبلاد فنعلم بواسطته كل ما نريد ان نعلمه ونحصل على كل ما نشوق اليه ونبغيه.

My Suggested Translation

لطالما رسخت اعتقادا يا صديقتي أن هناك ما يكفي من الغموض والإحكام في هذا العنصر الشفاف لأن تحرك ذرة منه جبل بأكمله؛ وأعتقد، حقاً، لا بل انا متأكد تماماً، أنه يمكننا تمديد هذا العنصر كصلة وصل بين دولة وأخرى، وكوسيلة نتعرف من خلالها على كل ما نرغب في معرفته وتحقيقه بالتالي كل ما نتوق إليه ونتمناه.

On the terminological level, words like “resolution, translucent element, yearn, achieve” must not be looked upon indifferently. Albeit philosophical writings do utilize a sort of specialized wording, they can't be classed along with stringently specialized messages such as those of medication, law or designing. Logicians frequently imagine their own terms, dole out new implications to old terms, or utilize standard words in a new, specialized sense.

I have much to say about the translucent element and about the other elements as well, but I must remain silent about the others. And I shall remain silent until the mist dissolves, the gates of time open wide, and the angel of the Lord tells me: Speak, for the time of silence is over, go forward, for your stay in the shadows of confusion has been long. (Bushrui, 1999, pp. 23-24)

Bushrui's Translation

لدي أمور كثيرة أريد أن أقولها عن العنصر الشفاف وغيره من العناصر، ولكن علي أن أبقى صامتاً عنها. وسوف أبقى صامتاً حتى يضمحل الضباب، وتتفتح الأبواب الدهرية، ويقول لي ملاك الرب: "تكلم، فقد ذهب زمن الصمت، وسر، فقد طال وقوفك في ظلال الحيرة"

My Suggested Translation

لدي الكثير لأقوله عن العنصر الشفاف كما وعن العناصر الأخرى، بيد أنني سأغض النظر عن العناصر الأخرى. وسأظل منكتماً حتى يضمحل الضباب، وتفتح أبواب الزمان على مصراعيها، ويخبرني ملاك الرب: تكلم، لأن وقت الصمت قد ولى، تقدم، لأن إقامتك في ظلال الارتباك كانت طويلة.

Challenges on the terminological level reside in terms like “translucent element, mist, dissolve, gates of time, shadows of confusion.” When it comes to the translation of texts which contain some sort of philosophical notions, a translator should bear in mind two pivotal issues in the process of translation. One issue is the utilization of specialized terms, more often those of

the thinker's own development, which might be practically untranslatable. The second issue is that of the troubles innate in the utilization of a scholarly, figurative language, with all the resulting uncertainty and elaborate questions included.

We must reprove one another, we must come to an understanding, and we cannot reach an understanding unless we speak with childlike candour. We are both inclined to make use of rhetoric with all its demands of skill, ingenuity, embellishment and organization. You and I have come to realize that friendship and rhetoric are not easily combined. The heart is simple, May, and the manifestations of the heart are rudimentary things, whereas rhetoric is a social vehicle. So will you agree that we should switch from rhetoric to simple talk? (Bushrui, 1999, p.58)

Bushrui's Translation

يجب ألا نتعاتب، يجب أن نتفاهم. ولا نستطيع التفاهم إلا إذا تحدثنا ببساطة الأطفال. أنت وأنا نميل إلى الإنشاء بما يلزم الإنشاء من المهارة والتفنن والتنميق والترتيب. قد عرفنا، أنت وأنا، أن الصداقة والإنشاء لا يتفان بسهولة. القلب يا مي شيء بسيط ومظاهر القلب عناصر بسيطة، أما الإنشاء فمن المركبات الاجتماعية.

My Suggested Translation

يجب أن نكون على انسجام وائتلاف مع بعضنا البعض، وأن نبتعد كل البعد عن الملامة، ولن يحصل تناغم كهذا إلا إذا تحدثنا بصدق وإخلاص تماماً كالأطفال. و كلانا نميل إلى إتقان فن الكلام المقنع بكل ما فيه من حكمة وإبداع وجمال وتنظيم. لقد أدركت أنا وأنت أن الصداقة والإقناع لا يمكن دمجهما بسهولة. فالقلب شفاف يا ماي، وتحليلات القلب شفافة، أما فن الكلام المقنع فليس إلا وسيلة للانخراط الاجتماعي. فهل توافقين على استعمال الحديث الميسط عوضاً عن الكلام المنمق؟

Many terms such as “rhetoric, reprove, understanding, childlike candour, skill, ingenuity, embellishment, organization, rudimentary, social vehicle, simple talk,” must be given considerable attention in such a passage in the process of translation. On a scholarly level, basic

philosophy teaching is mandatory in translation, interpretation and understanding divisions by considering the difficulties experienced in the interpretation of philosophical writings and the approaches to addressing them. An interpreter can't only rely on deciphering or interpreting each kind of writing, which is attributable to the way that the interpretation of each text requires information in various fields. Consequently, the interpreter may adjust his/her absence of information in conventional writings by discovering reasonable reciprocals in each culture.

Look, May: here are two mountain ascending towards the rays of the sun, and over there are four people, a women and her secretary, and a man and his secretary. Here are two children walking hand in hand according to God's will and towards a destination willed by God; and over there are four people sitting in an office quibbling and arguing among themselves, standing up and sitting down, each trying to prove what he or she believes to be right by condemning what he or she believes to be wrong with the other person. Here are two children, over there four people, so which way is your heart inclined? Tell me which way? (Bushrui, 1999, p. 60)

Bushrui's Translation

انظري يا مي: ههنا طفلان جبلاويان يمشيان في نور الشمس، وهناك أربعة أشخاص امرأة وكاتمة أسرارها ورجل وكاتم أسرارها. ههنا طفلان يسيران بدأ بيد، يسيران بإراحة الله إلى حيث يريد الله، وهناك أربعة أشخاص في مكتب يتجادلون ويتحاجون ويقومون ويقعدون وكل منهم يحاول إثبات ما يظنه حقاً له على حساب ما يظنه بطلاً في الآخر. ههنا طفلان، وهناك أربعة اشخاص، فإلى أية جهة يميل قلبك؟ قولي لي إلى أية جهة؟

My Suggested Translation

انظري يا مي: ها هنا جبلان صاعدان باتجاه أشعة الشمس، وهناك فوق أربعة أشخاص، امرأة وأميتها، ورجل وأمينة. هنا طفلان يسيران بدأ بيد بحسب إرادة الله نحو غاية يريد بها الله؛ وهناك أربعة أشخاص يجلسون في مكتب يتناقشون ويتجادلون فيما

بينهم، في حيرة من أمرهم، ويحاول كل منهم الدفاع عم معتقداته و إدانة ما يعتقد أنه خطأ مع الشخص الآخر. هنا طفلان، هناك أربعة أشخاص، فإلى أي اتجاه يميل قلبك؟ قل لي بأي طريقة؟

Difficult terms such as “secretary, destination, quibbling, arguing, condemning, rays of the sun” must be deliberately worked on in the process of translation. If one must explore the philosophical approach residing in such a passage, one of the many roles of the translator is the exchange of indistinguishable mental substance starting with one language then onto the next. Then, at that point the translator must investigate, taking the Skopos theory into account, ways to deal with translation that considers the target text as a major focus, moves towards that content for its capacity to open a window onto an unfamiliar world, and diverse approaches that consider interpretation in association with semiotics.

Oh, I wish you knew how weary I am of this unnecessary confusion; if you only knew how much I need simplicity. I wish you knew how much I long for the absolute, the white absolute, the absolute in the storm, the absolute on the cross, the absolute that cries but does not hide from tears, and the absolute that laughs and is not embarrassed by its laughter- I wish you knew, I wish you knew. (Bushrui, 1999, p. 60)

Bushrui’s Translation

آه لو كنت تعلمين مقدار تعبي مما لا لزوم له. لو كنت تعلمين مقدار حاجتي إلى البساطة. لو كنت تعلمين مقدار حنيني إلى المجرد، المجرد الأبيض، المجرد في العاصفة، المجرد على الصليب، المجرد الذي يبكي ولا يستر دموعه، المجرد الذي يضحك ولا يخجل من ضحكه. لو كنت تعلمين، لو كنت تعلمين.

My Suggested Translation

أه، أتمنى لو كنت تعرفين كم أنا مثقل بالهموم والأعباء، هذه الهموم التي أنا بغنى عنها؛ أه لو تعلمين فقط كم أتوق إلى البساطة في العيش. أتمنى أن تعرفين كم أتوق إلى الحرية، الحرية الطاهرة، الحرية في المعركة، الحرية على الصليب، الحرية التي لا تخجل إن بكت ولا تختبئ وراءها، والحرية التي تضحك ولا تخجل من ضحكتها - أتمنى أن تعرفين، أتمنى أن تعرفين.

Various challenges arise when translating a passage such as the above, especially in terms like “weary, unnecessary confusion, absolute, simplicity, white absolute, absolute on the cross, absolute in the storm.” Before the translator pursues his/her job, he/she must understand the meaning behind such keywords, dive into the mind of the author and deliver his/her way of thought from one language to another.

Mary, you know how much I love all storms, especially snowstorms. I love snow, I love its whiteness, I love the fall of snow and its deep silence. I love snow in the heart of the distant unknown valleys where the snowflakes flicker in the light of the sun, twinkling awhile and then melting and quietly flowing away as they whisper their song. I love snow and fire; both come from the same source, but my love for them has only ever been a form of readiness for a mightier love, more extensive and more sublime. (Bushrui, 1999, p. 80)

Bushrui's Translation

وأنت تعلمين يا ماري أنني أحب جميع العواصف خصوصاً العواصف الثلجية. أحب الثلج، أحب بياضه وأحب هبوطه وأحب سكوته العميق. وأحب الثلج في الأودية البعيدة المجهولة حيث يتساقط مرفرفاً ثم يتلألأ بنور الشمس ثم يذوب ويسير منشداً أغنيته المنخفضة. أحب الثلج وأحب النار، وهما من مصدر واحد، ولكن لم يكن حبي لهما قط سوى شكل من الاستعداد لحب أقوى وأعلى وأوسع.

My Suggested Translation

ماري، أنت أدرى بمدى إعجابي بالعواصف إجمالاً، العواصف الثلجية خصوصاً. أحب الثلج، وأحب بياضه الناصع، وأحب تساقط الثلوج وصمتها العميق. و أحب سقوط الثلج وسط الوديان البعيدة المجهولة حيث تتساقط رقايات الثلج في ضوء الشمس، وتتألأل لبرهة ثم تذوب وتتدفق بهدوء بعيداً وهي تهمس بأغنياتها. أحب الثلج والنار؛ كونهما مشتقان من المصدر عينه، لكن حبي لهما لم يكن أبداً سوى شكل من أشكال الاستعداد لحب أقوى وأكثر شمولية وعظمة.

The hurdles, which a translator stumbles upon when translating such a passage, are divided into three axes. The first axe resumes itself in terminology like “mightier, extensive, sublime, twinkling, flowing away,” which must be interpreted rather than translated word-by-word. The second axe is when it comes to translating the prevalent descriptive, while the third axis is the fact that the translator should translate such descriptions and maintain the imaginative image in the target language so that the artistic part is not lost.

I know that a mean-spirited love does not please you, just as I know a mean-spirited love does not please me. You and I are never satisfied with what is parsimonious in spirit. We want a great deal. We want everything. We want perfection. I say Mary, that in this longing of our lies the fulfillment; for it our will were one of the many shadows of God, we would undoubtedly attain one ray of light of the many lights of God for ourselves.

(Bushrui, 1999, pp. 81-82)

Bushrui's Translation

أنا أعلم أن القليل من الحب لا يرضيك، كما أعلم أن القليل من الحب لا يرضيني. أنت وأنا لا ولن نرضى بالقليل. نحن نريد الكثير. نحن نريد كل شيء. نحن نريد الكمال. أقول يا ماري ان في الإرادة الحصول، فإذا كانت ارادتنا ظلاً من أظلال الله فسوف نحصل بدون شك على نور من أنوار الله.

My Suggested Translation

أعلم أن الحب الأناني لا يستهويك، تمامًا كما أعرف أن الحب الأناني لا يستهويني. أنا وأنت لا نكتفي بما هو بخل الروح. نريد الكثير. نريد كل شيء في الحياة. نريد بلوغ الكمال. أقول يا ماري، إن في مثل هذا النوع من الشوق والحب الشغوف تتحقق ذواتنا ونبغ كمالنا؛ لأنها لطالما كانت إرادتنا تندرج تحت ظلال الله العديدة، سنصل من دون شك إلى شعاع واحد من أنوار الله العديدة لأنفسنا.

Numerous key terms like “parsimonious, mean-spirited love, longing, fulfillment, shadows of God” are found in this passage. Undoubtedly, the philosophical implications, which constitute a complexity for the translator, are quite a few. Not only should the translator focus on translating the words from one language to another but also on rendering the hidden implications behind each word and transmitting the philosophical notions in a clear manner in the target language.

Listen, Mary: today I am in prison of desires, desires which were born when I myself was born. And today I am fettered by the chains of an old idea, old as the seasons of the year. Can you then bear with me awhile, in my prison, so that we may eventually emerge into the light of the sun? Will you stand by me until the fetters are destroyed and we can walk freely and unhindered up to our mountain peak? (Bushrui, 1999, p. 82)

Bushrui's Translation

إسمعي يا ماري: أنا اليوم في سجن من الرغائب. ولقد ولدت هذه الرغائب عندما ولدت. وأنا اليوم مقيد بقيود فكرة قديمة، قديمة كفصول السنة، فهل تستطيعين الوقوف معي في سجنني حتى نخرج إلى نور النهار، وهل تقفين إلى جانبي حتى تنكسر هذه القيود فنتسير حرين طليقين نحو قمة جبلنا؟

My Suggested Translation

اسمعي يا ماري: أنا اليوم قد وقعت ضحية رغباتي وشهواتي تلك الرغبات التي ولدت عند ولادتي. واليوم أنا مقيد بسلاسل فكرة تقليدية، قديمة يحسب فصول السنة. هل يمكنك أن تصبرين معي بعض الوقت، في سجنني، حتى نخرج معاً في نهاية المطاف إلى النور؟ هل ستقفين إلى جانبي حتى نكسر العوائق كافة ونمضي بحرية لنبلغ القمة متحررين من العوائق؟

Oh Lord, my God, forgive Mary every word she has uttered, pardon her, and wash away her mistakes with the effulgence of your divine light. Reveal unto her, in her dreams and in her walking, the utter Catholicism of Your servant Gibran in any matter related to beauty. Of God, send one of Your angels to inform her that this servant of Yours dwells in a hermitage with many windows, through which he is able to observe the manifestations of Your beauty and excellence in all things and in all places; and that he sings the praises of dark hair as much as he does of fair hair, and that, indeed, he marvels just as much over black eyes as he does over blue eyes. (Bushrui, 1999, p. 91)

Bushrui's Translation

ربي وإلهي، اغفر لماري كل كلمة من كلماتها. سامحها واغمر هفوتك بأنوارك القديسة. أرها بالحلم أو باليقظة كتوليكية عبدك جبران في كل ما يتعلق بالجمال. إبعث رباه ملكاً من ملائكتك ليقول لها إن عبدك هذا يسكن صومعة ذات نوافذ عديدة، وإنه يرى مظاهر حسنك وجمالك في كل مكان وفي كل شيء. وإنه يترنم بجمال الشعر الحالك مثلما يترنم بالشعر الذهبي. وإنه يتهيب أمام العيون السوداء مثلما يتهيب أمام العيون الزرقاء.

My Suggested Translation

يا ربي، يا إلهي، سامح ماري على كل كلمة نطقت بها، واغفر لها، واغفر أخطائها مع إشعاع نورك الإلهي. أوضح لها، في أحلامها وفي يقينها، رقي وطهر عبدك جبران في كل ما يتعلق بالجمال. يا الله، أرسل أحد ملائكتك ليخبرها أن عبدك هذا يسكن في صومعة ذات نوافذ كثيرة، يستطيع من خلالها ملاحظة مظاهر جمالك وتميزك في كل شيء وفي كل مكان؛ وأنه يثني على الشعر الداكن بقدر ما يثني على الشعر الفاتح، وأنه في الواقع ينخطف أمام العيون السوداء كما على العيون الزرقاء.

Given the strong truth that Gibran is known with his philosophical and artistic way of writing, the rendering of the term to the target culture requires an unmistakable acknowledgment of the issues of intercultural philosophical interpretation. Difficulties in translation reside in terms such as “effulgence, divine light, reveal unto, wash away, in her dreams and in her walking, the utter Catholicism, Servant, hermitage”. It is relevant to mention Thomas McFarland’s attempt to differentiate between the rendition of primary and transcendent meaning by saying: "The immense action of finding an equivalent of culture-related terms is optimal in rendering primary implications, which is the case in expressions of the poem and its assertion of reality, however irrelevant in its endeavor to render transcendent implications, which relate to the inward soul of the poem"(1987, p. 75). In this passage, the optimal theory to adopt when rendering the meaning is Domestication viewing that the type of translation necessitated is one with a fluent style in order to minimize the unfamiliarity of the foreign text for target language readers, which is the case, needed to deliver meaning of such passage. In addition, it is important to highlight the term Catholicism that I translated as pure and decent only to clarify the intention of the author. It is to note as well that the use of Catholicism is deliberately chosen because this religious word refer to pure intentions and such term is the only mean to deliver such message.

How are your eyes, Mary? You know, you know in your heart that the health of your eyes concerns me greatly. How can you question this when it is with your eyes that you can see what is hidden behind the veil? You know that the human heart is governed by the laws of distance and measurement, and the strongest and most deep-seated feeling in our hearts is that to which we surrender, and in surrendering to it we feel a pleasure and a comfort and a tranquility notwithstanding our inability to explain or analyze its nature.

“(Bushrui, 1999, p. 92)

Bushrui's Translation

كيف حال عينيك يا ماري؟ أنت تعلمين، أنت تعلمين بقلبك أن حال عينيك يهمني إلى درجة قصوى. وكيف تسألين هذا السؤال وأنت تشاهدين بعينيك ما وراء الحجاب. أنت تعلمين أن القلب البشري لا يخضع إلى نواميس القياسات والمسافات وأن أعرق وأقوى عاطفة في القلب البشري تلك التي نستسلم اليها ونجد في الاستسلام لذة وراحة وطمأنينة مع أننا، مهما حاولنا، لا نستطيع تفسيرها أو تحليلها.

My Suggested Translation

كيف حال عينيك يا ماري؟ أنت تعلمين، أنت تعلمين في صميمك أن صحة عينيك تعنيني لحد لا يمكنك تخيله. كيف يمكنك أن تشكي في هذا الأمر وأنت ترين بعينيك ما هو مخفي وراء الحجاب؟ أنت تعلمين أن قلب الإنسان تحكمه قوانين التقييم والتقدير، كما أن أعرق شعور وأسماء في قلوبنا هو ذلك الذي نستسلم له، وفي الاستسلام له شعور باللذة والراحة والطمأنينة، على الرغم من عدم قدرتنا على شرح طبيعتها أو تحليلها.

Often Gibran in his works tackled themes of loneliness and a loss of connection to nature. However, in this passage Gibran wanted to highlight his love relationship with his beloved May and wanted to show all this amount of affection which unifies them. Difficulties in translation reside in terms such as “veil, the laws of distance and measurement, and the strongest and most deep-seated feeling, pleasure, comfort, tranquility”. The readers of the translation work from the Arabic and English of Gibran will find in each a confounding series of projections of the self and affirmations. Gibran was both a furious social reformer of ancient social contexts and the prophet of a growing enormous cognizance surpassing any need of a given social setting. Most frequently and generally, be that as it may, he arises as a forlorn artist tracking down comfort just in the wonderful poetic cognizance or creative mind (Nassar, 1980, p24). The theory used to translate this passage is Domestication viewing that it is the strategy of making text in agreement

with the culture of the language being translated to, which may involve the loss of information from the source text.

“I have asked after your eyes, Mary, because I am greatly concerned about your eyes, because I love their light; I love their distant gaze and I love the dancing images of their dreamy looks” (Bushrui, 1999, p. 92).

Bushrui’s Translation

قد سألت عن عينيك لأنني كثير الاهتمام بعينيك، لأنني أحب نورهما، وأحب النظرات البعيدة منهما، وأحب خيالات الأحلام
المتوجة حولهما.

My Suggested Translation

لطالما تهت في جمال عينيك، يا ماري، لأنني مهتم بأمرهما جداً، ولأنني أحب النور المنبتق منهما؛ أنا أحب نظراتهم البعيدة
والثاقبة وأحب مظهرهما الخيالي وصورهم الحاملة.

The beauty and marvelousness when translating such passage entails in the descriptive part. A passage of such sort are often engaged and detail-rich recorded of a particular subject. Sections in this style regularly have a substantial concentration and this case the love relationship that gathers May and Gibran. This passage is loaded with descriptive expressions and romantic language that needs to be transmitted correctly. Difficulties resides in terms like “distant gaze, light, dancing images, dreamy looks”. The theory adopted is Domestication. Basically, the interceding acts by the objective language forms of translations are demonstrations of "naturalization" (otherwise called "Domestication" or “appropriation”), an objective culture-

situated approach that attempts to naturalize what is outsider in the source culture within the framework of recognizable terms of the receptor culture. According to a translator's perspective, whose voices are iterated inside the objective language, the tendency towards naturalization is very prone to surpass that towards foreignization: without a doubt George Steiner once comments that interpretation "means to import and to naturalize the substance of the source-text and to reproduce the basic structure of the content of the original text" (1975, p333)

"What can I say in response to your remarks about *The Prophet*? What should I say to you? This book is only a small part of what I have seen and of what I see every day, a small part only of the many things yearning for expression in the silent hearts of men and in their souls. There has never been anyone on the face of this earth with the ability to achieve anything by himself, as an individual completely cut off from all other human company. Nor is there anyone among us today who is able to do more than record what people say inadvertently". (Bushrui, 1999, p73)

Bushrui's Translation

بماذا أجب على كلماتك بشأن كتاب "النبي"؟ ماذا أقول لك؟ ليس هذا الكتاب سوى القليل من الكثير الذي رأيته وأراه كل يوم في قلوب الناس الصامتة وفي أرواحهم المشتاقة إلى البيان. لم يقم في الأرض من استطاع أن يأتي بشيء من عنده كفرد واحد منفصل عن الناس كافةً. وليس بيننا اليوم من يقدر على أكثر من تدوين ما يقوله الناس له على غير معرفو منهم.

My Suggested Translation

تعجز الكلمات على الوصف ردا على تعليقاتك بخصوص كتاب النبي؟ ما بوسعي أن أقول لك بعد؟ هذا الكتاب ليس سوى جزء مصغر مما اختبرته وما زلت أختبره كل يوم، وجزء صغير فقط من الأشياء العديدة التي تتوق للتعبير عنها في قلوب الرجال الصامتة وفي أرواحهم. وليس هنالك أحد يستطيع إتجاز أي أمر يفرده تماماً منفصلاً عن كافة الناس وليس هناك أي امرئ يمكنه تسجيل أكثر مما يقوله الناس من دون علمهم.

Before going through the hard terms and dwelling in the theoretical process let me explain a little Gibran's view in the prophet. In this passage Gibran mentions the Prophet. The Prophet credited Gibran to be entitled the messenger of belief in the unification of all religious doctrines. Gibran lets the readers sense that the prophet (Al-Mustafa) do not have a sense of belonging and do not have a place with this exceptionally world; he comes to Orphalese to educate mankind and to rectify the general public under the fundamentals of all significant doctrines. Each person in The Prophet, with the exception of Al-Mustafa, bear a resemblance to one individual from the twisted society who looks for redemption. (Al-Khazraji et al,2013, p13)

Gibran denounces the destructive impacts of industrialization and the distraction with realism, however he romanticizes and loves nature. The nature is a conciliator among God and man, it is practically heavenly. The idea of "toning it down would be best" or Minimalism is, some way or another, one of the significant components in his viewpoints and works, this idea passes on the message of straightforwardness, i.e., want smaller obtain bigger. (Al-Khazraji,2013, p16)

The term considered problematic in the process of the translation in this passage are” things yearning for expression, the silent hearts of men, cut off, human company, record, inadvertently”.

Finally, all these passages shed light on the most important characteristics of Romantic Literature which are summarized as follow: subjectiveness as to highlight the inner urges of the soul of the artist; emphasis on individualism, as to stress on the individuality and uniqueness of the artist's expression, and subjective experience, spontaneity; freedom from rules, solitary life rather than life in society, celebration of isolation and melancholy, loneliness brings spiritual and artistic

development, belief that imagination is superior to reason, devotion to beauty ,and a respect for nature and the primitive as primordial force, and last not least, fascination with the past, especially the myths and mysticism of the Middle Ages.

CONCLUSION

By analyzing Gibran Kahlil Gibran's style of writing, immersing in the relationship that gathered Gibran and May, dwelling in both Gibran and May personalities and background, referring to cultural connotation , the dilemma of untranslatability, and comparing translation of "love letters between Gibran and May Ziadeh in Arabic version and English version and suggesting my own version of translation, this thesis has shown how critical is the translation of literary texts especially when it comes to Gibran Kahlil Gibran's work. Additionally, my thesis elaborated on literary translation in particular and to what extent does the latter affect our understanding of other cultures. Various questions were under study like: Can the translation of literature, which focuses on fundamental issues such as gender equality and feminism, deepen our ability to empathize with cultures different from our own? Does translation always help bridge the gap? Or does it at least widen it, if not even create a new one?

My claim came in validation to these questions. In others words, my thesis validated that literary translation can affect our understanding of other cultures and has the authority to deepen our ability to empathize with cultures different from our own. And the more the translator is immersed in the religious, feministic and philosophical view of the author the more real the translation is and the more the translator is capable of deciphering hidden notions and unravel

culture related connotations. Also, translation always facilitates bridging the gap between two different cultures and in the case of Gibran Kahlil Gibran he believed that there is a pattern of confluence between the cultures of his native and adopted lands. My added value in this thesis would be summarized in highlighting both authors and analyzing correspondence involving theories and my call for the gathering of unpublished letters as future message so that they are able to accommodate and reach all audience to decipher all hidden additional meanings. Various were the challenges arising from such sort of translation which are embodied in the following: linguistic challenges, change in dialects and languages, cultural aspects, familiarity with target Market's preference, reserving original essence and context, historical happening and religious reference which can all be surpassed by understanding in depth the cultural aspects of both the source language and the target language.

This project challenged conventional ideas about the relationship among Romanticism, medicine, and politics by reading the unfolding of Romantic literature. Also, my paper dwelled in the paradox of translating the Untranslatable, in other words, Equivalence vs. Non-equivalence in translating from English to Arabic. The concept of finding a relatively correct alternative in translation is known to be a focal issue in interpretation despite the fact that its definition, and importance, inside the field of interpretation hypothesis have elaborated many debates. A few hypotheses on the idea of identicalness have been expounded inside this field (Kashgary,2011, p47). This paper postulates that if translatability namely in the method of finding the key alternative is the quintessence of interpretation, then non-translatability comprises a similarly authentic idea in the interpretation cycle. I contend that translating or when deciphering meaning namely using the method of finding a direct alternative, Equivalence is not necessarily the

optimal option, i.e., it does not create a significant delivering of the source term into the target language.

Literary translation elaborated and executed in perfection is worth a king's ransom. Here it is notable to highlight the difference between a real translation and an adaptation and that was part of my analysis throughout the thesis. There are literary translators who do not take upon them the responsibility of translating the literary work from scratch; they rather take an already-translated version and amend it or undergo some adjustments, which make of such translation an adaptation. As opposed to a real translation, which requires from a translator to possess certain characteristics including creativity, contemplation and thinking, imagination, reading between lines being immersed in the chosen subject, and going from surface to deep meaning. There are many translation theories that may be applicable in a field and not in another. For instance, drama, poetry, prose, novel. The reason why when translating literary texts, not only linguistic skills are put on the table but also the translator's mind and heart.

Overall, my thesis elaborated on literary translation in particular and to what extent does the latter affect our understanding of other cultures. The questions or issues to be explored at a later stage could revolve around more complicated literary texts and their psychological interpretations combining theories in psychology and in translation studies. It could also turn around the hidden or unpublished texts and messages between Gibran and May Ziadeh, which we were trying to explore but due to the constraints in terms of pandemic and current situation in the country, were difficult for us to retrieve.

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