Letters from Byblos
No. 28

DARINA SALIBA ABI CHEDID (ED.)

LANGUAGES AND TRANSLATION:
CROSS-CULTURAL CONTEXT

Byblos
2024

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Foreword
Dr. Maria Bou Zeid

"Technology does not knock on our door and ask for permission to enter our lives, it just does, so we have to embrace it and deal with it," Dr. Maria Bou Zeid, inaugural speech of the "Language and Translation: Cross-Cultural Contexts" conference on March 22, 2023.

AI-Infused Linguistics: The Pivotal Role of Humanities and Personal Touch in Translation

Languages and translation serve as vital bridges connecting diverse cultures and civilizations, fostering mutual understanding and collaboration on a global scale. Through effective communication, they enable the exchange of ideas, values, and knowledge, and play a crucial role in breaking down barriers and promoting cultural appreciation. In recent years, the advent of artificial intelligence has significantly impacted language-related professions. AI-powered translation tools, language processing algorithms, and chatbots have emerged, streamlining communication and transcending linguistic boundaries. While these advancements enhance efficiency and accessibility, the human touch remains irreplaceable, as nuances, cultural contexts, and emotions embedded in language require the complexity of human understanding. The synergy between traditional language expertise and AI technologies holds promise in creating a more interconnected and inclusive world.

The role of languages and translation in bridging cultures and civilizations, and the emerging influence of artificial intelligence (AI) in language-related professions were among many themes addressed at the Language and Translation: Cross Cultural Context conference organized by the Faculty of Humanities' Department of English and Translation at Notre Dame University-Louaize (NDU). The two-day conference held on March 22 and 23, 2023 in collaboration with UNESCO'S International Center for Human Sciences (CISH) and the Hanns Seidel Foundation (HSF) welcomed over 40 scholars and practitioners from Lebanon and abroad.

The conference provided an international platform for scholars, researchers, practitioners, and students to engage in multidisciplinary discussions over the intricate intersections of languages, translation, communication, and technology. Such platforms further the existing knowledge base through the forging of connections, the meeting of diverse approaches and minds and the exchange of the latest research findings and discoveries.

The conference falls within the mission of the Faculty of Humanities (FH) which continuously strives to be the hub of scholarly and academic activity in the University. In fact, the FH serves as the center of the University's Liberal Arts Curriculum, imparting a spectrum of essential soft skills to every NDU student. This comprehensive education equips students with a well-rounded academic background and enhances their capacity to navigate the complexities of diverse cultures, intellectual and emotional multiplicities, and communication nuances.

The conference aligns equally with the objectives outlined in the memorandum of understanding (MOU) established between the FH and CISH and which aims at reinstating humanities' pivotal role as the cornerstone upon which the foundations of a society are constructed. Through such collaborative efforts, the FH and CISH seek to underscore and advance the societal importance of the humanities, acknowledging its capacity to shape and enhance the various facets of human development and understanding.

The two-day conference showcased distinguished keynote speakers, namely Mr. Francesco Medici, Dr. William Davis, and Dr. Ameen Albert Rihani. Mr. Medici, an accomplished Italian literary critic and translator, initiated the sessions with a comprehensive discussion of the translation of Lebanese Mahjar writers, such as Ameen Rihani and Gibran Kahlil Gibran, emphasizing the historical significance of translation in allowing the dissemination of their works globally. Following this, Professor William Davis explored the interconnection between ancient Greece, German romanticism, and philosophy, with a specific focus on Heidegger's contributions. Dr. Ameen Rihani, a distinguished writer and critic, delved into the translation of the Bible, offering an overview of historical translation projects in Lebanon and the Middle East, tracing the evolution of these practices from medieval times to the 20th century.

The second day of the conference included an in-depth look at the modern contexts in languages, translation, and education. Different panelists tackled issues ranging from the challenges of the Arabic language to the relationship between Arabic and Persian, the issue of feminist translation, lexicology, and post-pandemic education in Lebanon.

At the heart of the debate was the emerging AI paradigm that is due to change the way education and knowledge are viewed. A panel highlighting the contexts of digital transformation and AI featured five expert speakers who addressed the influence that technology can have on languages, translation, and education in general.

One of the key recommendations of the conference was a reiteration of the role that languages in general and translation in particular play in bringing people together, fostering mutual understanding and empathy, and promoting the transfer of knowledge and science. An equally crucial takeaway emphasized the significance of ethics in cross-cultural communication and lifelong learning alongside the significance of acknowledging and embracing the advantages and potential benefits of digital transformation and AI tools.

This publication provides valuable and timely insights around the fields of language, translation, and interpretation, through highlighting the intricacies involved within these fields, their interconnection and their adaptation to fast moving human and technological developments. Such insights become even more valuable as they tackle the specificities and particularities of these fields within the Arab region. I invite you to delve into these proceedings to explore the array of discussion around the above-mentioned themes and more.

Preserving Languages for Sustainable Multicultural Societies:
An Introduction
Dr. Darina Saliba Abi Chedid[1]

We live in multilingual and multicultural societies with multilingual citizens. We exist through our languages. It is through language that we express ourselves, we communicate, we participate in social and public life, and we transmit traditional knowledge and cultures in a sustainable way.

There is no doubt that maintaining our mother tongue helps preserving the cultural traditions and riches of social groups. Unfortunately, according to UNESCO, around the world, "every two weeks a language disappears that takes away a cultural and intellectual heritage[2]."

Extinct languages threaten linguistic diversity. When we talk about language, we talk about identity, communication, social integration, education and development, which are of strategic importance for people and planet, yet are threatened of fading because of globalization. It is sad to know that more than 50% of the approximately 7,000 languages spoken in the world are likely to die out within a few generations, and 96% of these languages are spoken by a mere 4% of the world's population[3].

Furthermore, languages are crucial for education. According to the American historian and philosopher, Will Durant, "education is the transmission of civilization". Through education, we create minds that contribute to transformation of societies. Hence, UNESCO advocates for inclusive and quality education for all, recognizing that using learners' native languages facilitates better understanding and preservation

of knowledge, especially in early childhood education.

As many languages are endangered, linguistics helps identify, document, and implement strategies for the revival and safeguarding of these languages. This aligns with UNESCO's hard work to protect cultural diversity and promote sustainable development. That is why, it is very important to promote multilingual education in children and young people, so that multilingual and multicultural societies are preserved in a sustainable manner. In 1999, UNESCO recognized February 21 in a resolution as International Mother Language Day to honor the Bengali demonstrations in 1952 and their long struggle in then-East Pakistan (which later became Bangladesh) to make the central government accepting Bengali as one of the state languages of the country against the use of Urdu as the sole national language[4]. Since 2000, this Day is being observed worldwide to promote linguistic and cultural diversity and multilingualism. In its work for peace, fostering tolerance and respect between different cultures, UNESCO places great importance on preserving cultural and linguistic diversity for sustainable societies. It is within its mandate for peace that it works to preserve the differences in cultures and languages that foster tolerance and respect for others, and to promote mother tongue-based multilingual education.

That same importance we must give ourselves to preserve our mother tongue and transmit it to our children. Being bilingual is an advantage that is increasingly valued around the world and we should instill in our children and young people the pride of being bilingual.

Also, it is important to highlight the fact that the United Nations has made 2019 the International Year of Indigenous Languages under the theme of "Matter for development, peace-building and reconciliation" and it consecrated a special website dedicated to it. Why stressing on the link between the International mother tongue day and the International day of indigenous languages? Because unfortunately, the linguistic diversity is increasingly threatened as more and more languages disappear. According to the United Nations report "Atlas of the World's Languages in Danger"[5], at least

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[1] Dr. Darina Saliba Abi Chedid has served as the Director of the International Center for Human Sciences (CISH–UNESCO) in Lebanon from 2018 to 2023. She has been teaching in the field of political science and international law since 2010 at different universities in Lebanon (LAU, NDU, Military Academy), France (Université Paris Saclay) and currently at the College of Law in Qatar University. She is member of the scientific committee of the UNESCO Silk Roads Youth Research Grant since 2020.

[2] See International Mother Language Day | United Nations.

[3] UNESCO, Education Commission, Save the Children, 2018.

[4] Bangla Caravan, A Brief History of International Mother Language Day, Canadian Commisssion for UNESCO, 2023.

[5] Moseley, Christopher (ed.) and Nicolas, Alexandre (cartographer), Atlas of the worlds languages in danger, UNESCO digital library, 2010.

43% of the approximately 6,000 languages spoken in the world are endangered, and nearly 40% of the world population does not receive education in their mother tongue (i.e. in a language they speak or understand).

Nevertheless, progress is being made in mother tongue-based multilingual education with growing understanding of its importance, particularly in early schooling, and more commitment to its development in public life.

In this joint work ensuing from the International Conference on "Language and Translation: Cross-Cultural Contexts", language is uniting us. Few months ago, CISH and NDU have agreed to enhance their collaboration and establish a mutually beneficial relationship built on academic, scientific and cultural cooperation. Going back ten years, CISH and HSS have agreed on partnering together to foster humanities' values of peace, freedom, democracy and justice in Lebanon, the region and the world. This combination that makes up our collaboration coincides also with the month of the Francophonie. It is a witness and a confirmation for the need of a broad and international commitment to promoting multilingualism and linguistic diversity, including the preservation of endangered languages.

The "Languages and Translation: Cross-Cultural Context" conference organized on March 22 and 23, 2023[6] discusses languages and translation as appropriate mediums for integrating different cultures. Cultures living local colors are determined by how those cultures are linguistically expressed, taught, and translated. The source and target cultures often have no philological, etymological, morphological, and grammatical equivalences. The conference's central question is whether language, translation, and education have met the expectations of translators and practitioners incarrying the living spirits of various cultures. Additionally, the conference intended to explore the expectations through which the post-global and local economic crises have influenced translation, interpretation, and education. Besides, even though the digitization of languages and cultures has positively affected cross-cultural contexts, the deep levels of linguistic expressions are still barriers to genuine cross-cultural integration.

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[6] See https://cish-byblos.org/en/event/language-and-translation-cross-cultural-contexts/

Multidisciplinary researchers and scholars specialized in language, translation, interpretation and education, together with artists, were invited to share their experiences, research, and art and discuss recent trends dealing with misrepresentation and/or proper presentation of the local colors of various cultures.

This international conference had as objectives the following:

. To highlight on the future of languages and culture in the era of localization

. To explore the cultural identities in colloquial languages

. To introduce the ethics in practice and didactics

. To stimulate the future of languages and communication in the digital era

. To empower youth arts and all its forms as medium for cultural integration

The International Center for Human Sciences contributes to UNESCO's work on promoting and preserving languages and facilitating translation activities around the world through different interdisciplinary activities. For instance, "The Index Translationum"[7] is an international bibliography of translations from and into neglected languages totaling three million entries in all disciplines. There is also a UNESCO Collection of representative works – a sort of list of the literary heritage of humanity, which includes more than sixty titles of works translated from Arabic into three vehicular languages (English, French, and Spanish), all that faithfully reflect the exchanges that have been accomplished through the work of translation between Arab countries and the rest of the world.

Having said that, linguistics and languages play a central role in fostering understanding, appreciation, and preservation of cultural diversity in a multi-cultural context, aligning with UNESCO's mission to build a more just, inclusive, peaceful and open knowledge society. First of all, languages and linguistics are the guardians of the world cultural heritage. While languages are the "shippers" of culture, as they transmit unique ways of life, traditions, and knowledge from generation to generation, linguistics helps document and analyze these languages, thus contributing to safeguarding cultural heritage.

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[7] See Index Translationum - From Bibliography to Observatory | Culture and Development - UNESCO Multimedia Archives.

Second, languages and linguistics promote cultural diversity, but also the diversity of expressions, perspectives, and worldviews, enriching the global cultural tapestry.

Additionally, linguistics supports effective communication among diverse communities. By understanding and respecting different languages, people can engage in meaningful dialogue, eliminating obstacles and constructing bridges of understanding between cultures. This cultural exchange is essential for building peaceful relationships among culturally diverse communities. At CISH, we organize multidisciplinary workshops and conferences aiming at strengthening strategic capacities for sustainable local development through the development of intercultural competencies for social inclusion. These activities aim at:

- Improving mutual understanding
- Promoting culture of peace in multicultural communities
- Facilitating the sustainability of actions of inclusion that promote the participation of marginalized groups.

Another important point that should be highlighted is the link between linguistics and human rights. They both address differences between individuals, and linguistic rights are integral to human rights. In fact, UNESCO supports the promotion of linguistic rights as a tool of guaranteeing social justice, inclusivity, and equality, particularly for minority and indigenous language speakers.

Finally, with this work, we are recognizing with UNESCO the pivotal role of linguistics and languages in promoting cultural diversity, fostering mutual understanding, and contributing to a more inclusive and harmonious global society. As languages are integral to human identity, CISH's initiatives in this domain align with its broader goals of promoting a cultural of peace through sustainable humanities.

Muhāǧirūn wa Mutarǧimūn:
Early Arab Authors of the Diaspora as Translators and Self-Translators
Francesco Medici

The Pen Bond (Arrabitah, 1916, 1920-1931) movement revolutionized and highlighed the previously neglected and unrecognized Arabic contribution to world literature. The earliest Arab American authors played a fundamental role in the renovation of the literature from their countries of origin, and such a process has been made possible also thanks to their knowledge of foreign languages and Western literary forms. The following article provides an overview of their main translations, aiming to promote knowledge of the best of world literature for Arabic-speaking readers, of Eastern literature and heritage for the Western public, and of their own works in order to give them an international prominence.

1. Modernizing Arab Literature through Foreign Literary Forms
The organization called al-Rābiṭah al-Qalamiyyah (meaning 'The Pen League' or 'The Pen Bond') – was initially formed in 1916, but it was officially founded on April 28, 1920, in New York at the studio-apartment of Kahlil Gibran (Ǧubrān Ḫalīl Ǧubrān, 1883-1931). The organization, also known as Arrabitah in English, involved a group of muhāǧirūn, i.e. writers and poets who had immigrated to America from present-day Lebanon and Syria and was the first major Arabic language literary society in the USA.

It was Mikhail Naimy (Mīḫā'īl Nu'aymah, 1889-1988) who drew up its by-laws[8]. That evening, after a thorough discussion, those present at Gibran's unanimously agreed upon two points: "Arrabitah [is] to publish the works of its […] members and other Arab writers it may consider worthy, as well as to encourage the translation of world literature masterpieces"[9]. It is not, therefore,

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[8] Cf. al-Rābiṭah al-Qalamiyyah, *al-Rābiṭah al-Qalamiyyah, Niyūyūrk 1920* (The Pen Bond, New York 1920), New York: al-Maṭba'ah al-Tiǧāriyyah al-Sūriyyah al-Amrīkiyyah, 1920.

[9] Mikhail Naimy, *Kahlil Gibran: A Biography*, With a preface by Martin L. Wolf, New York: Philosophical Library, 1985, p. 155.

surprising that the first New York Arabic-language magazines, published by themselves, such as "al-Sā'iḥ" (or "As-Sayeh", 'The Tourist') – founded by 'Abd al-Masīḥ Ḥaddād (1890-1963) in 1912 – and "al-Funūn" (or "Al-Funoon", 'The Arts') – founded by Nasīb 'Arīḍah (1888-1946) in 1913 and co-edited by Naimy himself –, served as mouthpieces not only to express their purpose "to lift Arabic literature from the quagmire of stagnation and imitation, and to infuse a new life into its veins so as to make of it an active force in the building up of the Arab nations"[10], but also to promote knowledge of the best of Western literature for the Arabic-speaking world. If the main aim of those leading representatives of Adab al-Mahǧar (Emigrant Literature) was the experimentation of new literary forms, one cannot neglect the profound influence that European, Russian and American heritage had on them while not forgetting the glorious legacy of classical Arabic literature. Most of the muhāǧirūn were fluent in one or more languages other than their mother tongue. In addition to English, many of them knew French, and those who were of the Greek Christian Orthodox faith had studied at the Russian missionary schools in Palestine and Syria – like 'Arīḍah and the brothers 'Abd al-Masīḥ and Nadrah Ḥaddād (1881-1950) –, and even in the Czarist Empire, as is the case with Naimy, who attended the Theological Seminary in Poltava, in present-day Ukraine[11].

Such a polyglotism, besides their living in a foreign country, gave them a double, a triple, or even a multiple soul. In his autobiography Sabʿūn: Ḥikāyat ʿUmr (Seventy: Story of a Lifetime)[12], recalling his early days in the USA, Naimy writes:

Every new language that you master makes you a new person and adds another dimension to your personality. […] Every new

language a person learns is another key that he will hold in his hand to a new hall of the many halls that comprise the ultimate structure of humanity on this earth […] Otherwise, he will remain a stranger to his fellow humans living in another hall or another country. When he learns their language, he will be able to penetrate their hearts and minds and benefit from their treasures and nourish his heart and mind. His world will expand and grow, and his spiritual wealth will increase and multiply […] When I spoke only Arabic, I was one human being, but by learning Russian, I became two human beings, and when I master the English language, I will become three persons in one human being. As for the French language, my knowledge of it until then made me feel that I was somehow almost, but not totally, a human being[13].

In his work al-Rīḥāniyyāt, Ameen Rihani (Amīn Fāris al-Rīḥānī, 1876-1940) expresses himself in a way very similar to that of Naimy:

I have written both in English and Arabic […] My style does not vary much in either language, except where it concerns the right focus of ideas, some literary figure of speech, and social positions that might permeate my writings. For […] each language has a spirit that aspiring writers look to possessing, I, who directly needs the compassion of both al-Maʿarrī and Shakespeare, am in possession of two distinct spirits that the condition of birth and emigration have dictated.[14]

In an unpublished letter to his friend Mable G. Bryan, dated September 15, 1927, Gibran, who was trilingual, speaks of the languages as the foundations of man's history:

Yes, I am interested in languages, and of course, I have always known French. And though I am not a linguist, philology has been, and is now, one of the most interesting subjects to me. I think that the history of words is the history of the human mind[15].

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[10] Ibid., p. 154.

[11] In the USA, from 1916 until the outbreak of the Russian Revolution in 1917, Naimy worked as the assistant secretary for the Russian Consulate in Seattle, Washington, as a typist in the office of the Russian Commercial Fleet in New York, and then as a secretary to the Russian Inspector at the "Bethlehem Steel Co." in Bethlehem, Pennsylvania. As for Nasīb 'Arīḍah, he also was chosen to study a year in Russia while at the Russian Teacher's Training College in Nazareth, but he missed the opportunity to go due to the Russo-Japanese war (1904-1905).

[12] Mīḫā'īl Nu'aymah, Sabʿūn: Ḥikāyat ʿUmr, 3 vols., Bayrūt: Dār Ṣādir, 1959-1960.

[13] Mikhail Naimy, Sabʿun (Seventy): An Autobiography, Selections Translated into English with an Introduction by George Nicolas El-Hage, Ph.D., 2020, pp. 66-67.

[14] Ameen F. Rihani, The Rihani Essays: Ar-Rihaniyyaat, Translated from the original Arabic by Rula Zuheir Baalbaki, Revised by Amal Saleeby Malek, Washington, D.C.: Platform International, pp. 444-445.

[15] https://www.kahlilgibran.com/archives/written-works/882-letter-of-kahlil-gibran-to-mable-g-bryan-augusta,-maine-,-sept-15,-1927/file.html

It was, therefore, natural and inevitable that many of the *muhāğirūn* would become *mutarğimūn*, i.e. translators of both foreign works into their mother tongue and from the Arabic into foreign languages of others' works as well as their own.

2. Arabic Translations in New York Mağallāt. The Case of Nasīb 'Arīḍah

The Arabic term used to designate this type of publication completely devoted to arts and literature was *mağallah* (pl. *mağallāt*). Magazines such as "al-Funūn" and "al-Sā'iḥ" were fundamental for disseminating international artistic movements and literary avant-garde. It was precisely the latter which allowed Arab writers in North America to distance themselves from the canons of a literature in which they no longer recognized themselves. In a famous piece entitled *Fal-nutarğim*! (Let Us Translate!), included in his collection of critical essays, *al-Ġirbāl* (The Sieve)[16], Naimy wrote:

The poor man begs if the fruit of his labor is not enough to satisfy his needs. If the water of his well dries up, the thirsty person resorts to his neighbor's well to quench his thirst. We are poor even if we brag and claim that we are wealthy and prosperous.

So, why don't we satisfy our needs from the wealth of others since this is perfectly allowed for us? Since our wells do not have enough to quench our thirsty, why don't we drink from the wells of our neighbors since we are not forbidden to do so?

We are at a stage in our literary and social development in which we are experiencing many spiritual needs that have awakened within us. These are needs that we have never felt before our recent interaction with the Western world. The fact is that we do not have the necessary writers and minds to satisfy these needs.

So, let us translate, and let us praise the job of the translator because he stands as an intermediary between us and the greater human family and because he is capable of uncovering the secrets of great minds and hearts otherwise veiled by the mystery of a foreign language.

Thus, he is able to lift us from a small and limited environment where we sink in its bottom to a higher place from which we can behold the wider world and experience the ideas of this new world, its hopes, aspirations, joys, and tragedies.

So, let us translate[17].

In "al-Funūn", there was a regular column entitled "*Maktabat al-Funūn*" (Library of The Arts) in which readings and purchases of books were recommended. These were mainly review pages that guided the public and shed light on the international literary scene. Among the sections present in the various issues of the magazine, there was one dedicated to translations into Arabic. The translations of international works included literary texts in prose and poetry, essays, literary criticism, philosophical works and quotations. They are often extracts from larger collections of poetry or narratives, whose original titles and authors are unfortunately not always cited (with only a few exceptions, such as the translations of some texts by Friedrich Nietzsche [1844-1900], some poems by Aleksej Nikolaevič Apuchtin [1840-1893] and Joseph Rudyard Kipling[1865-1936], a play by Maurice Maeterlinck [1862-1949]). In addition, translators' names are often omitted, except for a very small group: Nasīb 'Arīḍah, 'Abd al-Masīḥ Ḥaddād, Amīn Mušriq (1898-1937)[18], Anṭūn Billān, Ğūrğ Dūmānī, Rašīd Taqī al-Dīn and Wadī' al-Bustānī.

The experience of exile and the distance from their homeland unite many of the translated authors. Between the end of the 1800s and the beginning of the 1900s, many artists, writers and poets, Russian in particular, were expelled from their own countries for predominantly political reasons. Many others spontaneously choose to travel to know different realities from their own. It is, therefore, conceivable that the *muhāğirūn* in America wanted to make Arab readers discover other literatures and, simultaneously, find a point of contact with those authors. Some examples of writers translated in "al-Funūn" who have honored their national literature of exile are the Russian Dmitrij Sergeevič Merežkovskij (1865-1941), Konstantin Dmitrievič Bal'mont (1867-1942), Maksim Gor'kij (1868-1936), Aleksandr Ivanovič Kuprin (1870-1938) and the German Heinrich Mann (1871-1950).

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[16] Mīḫā'īl Nu'aymah, *al-Ġirbāl*, Miṣr: al-Maṭba'ah al-'Aṣriyyah, 1923, p. 127.

[17] Mikhail Naimy, *Let Us Translate*, in al-Ghirbal (The Sieve), Selections Translated into English with an Introduction by George Nicolas El-Hage, Ph.D., 2019, pp. 175-176.

[18] He was a Lebanese poet and writer, and a member of the first formation of Arrabitah (1916). He lived in the USA and Ecuador, where he died in a car accident.

Another characteristic concerns their relationship with the press. Almost all the authors translated were founder, editor or collaborator with literary magazines or newspapers in their countries of origin: Gor'kij joined "Znanije" ('Knowledge'), a publishing company based in St. Petersburg, in 1900 and became its director in 1902; Ivan Sergeevič Turgenev (1818-1883) and Lev Nikolàevič Tolstòj (1828-1910) published their writings in the magazine "Sovremennik" ('The Contemporary'), a literary, social and political magazine, also published in St. Petersburg, founded by Aleksandr Sergeevič Puškin (1799-1837) in 1836; Anton Pavlovič Čechov (1860-1904) wrote in "Strekoza" ('The Dragonfly'), a St. Petersburg weekly magazine of humour and satire; Anatole France (1844-1924) published his first poems in "Le Parnasse Contemporain» ('The Contemporary Parnassus'); Théodore de Banville (1823-1891) collaborated with "La Silhouette" ('The Silhouette'), "Le Corsaire" ('The Corsair'), "Le Figaro", "Gil Blas"; Victor Hugo (1802-1885) in 1819 founded "Le Conservateur Littéraire" ('The Literary Conservative'); Kipling was a journalist and editor of the "Civil and Military Gazette"; Heinrich Mann from 1895 to 1896 edited the monthly "Das zwanzigste Jahrhundert" ('The Twentieth Century'); Walt Whitman (1819-1892) founded the newspaper "The Long-Islander" and was editor of "The Brooklyn Eagle"; Vicente Blasco Ibáñez (1867-1928) founded the newspaper "El Pueblo" ('The People'); Stanisław Przybyszewski (1868-1927) was an editor of the weekly "Życie" ('Life'); Maeterlinck published some of his poems in the newspaper "La Pléiade" ('The Pleiad'). All these authors, and many more, were translated into Arabic in "al-Funūn" and "al-Sā'iḥ"[19].

Syrian writer Nasīb 'Arīḍah – whose only poetry collection *al-Arwāḥ al-Ḥā'irah* ('Perplexed Spirits') was posthumously released on March 1946, just four days after his death[20] – is thus described by Naimy: "Among all the members [of Arrabitah] he was the most informed about the history of the Arabs and their literature[21]." Between

1913 and 1920, under the pseudonyms of Alīf, Mālik, or al-Ġarīb al-Sākit ('The Silent Stranger'), 'Arīḍah published in "al-Funūn" and "al-Sā'iḥ" several essays, short stories, poems and criticism, but he was also a prolific translator from Russian into Arabic.[22] He translated writers such as Bal'mont, Michail Alekseevič Kuzmin (1872-1936), and Fëdor Sologub (1863-1927), together with other texts whose authors are not mentioned.[23] His translation of the novel *Asrār al-Balāṭ al-Rūsī* (Secrets of Russian Royalty) by an unidentified Russian author, which appeared in 1913 in a series of nine parts in the first volume of "al-Funūn", was published in book form twenty years later.[24]

[19] Cf. Oriana Capezio, Gli Arabi in America. *La letteratura araba d'emigrazione nella rivista al-Funūn* (Arabs in America. Arabic Emigrant Literature in *al-Funūn* Magazine), Naples (Italy): L'Orientale, 2015, pp. 71-72.

[20] Nasīb 'Arīḍah, *al-Arwāḥ al-Ḥā'irah*, New York: Maṭba'at Ǧarīdat al-Aḫlāq, 1946.

[21] Naimy, *Sab'un (Seventy)*, pp. 228-229.

[22] He also collaborated with "Al-Hoda" ("al-Hudá") and with "Meraat-ul-Gharb" ("Mir'āt al-Ġarb", i.e 'Mirror of the West'), founded in 1899 in New York by Naǧīb Diyāb (1870-1936). In 1912 'Arīḍah opened up his own business in New York, "Al-Atlantic Publishing Co." ("Maṭba'at al-Atlāntīk"), which was renamed in 1916 "Al-Funoon Publishing Co." ("Maṭba'at al-Funūn").

[23] F. Sologub, al-Nawm wa al-Muniyyah (Sleep and Death), "al-Funūn", 1, no. 1 (April 1913), pp. 51-53; M. Kuzmin, Ǧunnanā bi Laylá wa Hiya Ǧunnat bi Ġayrinā (We are Mad with Laylá and She is Mad with Others), "al-Funūn", 1, no. 2 (May 1913), pp. 8-9; K. Bal'mont, Innī Ataytu ilá al-Wará li Ará al-Šams (I Entered This World To See The Sun), "al-Funūn", 1, no. 2 (May 1913), p. 61; Unknown, Alaysa al-'Aḏāb 'Awlá (Pain Comes First), "al-Sā'iḥ", 1, no. 37 (January 2, 1913), p. 13; Unknown, Tarnīmah (Chant), "al-Sā'iḥ", 1, no. 45 (February 27, 1913), p. 4; Unknown, Tarnīmat Bulġārī (Bulgarian Chant), "al-Sā'iḥ", 1, no. 33 (December 5, 1912), p. 4.

[24] Nasīb 'Arīḍah (transl.), Asrār al-Balāṭ al-Rūsī, New York: Maṭba'at Ǧarīdat al-Hudá, 1933 (cf. "al-Funūn", 1, no. 1 [April 1913], pp. 85-94; no. 2 [May 1913], pp. 80-95; no. 3 [June 1913], pp. 77-96; no. 4 [July 1913], pp. 81-95; no. 5 [August 1913], pp. 81-95; no. 6 [September 1913], pp. 1-96; no. 7 [October 1913], pp. 83-95; no. 8 [November 1913], pp. 81-94; no. 9 [December 1913], pp. 86-96).

3. Translating International Classics and Authors into Arabic

The first translation of Homer's Iliad into Arabic is due to Sulaymān al-Bustānī[25] (1856-1925), a Lebanese teacher, poet, historian and statesman (he was the Minister of Finance in the last Ottoman government before its collapse). Although he lived in Egypt, the USA and several other countries, he was not properly an exponent of Adab al-Mahǧar. However, the prominent Maronite Catholic family he hailed from was well known for their pioneering contributions to the so-called Nahḍah (literally 'Awakening'), the cultural and intellectual movement that flourished in Arab-populated regions of the Ottoman Empire, notably in Egypt, Lebanon, Syria, and Tunisia, during the second half of the 19th century and the early 20th century. In addition to Arabic, Sulaymān spoke Turkish, English, French, Italian and many other languages fluently, so he was appointed a translator at the United States Consulate in Beirut. His inclinations did not stop at his fondness for literature, poetry and languages but rather exceeded that of the sciences, among them mathematics, chemistry, law, agriculture, commerce, mineralogy and sociology.

During his visit to "al-Muqtaṭaf" ('The Digest') office in Cairo around 1886, Sulaymān al-Bustānī was personally encouraged by Yaqʻūb Ṣarrūf (1852-1927), founder of the journal, to translate the ancient Greek epic poem and took up the challenge. He first studied English, French and Italian translations of the work in depth; then, he rendered it into Arabic verse. His monumental book was published in Cairo eighteen years after his encounter with Ṣarrūf, with the title Iliyāḏat Hūmīrūs[26]. It was so successful that its editor and translator is still remembered as "among the first Arab scholars who tried to give the Arabs a model of Greek epic poetry and its history in European literature[27]". In a 2006 essay on Graeco-Arabic translations, Peter E. Pormann, Professor of Classics and Graeco-Arabic Studies at the University of Manchester, writes:

It is a well-known fact that virtually all scientific, medical and philosophical works available in late antique Alexandria were translated into Arabic in ninth- and tenth-century Baghdad. The Greek texts which became available in Arabic through the efforts of translators provided the foundations not only for Arabic medicine, philosophy, mathematics, mechanics and other sciences, but also had an impact on Arabic philology and poetry, as well as on Islamic theology (kalām) and jurisprudence (fiqh). There were, however, certain texts which were never translated. For instance, prose authors such as Thucydides and Demosthenes were known in medieval Islam only by name, and most Greek poetry, whether epic, dramatic or other, remained untranslated and hence unread. An exception is Menander's sententiae or monostichoi, which were gathered together in different collections and sometimes circulated under the name of Homer. During the nahḍah, this situation changed. […] Authors such as Sulaymān al-Bustānī […] felt the need to translate some of those Greek works not yet available in Arabic in order to foster the cultural revival. […] Sulaymān's […] translation of the Iliad into Arabic […] is a relatively large (27cm × 18cm) volume of 1260 pages, containing […] an introduction (pp. 5-200), the translation of Books 1-24 (pp. 201-1151), and glossaries and indices (pp. 1153-1260)[28].

One can easily explain why Homer was never translated into Arabic until 1904, although the works attributed to him were ubiquitous in the Greek language lands, which came under the domination of the Sublime Porte from the mid-15th century until the twenties of the 19th century.

The reason is that the many pagan deities who populate his poems would have been obviously incompatible with Islamic belief: Iliad (more than 15,000 lines, divided into 24 books) could only be translated

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[25] When he arrived in the United States on September 12, 1924, his name was registered as Sulaiman al-Bustany.

[26] Iliyāḏat Hūmīrūs, muʻarrabah naẓman wa ʻalayhā šarḥ tārīḫī adabī wa hiya muṣaddarah bi muqaddimah fī Hūmīrūs wa šiʻrihī wa adāb al-Yūnān wa al-ʻArab wa muḏayyalah bi muʻǧam ʻāmm wa fahāris (Homer's Iliad, translated into Arabic verse, with a historical and literary commentary; prefaced with an introduction on Homer and his poetry, as well as the literature of the Greeks and the Arabs; and appended to it are a general lexicon and indices), al-Qāhirah: Maṭbaʻat al-Hilāl, 1904.

[27] Routledge Revivals: Medieval Islamic Civilization. An Encyclopedia, Volume I, Edited by Josef Meri, New York: Taylor & Francis, 2006, p. 230.

[28] Peter E. Pormann, The Arab 'Cultural Awakening (Nahḍa)', 1870-1950, and the Classical Tradition, «International Journal of the Classical Tradition», Vol. 13, No. 1 (Summer 2006), pp. 4-5.

by a Christian learned scholar like Sulaymān al-Bustānī. Twenty years after the release of his Iliyāḏah, he travelled to the USA to treat a severe illness and died in June of 1925 while in New York. Kahlil Gibran, who had entertained him in Boston a year earlier, drew a series of sketches of him on his deathbed. One of them was featured in the June 22, 1925, special issue of "al-Sā'iḥ", entirely devoted to al-Bustānī, and several members of Arrabitah, including Gibran himself, wrote tributes addressed to the illustrious deceased.

There were two other ambitious translation projects involving as many Gibran's Lebanese close acquaintances, but that, unfortunately, remained undeveloped and unpublished. The first concerns Yusuf Huwayyik (Yūsuf al-Ḥuwayyik, 1883-1962), who presumably around 1910 started rendering Dante's The Divine Comedy from the original Italian into Arabic. However, it is known neither if he completed his translation nor if and where the manuscript has been preserved. Sculptor and painter Huwayyik, the nephew of Maronite Patriarch Elias (Īlyās Buṭrus al-Ḥuwayyik, 1843-1931), had graduated from the Academy of Fine Arts in Rome and travelled to Naples, Florence, Milan and Venice. He later moved to Paris and studied at the Académie Julian, where he joined Gibran, who had already been his classmate at the Collège de la Sagesse (Madrasat al-Ḥikmah) in Beirut ten years before. The only reference to the existence of Huwayyik's translation of the narrative poem by Dante Alighieri (1265-1321) is the following anecdote included in the mémoire he published in Arabic in 1957[29], where he tells the two-year period spent with Gibran when they were both art students in the Ville Lumière:

We had reached the Sorbonne. I stopped in front of the statue standing in the middle of a small garden. I raised my hat in a salute and told Gibran, "This is the great poet Dante who visited Paris at the beginning of the fourteenth century. His many admirers built this statue."

"How far did you get in translating The Divine Comedy? Many times you have promised to read some parts of it to me, and I can think of no better time for this than tonight. What do you say?"

I liked Gibran's suggestion, and we went to my place […], and on the way, I explained why Dante was such a great poet.

I said, "Dante ranks third after Homer and Virgil, perhaps even surpassing them. He is the first modern writer. He left no emotion unplumbed or theme unexamined. And thus, he did this with the utmost eloquence and profundity. He had loved Beatrice since he was ten years old and she a little younger. But death snatched her away when she was barely twenty. Later, Dante was exiled for political reason and lived the rest of his days far from his beloved city, Florence. One day he sighed in agony and from the depths of his soul cried out, 'Oh, how difficult it is to walk in and out of strangers' homes without ever entering my own home!' Nevertheless, Dante sang immortal songs which ensured his place amongst the greatest poets. He never forgot his love for Beatrice, who became, in The Divine Comedy, his faithful guide on his journey through heaven. Some maintain that she alone inspired his poetry and her living memory was the constant fountain of his inspiration." […]

At this moment, we reached my residence. […] After eating, we sat on the divan and while Gibran listened, resting his head on his shoulder, I read the translation of the fifth canto [of the Inferno] to him, in which Dante discusses love.

I repeated some phrases in Italian for the sake of clarity. I raised my voice when I came to a dramatic passage until I reached the last part where Dante says, "And I dropped like a dead body." I turned toward Gibran to see the effect my reading had to him, and there he was, with his head downward and his eyes wet with tears[30].

The second case mentioned above concerns archimandrite Antony Bashir (Anṭūniyūs Bašīr, 1898-1966), future archbishop of New York and all North America and head of the Syrian Antiochian Orthodox Church in North America from 1936 to 1966. When Gibran first met him in New York in the early twenties of the 1900s, Antony was a

[29] Yūsuf al-Ḥuwayyik, Ḏikrayātī maʿa Ǧubrān. Bāris 1909-1910 (Some of My Memories of Gibran. Paris, 1909-1910), Bayrūt: Dār al-Aḥad, 1957.

[30] Yusuf Huwayyik, Gibran in Paris, translated by Matti Moosa, New York: Popular Library, 1976, pp. 89-91. For a French translation of the work, cf. Gebrane K. Gebrane à Paris, Souvenirs de Youssef Hoyek, compagnor de Gebrane K. Gebrane à Paris en 1909-1910, recuellis par Edvick Shayboub, Traduit de l'arabe par Roger I. Gehchan, Beyrouth: FMA, 1995.

young clergyman and an author himself[31] living in Mexico who was adept at translating religious works from English into Arabic. There was quite a rich epistolary exchange between the two fellow countrymen[32], also because Bashir became the first Arabic translator of Gibran's English works. In a letter dated February 24, 1928, Gibran asked him as follows:

You said to me once that you have translated a section of the New Testament from Greek to Arabic. Would it be possible for me to obtain a copy of that translation, in print or handwritten[33]?

Gibran knew that between 1915 and 1920, Bashir had collaborated with two leading scholars, Archbishop Paul Abou-Adal (Būlus Abū 'Aḍal, 1865-1929) and Naǧīb Ḫalaf (1882-1944), in compiling the New Testament in Arabic in the most accurate translation, using texts from the Bible in the original Greek, Russian, English and the then existing Arabic edition. Bashir could not meet Gibran's request because that translation was never printed. Only in 1956, many years after Gibran's death, Metropolitan Antony, on his visit to Lebanon, attempted to persuade Ḫalaf's widow to give him the translation that it might be published, but she vowed to keep the treasure as a memorial to her late husband so, the manuscript remained unpublished in the Ḫalaf residence[34].

On another occasion, it was Bashir who asked Gibran for a favor, that of recommending some books worthy of being translated into Arabic. Gibran replied in his letters to him dated January 23, 1925, and November 10, 1925, as follows:

I will return to New York after a few days, search my library for the books that I deem advisable to translate into Arabic and will inform you.

The following are the titles of the books that I would like you to examine or translate should your days and nights permit:
The Treasure of the Humble by Maurice Maeterlinck (it was translated into English from the French Language)[35];
Tertium Organum by P.D. Ouspensky (it was translated into English from the Russian Language)[36]; Folk-Lore of the Old Testament by James George Frazer (it was written in English)[37]; The Dance of Life by Havelock Ellis (it was written in English)[38].

I believe these four valuable books are among the best that Westerners have written during our present time. Try to obtain these books. Then choose for yourself what appeals to you.

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[31] Among his works: Studies in the Greek Orthodox Church, Chihuahua, Mexico: Greek Orthodox Church, 1915 (Studies in the Greek Church, New York: Syrian Antiochian Archdiocese, 1960); Iqra' wa Fakkir [Read and Think], Miṣr: Maṭba'at al-'Arab li al-Bustānī, 1929; Ṯalāṯat mufakkirīn fī al-Dīn: Wudrū Wilsūn wa Hanrī Fandayk wa Wilyam Brayan [Three thinkers on religion: Woodrow Wilson, Henry Van Dyke, and William Bryan], al-Faǧǧālah bi Miṣr: Maṭba'at al-'Arab li al-Bustānī, 1930; I'tirāf Tūlstūy wa falsafatih [Tolstoy's Confession and Philosophy], al-Faǧǧālah bi Miṣr: Maṭba'at al-'Arab, 1930; Marāqī al-naǧāḥ: aw, Afḍal al-ṭuruq al-mu'addiyah ilá naǧāḥika fī al-ḥayāh [Ascent to Success: Or, the Best Ways to Succeed in Life], Miṣr: al-Maṭba'at al-'Aṣriyyah, 1932.

[32] Bashir's letters (or part of them) to Gibran are currently preserved in the Soumaya Museum, Mexico City. Gibran's letters to Bashir remained hidden among the archives of the Antiochian Orthodox Christian Archdiocese of North America (Antiochian Heritage Museum & Library), Bolivar, Pennsylvania, and were unknown and unpublished until November 11, 2004, when they appeared in the Lebanese daily newspaper "al-Nahār" ('The Day').

[33] For all the letters of Gibran to Bashir translated from the original Arabic into English quoted in these pages, cf. George Nicolas El-Hage, Gibran's Unpublished Letters to Archbishop Antonious Bashir, "Journal of Arabic Literature", XXXVI, 2, 2005, pp. 172-182.

[34] Cf. Constantine Nasr, Metropolitan Antony Bashir, 1898-1966, "The Word", vol. 39, no. 8 (Oct. 1995), pp. 11-16.

[35] Maurice Maeterlinck, The Treasure of the Humble [Le Trésor des Humbles, 1896], Translated by Alfred Sutro, With Introduction by A.B. Walkley, New Yor Dodd, Mead & Company, 1898.

[36] Peter Demianovich Ouspensky, Tertium Organum (The Third Organ of Thought): A Key to the Enigmas of the World [Pëtr Dem'janovič Uspenskij, Tertium Organum: Klyuch k Zagadkam Mira, 1912], Translated from the Russian by Nicholas Bessaraboff and Claude Bragdon, With an Introduction by Claude Bragdon, Roch N.Y.: Manas Press, 1920 (New York: Knopf, 1922).

[37] James George Frazer, Folk-Lore in the Old Testament, 3 vols., London: MacMillan and Co., 1919; New York: Tudor Publishing Company, 1923.

[38] Havelock Ellis, The Dance of Life, London: Constable and Company, 1923 (Boston: Houghton Mifflin Co., 1923).

It does not seem that Bashir ever translated any of the books mentioned above, probably because they were too far from his interests. Among the works he translated, there are: *Why I am a Christian* by Presbyterian minister, speaker, and columnist Frank Crane (1861-1928)[39]; *The Man Nobody Knows* by American author and Republican politician Bruce Barton (1886-1967)[40]; *The Story of Christ (Storia di Cristo)* by Italian author Giovanni Papini (1881-1956)[41]; the play *Marie-Magdeleine* (Mary Magdalene) by Maeterlinck[42]. He apparently translated at least two other books, *The Simple Life* by French theologian Charles Wagner (1852-1918) and *Today and the Future Day* by American writer Arthur Brisbane (1864-1936), but the author of the present article has not been able to find material evidence of them[43].

The members of Arrabitah were of three categories: active, who were known as 'workers'; supporters, who were known as 'partisans'; and correspondents. However, what characteristics were sought in a 'worker'? The by-laws state the following:

Not everything written on paper in ink is literature, and not everyone who wrote an article or composed a poem that rhymes, is a writer or a poet. The literature that we seek and appreciate is the one that derives its nourishment from life's loam, from its rays of light, and its air and atmosphere. The writer whom we celebrate is the one who is gifted with extreme sense and sensitivity, deep intellect, farsightedness regarding life's changes and variances, and the ability to express the feelings that life can arouse and awaken within his soul[44].

The active members had to have published some noteworthy works and must be residents of New York. The correspondents were required

the same, except for the residence, which had to be outside the city or abroad. Their contributions were to allow a broader view of international literature. To the latter category belonged leading figures from Arab literature at the time, such as Lebanese Felix Fares (Filīks Fāris, 1882-1939) and Lebanese-Palestinian Cairo resident Mayy Ziyādah (1886-1941).

Faris was a prominent activist, journalist, writer and poet who was born to a Lebanese lawyer father and an educated Swiss-French mother. He mastered German, Turkish and French and lived in Egypt and Turkey. He collaborated and corresponded with many newspapers and magazines of Arab-speaking countries and also with New York daily Arabic-language newspapers ''Al-Hoda'' (''al-Hudá'', i.e. 'The Guidance') – originally founded in 1898 in Philadelphia by Naoum Mokarzel (Na''ūm Mukarzil, 1864-1932) as a bi-weekly – and ''al-Sā'iḥ''. Between 1921 and 1922, he spent seven months in the United States, where he met the members of Arrabitah, with whom he had a regular epistolary exchange. In the last years of his life, he worked as a translator in Alexandria. His translations from the original French of the poem Rolla *(Rūllā)* and the novel *La confession d'un enfant du siècle* (The Confession of a Child of the Century) – with the title *I'tirāfāt Fatá al-'Aṣr* – by Alfred de Musset (1810-1857), and the play in three acts *Les Tenailles* – with the title *al-Aġlāl* (The Chains) – by Paul Hervieu (1857-1915) were published serially between 1937 and 1938 in ''al-Riwāyah'' ('The Novel'), a literary magazine founded by influential Egyptian political writer and intellectual Aḥmad Ḥasan al-Zayyāt (1885-1968)[45].

However, famous in the Arab world is his translation from the original German of Nietzsche's Thus Spake Zarathustra: *A Book for All and None[46],* released in Alexandria in 1938, which remained the only one available in Arabic for almost seventy years.

Mayy Ziyādah is credited with introducing Gibran's and his circle's works to Egypt, where she held one of the most famous literary salons in the modern Arab world. She was a fine poet, writer, essayist, journalist,

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[39] Frank Crane, *Limāḏā anā Masīḥī*, Miṣr: Yūsuf Tūmā al-Bustānī, 1926.

[40] Bruce Barton, *al-Raǧul allaḏī lā ya'rifuhu aḥad*, Miṣr: Yūsuf Tūmā al-Bustānī, 1928.

[41] Giovanni Papini, *Ḥayāt al-Masīḥ*, Miṣr: Maṭba'at al-'Arab li al-Bustānī, 1929 (New York: al-Maṭba'ah al-Sūriyyah al-Amrīkiyyah, 1931).

[42] Maurice Maeterlinck, *Maryam al-Maǧdaliyyah*, Miṣr: al-Maṭba'at al-'Aṣriyyah, 1932.

[43] Cf. Francesco Medici, *Un abito arabo per Il Profeta. Lettere inedite di Kahlil Gibran a Antony Bashir* (An Arabic Garment for *The Prophet*. Unpublished Letters from Kahlil Gibran to Antony Bashir), ''Kervan'', 7-11, Jan. 2010, pp. 37-57.

[44] Naimy, *Sab'un (Seventy)*, pp. 210-211.

[45] *al-Aġlāl* and *I'tirāfāt Fatá al-'Aṣr* have been recently published in book forms by Hindāwī (Windsor-al-Qāhirah), respectively in 2019 and 2022.

[46] Friedrich Nietzsche, *Hakaḏā takallama Zarādašt: Kitāb li al-Kull wa lā li Aḥad,* al-Iskandariyyah: Maṭba'at Ǧarīdat al-Baṣīr, 1938.

and a pioneer of Oriental feminism. She wrote her works in Arabic and French, but also knew English, Italian, German, modern Greek, Spanish, Latin, and Syriac. She translated into Arabic from the original languages the German novel *Deutsche Liebe. Aus den Papieren eines Fremdlings* (German Love: From the Papers of an Alien) by philologist and Orientalist Friedrich Max Müller (1823-1900) with the title *Ibtisāmāt wa Dumū'* (Smiles and Tears)[47]; the English historical novel *The Refugees* by British writer Arthur Conan Doyle (1859-1930) with the title al-Ḥubb fī al-'Aḏāb (Love in Torment)[48]; the French novel Retour du Flot (Return of the Flood) by writer Brada (pseudonym of Henrietta Consuelo Sansom, 1847-1938)[49]; *the novel Shadows on the Rock* by the American writer Willa Cather (1873-1947) with the title *Ẓilāl 'alá al-Ṣaḥrah[50]*. Her translation from the original German of the *Critique of Pure Reason (Critik der reinen Vernunft)* by the philosopher Immanuel Kant (1724-1804) remained unfinished.

A clear demonstration of the high consideration bestowed on Mayy Ziyādah among the *muhāǧirūn* in the USA is the publication in a 1930 issue of "The Syrian World" – the first Arab-American monthly magazine in English, founded in 1926 in New York by Salloum Mokarzel (Sallūm Mukarzil, 1881-1952) – of *The Old Criminal*, a translation of one of her article originally published in "al-Muqtaṭaf" of February 1928, entitled *al-Muǧrim al-Qadīm* and centered around the Greek historical figure of Herostratus, accused of seeking notoriety as an arsonist by destroying the Temple of Artemis in Ephesus on 21 July 356 BC. In a short introduction to the piece, the author is celebrated as "the leading woman-literary-writer in the Arabic-speaking world", and her style as "among the best of modern Arabic literature"[51]. Among the Arab writers of the Diaspora, another woman is worthy of being mentioned in these pages. 'Afīfah Karam (1883-1924) was a Lebanese feminist writer, journalist and translator based in Shreveport, Louisiana. She lived far from New York and had no direct ties to Arrabitah but was very close to Naoum Mokarzel's "al-Hudá", which published all his articles and books. She only wrote in Arabic and is recorded as the author of the first novel written by a Syrian-Lebanese woman in America, *Badī'ah wa Fu'ād* (Badi'a and Fu'ad), which was released in New York in 1906, followed by two other novels, *Fāṭimah al-Badawiyyah* (Fatima the Bedouin) and *Ġādat 'Amšīt* (The Girl from Amsheet), respectively in 1908 and 1910[52].

In the following years 'Afīfah Karam stopped writing her own novels and devoted herself exclusively to translating into Arabic from English and French of Western novels. The first was Nancy Stair by Elinor Macartney Lane (1864-1909), a very popular novelist in the USA in the early twentieth century[53]. Then she dedicated herself to *Une Fille du regent* (The Regent's Daughter) by Alexandre Dumas (1802-1870) and *Mohammed Ali und seine Haus* (Mohammed Ali and His House) by German writer Luise Mühlbach (1814-1873), probably from an English translation[54]. In the introduction to her translation of *Nancy Stair*, 'Afīfah Karam refers to a fourth novel she had translated before 1914, *Cleopatra*, by English writer Henry Rider Haggard (1856-1925). She apparently translated to Arabic also Queen of the Day by L.T. Meade (pseudonym of Elizabeth Thomasina Meade Smith, 1844-1914), an Irish writer of girls' stories. Both her Klīūbatrā and Malikat al-Yawm were probably published serially in an Arab magazine and not released in book form or remained unpublished.

Although he has been a leading figure in the Mahǧar literary movement developed by Arab emigrants in North America, Lebanese writer, intellectual and political activist Ameen Rihani, as we will see in the following pages, was also an important translator into English. However, he

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[47] Friedrich Max Müller, *Ibtisāmāt wa Dumū', aw, al-Ḥubb al-Almānī. Awrāq Mutanāṯirah min Muḏakkirāt Ġarīb,* Miṣr: Maṭba'at al-Hilāl, 1921.

[48] Cf. Arthur Conan Doyle, *Ḥubb fī al-'Aḏāb, Bayrūt*: Mu'assasat Nawfal, 1989.

[49] Cf. Brada, *Ruǧū' al-Mawǧah,* Bayrūt: Mu'assasat Nawfal, 1993.

[50] Published in two episodes in an unidentified Cairo magazine.

[51] Mary Ziadah [sic], *The Old Criminal. A Portrayal of Life through Its Tragic Element,* translated from the Arabic by Raja F. Howrani, "The Syrian World", Feb. 1930, IV, 6, pp. 22-29.

[52] 'Afīfah Karam, *Badī'ah wa Fu'ād*, New York: Maṭba'at Ġarīdat al-Hudá, 1906; *Fāṭimah al-Badawiyyah*, New York: Maṭba'at Ġarīdat al-Hudá, 1908; Ġadat 'Amšīt, New York: Maṭba'at Ġarīdat al-Hudá, 1910. Amšīt (also spelled Amchit), Lebanon, was the birthplace of the author.

[53] Elinor Macartney Lane, *Nansī Stāyir*, New York: Maṭba'at Ġarīdat al-Hudá, 1914.

[54] Alexandre Dumas, *Ibnat Nā'ib al-Malik*, New York: Maṭba'at Ġarīdat al-Hudá, 1918; Luise Mühlbach, *Muḥammad 'Alī Bāšā al-Kabīr*, New York: Maṭba'at Ġarīdat al-Hudá, 1919.

gave but a small contribution to the translations of foreign works into the Arabic language. Between May and July 1916, like other members of the first formation of Arrabitah used to do, he signed his works submitted to either "al-Funūn" or "al-Sā'iḥ", adding to his name the tag "'Uḍū fī al-Rābiṭah al-Qalamiyyah" ('A Member of The Pen Bond')[55]. For unclear reasons, the 1916 formation ceased to exist in September, only a few months after its foundation. As for the reasons why Rihani had no part in the 1920 formation, the following words of Naimy leave no room for doubt:

As for Ameen Rihani, we did not include him in our association for two reasons: first, because he was absent from New York when the association was formed, and the second and more important reason, was because he had a deep disagreement with Gibran which verged on estrangement and even alienation[56].

In 1925, 'Umar Fāḫūrī (1896-1946), a Lebanese writer, critic and thinker, who is considered one of the pioneers of the Nahḍah, published in Beirut his Arabic translation of Opinions sociales (Social Opinions) by Anatole France, to which Rihani wrote the introduction.[57]

4. Translating the Heritage of the East and the International Authors into English

Ameen Rihani's debut work in English was his translation of a selection from two collections of poetry, known as *Luzūm mā lam yalzam* (Unnecessary Necessity), or simply as *Luzūmiyyāt* (Necessities), and *Saqṭ al-Zand* (The Spark of the Fire-Stick), by Abū al-'Alā al-Ma'arrī (973-1057), one of the greatest classical Arabic poets. The book was first released in 1903 under the title *The Quatrains of Abu'l-Ala*, followed fifteen years later by a revised edition entitled *The Luzumiyat of Abu'l-Ala*[58].

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[55] The list includes Ilyās 'Aṭā' Allāh, Rašīd Ayyūb (1871-1941) and William Catzeflis, besides the already mentioned 'Abd al-Masīḥ Ḥaddād, Nadrah Ḥaddād, Nasīb 'Arīḍah, Kahlil Gibran, Amīn Mušriq.

[56] Naimy, *Sab'un (Seventy)*, p. 210.

[57] Anatole France, *Arā'*, Bayrūt: Maǧallat Mīnirfā, 1925.

[58] *The Quatrains of Abu'l-Ala*, Selected from his "Lozum-ma-la-Yalzam" and "Sact-Uz-Zind" and now first rendered into English by Ameen F. Rihani, New York: Doubleday Page and Co., 1903; *The Luzumiyat of Abu'l-Ala*, Selected from his Luzum ma la Yalzam and Suct uz-Zand and first rendered into English by Ameen Rihani, New York: James T. White and Co., 1918.

Several verses from ancient Persian and Arab poets, more or less loosely translated or readapted into English, are included in various Rihani's books. For example, *Renunciation*, from his *A Chant of Mystics and Other Poems*, seems a rewriting of an excerpt from the *Maṣnawī*, or *Maṣnawī-ye Ma'nawī* (The Spiritual Couplets), by the great thirteenth-century Persian mystic poet Ǧalāl al-Dīn Rūmī (1207-1273). Rihani's poem mentioned above reads:

At eventide, the Pilgrim came
And knocked at the Beloved's door.
"Whose there!" a voice within, "Thy name?"
"'T is I," he said. – "Then knock no more.
As well ask thou a lodging of the sea, –
There is no room herein for thee and me."
The Pilgrim went again his way
And dwelt with Love upon the shore
Of self-oblivion; and one day
He knocked again at the Beloved's door.
"Whose there?" – "It is thyself," he now replied,
And suddenly, the door was opened wide[59].
It evidently echoes Rūmī's *Maṣnawī* (I,3056-63):
Once a man came and knocked at the door of his friend.
His friend said, "who art thou. O faithful one?"
He said, "'Tis I." He answered, "There is no admittance.
There is no room for the 'raw' at my well-cooked feast.
Naught but fire of separation and absence
Can cook the raw one and free him from hypocrisy!
Since thy 'self' has not yet left thee,
Thou must be burned in fiery flames."
The poor man went away, and for one whole year
Journeyed burning with grief for his friend's absence.
His heart burned till it was cooked; then he went again
And drew near to the house of his friend.
He knocked at the door in fear and trepidation
Lest some careless word might fall from his lips.

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[59] Ameen Rihani, *A Chant of Mystics and Other Poems*, New York: James T. White & Co., 1921, p. 60.

His friend shouted, "Who is that at the door?"
He answered, "'Tis Thou who art at the door. O Beloved!"
The friend said, "Since 'tis I, let me come in,
There is not room for two 'I's' in one house.[60]"

Rihani's unpublished writings (1897-1937) contain verses which are translations or are strictly inspired by those of Šams al-Tabrīzī (1185-1248), the Persian poet who is credited as the spiritual instructor of Rūmī, and the semi-legendary, pre-Islamic, Arab poet al-Šanfará, supposed author of the celebrated poem *Lāmiyyāt 'al-Arab* (L-poem of the Arabs), who lived between the fifth and the sixth century. These writings are preserved at the Ameen Rihani Museum archives in the author's native Freike (al-Furaykah), Lebanon. They were posthumously collected and published in 2009 in *Waves of My Life and Other Poems.[61]*
The book in two volumes *Folk Songs of Many Peoples with English Versions by American Poets*, published in New York in 1922, in its section dedicated to Syria, includes six texts translated from Arabic into English, three of which by Rihani and the other three by Gibran. Musical scores and the original texts are provided with the translations of the Syrian/Lebanese folk songs, arranged by the Cypriot-born American composer, conductor, and pianist of Lebanese origin Anis Fuleihan (Anīs Fulayḥān, 1900-1970). The songs translated by Rihani are *al-Dabkah*, with the title *Across The Bridge, O Come, Taftā Hindī (Indian Taffeta),* and *Marmar Zamānī*, with the title *My Day is Bitter*. Those translated by Gibran are *Mūlayyā*, with the title *O Mother Mine, Sāla dam'aī,* with the title *I Wandered Among the Mountains,* and *Mīǧānā*, with the title *Three Maiden Lovers[62]*. All these six translations

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were individually republished five years after in "The Syrian World"[63]. In 1926 the same magazine published *The Guest*, that Rihani had included in *A Chant of Mystics and Other Poems under the title From the Arabic[64]*.
A few other unpublished Arabic songs and poems in their English versions by Rihani are contained in *Waves of My Life[65]*.
He also translated from the original French into English the poems *Les trois fils d'or (The Three Golden Threads)* by Charles Marie René Leconte de Lisle (1818-1894), *La tombe dit à la rose (The Tomb and the Rose)* by Victor Hugo[66], and *A l'amie perdue* by Auguste Angellier (1848-1911)[67].
Starting with the September 1930 issue, "The Syrian World" opened a regular serial entitled Ali Zaibaq (Quicksilver): *The Unparalleled Adventures of the Chief of Police of the Caliph Haroun Al-Rashid, of the City of Baghdad*, translated from the original Arabic by Salloum Mokarzel, editor of the magazine, in collaboration with the journalist Thaddeus S. Dayton. The first chapter is introduced by the following foreword, which presents the whole work:

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[60] *Masnavi i Ma'navi: Teachings of Rumi. The Spiritual Couplets of Maulana Jalalu-'d-din Muhammad i Rumi*, Translated and abridged by E.H. Whinfield, Ames, Iowa: Omphaloskepsis, 2001, p. 71.

[61] Cf. Ameen F. Rihani, *Waves of My Life and Other Poems*, edited by Amal Saleeby Malek, Washington, DC: Platform International, 2009: *Attar and Sanai* (after Šams-i Tabrīzī), pp. 148-151; *Shanfara's Lamiyyat ul-Arab*, pp. 153-155.

[62] *Folk Songs of Many Peoples with English Versions by American Poets*, compiled and edited by Florence Hudson Botsford, Vol. II, New York: The Womans Press, 1922, pp. 368-381, 386-387. As for Rihani's translations, cf. *Waves of My Life and Other Poems*, pp. 133-137; as for Gibran's once, cf. also *Three Lebanese Folk Poems Translated from the Arabic by Gibran*, in *The Essential Gibran*, Compiled and with an introduction by Suheil Bushrui, Oxford: Oneworld, 2007, pp. 103-105.

[63] Ameen Rihani, *My Day is Bitter (Marmar Zamani)*, "The Syrian World", I, 10, April 1927, p. 17; *Across the Bridge O Come (Translation)*, "The Syrian World", II, 1, July 1927, p. 13; *Tafta Hindi (Translation)*, "The Syrian World", II, 3, Sept 1927, p. 10; Kahlil Gibran, *O Mother Mine (Moulaya)*, "The Syrian World", I, 9, March 1927, p. 13; *I Wandered Among the Mountains*, "The Syrian World", I, 11, May 1927, p. 11; *Three Maiden Lovers*, "The Syrian World", II, 2, August 1927, p. 13.

[64] *A Chant of Mystics and Other Poems*, p. 52; cf. The Guest, "The Syrian World", I (1926), 6 (December, Christmas Number), p. 15.

[65] Cf. *Love Is Never Very Far* [An Arabic folklore song], p. 125-126; *My Gazelle* [Gazaaly], p. 127; *A Tent with Rustling Breezes* [Wa Lubsu 'Aba'aten…], p. 128; *The Soul-Mother* [In Arabic Meter], pp. 129-130; *The Desert*, p. 131; *When the Wolf Howled* ['Awa-zh Zhi'bou…], p. 132; *Welcome Song ['Ahlan wa Sahlan wa Marhaban…]*, pp. 140-141; *Medina's Gazelle*, pp. 142-143; *Andalusian Love Song*, pp. 144-145; *A Leave Taking*, pp. 146-147; *Bahlul*, p. 152.

[66] Cf. Ameen Rihani, *Myrtle and Myrrh*, Boston: Richard G. Badger-The Gorham Press, 1905: *The Three Golden Threads (After de Lisle)*, p. 35; *The Tomb and the Rose (After Victor Hugo)*, p. 46.

[67] Cf. Rihani, *Waves of My Life and Other Poems: A L'Amie Perdue (After Angellier)*, p. 95.

This story of Quicksilver, the Chief of the Secret Police of the Caliph Ḥaroun Al-Rashid, has been more popular than the Thousand and One Nights in all Mohammedan countries from time immemorial.

The name of the author of this remarkable work and the date of its origin are alike unknown. It existed for many centuries in the memories of professional tale-tellers wandering with caravans across the deserts of Arabia. Only within the last two hundred years has it been put into manuscript form in Arabic. Doubtless, like the Thousand and One Nights, it is the product of many romancers, each of whom has added something to the original story[68].

The Arab popular story *Qiṣṣat* [or *Sīrat*] *'Alī al-Zaybaq*, ('The Story of Mercury Ali') dates from the Mamlūk era and is supposedly set in early 'Abbāsid times. The English translation of the work was divided into ten chapters in total published once a month until the June 1931 issue.

In 1931 a selection translated into English from the *Rub'ayyāt* (Quatrains) of Abū al-Ṭayyib al-Mutanabbī (915-965), the famous 'Abbāsid-era poet who is still regarded as the most prominent and influential in the Arabic language, appeared in "The Syrian World"[69]. The translator, Amin Georges Beder (Amīn Ğirğis Badr, 1876-1955), was a Lebanese-born businessman who had left his native Shweir (Ḍūr al-Šwair) in 1886 when he was 14 years old to seek his fortune in New York. Arriving in the USA with little English, he studied vigorously and attended St. Lawrence University in Canton, New York, where he graduated in 1899 as class valedictorian with a degree in English. He then worked for one year in the office of the "New York Sun", taught English in the evenings to those who arrived from his native land and served as an interpreter for them in the New York City courts. In 1905 he established the successful firm "Amin Beder & Co.," a business trading in 'Oriental goods', eventually specializing in woman's designer clothes. In 1929 he moved to St. Petersburg, Florida, where he lived until his death.

Although Beder was not among the members of Arrabitah, he was close to their circle and remained active in Arab culture, Middle Eastern affairs, and the Syrian-Lebanese diaspora community throughout his life. In 1945 he privately published in St. Petersburg the book *Rubyiat of Abu-Tayb-Al-Mutanabi*, which concludes with several poems of his own, including a eulogy to Kahlil Gibran originally published in 1931 in "The Syrian World", a few weeks after the latter's passing[70].

In the introduction to the work, the author traces a biographical sketch of al-Mutanabbī's colorful figure, examines his poetry, and describes him as the progenitor of the Persian mathematician, astronomer, poet and philosopher 'Umar al-Ḫayyām (1048-1131), who then as now was much better known to Western readers.

5. Emigrant Authors Who Translated Emigrant Authors

The first work, or one of the first, of an Arab emigrant author to be translated was Rihani's Juhan. The 'novelette,' set in Constantinople during the Gallipoli campaign (1915-1916), was written in English probably around 1916[71]. For some unknown reason, the book was not published in its original language, but it was released in New York the year after in its Arabic translation under the title *Ḫāriğ al-Ḥarīm* (Out of the Harem). As for its English form, the typescript remained unpublished until 2011[72]. It was 'Abd al-Masīḥ Ḥaddād who translated the short story into Arabic and published it in New York with his own publishing house[73].

In 1921, Ḥaddād published his collection *Ḥikāyāt al-Mahğar* (Stories from across the Diaspora)[74], and two of his contributions were included in Mağmū'at al-Rābiṭah al-Qalamiyyah[75], the only anthology of writings

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[68] "The Syrian World", V, 1, p. 36.

[69] *Rubayat Abu-Tayeb*, Translated from the Arabic by Amin Beder, "The Syrian World", Jan. 1931, V, 5, p. 23; *Rubayat A[b]u-Tayeb*, Translated from the Arabic by Amin Beder, "The Syrian World", Nov. 1931, VI, 3, p. 23.

[70] Amin Beder, *The Spirit of Gibran*, "The Syrian World", May 1931, V, 9, p. 18.

[71] *Juhan (A novelette)*, the original typescript, is undated.

[72] Ameen F. Rihani, *Juhan: A Novelette*, edited with an Introduction of Assad Eid, Beirut: Notre Dame University Press & Éditions Dar An-Nahar, 2011.

[73] Amīn al-Rīḥānī, *Ḫāriğ al-Ḥarīm*, ta'rīb 'Abd al-Masīḥ al-Ḥaddād, New York: al-Sā'iḥ, 1917.

[74] 'Abd al-Masīḥ Ḥaddād, *Ḥikāyāt al-Mahğar*, New York: al-Maṭba'ah al-Tiğāriyyah al-Amrīkiyyah, 1921.

[75] *Mağmū'at al-Rābiṭah al-Qalamiyyah li-Sanat 1921* (The Collection of the Pen Bond for the Year 1921), New York: al-Maṭba'ah al-Tiğāriyyah al-Amrīkiyyah, 1921, pp. 76-80, 207-211. The anthology also includes writings of Kahlil Gibran, Mikhail Naimy, William Catzeflis, Nasīb 'Arīdah, Rašīd Ayyūb, Wadī' Bāḥūt, Nadrah Ḥaddād, Īlīyā Abū Māḍī.

by members of Arrabitah. In 1962, after a short visit to Syria and Lebanon, he published in Damascus *Inṭibāʿāt Mughtarib fī Sūriyyah* (Travel Account in Syria)[76].

Among the works he translated into Arabic in "al-Sāʾiḥ" and "al-Funūn", there is an excerpt from *Kwaidan: Stories and Studies of Strange Things* – a 1904 book that features several Japanese ghost stories – by the Irish-Greek-Japanese writer Lafcadio Hearn (1850-1904)[77].

Another work of Rihani's, *Wafāʾ al-Zamān* (The Loyalty of Time), a play written on the occasion of the millennium celebrated of the Persian poet Firdawsī (940-1020) in Iran[78], was translated from the original Arabic to French in 1936 by Felix Fares with the title *Temps Fidèle* (Faithful Time). The original manuscript, preserved at the Rihani Museum archives, has remained unpublished.

Fares himself was translated, too – and by a special translator. He met Gibran for the first time in New York on January 27, 1922, and the latter considered him a "great literary brother"[79]. Gibran particularly appreciated Fares' pems, amongst the others *Turbat al-Ǧudūd* (Forefathers' Ashes), to the point that he promised the author that he would have translated it from Arabic into English. Shortly after his return to Lebanon, Felix received from Kahlil this untitled manuscript:

[Forefathers' Ashes]

From the pain of bitter parting
To the laughing, faithless sea:
From the merciless waves of fear,
And then to prison and despair!
Is this what I sought, my Salwa,
When I left you and my home?

And behold me now, in a night
Whose ears are deaf to my cries,
Whose eyes are blind unto my grief.
But what if my morn should come?

And the star of my morn should rise?
What would they bring save a memory
To a heart over-burdened with memories?

O my thoughts, my stricken thoughts,
Fly not towards my homeland,
And enter not into my house,
Lost, you touch with your dark wings
The sleep-veiled eyelids of my mate.

Oh for a breath from that fragrant vale,
Oh for a draught from that singing stream
And for a handful from my forefathers' ashes
To be strewn, as they lay me low,
Into my lonely grave.

According to what was told by Felix Faris, Gibran's translation of the poem was published in some "literary magazine", but there is no other information about it. He never saw Gibran again and kept the manuscript safe as a precious relic[80].

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[76] ʿAbd al-Masīḥ Ḥaddād, *Inṭibāʿāt Muġtarib fī Sūriyyah*, Dimašq: Wizārat al-Ṯaqāfah wa al-Iršād al-Qawmī, Mudīriyyat al-Taʾlīf wa al-Tarǧamah, 1962.

[77] Lafcadio Hearn, *Qiṣaṣ Yābāniyyah* (Japanese Stories), "al-Funūn", 2, no. 2 (July 1916), pp. 118-24.

[78] Amīn al-Rīḥānī, *Wafāʾ al-Zamān* (The Loyalty of Time), Bayrūt: Dār al-Balāġ, 1934.

[79] From Gibran's letter to Edmond Wehby, New York, March 12, 1925 (cf. *Kahlil Gibran: A Self-Portrait*, Translated from the Arabic and edited by Anthony R. Ferris, Secaucus, New Jersey: The Citadel Press, 1973, p. 81).

[80] Cf. Francesco Medici, *Tracing Gibran's Footsteps: Unpublished and Rare Material*, in *Gibran in the 21th Century: Lebanon's Message to the World*, Beirut: Center for Lebanese Heritage, Lebanese American University, 2018, pp. 122-125.

As for Gibran, he is by far the most translated among the Arab American writers, both in absolute terms and by his own associates, 'direct colleagues,' and fellow countrymen[81]. Antony Bashir, as mentioned above, was the first 'authorized' translator of all of Gibran's English works into Arabic. In 1924 he published the translations of The *Madman*[82] and The *Forerunner*[83], respectively, with the titles *al-Maǧnūn*[84] and *al-Sābiq*[85]. In 1927 he translated the aphorisms included in *Sand and Foam* [86] with the tile *Ramal wa Zabad*[87], and edited the collection *Kalimāt Ǧubrān* (Sayings of Gibran)[88]. Gibran's sincere gratitude and respect for Bashir can be seen in the author's own words in their epistolary exchange:

I have looked at the sample translations of the two books: Sand and Foam and Sayings. I was very pleased with what I saw and I thank you for your zeal, enthusiasm, and self-sacrifice for the sake of literature and writers [...]. Please allow me to say that I greatly admire your writing ability. I find it unusual that your powers do not know fatigue nor the meaning of boredom. May God give you health, my brother, and grant you a long life[89].

Bashir, who deeply admired Gibran's literature, went on to translate his works even after the author's death in 1931. In 1932 he published the translations of *Jesus The Son of Man*[90], and *The Earth Gods*[91], respectively with the titles *Yasū' Ibn al-Insān*[92] and *Alihāt al-Arḍ*[93], but his most important and famous translation was that *of The Prophet*[94] with the title al-Nabī.[95] It is told that when in 1926, Gibran received a copy of the book and could finally read it entirely, he said to the translator: "Only you could have tailored such a beautiful Arabic garment for my *Prophet*[96]." As for this work in particular, there was probably a close collaboration between the author and his translator, at least judging by a letter dated January 23, 1925:

Concerning the translation of *The Prophet* into the Arabic language, you may do so if you wish. You know that this small book is a part and parcel of my being, and I hardly wrote a chapter of it without experiencing a transformation in the depth of my soul. This is the reason why I ask you… rather, I implore you to grant it a vast space in the garden of your attention. […] I ask that you please send me your translation, chapter by chapter if you will, so we can collaborate together in the best way possible for you, me and the book.

In a subsequent letter dated November 10, 1925, written probably when the work had been completed, Gibran speaks of the figure of the translator not only as a scholar and a critic but also as an author himself:

Your translation of The Prophet is an act of kindness towards me that I will gratefully remember as long as I live. My hope is that the readers of the Arabic language will appreciate your literary enthusiasm and afford it its due worth. In my judgment, the translator is a creator, whether people acknowledge this or not. As far as I am concerned, the most deserving of all people to write the introduction is you because he

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[81] Cf. Maya El Hajj, *Aporias in Literary Translation: A Case Study of* The Prophet and *Its Translations,* "Theory and Practice in Language Studies", Vol. 9, No. 4, April 2019, pp. 396-404; Francesco Medici, Gibran's The Prophet in *All the Languages of the World, in 5ème Rencontre Internationale Gibran*, IMA, Paris, 3 Octobre 2019, Beirut: Center for Lebanese Heritage, Lebanese American University, 2020, pp. 111-135.

[82] Kahlil Gibran, *The Madman*, His Parables and Poems, New York: Knopf, 1918.

[83] Kahlil Gibran, *The Forerunner*, His Parables and Poems, New York: Knopf, 1920.

[84] Ǧubrān Ḫalīl Ǧubrān, *al-Maǧnūn*, al-Qāhirah: Maṭbaʿat al-Hilāl, 1924.

[85] Ǧubrān Ḫalīl Ǧubrān, *al-Sābiq*, al-Qāhirah: Maṭbaʿat al-Hilāl, 1924.

[86] Kahlil Gibran, *Sand and Foam*, New York: Knopf, 1926.

[87] Ǧubrān Ḫalīl Ǧubrān, *Ramal wa Zabad*, al-Qāhirah: Yūsuf al-Bustānī, 1927.

[88] *Kalimāt Ǧubrān*, al-Qāhirah: Yūsuf al-Bustānī, 1927.

[89] From a letter of Gibran to Bashir, February 24, 1928.

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[90] Kahlil Gibran, *Jesus The Son of Man: His Words and His Deeds as Told and Recorded by Those Who Knew Him*, New York: Knopf, 1928.

[91] Kahlil Gibran, *The Earth Gods*, New York: Knopf, 1931.

[92] Ǧubrān Ḫalīl Ǧubrān, *Yasū' Ibn al-Insān*, Miṣr: al-Maṭbaʿah al-ʿAṣriyyah, 1932.

[93] Ǧubrān Ḫalīl Ǧubrān, *Alihāt al-Arḍ*, Miṣr: al-Maṭbaʿah al-ʿAṣriyyah, 1932.

[94] Kahlil Gibran, *The Prophet*, New York: Knopf 1923.

[95] Ǧubrān Ḫalīl Ǧubrān, *al-Nabī, al-Qāhirah*: al-Maṭbaʿah al-Raḥmāniyyah bi-Miṣr, 1926.

[96] Quoted in Elizabeth Boosahda, *Arab-American Faces and Voices: The Origins of an Immigrant Community*, Austin: University of Texas Press, 2003, p. 218.

who spends days translating a book from one language to another is certainly the most knowledgeable of all people about the merits and shortcomings of that book.

In the same years, another Lebanese writer emigrated to Brazil was translating Gibran's works into Portuguese. José Mereb (Yūsuf Mirʿib) was born around 1875 and shared with the author the same native town, Bcharré (Bišarrī). He had arrived in America when he was just a teenager and settled in Pelotas, in the southern state of Rio Grande do Sul. In 1920 he published his translation from the original Arabic of *Damʿah wa Ibtisāmah* (A Tear and a Smile)[97] with the title *Lagrimas e sorrisos*[98]. In her journal dated April 17, 1920, Gibran's friend and patroness, Mary Elizabeth Haskell (1873-1964), recorded his words about the translator:

The Brazilian edition of *Tears and Smile* […] with the pug-nose cut of Kahlil in front and a photograph of the translator. "He's from my own town – but brought up in Brazil – and he learned Arabic in order to read my work. I know him well from my letters. I'm told the translation is in the most beautiful Brazilian[99]."

Mereb translated from the Arabic also *al-Aǧniḥah al-Mutakassirah* (The Broken Wings)[100] and *al-Arwāḥ al-Mutamarridah* (Spirits Rebellious)[101], respectively with the titles *As asas mutiladas*[102] and *Os espiritos insurgents*[103], and from the English The Prophet, with the title *O profeta*[104] and *Spiritual Sayings*[105], with the title *Mensagens espirituais*[106]. In 1929 he translated and edited a collection of excerpts from various Arab writers under the title *Anthologia arabe* (Arab Anthology)[107]. Unfortunately, his epistolary exchange with Gibran has probably been lost, except for a single letter of thanks sent from the author soon after the publication of *Lagrimas e sorrisos*, which was featured in the original Arabic and translated by Mereb himself into Portuguese as an introduction to *O profeta*:

51 West Tenth Street

Dear friend and fellow countryman Mr. José Mereb, I offer you my cordial greetings.
This beautiful morning, I received your kind letter, including three copies of the book *A Tear and a Smile* translated into Portuguese.
Great was my joy for your noble act of conveying this moral problem from the region of ideas to the world of reality.
As God is my witness, my contentment is not the effect of a particular disorder, for recognizing that in our Arabic language, thousands of literary works are more deserving than *A Tear and a Smile* to be translated into another language.
However, I am glad to hear that the awakened sons of my race, after spending so many years in exile, withdrawn wholly to material causes, have begun to exhibit something of our valuable intellectual treasures before the Western people.

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[97] Ǧubrān Ḫalīl Ǧubrān, *Kitāb Damʿah wa Ibtisāmah*, Maṭbaʿat al-Atlantīk, New York 1914 (cf. Kahlil Gibran, *Tears and Laughter*, Translated from the Arabic by Anthony Rizcallah Ferris, Edited by Martin L. Wolf, New York: The Philosophical Library, 1947; Kahlil Gibran, *A Tear and a Smile*, Translated from the Arabic by H.M. Nahmad, New York: Knopf, 1950).

[98] Gibran K. Gibran, *Lagrimas e sorrisos*, Traduzido do Syrio para o vernaculo por José Mereb, Pelotas-Janeiro: Typographia Guarany, 1920.

[99] *Beloved Prophet: The Love Letters of Kahlil Gibran and Mary Haskell and Her Private Journal*, Edited and Arranged by Virginia Hilu, London: Quartet Books, 1973, p. 325.

[100] Ǧubrān Ḫalīl Ǧubrān, *al-Aǧniḥah al-Mutakassirah*, Maṭbaʿat Ǧarīdat Mirʾāt al-Ġarb, New York 1912.

[101] Ǧubrān Ḫalīl Ǧubrān, *al-Arwāḥ al-Mutamarridah*, Maṭbaʿat Ǧarīdat al-Muhāǧir, New York 1908 (cf. Kahlil Gibran, *Spirits Rebellious*, Translated from the Arabic and with an Introduction by H.M. Nahmad, New York: Knopf, 1948).

[102] Gibran K. Gibran, *As asas mutiladas*, versão de José Mereb, Pelotas: Typographia do Diario Popular, 1921.

[103] Gibran K. Gibran, *Os espiritos insurgents*, traduzido directamente do Arabe para o vernaculo por José Mereb, 1926 (publisher and place of publication unknown).

[104] Gibran K. Gibran, *O profeta, versão* de José Mereb, Porto Alegre: Livraria do Globo, 192- (precise year of publication not identified).

[105] *Spiritual Sayings of Kahlil Gibran*, Translated from the Arabic and edited by Anthony Rizcallah Ferris, New York: The Citadel Press, 1962.

[106] Gibran K. Gibran, *Mensagens espirituais*, 196- (publisher, place and year of publication not identified).

[107] *Anthologia arabe*, Pelotas: Livraria do Globo, 1929. Among his other works there are *Lendas do Oriente* (Legends of the East) and *Affifa* ('Afīfah), whose publisher, place and year of publication are not identified.

The grateful emotion I feel for you is a collective emotion; it is not individual; as an entity, I do not deserve any element of your noble initiative, shaped by delicate and altruistic sentimentality.

As for your decision to translate the book *The Broken Wings*, it is yet another proof of your spiritual energy and your love of work.

Certainly, it makes my soul very happy, the comforting news of your translation of *The Broken Wings* as it is more attractive to my heart than other writings of mine, because it represents the painful profile of the oriental woman, who sees herself placed between Divine love and worldly duty.

I had written most of the parts of *A Tear and a Smile* before I turned twenty springs; they came out pale, wrapped in new ones. *The Broken Wings*, however, was written many years later; although it is not what I wanted, it is, more like a mature branch than a green one.

Allow me to say another word to you concerning *The Broken Wings*. Here it is…

I know that the moral problems of our days do not materialize and do not have their effects, if not through money, recognizing, that my moral help is not enough. I therefore want to help this noble initiative with something material; I ask you to inscribe my name with twenty pounds sterling in the list of those who signed up for this worthy act of yours; and I am ready to send you this insignificant amount whenever you want.

The book *The Tempests*[108], my last work in Arabic, has just been published by "al-Hilāl"[109] Printing Department in Egypt. But I still have not received the copies they were supposed to send me. As soon as they arrive, I will send you one, hoping you will find something in it that will please and satisfy you.

You told me in one of your previous letters that you had sent me your portrait; however, with great regret, I tell you that I did not receive it: nevertheless, I was happy to see it lithographed in the work *A Tear and a Smile*. In return, I also offer you mine and ask you to accept it as a proof of my esteem and admiration for you.

If possible, I beg you to gift me with six more copies of *A Tear and a Smile*, as some friends who know Portuguese here are eager to acquire the work; and, if possible, if you could also send me what is said in the press about the beautiful translation, I would be thrice grateful to you. Please accept my cordial greetings, filled with esteemed gratitude. And may God keep you for your brother,
Ǧubrān Ḫalīl Ǧubrān
New York, May 16, 1920[110]

In Latin America, Gibran had another tireless translator. The Arabist, writer and historian José Elias Guraieb (Yūsuf Ilyās al-Ġurayyib, 1894-1980) was born in Bāniyyās, Syria, to a Lebanese father and a Syrian mother. After graduating in Arab language and literature, in 1914, he joined some of his family who had emigrated to Tucumán, Argentina. There he, who already mastered Turkish, English, French and Syriac, soon learned Spanish and founded "Sūriyā al-Fatāh", also known as "Siria la Joven" (The Young Syria), a bilingual magazine in Spanish and Arabic, where he began to publish his poems and his first translations. After a few years, he moved first to Villa Quinteros, then to Córdoba, where he settled permanently and worked as a professor of Arabic at the National University of the same town, in a chair created within the framework of a cultural agreement between Lebanon and Argentina.

His connection with Gibran was due to his uncle Amīn al-Ġurayyib (1880-1971), who had founded in 1903 in New York the Arabic newspaper "al-Muhāǧir" ("al-Mohajer", meaning "The Emigrant") and had been the publisher of the first three Gibran's books: *Nubḏah fī Fann al-Mūsīqá* (A Short Treatise on the Art of Music)[111], *'Arā'is al-Murūǧ* (Brides of the Meadows)[112], and *al-Arwāḥ al-Mutamarridah*.

[108] Ǧubrān Ḫalīl Ǧubrān, *al-'Awāṣif*, al-Qāhirah: Maṭba'at al-Hilāl, 1920.

[109] "al-Hilāl" ('The Crescent'), among the oldest magazines dealing with arts in the Arab world, is a monthly Egyptian cultural and literature magazine founded in 1892 in Cairo by Ǧurǧī Zaydān (1861-1914).

[110] Cf. *O profeta*, pp. 7-9 (translated into English by Francesco Medici and Glen Kalem).

[111] Ǧubrān Ḫalīl Ǧubrān, *Nubḏah fī Fann al-Mūsīqá*, New York: Maṭba'at Ǧarīdat al-Muhāǧir, 1905.

[112] Ǧubrān Ḫalīl Ǧubrān, *'Arā'is al-Murūǧ*, New York: Maṭba'at Ǧarīdat al-Muhāǧir, 1906 (cf. Kahlil Gibran, *Nymphs of the Valley*, Translated from the Arabic by H.M. Nahmad, New York: Knopf, 1948).

Through his uncle Amīn, José Elias Guraieb could request and obtain Gibran's permission to translate his works from the original Arabic and English into Spanish, a task he carried out over the years. In the space of half a century, he translated and published: Analectas (selections from *The Madman*, *The Forerunner* and *Dam'ah wa Ibtisāmah*)[113], *El Profeta (The Prophet)*[114], *Jesús, el Hijo del Hombre (Jesus The Son of Man)*[115], *El jardín del Profeta (The Garden of the Prophet)*[116], *Espuma y arena (Sand and Foam)*[117], *Los dioses de la Tierra (The Earth Gods)*[118], *Al Mawakib (al-Mawākib*, meaning, 'The Processions')[119], the anthology *Poemas y parabolas* (Poems and Parables)[120]. He also edited and translated the collection Sabiduría árabe (Arab Wisdom), accompanied by reproductions of some drawings by Gibran[121].

All of Bashir's translations of Gibran's works, including that of 1926 of al-Nabī, were published in Egypt. The first Lebanese translation of The Prophet into Arabic was instead released thirty years after by Mikhail Naimy under the same title[122]. Although Naimy in 1949 collected and edited the complete works of Gibran originally written in Arabic[123],

[113] Gibran Khalil Gibran, *Analectas*, Buenos Aires: Imprenta Mercatali, 1928.

[114] Gibran Khalil Gibran, *El Profeta*, Traducción de José E. Guraieb. Nota preliminar y biográfica por el traductor seguida de unos juicios críticos sobre el autor, Buenos Aires: Talleres Gráficos Argentinos L. J. Rosso, 1933.

[115] Gibran Khalil Gibran, *Jesús, el Hijo del Hombre*, Córdoba: Vicente Rossi, 1937.

[116] Gibran Khalil Gibran, *El jardín del Profeta*, Córdoba: A.N. Pereyra, 1943; El Profeta y su Jardín, Córdoba: Universidad Nacional de Córdoba, 1958 (cf. Kahlil Gibran, *The Garden of the Prophet*, New York: Knopf, 1933).

[117] Gibran Khalil Gibran, *Espuma y arena*, Córdoba: Vicente Rossi, 1946.

[118] Gibran Khalil Gibran, *Los dioses de la Tierra*, Buenos Aires: Kier, 1970.

[119] Gibran Khalil Gibran, *Al Mawakib*, Córdoba: Saipe, 1971 (cf. Ǧubrān Ḫalīl Ǧubrān, al-Mawākib, New York: Maṭbaʿat Mirʾāt al-Ġarb al-yawmiyyah, 1919; Kahlil Gibran, *The Procession*, Edited and Translated by George Kheirallah, New York: Philosophical Library. 1958).

[120] Gibran Khalil Gibran, *Poemas y parabolas*, Buenos Aires: Kier, 1978.

[121] José E. Guraieb, *Sabiduría árabe*, Con reproducciones de dibujos de Gibran Khalil Gibran, Buenos Aires: Peuser, 1949.

[122] Ǧubrān Ḫalīl Ǧubrān, *al-Nabī*, Bayrūt: Muʾassasat Nawfal, 1956.

[123] al-Maǧmuʿah al-Kāmilah li-Muʾallafāt Ǧubrān Ḫalīl Ǧubrān (Complete Works of Kahlil Gibran, 3 volumes), qaddama lahā wa ašrafa ʿalá tansīqihā Mīḫāʾīl Nuʿaymah, Bayrūt: Dār Ṣādir, 1949.

he refused to translate them into English. The reasons for such a decision are in a letter dated 27 May, 1946, which he sent to Alfred Abraham Knopf (1892-1984), who was the publisher of all of Gibran's original English works.

Dear Mr. Knopf,
Mr. Habib Kayrouz, president of the Gibran Committee, showed me your letter in which you express the desire to have me translate for you one or two of Gibran's early Arabic pieces. He also requested me to communicate with you regarding this matter. Perhaps I should begin by telling very briefly of my relations with Gibran.
From 1916 up to his death Gibran and I were inseparable companions. Having organized in 1920 "Arrabitah" – The Pen Bond – with him as president and myself as secretary, and begin of similar trend of thought and much the same literary taste, we worked hand in hand until we brought about what is justly considered by all students of Arabic as a revolution in Arabic literary forms and currents. I was the only one of his Lebanese and Syrian friends present at his bedside during his last hours at the St. Vincent's Hospital. I came back to this country [Lebanon] a year after my friend's passing, and in 1934 I brought out in Arabic the only comprehensive biography of him, – a book of some 300 pages, – now considered a classic.

During our life in New York Gibran rarely wrote anything, whether in Arabic or English, which he did not read to me before being published. Like-wise, I read to him what I wrote. His usual autograph of his books to me was: "To my beloved brother and companion." I still treasure about twenty of his personal letters to me, many of them quite intimate and revealing. You can readily see how deep is my knowledge of Gibran and all his Arabic and English works.
Now, when Mr. Kayrouz told me of the difficulty you were experiencing with a translator of some of Gibran's early Arabic productions I, out of loyalty to my late friend, volunteered to pass on the authenticity and quality of any such translations, but not to do the translating myself. Many unscrupulous publishers in the Arabic East have brought out editions of this or that of Gibran's Arabic books, inserting into them pieces that are not at all Gibran's, aside from their numerous typographical errors.
Personally, my own work leaves me no time to devote to translating,

I am so far the author of a dozen Arabic books and two English ones still in manuscript form. But to help you and the Gibran Committee out of a difficulty, and to serve my friend's memory, I can find the time to pass on any translations that may be submitted to you, should you desire me to do that. Such labor I am glad to offer gratis. Mr. Andrew Ghareeb, when translating *Prose Poems*[124] often came to me for help and advice.

I must add that most of Gibran's Arabic works as yet untranslated into English are much inferior in quality to his later and maturer English works. But a passably good anthology can be culled from them by one who is a student of Gibran's Arabic and English and a fairly good master of both languages.

With my best wishes to you, dear Mr. Knopf, I remain,

Very faithfully,

Mikhail Naimy[125]

Another important member of Arrabitah was the Lebanese American poet Īlīyā Abū Māḍī (1890-1957), also known as Elia D. Madey, who published his poetry collections only in the Arabic language[126]. Excerpts translated into English from his *al-Ṭalāsim* were published in "The Syrian World" in 1929, titled *Riddles*[127]. Especially after his death, other selections of his poems were translated and published in the weekly magazine "The Caravan" by Antony Bashir[128], who also discovered the unpublished poem *Ğa'at* – the last one composed by the author shortly before his illness and death –, translated by Fouad Al Akl (Fu'ad Mīḫā'īl al-'Aql, 1903-1971) with the title *Hungry, I Lay*:

Hungry I lay, with baskets brim with bread;
And light about me yet I fear to tread.
Fresh water I may drink and yet taste naught,
Confused and weary, and by life distraught.
Alone without a home, without a friend
To cheer these lonely days, what dismal end!

The years flew by: while others shared my laugh,
The cup of sadness I alone did quaff.
Each hope I fostered, life was there to quell.
How sad to live and hear the final knell!
No rosy dreams of youth, life but one care;
Without illusions life is hard to bear.

Friends smash thy cups, the once full jug is dry;
The breast that flowed with milk is gone awry.
The tree once laden with much fruit to give;
With neither leaves nor fruit, it cannot live.
The bubbling spring that once poured out its heart,
At last succumbs to age, life's dismal dart.

To those who wonder where from I did hail;
The Sun and I from yonder East prevail.
And here I lived amidst concrete and steel,

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[124] Kahlil Gibran, Prose Poems, Translated from the Arabic by Andrew Ghareeb, With a Foreword by Barbara Young, New York: Knopf, 1934. Cf. also Kahlil Gibran, Night, translation by Andrew Ghareeb, "The Syrian World", III, 6, December 1928, pp. 10-12; Kahlil Gibran, Fame, translation by Andrew Ghareeb, "The Syrian World", III, 10, April 1929, p. 28; Kahlil Gibran, Revelation, translation by Andrew Ghareeb, "The Syrian World", IV, 10, June 1931, pp. 24-25. A long interview with the translator Ghareeb (Springfield, Massachusetts, June 17, 1990) is included in the volume by Henri Zoghaib, Kahlil Gibran… People and Places, London-Beirut: Centre for Lebanese Studies, 2016, pp. 23-43.

[125] *The House of Knopf, 1915-1960: A Documentary Volume* (Dictionary of Literary Biography, vol. 355), Edited by Cathy Henderson and Richard W. Oram (Harry Ransom Center, University of Texas at Austin), Detroit: Gale Cengage Learning, 2010, p. 228.

[126] *Īlīyā Abū Māḍī, Dīwān Taḏkār al-Māḍī* (Remembrance of the Past), Iskandarīyah: al-Maṭbaʿat al-Miṣrīyah, 1911; *Dīwān Īlīyā Abū Māḍī* (Poetry Collection of Īlīyā Abū Māḍī), New York: Mir'āt al-Ġarb al-Yawmiyyah, 1919; *al-Ğadāwil* (The Streams), New York: Mir'āt al-Ġarb al-Yawmiyyah, 1927; *al-Ḥamā'il* (The Thickets), New York: Maṭbaʿat Ğarīdat al-Samīr al-Yawmiyyah, 1940; *Tibr wa Turāb* (Gold and Dust), Bayrūt, Dār al-'Ilm li al-Malāyīn, 1960 (posthumous).

[127] Elia D. Madi [sic], *Riddles*, Translated by Andrew Ghareeb, "The Syrian World", III, 10 (April, 1929), pp. 25-28.

[128] Cf. for example, *In Memory of Elia Abu Madey*, "The Caravan", Brooklyn, New York, Thu, Dec 5, 1957, p. 6.

In agonies I do not dare reveal.
The sky, the fragrant air, the vibrant sun;
For them I pined, till life at last was gone.
Here in New York I live by flesh, my soul
Still roams those hills, and hears the shepherd's call.
In Lebanon, Damascus, and Baghdad;
Wish I were there, Oh God! Wish that I had
A chance to see those distant shores once more;
For me those lands; others to heaven may soar.

Approaching youth from there, allay my fears.
What has transpired during the past few years?
At last you realized that even right
Must have its claws and teeth and turn to might.
When shepherd slumbers, wolves will roam and kill,
And flock becomes a prey to every ill.

Thank God with my own eyes I see at last
The dawn approach, a bright day nearing fast.
I see the shadows of the past pull back,
And hear the clarion from the distance rack.
Wish it would faster come that happy day,
Ere I to dust return and fade away[129].

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[129] *A Voice from Beyond*, "The Caravan", Brooklyn, New York, Thu, Jan 22, 1959, p. 6 (cf. also *A Voice from Beyond*, "The Caravan", Brooklyn, New York, Thu, Jan 15, 1959, p. 6). Fouad Al Akl, the translator, was a surgeon, author, poet, photographer, inventor, and art collector. He was born in Egypt, educated there, and received his M.D. from the American University of Beirut Medical School. After postgraduate training in London, Paris, and Vienna, he settled in New York, where he practiced medicine and was active in Arab American affairs. Among his works: From the Faded *Album of Yesteryear*, Springfield, MA: Pond Ekberg Co., 1939; *Until Summer Comes*, Springfield, MA: Pond Ekberg Co., 1945.

6. Self-Translators: Emigrant Authors Who Translated Their Own Works

In 1917, Eyyoub George Tabet (Ayyūb Ǧirǧis Tābit, 1875-1947), Lebanese Protestant politician and physician, founded in New York the Syria-Mount Lebanon League of Liberation, also known as the Syrian-Lebanese League of Liberation *(Laǧnah Taḥrīr Sūriyā wa Lubnān)*, whose aim was that of encouraging young Syrian-Lebanese-Americans to bear arms against Turkey for Middle Eastern autonomy. Tabet himself was president of the league, and other prominent members of Arrabitah were on the executive committee, such as 'Abd al-Masīḥ Ḥaddād (editor-in-chief of "al-Sā'iḥ"), Nasīb 'Arīḍah (editor-in-chief of "al-Funūn"), Nadrah Ḥaddād, William Catzeflis (1879-1950), Ilyās 'Aṭā' Allāh (1888-1943), Wadī' Bāḥūt (1878-1953). Probably, also because of their knowledge of languages, three of them held the highest positions within the organization: Ameen Rihani was appointed chairman, Mikhail Naimy secretary of Arabic correspondence and Gibran secretary of English correspondence. The first two in particular, translated some of their own works from the original Arabic into English, and even vice versa.

Hams al-Ǧufūn (Eyelid Whisperings), Naimy's only poetry collection, includes thirty poems originally written in Arabic between 1917 and 1928, with translations into Arabic free verse of fourteen other poems originally composed in English between 1925 and 1930 and published in various papers in the United States[130]. The poem *al-Nahr al-Mutaǧammid* (The Frozen River) is a self-translation and a rewriting of the poem originally composed in Russian *Zastyvshaya Reka*, also known as *Mërtvaia Reka* (The Dead River). In his autobiography, the author recounts the circumstances under which the poem was translated: Before I left New York for my new work post in Bethlehem, Pennsylvania, I had already translated into Arabic my poem in Russian: *al-Nahr al-Mutaǧammid* [The Frozen River] and published it in "al-Funūn"[131]. I was overwhelmed with congratulations and praise from readers who considered the poem: "A new conquest in Arabic poetry… This is how modern poets should compose… Please give us more of this new poetry".

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[130] Mīḫā'īl Nu'aymah, *Hams al-Ǧufūn*, Bayrūt: Dār Ṣādir, 1943.

[131] Mīḫā'īl Nu'aymah, *al-Nahr al-Mutaǧammid*, "al-Funūn", 2, no. 9 (February 1917), pp. 783-785.

As for Gibran, he greatly admired the poem and said that it was bathed in sweetness and appeal regarding its music and prosody. He was already sensing, as I was, that we were marching in the funeral of the traditional poem which was based on mono-rhyme and the mono-meter and was forced to be composed around a single common topic, and stuffed with redundant and boring imagery. My poem was composed following the partial meter al-Kāmil[132] with only every two lines rhyming together according to Western-style poetry.

I composed al-Nahr al-Mutaǧammid at the office of the Russian Committee on the charge of buying supplies for the Artillery Division when I was working on the typewriter. I wrote it in two hours when I had nothing else to do[133].

In 1934 Naimy published in Beirut his biography of Gibran under the title Ǧubrān Ḫalīl Ǧubrān: Ḥayātuhu, Mawtuhu, Adabuhu, Fannuhu (Kahlil Gibran: His Life, Death, Literature, and Art), and sixteen years later its translation in English was released in New York with the title Kahlil Gibran: A Biography[134]. His 1946 novel Liqā' (Encounter) was published in India in 1957 with the title Till We Meet[135].

His masterpiece, The Book of Mirdad, his first work in English, was published in Beirut first in its original language in 1948, and then in its Arabic translation four years later[136]. Finally, he published in 1949 in Beirut Muḏakkirāt al-Arqaš, and then translated the novel into English and published it in New York in 1952 with the title Memoirs of a Vagrant Soul[137].

Rihani's Zanbaqat al-Ġūr (The Lily of the Jordan Valley) was published serially in "al-Funūn" between 1913 and 1917, and in book form in Beirut only about twenty years after[138]. In 1914 he himself translated it to English from the original Arabic with the title The Lily of El-Ghor, a Novel, but the typewritten text, preserved at the Ameen Rihani Museum, remained unpublished. His poems Anā al-Šarq[139] and Daǧlah[140] (Tigris), translated or rewritten into English by the author in Beirut between 1922 and 1923, were posthumously published respectively with the titles I am the East and The God of Iraq[141]. Various pages of The Book of Khalid[142], which is considered to be the first novel by an Arab-American writer in English, are translations of passages from al-Rīḥāniyyāt.

As is well known, in his later years Rihani abandoned literary writing and concerned himself to the point of dedication with political, military, economic, and racial issues, as mainly manifested in his travel and historical works. Ibn Sa'oud of Arabia[143], written between 1923 and 1927, was translated from the Arabic texts of al-Tārīḫ Naǧd al-Ḥādīṯ

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[132] al-Kāmil (literally, 'the perfect') is one of the most common metres used since early times in pre-Islamic and classical Arabic poetry.

[133] Naimy, Sab'un (Seventy), pp. 148-149.

[134] Mīḫā'īl Nu'aymah, Ǧubrān Ḫalīl Ǧubrān: Ḥayātuhu, Mawtuhu, Adabuhu, Fannuhu, Bayrūt: Maṭba'at Lisān al-Ḥāl, 1934; Mikhail Naimy, Kahlil Gibran: A Biography, New York: Philosophical Library, 1950.

[135] Mīḫā'īl Nu'aymah, Liqā', Bayrūt: Dār Ṣādir, 1946; Mikhail Naimy, Till We Meet, in "Till We Meet…" and Twelve Other Stories, Bangalore: The Indian Institute of World Culture, 1957, pp. 3-92.

[136] Mikhail Naimy, The Book of Mirdad: A Lighthouse and a Haven, Beirut: Sader's Library, 1948; Mīḫā'īl Nu'aymah, Kitāb Mirdād: Manārah wa Mīnā', Bayrūt: Maktabat Ṣādir, 1952.

[137] Mīḫā'īl Nu'aymah, Muḏakkirāt al-Arqaš, Bayrūt: Maktabat Ṣādir, 1949; Mikhail Naimy, Memoirs of a Vagrant Soul; or, the Pitted Face, New York: Philosophical Library, 1952.

[138] Amīn al-Rīḥānī, Zanbaqat al-Ġūr, "al-Funūn", 1, no. 7 (October 1913), pp. 28-43; 1, no. 8 (November 1913), pp. 4-21; 1, no. 9 (December 1913), pp. 13-36; 2, no. 1 (June 1916), pp. 91-96; 2, no. 2 (July 1916), pp. 174-188; 2, no. 3 (August 1916), pp. 279-286; 2, no. 4 (September 1916), pp. 373-383; 2, no. 5 (October 1916), pp. 472-480; 2, no. 6 (November 1916), pp. 545-568; 2, no. 7 (December 1916), pp. 651-71; 2, no. 8 (January 1917), pp. 756-776; 2, no. 9 (February 1917), pp. 853-878; 2, no. 10 (March 1917), pp. 949-984; 2, no. 11 (April 1917), pp. 1053-1100; 2, no. 12 (May 1917), pp. 1133-1237 (cf. Amīn al-Rīḥānī, Zanbaqat al-Ġūr, Bayrūt: Dār al-Ġīl, 1934).

[139] Amīn al-Rīḥānī, Anā al-Šarq, "al-Ahrām" (The Pyramids), February 15, 1922 ("al-Laṭa'if al-Muṣawwarar" [Illustrated Witticisms], February 20, 1922); cf. Amīn al-Rīḥānī, Hutāf al-Awdiyah (Cry of the Valleys), Bayrūt: Dār al-Rīḥānī lal-Ṭibā 'ah wa al-Našr, 1955, pp. 84-91.

[140] al-Rīḥānī, Hutāf al-Awdiyah, pp. 96-101.

[141] Cf. Rihani, Waves of My Life, pp. 44-51; 54-58. Cf. also Maya El Hajj, Ameen Rihani: Translator or Re-creator, in Ameen Rihani's Arab-American Legacy: From Romanticism to Postmodernism, Proceedings of the Second International Conference on Lebanese-American Literary Figures, Introduced by Naji B. Oueijan, Beirut: Notre Dame University Press, 2012, pp. 239-279.

[142] Ameen Rihani, The Book of Khalid, New York: Dodd, Mead and Company, 1911.

[143] Ameen Rihani, Ibn Sa'oud of Arabia: His People and His Land, London: Constable & Co., Ltd., 1928.

wa Mulḥaqātih (The History of Modern Najd and Its Dependencies)[144] and *Mulūk al-'Arab, aw, Riḥlah fī al-Bilād al-'Arabiyyah* (Kings of the Arabs, or a Journey through Arab Lands)[145]. As for his unpublished typescript *Iraq During the Days of King Faisal the First* (preserved at the Ameen Rihani Museum Archives), it was composed between 1932 and 1933. The first eighteen chapters of it were written simultaneously with the Arabic text by the author in his books *Qalb al-'Irāq* (The Heart of Iraq)[146] and *Fayṣal al-Awwal* (Faisal I)[147]. The work also includes some translations from *Mulūk al-'Arab*[148] and ten additional chapters. As mentioned above, Gibran entrusted the translations of his Arabic and English works to others. It should not be forgotten that he was not only a poet and a writer but also, and perhaps above all, a painter and that his art took up most of his time. So, he was probably not particularly interested in translating his own works, preferring to dedicate himself to painting and drawing, or writing new works. Although his worldwide literary fame is primarily due to his books originally written and published in English, Arabic remained his first and favorite language throughout his life. By his own admission, every time he came to write something in English, he found it was «so hard to have to translate it from the Arabic":

English still fetters me. I don't think without looking for words. In Arabic, I can always say what I want to say. I have coined words and phrases in Arabic – to say what I wanted in the way I wanted – in my way.

English is not the language for parables. But one is apt to find faults with his tools when he cannot use them well. The fault lies within me. But I will learn how to write English. […] What I really need is a long mental rest – and Shakespeare.

I have a sense of English, and I know many words, for I've an ear for words. It is my shaping of my English expressions that comes slowly to me. English is a fine language. There's nothing that can't be said in it, but one has to use many words[149].

That is the reason why encouragement and support offered to him by Mary Haskell first, and then by the American poet Barbara Young (pen name of Henrietta Breckenridge Boughton, 1878-1961), who served as his secretary and amanuensis from 1925 until his death and also was his biographer[150], were fundamental. Barbara, who one day saw Gibran while working on *The Blind Poet*[151], confirms that writing in English was for him an effort of self-translation: "He completed the poem […] very slowly, with long pauses between the lines, composing in Arabic as was his inevitable custom, and translating carefully into English"[152]. Mary, who first met Gibran about twenty years before Barbara, until at least 1912, speaks of young Gibran's initial difficulties with the English language: "His English is faulty in pronunciation, and in grammatical number, third person singular and the singular of plural nouns. […] Kahlil reads to no one else in English – naturally: for he still makes many mis-stresses"[153]. Nevertheless, just a few years later, Mary's point of view completely changes:

Kahlil's English is the finest I know; it is creative and marvelously simple. And now he rarely misspells a word, though he still uses the dictionary as aide, and rarely misses an idiom. […] He knows more English than any of us, for he is conscious of the bony structure of the language, its solar system. And he creates English. […] His English, of course, [is] singularly pure and new and beautiful[154].

Gibran's first 'serious' attempt to translate one of his works from his own Arabic dates back to 1911, when he gave Mary an outline in English of his novel *al-Aǧniḥah al-Mutakassirah*, and discussed with her different approaches and methods of expression. The translation, with the title *The Broken Wings, or a Chapter from a Spiritual Biography,* remained

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[144] Amīn al-Rīḥānī, *al-Tārīḫ Naǧd al-Ḥādīṯ wa Mulḥaqātih*, Bayrūt: al-Maṭba'ah al-'Ilmiyyah, 1928.

[145] Amīn al-Rīḥānī, *Mulūk al-'Arab, aw, Riḥlah fī al-Bilād al-'Arabiyyah*, 2 vols., Bayrūt: al-Maṭba'ah al-'Ilmiyyah, 1929 (cf. in particular vol. II, section dedicated to 'Abd al-'Azīz Āl Fayṣal Āl Sa'ūd).

[146] Amīn al-Rīḥānī, *Qalb al-'Irāq, Bayrūt*: Maṭba'at Ṣādir, 1935.

[147] Amīn al-Rīḥānī, *Fayṣal al-Awwal*, Bayrūt: Maṭba'at Ṣādir, 1934.

[148] Cf. in particular vol. II, section dedicated to Fayṣal Ibn al-Ḥusayn.

[149] *Beloved Prophet*, pp. 125, 303, 273, 341.

[150] Barbara Young, *This Man from Lebanon: A Study of Kahlil Gibran*, New York: Knopf, 1945.

[151] Kahlil Gibran, *The Blind Poet*, "The New Orient", II, 4 (July-August-September, 1925), page not numbered.

[152] Young, *This Man from Lebanon*, p. 83.

[153] *Beloved Prophet*, pp. 33 and 91.

[154] Ibid., pp. 327, 349, 362.

unpublished, and its corrected typed copy was given by the author to his friend in January 1912.

The Prophet itself is said to have been originally composed in Arabic and later translated into English, and this would appear to be confirmed by the following words that Gibran said to Mary on November 8, 1919:

I shall publish two things in English next year – another book of Poems and Parables, and another book of Drawings. After those I'll publish *The Prophet*. I have the Arabic original of it, in elementary form, that I did when I was sixteen years old. It is full of the sacredness of my inner life. It's been always in me; but I couldn't hurry it. I couldn't do it earlier[155].

Once again, it was Mary Haskell who revised and corrected its English, as with other Gibran's previous and subsequent works, and the author was well aware of how invaluable his friend's contributions were: "I could not have written a word in English if it were not for you"[156].

Other – until recently unknown – fragments and poems translated into English by Gibran from his own Arabic, such as *We Came as a Mist, Bride of My Dreams, The Beauty of Death, Be Still My Heart and The Sufist*, were published in 2020[157]. Together with *The Broken Wings, or a Chapter from a Spiritual Biography*, they are all part of the Southern Historical Collection at the Wilson Library of the University of North Carolina at Chapel Hill, NC, USA[158].

7. Conclusion

The information presented in these pages about the literary works the *muhāğirūn* translated further proves their aim to bridge world cultures and better understand self and others in light of a commonality of shared human values. These pioneers of the twentieth-century Arab literature were 'active' witnesses of one of the earliest and most significant historical impacts between East and West, which turned out anything but conflictual, as unfortunately often happens today, yet extremely enriching, on both sides, not only in a merely literary sense.

In fact, through a new language of poetry and also their translations, they spared no effort to spread a universal message of peace and brotherhood among peoples and faiths – just think of the motto that the members of Arrabitah, while all were of the Christian faith, chose for their circle, namely a quotation from Ḥadīṯ (reports about what the Islamic Prophet Muhammad said and did): "How wonderful the treasures beneath God's throne which only poets' tongues can unlock!"[159]. Even more straightforward in this regard is the following Kahlil Gibran's passage:

There is no God but Allah… there is nothing but Allah. You may speak these words and remain a Christian, for a God Who is good knows of no segregations amongst words and names, and were a God to deny His blessing to those who pursue a different path to eternity, then there is no human who should offer worship[160].

Gibran again, in an open letter to his countrymen who emigrated to the United States, dating back to almost a hundred years ago, yet absolutely topical in its content, wrote:

I believe that you have inherited from your forefathers an ancient dream, a song, a prophecy, which you can proudly lay as a gift of gratitude upon the laps of America. […] And I believe that it is in you to be good citizens. And what is it to be a good citizen? […] It is to stand before the towers of New York, Washington, Chicago and San Francisco saying in your heart, "I am the descendant of a people that built Damascus, and Byblos, and Tyre and Sidon, and Antioch, and now I am here to build with you, and with a will"[161].

Ameen Rihani echoes Gibran's words in some of his most heartfelt lines: "I am the East! / I approached you, son of the West, as a companion"[162].

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[155] Ibid., p. 322.

[156] Ibid., p. 284.

[157] *And The Prophet Said. Kahlil Gibran's Classic Text with Newly Discovered Writings*, edited by Dalton Hilu Einhorn, with a foreword by Daniel Ladinsky, Charlottesville, VA: Hampton Roads Publishing, 2020, pp. 83-147.

[158] Collection Number 02725: Minis Family Papers, 1739-1948, Subseries 2.4, Kahlil Gibran Materials, 1904-1931 and undated, Folders 276, 277, 281.

[159] Cf. Naimy, *Kahlil Gibran*, p. 156.

[160] Kahlil Gibran, Iram, *the City of Lofty Pillars, in The Secrets of the Heart: Selected Works by Kahlil Gibran*, Translated from the Arabic by Anthony R. Ferris, Edited by Martin Wolf, New York: Philosophical Library, 1947, p. 275.

[161] Kahlil Gibran, *To Young Americans of Syrian Origin*, "The Syrian World", Vol. I, No. 1, July, 1926, pp. 4-5.

[162] Ameen F. Rihani, *I am the East, in Hymns of the Valleys*, Translated with an Introduction and Annotations by Naji B. Oueijan, Piscataway, NJ: Gorgias Press, 2002, p. 58.

Mikhail Naimy also warns man to beware of violence as a means to resolve conflicts: "Brother, misery nestled everywhere – through our will"[163]. And still, Īlīyā Abū Māḍī invites human beings to rediscover the essential values of existence in order to live in harmony and peace with their fellowmen: "Let not your heart be a dwelling-place for hostility; mine has become a temple of love"[164].

However, the noble message of these eminent literary figures was soon forgotten, in the Arab world as in the West, and the so-called clash of civilizations that, according to some, we are witnessing in our time is probably also the result of such an oblivion. In an era like today, marked by bloody and endless wars, escalation of terrorism, migratory phenomena that often find fatal outcomes, and rampant sentiments of intolerance and xenophobia, it seems more necessary than ever to return again to the thought of whom, like Gibran, even a century later, still has much to teach us with regard to intercultural and interreligious dialogue:You are my brother and I love you. I love you when you prostrate yourself in your mosque, kneel in your church, and pray in your synagogue. You and I are sons of one faith – the Spirit. And those who are set up as heads over its many branches are as fingers on the hand of a divinity that points to the Spirit's perfection.[165]

Francesco Medici, Italian literary critic and researcher, translated many of Gibran's works into Italian (including Lazarus and His Beloved [2001], The Blind [2003], The Prophet [2005]), and also The Book of Khalid (2014) and Juhan (2019) by Ameen Rihani. He edited an Italian version of Gibran's art book Twenty Drawings (Venti disegni, 2006), the Gibran anthologies La stanza del profeta (The Room of the Prophet, 2004) and Il profeta e il bambino (The Prophet and the Child, 2013), Poeti arabi della diaspora. Versi e prose liriche di Kahlil Gibran, Ameen Rihani, Mikhail Naimy, Elia Abu Madi (Arab Poets of the Diaspora. Poems and Prose Poems by Kahlil Gibran, Ameen Rihani, Mikhail Naimy, Elia Abu Madi, 2015). Among his contributions:

"Il dramma di Lazzaro. Kahlil Gibran e Luigi Pirandello" (The Drama of Lazarus. Kahlil Gibran and Luigi Pirandello, 2002); "Kahlil Gibran. Parlaci della bellezza. Su Venti disegni" (Kahlil Gibran. Speak to us of Beauty. On Twenty Drawings, 2008); "Un abito arabo per Il Profeta. Lettere inedite di Kahlil Gibran a Antony Bashir" (An Arabic Garment for The Prophet. Unpublished Letters from Kahlil Gibran to Antony Bashir, 2010); "Figli dei cedri in America. Il carteggio tra Kahlil Gibran e Ameen Rihani" (Children of the Cedars in America. The Epistolary Exchange between Kahlil Gibran and Ameen Rihani, 2011); "Gibran in Italy" (2013); "Tracing Gibran's Footsteps: Unpublished and Rare Material" (2018); "Ameen Rihani's Juhan: An Arab Christian Author between Islam and Nietzsche" (2018), "Gibran's The Prophet in All the Languages of the World" (2019), "Kahlil Gibran's The Prophet Reread through Its Twelve Illustrations" (2020); "Kahlil Gibran between the Great Famine of Mt. Lebanon and the First Red Scare in the USA. Unpublished and Secret Documents" (2023). With Maya El Hajj and Nadine Najem, he edited and translated from the original Arabic into Italian Nubḏah fī Fann al-Mūsīqá (A Short Treatise on the Art of Music, 2023), Gibran's first published book.

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[163] Mikhail Naimy, *My Brother, in Grape Leaves: A Century of Arab-American Poetry*, edited by Gregory Orfalea and Sharif Elmusa, New York: Interlink Publishing Group, 2000, p. 59.

[164] Ilya Abu Madi, *The Human Clay, in Modern Arabic Poetry: An Anthology*, edited by Salma Khadra Jayyusi, New York: Columbia University Press, p. 47.

[165] Kahlil Gibran, A Poet's Voice, in *A Tear and a Smile*, cit., p. 193.

**Translating Gibran Kahlil Gibran's
Thoughts, Perspectives, and Beliefs
Dr. Maya El Hajj**

Abstract
This study undertakes a comprehensive analysis of the Arabic translations of Kahlil Gibran's The Prophet and examines their profound impact on Arabic literature and readership. Exploring the varying degrees of linguistic accuracy across different Arabic renditions of The Prophet is crucial. Gibran's work has garnered international acclaim for its deep insights into human life and spirituality, prompting an investigation into how these translations resonate with Arabic readers. Central to this research is an in-depth examination of the linguistic accuracy, cultural adaptation, and the broader influence of these translated versions on Arabic readers. It seeks to uncover the challenges that translators encounter while endeavoring to convey the essence of The Prophet in Arabic and the nuanced strategies they employ to overcome these hurdles. Furthermore, the study delves into the critical reception of The Prophet in the Arab world, elucidating the diverse reader responses evoked by the book. To achieve a comprehensive understanding, this work encompasses reviews of relevant literature, including scholarly articles, books, and critical discussions. These sources aim to provide insights into how Gibran's iconic work is received and interpreted within the Arabic-speaking world. Ultimately, this analysis sheds light on the multifaceted challenges faced by many translators and underscores the enduring significance of their translations in shaping the landscape of Arabic literature and culture.
Keywords: literary translation, linguistic accuracy, translation challenges, translation impacts on readership

Introduction
The works of Kahlil Gibran, particularly his book *The Prophet*, have left a lasting impact on readers around the world, inspiring numerous translations into various languages. This paper aims to explore the significance of the different Arabic translations of *The Prophet* and their influence on Arab literature, culture, and readership, as well as its role in shaping the literary landscape that inspired writers and poets in the Arabic-speaking world. The hypothesis posits that the number of Arabic translations successfully convey the philosophical depth and poetic beauty of the original text to Arab readers; these translations inspired a literary movement influenced by Gibran's work. Therefore, the study aims to provide a comprehensive understanding of the Arabic translations of *The Prophet*, the challenges faced by translators, the critical receptions of these translations, and the broader cultural and societal implications they exercised on the Arab world.

Literature Review
The Prophet was first published in 1923 and has since garnered international acclaim due to its cross-cultural themes. Kahlil Gibran's life and artistic journey played a crucial role in the shaping of his book. Born in Lebanon and later moving to the United States, Gibran maintained a fusion of Eastern and Western influences; this is evident in most of his writings, especially in *The Prophet*. Assuming that the diverse translations of *The Prophet* are attempts at analyzing this cross-cultural exchange, this section explores the different Arabic translations of this work and their impact on Arabic literature and readership. It examines the linguistic accuracy and cultural adaptation of the translations and sheds light on how they capture the essence of the original text while resonating with Arabic readers (El Hajj, 2019). Moreover, the literature review explores how *The Prophet* has influenced Arabic literature, especially its philosophical themes and poetic style (Khalaf, 2012). Nasr (2018) highlights the same idea stating that more than one translation of The Prophet was rendered into Arabic and that some discrepancies exist between the different versions due to the socio-cultural backgrounds of the translators, as they exert pressure on their stylistic idiosyncrasies.

The art of literary translation demands an advanced level of precision. To faithfully convey a literary work, one must meticulously ensure that the essence of the message permeates the deep layers of local cultural colors of the target culture—in this case, the Arabic one—even when rendering inequivalent terminology and foreign cultural values. As Benjamen (2012) points out, the translatability of linguistic structures should be a consideration, even when they seem beyond the grasp of human translation (p. 75). This raises a profound and contentious point, as translation is meant for the target readers, who need to assimilate the significance of the translated work (Benjamen, 2012).

Consequently, the translatability of linguistic structures becomes imperative, even when they challenge human understanding (Benjamin, 2012, p. 76). Apparent untranslatability often stems from structural disparities between languages. Yet, this challenge can be met with potential translatability, allowing the expression of human experiences in various languages (Wilss, 1982). According to Von Goethe (2012), translation strives to align itself with the original text, sometimes resembling an interlinear version. This approach significantly aids in grasping the essence of the source material. Translators find themselves inevitably drawn back to the source text, completing a circle that encompasses both foreign and familiar elements, the known and the unknown. In light of these complexities, one might question the necessity of retranslation in overcoming the hurdles posed by linguistic, cultural, and stylistic differences. Some translators choose to retranslate texts that have undergone numerous iterations. Accordingly, exploring the utility of retranslation becomes essential in addressing technical challenges at various levels. Deane-Cox (2014) delves into this realm, asserting that literary translation is an act of interpretation, shaped by conscious or unconscious misreading of the source text. These interpretations are not solely influenced by the source text and its culture but also molded by the values, beliefs, and representations within the target culture. Nasr (2018) echoes a similar sentiment, noting multiple Arabic translations of *The Prophet*, each marked by distinct socio-cultural backgrounds of the translators. These differences lead to variations between the Arabic versions, which emphasize the impact of the translator's stylistic nuances. For instance, the initial translation of *The Prophet* by Antonios Bashir, completed during Gibran's lifetime, prompts reflection on the purpose and significance of subsequent versions in its wake.

Delving deeper into the exploration of multiple translations of Gibran Kahlil Gibran's works reveals a fascinating tapestry of interpretations, each capturing different nuances of the author's complex thoughts and emotions. When readers encounter varying translations of Gibran's writings, they are presented with a unique opportunity to dissect the intricacies of his ideas, ideologies, and beliefs. The divergence between translations arises primarily from the choice between foreignization and domestication processes. Foreignization emphasizes retaining the cultural and linguistic essence of the original text, preserving its foreign elements, idioms, and nuances. In parallel, domestication aims at making the translated text familiar and accessible to the target audience, often at the expense of some of the text's original cultural and linguistic richness. When different translators opt for either of these approaches, they subtly infuse their work with their perspectives, biases, and understanding of Gibran's message. As a result, each translation becomes a unique lens through which readers can explore the author's mind. The variations in tone, style, and choice of words can offer valuable insights into Gibran's philosophical inclinations and political leanings, allowing readers to grasp the depth and breadth of his literary legacy. Gibran's writings, characterized by their profound wisdom and poetic eloquence, lend themselves to diverse interpretations. Multiple translations amplify the richness of his ideas, providing readers with a multifaceted view of his intellectual landscape.

Moreover, the differences between translations do not imply inaccuracies or flaws. Instead, they underscore the dynamic nature of language and the art of translation. Translators, in their pursuit of capturing Gibran's essence, navigate the intricate interplay of words, cultural contexts, and philosophical underpinnings. As they navigate this complex terrain, they contribute layers of meaning to the text, enriching the reader's experience. In the context of Gibran's complexity as an author, these varying translations serve as portals into his inner world. By comparing and contrasting these interpretations, readers embark on a journey that unveils the multifaceted dimensions of Gibran's thoughts. Therefore, exploring different translations of Gibran's works becomes not just an academic exercise but also a profound exploration of human expression and interpretation. It allows readers to appreciate the richness of his ideas and the depth of his philosophy, transcending linguistic boundaries and offering a holistic understanding of his literary legacy.

Research Questions

This paper seeks to answer the following research questions:

1. How have the different Arabic translations of *The Prophet* by Kahlil Gibran varied in terms of linguistic accuracy and cultural adaptation?

2. What are the challenges faced by translators in conveying the essence of *The Prophet* in Arabic and how have they approached these challenges?

3. How has *The Prophet* been received critically in the Arab world

and what are the varied reader responses to the book?

Analysis

The Arabic translations of *The Prophet* by Kahlil Gibran have exhibited varying degrees of linguistic accuracy and cultural adaptation. Analyzing these translations highlights the nuances of each version, emphasizing the challenges faced by translators in maintaining both linguistic fidelity and cultural resonance. Some translations prioritize linguistic precision, aiming to capture the original text's essence, while others focus on cultural adaptation, making the content more relatable to Arabic-speaking readers. These variations shed light on the intricate balance translators strive to achieve between preserving the author's voice and making the work culturally accessible.

For the present study, three translators were specifically chosen for the Arabic versions: Antonios Bashir (1923), Mikhael Naimeh (1956), and Henri Zoughaib (2023), the latter of whom is engaged in the analysis component. The ensuing section entails the presentation and examination of the findings derived from both the literature review and data analysis (El Hajj, 2019). This analysis delves into various aspects, including the linguistic accuracy and cultural adaptation exhibited in the Arabic translations of The Prophet, highlighting the strengths and limitations inherent in each rendition (El Hajj, 2019). Moreover, it explores the profound influence of *The Prophet* on Arabic literature by delving into the works of Arab writers and poets who have been inspired by Gibran's thematic content and writing style. Furthermore, the section sheds light on the arduous challenges confronted by translators in effectively conveying the essence of the original text, while also exploring the critical reception and diverse reader responses to The Prophet within the Arab world.

‫" فاختلج قلبه في أعماقه وطارت روحه فوق البحر فرحًا، فأغمض عينيه ثم صلى في سكون‬

‫نفسه".‬

Discussion

The discussion section interprets and contextualizes the findings within the broader scholarly discourse on the Arabic translations of *The Prophet* and their impact on Arab literature and readership. The results are evaluated in relation to the research questions, supporting or challenging the initial hypothesis. The discussion compares the findings with existing literature, highlighting similarities, differences, and gaps in knowledge. It explores the implications and significance of the research findings, considering their relevance to literary studies, translation studies, and cultural studies. The limitations of the study are acknowledged and recommendations for further research are provided.

The first example to discuss, "The silences of his soul," illustrates the ambivalent reception of Gibran's ideas by translators (Gibran, 1923, p. 5). The concept of untranslatability can also be seen at the semantic and intellectual levels. This example highlights an important aspect of literary translation: Gibran deliberately uses the phrase "silences and not silence" instead of simply "silence," with the plural form of "silences" referring to the various stages experienced during deep transcendental meditation. By using "silences," Gibran alludes to a religious, albeit mystical, concept where the soul goes through multiple stages of silence to reach full presence. Gibran's choice of words is economic, as it reflects his personal spiritual beliefs and philosophical thoughts. Francesco Medici, a famous Italian translator, sheds light on certain important aspects in Gibran's persona. While my study does not primarily involve translations into Italian, it is noteworthy to mention his insights and to give one example of this renowned Italian translation. He stands out among the rare translators who elaborated on these specific examples. This goes beyond a simplistic, effortless translation of a complex poetic work. Several translators have overlooked the philosophical elements, resulting in renditions that deviate from the intended meaning. In this example, Gibran may be evoking a Sufi ideology. Most translations use "silences" in the plural form, except for the Arabic translation, which is linguistically constrained. The original text in English of *The Prophet* reads like this: "Then the gates of his heart were flung open, and his joy flew far over the sea. And he closed his eyes and prayed in the silences of his soul." The Arabic translation of The Prophet translated by Antonios Bashir is as follows:

The only instance of the Arabic plural ‫"سَكَنَاتِ"‬ was employed by Henri Zoughaib, showcasing a deeper understanding of Gibran's philosophical ideology, setting him apart from previous translations.

Another example that emphasizes the challenging nature of literary translation is the term "Al-Mustafa" used in The Prophet. Gibran intended for this work to encompass his entire philosophical thought and it is considered mystical in nature. Additionally, "Al-Mustafa" has a strong connection to Sufi doctrine. Translators working on this book

must prioritize conciseness rather than searching for complex expressions to respect the rhyme scheme. According to Gibran himself, his aim was not to create aesthetically pleasing poetry, but rather to shed light onto his version of truth through The Prophet. However, some translators have failed to account for the author's intention in their translations of the name "Al-Mustafa," resulting in misinterpretations. For example, the first Italian translation in 1936 names the protagonist "Ali Mustafa," disregarding the fact that "Al-Mustafa" signifies the one and only chosen one, reflecting Gibran's attempts to merge religions, particularly Christianity and Islam, as described by Bushrui (2012). The Prophet is a work of remarkable compassion, insight, hope, and inspiration, with a timeless message that combines the dignity of the Christian Bible with the wisdom of Sufis in Islam. Gibran's goal was to unify and give a complete embodiment of the perfect human being, based on the essence of Sufi philosophy (El Hajj, 2019).

Furthermore, the different Arabic translations of The Prophet varied in terms of linguistic accuracy and cultural adaptation; for instance, many translators concentrate solely on the text's literal meaning, yet a more profound interpretation necessitates a deeper understanding of the author and his beliefs. The Prophet concludes with the thought: "A Little while, a moment of rest upon the wind, and another woman shall bear me" (Gibran, 1923, p. 64). While most Arabic translations chose the literal translation of the sentence, signaling a new birth, Zoughaib's translation read: "In a brief moment, a fleeting pause on the wind, and another woman will conceive me."
"هُنَيهة رَاحَة في قلبِ الرّيح وتَحبَلُ بي امرأةٌ جَديدة" (Zoughaib, 2023, p. 144)
Consequently, Zoughaib's interpretation highlights the possibility of reincarnation, not simply of a new birth, in line with Gibran's spiritual beliefs. It is important to note that both Mikhael Naimeh and Antonios Bashir were aware of the reincarnation connotation behind Gibran's choice of words but both used "give birth" "تَلِدُني" instead of "conceive me" تَحبَل بي, which is more straightforward.

The above examples and direct translations serve to emphasize Gibran's philosophical ideas and attempt to interpret them in the target languages accordingly. It can be understood that the notion of reincarnation, as per the Druze doctrine, implies returning to this world or existence. Naimeh and Bashir introduced the idea of another woman who gives a new life, but this information is incomplete

and may confuse readers who are unaware of Gibran's philosophical inclinations. The untranslatable philosophical feature requires careful handling. In the introduction of his recently published book, Zoughaib meticulously justifies his distinctive translation choice (Zoughaib, 2023, p. 20). Unlike the renowned versions by Naimeh and Bashir, Zoughaib's rendition stands apart by employing the phrase "a new woman will conceive me" instead of the more conventional "a different woman will give birth to me." Returning to our initial claim, a text cannot be dissociated from its cultural background, which presents both the added value and the greatest challenge in translating literary texts.

Additionally, there exist challenges for translators in capturing the essence of The Prophet in Arabic. In the appendix, the various Arabic renditions of The Prophet, particularly the initial exploration of the theme of "Love", merit significant attention due to the depth of analysis at this level. I will commence by addressing the overarching theme of "Love", which was also discussed in Zoughaib's introduction (Zoughaib, 2023). When examining Bashir's comprehensive Arabic translation concerning the theme of Love, a version deeply ingrained in our collective consciousness, he deviates slightly from Gibran's original intent. Despite Gibran's assessment of Bashir's translation, retaining the term "مَحبَّة" instead of "حُب," specifically chosen by Naimeh and Zoughaib, seems to dilute the text's fervor. The use of "مَحبَّة" arguably strips away the text's inherent intensity, as the intended connotation of "Love" was to signify a passionate and impactful affection, resonating throughout the entirety of the text. What reinforces Zoughaib's argument, which aligns with my standpoint, is the selection of lexicons or phrases present in the original English source text by Gibran that signify a passionate context: phrases like "Love beckons to you," "hard and steep ways," "the sword may wound you," "so shall he crucify you," "He threshes you to make you naked, to free you," "sacred fire," and "God's sacred feast." (Gibran, 1923, pp. 6-7). In parallel, Bashir's choice of lexicons or phrases diverges from the softness conveyed by "المَحبَّة" or Charity: "Love beckons to you, hard and steep ways; if the sword wounds you, it will harden you..." Naimeh and Zoughaib were acutely attuned to Gibran's fervent intention, hence their utilization of Love in its passionate connotation.

In an interview, the Italian translator Medici (2005) comments on the enduring significance of The Prophet and its controversial aspects and suggests that Gibran's interest in reincarnation is a metaphorical reference to the Druze doctrine, as well as the influence of Indo-Buddhist religion. This indicates Gibran's fascination with East India. In one of his letters to his Arabic translator, Antonios Bashir, Gibran mentioned The Prophet as a significant success, comparing it to the stature of Mahatma Gandhi; he also referred to Buddha and the Goddess Kali. At this level, a hidden meaning emerges that is difficult to translate. Most translators did not even hint at the concept of reincarnation. Gibran intentionally sought to introduce the doctrine and convey part of his beliefs towards the end of the book. This poses a challenge for competent literary translators and represents the arduous aspect of their task. A historical review of the retranslation of The Prophet further highlights the reasons behind it.

At this stage, discussing retranslation becomes essential, particularly within the realm of translation studies. This holds immense significance, especially in the domain of literary works such as The Prophet (El Hajj, 2019). Given the substantial number of retranslated versions, both in general and within the same language, exploring retranslation proves particularly pertinent in the context of this literary piece. It involves revisiting and reinterpreting a previously translated text, considering new perspectives, linguistic developments, and cultural changes. In the case of The Prophet, retranslation provides a valuable opportunity to delve deeper into the nuances and complexities of the original work. Through retranslation, scholars and translators can uncover hidden meanings, address potential inaccuracies or omissions in previous translations, and bring fresh insights to the text (El Hajj, 2019). This process permits renewed exploration of the source text and enables readers and scholars to experience the work in a different light; it enhances readers' understanding and appreciation of Gibran's profound philosophical concepts and poetic beauty. Furthermore, retranslation serves as a testament to the enduring relevance and richness of The Prophet, engaging in a continuous dialogue with new generations of readers (El Hajj, 2019).

Henri Zoughaib spoke of his own retranslation, and he shed light on the multifaceted challenges he faced in trying to convey the essence of The Prophet into Arabic, ranging from linguistic nuances to cultural intricacies:

Certainly, the impact Gibran has had on me is profound, igniting a vast realm of courage and determination to challenge various "taboos," be they of literary or societal nature. He fearlessly ventured into uncharted territories, defying established norms during a time when the East was still bound by religious constraints, a reality he intimately knew in his hometown of Bisharri and his native land, Lebanon. His early Arabic writings vividly reflect a rebellion against prevailing social and religious norms. Through his innovative approach, he ushered in a new era in Arabic literature, both in style and substance, leaving an enduring mark ("A Life Devoted to Khalil Gibran, the Khalil Gibran Collective").

However, the Italian translator Francesco Medici, in an interview in 2005 talking about his own retranslation of the Prophet (Gualdoni, 2005) said:

I aimed to present Gibran as both a poet and a person. I highly value the numerous translations available since 1930. Until then, Gibran had gained recognition in Italy, prompting translators to update the outdated versions. In Italy alone, there are over hundreds of Italian translations of The Prophet. In my rendition, I strived to portray Gibran as I comprehended him after extensive research into his personal life. Just before my translation in 2005, a splendid version emerged, yet it had a significant drawback—it confined Gibran's perspective within a limited Catholic viewpoint, failing to grasp his true religious inclinations. Furthermore, I observed a lack of stylistic simplicity and the absence of Gibran's authentic essence in many Italian translations (Gualdoni, 2005).

Medici's words emphasize the importance of understanding Kahlil Gibran as both a poet and a person. Although my focus is specifically on the Arabic versions, I find it necessary to reference the Italian retranslation of The Prophet. This particular example serves as a compelling justification for the retranslation process, especially considering the numerous translations available in the Italian language. Appreciating the numerous translations since 1930, there has been a need to update and expand upon them, particularly in the Italian context. Some translations limited Gibran's perspective to a Catholic view, failing to grasp his true religious inclinations and stylistic simplicity. Retranslation efforts aim at delving deeper into the cultural aspects, ideas, and themes of

The Prophet, reflecting the enduring impact of Gibran's thoughts and philosophy.

In my 2019 research, I analyzed the retranslation of The Prophet by Kahlil Gibran. Collaborating with scholars Francesco Medici and Glen Kalem, who provided an extensive list of translations, we discussed why The Prophet has been translated into approximately 110 languages solely in its initial editions establishing it as one of the most translated books and solidifying Gibran's position as one of the most translated poets. The list, curated in chronological order, highlighted an ongoing exploration of new languages, indicating that both scholars continuously update the compilation of translations. For further insights, the full study is available for reference (El Hajj, 2019).

Gibran himself was acutely aware of the difficulties involved in translation and placed great importance on the quality of translations of his literary works. Previously unpublished letters between Gibran and Archbishop Antony Bashir, the first official translator authorized by Gibran to translate his works from English to Arabic, further highlighting the significant relationship between the writer and translator (Medici, 2010). This serves to emphasize Gibran's meticulousness and appreciation for the creativity and the demanding nature of the translator's task. On a side note, it is important to mention that The Prophet has left an indelible mark on Arabic literature, inspiring generations of Arab writers and poets. Numerous studies have explored the ways in which Gibran's work has influenced Arabic literature, examining themes, writing styles, and philosophical ideas borrowed from *The Prophet*. In my personal opinion, Kahlil Gibran's work, especially *The Prophet*, has had a substantial impact on various Arab writers and thinkers. Some prominent Arab writers who have been influenced by Gibran's work include:

Amin Maalouf, a Lebanese French author renowned for his work, may echo Gibran's style in his thoughtful exploration of cultural and philosophical themes seen in books like The Rock of Tanios or Samarkand. In his book Samarkand, Maalouf delves into intricate cultural and philosophical themes while interweaving historical narratives and poetic prose, reminiscent of Gibran's profound exploration of similar themes in The Prophet. This echoes Gibran's style of blending philosophy with storytelling, creating a reflective and contemplative atmosphere within the narrative. Adonis, a Syrian poet and essayist, was also influenced by Gibran's philosophical approach to life and spirituality. While Adonis's exploration of existential and spiritual themes might reflect Gibran's influence, direct references to Gibran's work may not be explicitly evident. Ghassan Kanafani, a Palestinian writer known for his literary contributions, might have drawn inspiration from Gibran's themes of exile, identity, and humanism. For instance, Ghassan Kanafani's short story "Men in the Sun" is a poignant example reflecting Gibran's themes of exile and the quest for identity. In this story, Kanafani explores the struggles and aspirations of Palestinian refugees, depicting their longing for a better life while grappling with displacement and the search for belonging—a theme deeply resonant with Gibran's exploration of exile and the human condition. Jabra Ibrahim Jabra, an Iraqi author and critic, was deeply influenced by Gibran's philosophical thoughts. One notable example of Jabra Ibrahim Jabra's reflection of Gibran's philosophical influence is evident in Jabra's essay "Kahlil Gibran: The Rebirth of a Prophet." In this essay, Jabra delves into Gibran's philosophical musings and explores the enduring impact of Gibran's ideas on spirituality, humanism, and the human condition. Jabra's analysis echoes Gibran's profound reflections on these themes, showcasing the influence of Gibran's philosophical thoughts on Jabra's own perspectives and literary discourse. These writers, among others, have drawn inspiration from Gibran's profound insights into human nature, spirituality, and the universal themes present in his writings. Gibran's influence can be seen not only in their literary works but also in their philosophical and humanistic outlooks. This influence underscores the enduring legacy of The Prophet in shaping the landscape of Arabic literature, fostering a literary tradition deeply rooted in Gibran's philosophical perspectives, and retranslation is the justification of its importance.

Concluding Remarks

This research aims to establish the enduring significance of *The Prophet* amidst its numerous translations and consistent popularity since its initial publication in 1923. The perpetual relevance of this seemingly straightforward yet profound book in addressing contemporary concerns poses intriguing inquiries, calling for

further exploration in this domain. Advocating for The Prophet to be a cornerstone in literary contemplation and a pivotal reference in translation studies, this study acknowledges its profound impact on Arab culture and society, surpassing literary realms. The worldwide recognition of The Prophet arises from its examination of diverse cultural themes, greatly shaped by Kahlil Gibran's life experiences and artistic path. Gibran, who was born in Lebanon and later migrated to the United States, intricately blended Eastern and Western influences in his literary works, prominently displayed in *The Prophet*. Assuming that the diverse translations of *The Prophet* are attempts at analyzing this cross-cultural exchange, this study explored the different Arabic translations of this work and their impact on Arab literature and readership. It sheds light on how they capture the essence of the original text while resonating with Arab readers. It emphasizes the presence of numerous translations of *The Prophet* into Arabic, pointing out discrepancies among these versions attributable to the socio-cultural backgrounds that influenced the translators' stylistic choices. By addressing critical issues and delving into the complexities faced by translators, particularly in conveying the essence of *The Prophet* in Arabic, this study underscores the enduring relevance of this work. The examination of retranslation and its contemporary significance reinforces its ability to address current societal needs. This research contributes to understanding literary translation complexities and advocates for continued exploration in this domain, positioning *The Prophet* as a pivotal text in the landscape of translation studies. The hope remains for future research to unearth similar paradigms within the broader literary arena.

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On Love
Gibran Khalil Gibran

THEN said Almitra, Speak to us of Love.
And he raised his head and looked upon the people, and there fell a
stillness upon them. And with a great voice he said:
When love beckons to you, follow him,
Though his ways are hard and steep.
And when his wings enfold you yield to him,
Though the sword hidden among his pinions may wound you.
And when he speaks to you believe in him,
Though his voice may shatter your dreams as the north wind lays
waste the garden.
FOR even as love crowns you so shall he crucify you.
Even as he is for your growth so is he for your pruning.
Even as he ascends to your height and caresses your tenderest branches
that quiver in the sun,
So shall he descend to your roots and shake them in their clinging to
the earth.
LIKE sheaves of corn he gathers you unto himself.
He threshes you to make you naked,
He sifts you to fee you from your husks,
He grinds you to whiteness.
He kneads you until you are pliant;
And then he assigns you to his sacred fire, that you may become sacred
bread for God's sacred feast.

المحبة
أنطونويس بشير

حينئذٍ قالت له المطرة : هات لنا خطبة في المحبة
فرفع رأسه ونظر إلى الشعب نظرة محبة وحنان ، فصمتوا جميعهم خاشعين . فقال لهم
بصوت عظيم :
إذا أشارت المحبة إليكم فاتبعوها ,
وإن كانت مسالكها صعبة متحدّرة .
وإذا ضمتكم بجناحيها فأطيعوها ,
وإن جرحكم السيف المستور بين ريشها .
وإذا خاطبتكم المحبة فصدّقوها ,
وإن عطل صوتها أحلامكم وبددها كما تجعل الريح الشمالية البستان قاعاً صفصفاً .
لأنّه كما أن المحبة تكللكم ، فهي أيضاً تصلبكم .
وكما تعمل على نموّكم ، هكذا تعلمكم وتستأصل الفاسد منكم .
وكما ترتفع إلى أعلى شجرة حياتكم فتعانق أغصانها اللطيفة المرتعشة أمام وجه الشمس ,
هكذا تنحدر إلى جذورها الملتصقة بالتراب وتهزها في سكينة الليل .
المحبة تضمّكم إلى قلبها كأغمار الحنطة .
وتدرسكم على بيادرها لكي تظهر عريكم .
وتغربلكم لكي تحرركم من قشوركم

الحبّ

ميخائيل نعمة

عندها قالت المطرة: حدثنا عن الحب.

فرفع رأسه و ألقى نظرة على الجمع حواليه، و للحال هبطت على الكل سكينة عميقة. ثم فتح فاه و قال بصوت عظيم:

إذا الحب أومأ إليكم فاتبعوه حتى و إن كانت مسالكه وعرة و كثيرة المزالق.

و إذا الحب لفّكم بجناحيه فاطمئنوا إليه، حتى و إن جرحتكم النصال المخبوءة تحت قوادمه.

و إذا الحب خاطبكم فصدقوه، حتى و إن عبث صوته بأحلامكم كما تعبث ريح الشمال بأزهار الحديقة.

و مثلما يكون لكم الحب تاجًا، يكون لكم صليبًا. فهو إذ يُنميكم يقلّمكم كذلك.

و مثلما يتسلق أعاليكم فيدغدغ أغصانكم اللدنة المرتعشة في الشمس، هكذا ينحدر إلى أعماقكم فيهزّ جذوركم في الأرض هزًّا عنيفًا.

و الحب يجمعكم إليه كما يجمع الحاصد السنابل،

ثم يدرسكم ليعرّيكم،

ثم يغربلكم لينقيكم من أحساككم،

ثم يطحنكم طحنًا،

ثم يعجنكم عجنًا،

و من بعدها يتعهدكم بناره المقدسة كيما يجعل منكم خبزًا مقدّسًا لوليمة الله السريّة المقدسة.

كل ذلك يفعله الحب فيكم، كيما تنكشف لكم أسرار قلوبكم فتصبحوا بعضًا من قلب الحياة.

إلا أنكم، إذا ما ساوركم الخوف من متاعب الحب و آلامه، فرحتم تبتغون سلامه و هناءه لا غير،

فخيرٌ لكم إذ ذاك أن تستروا عريكم، و أن تبرحوا بيدر الحياة،

ثم أن تعودوا إلى العالم الذي انعدمت فيه الفصول، حيث تضحكون، و لكن بعض ضحككم لا كله. و حيث تبكون، و لكن من غير أن تذرفوا كل ما في مآقيكم من دموع.

الحب لا يعطي إلا نفسه، و لا يأخذ إلا من نفسه.

الحب لا يملك، و لا يطيق أن يكون مملوكًا. و حسب الحب أنّه حب.

إذا أحب أحدكم فلا يقولنّ: "إن الله في قلبي". و ليقل بالأحرى: "إنني في قلب الله".

في الحُب

هنري زغيب

هنا قالت الميترا:
"كَلِّمْنا في الحُبِّ".
رفعَ رأسَه
نظَرَ إلى الجُموع فران عليهم سُكون.
وبصوتٍ جهيرٍ قال:
"يومَ الحُبُّ يندَهُكُم انقادوا لَه
ولو انَّ دروبَه وعْرةٌ شائكة
ويوم يغمُرُكُم بجناحَيه استسلموا إليه
ولو أدماكم السيف الخبيْءُ بين ريشِهما
ويوم يُخاطبُكُم آمِنُوا به
ولو شتّت أحلامَكم صوتُه
كما ريحُ الشَّمال تعبثُ بالحديقة.
فكما يَتَوَّجُكم قد يَصْلُبُكم
وكما ينمّيكم قد يشذّبُكم
وكما يرتفعُ إلى أعلى ما فيكم
مداعبًا أطْرى أغصانِكم المرتعشة في الشمس
قد ينحدرُ إلى جذوركم
يَهُزّها وهي في قلب التراب.
كما حُزَمُ القمح يَجمعُكم إليه
يَدرُسُكم حتى يعرّيَكم
يُغربلكُم حتى يُحرّرَكُم من قشوركُم
يطحنُكم حتى النقاء
يعجنُكم حتى تلينوا
ثمّ يصطفيكم إلى ناره المقدسة
فَتَتَأَهَّلون خبزًا مقدسًا لمائدة الله المقدسة
كلُّ هذا يفعلُه الحُبُّ بكم
كي تعرفوا أسرار قلبكم
وبهذه المعرفة تصبحون نبضةً في قلب الحياة
أمّا إذا من خوفكم
لم تَنْشُدوا من الحُبّ إلاّ هَناءَتَه ومِتْعَتَه
فاستروا عُريَكم
واخرُجوا عن بيدر الحُبّ
إلى عالمٍ بلا مواسم

The Interplay of Visual and Verbal Language in the Representation of the Unrepresentable Horror: the case of *I Want to See (2008)* by Joana Hadjithomas and Khalil Joreige
Dr. Joseph Houssni

At the end of the historical documentary *Night and Fog* (Resnais, 1955, 29:56), a film on the horrors of concentration camps, the poetic voice-over text written by the Holocaust survivor Jean Cayrol addresses the consciousness of the viewers by saying:

As I speak to you now, the icy water of the ponds and ruins lies in the hollows of the charnel-house. A water as sluggish as our own bad memories. War nods, but has one eye open. Faithful as ever, the grass flourishes on the muster-ground round the blocks. An abandoned village, still heavy with threats. The furnace is no longer in use. The skill of the Nazis is child's play to-day. Nine million dead haunt this landscape. Who is on the look-out from this strange watch-tower to warn us of our new executioners' arrival? Are their faces really different from ours? Somewhere in our midst lucky Kapos survive, reinstated officers and anonymous informers. There are those reluctant to believe or believing from time to time. There are those who look at these ruins to-day, as though *the monster were dead and buried beneath them*. Those who take hope again as the image fades, as though there were a cure for the scourge of these camps. Those who pretend all this happened only once, of a certain time and in a certain place. Those who *refuse to look around them. Deaf to the endless cry*. [emphases added]

Almost half a century later, and in a kind of an inspirational dialectical rapport, the Lebanese film *I Want to See* (Hadjithomas & Joreige, 2008) consciously responds to the fading image and the refusal to see (and hear) the monster that lurks beneath the ruins not of the Holocaust but of the horrors of the 2006 Israeli war on Lebanon. Building on the theoretical debate over the visual representability and unrepresentability of the horrors of the Shoah–Jean-Luc Godard vs. Claude Lanzmann and Georges Didi-Hubermann vs. Gérard Wajcman–this paper will study the interplay of visual and verbal language in the representation of the unrepresentable horror in I Want to See (Hadjithomas & Joreige, 2008). The focus shall center on how the film conceives visuality and verbality and offers a serious and responsible mode of representation vis-à-vis horror by foregrounding and playing out the dialectic of image and word, its absence and its presence.

Horror, here, is not to be mistaken with the American film genre whose main objective is to scare, shock, and thrill the audience, but horror as the symptom of humanity's brutality. This notion is sublimely uttered in both the novella *Heart of Darkness* (Conrad, 2007) and its loose film adaptation *Apocalypse Now* (Coppola, 1979). In both works, the dying Colonel Kurtz, in a moment of clarity, acknowledges the atrocities he has committed: the horrors he has participated in through the Vietnam War as well as those he has produced independently of the U.S. military machine. He exclaims: "The Horror, the Horror," signifying the dark evil within his soul, and by extension, humankind's as well.

As its title clearly indicates, *I Want to See* (Hadjithomas & Joreige, 2008) is a film statement about the desire and the necessity to see, a film about looking and more specifically about cinematic looking (image but also word as generator of image). In other words, a representation of the different ways in which cinema as an art form produces visual and verbal signifiers that function as a substitute to the human gaze and its limited perception of the various layers of visible and invisible reality in order to activate the register of the imagination. For it is only in the imaginable that the truth of the horror can be conceived. As philosopher Georges Didi-Hubermann (2008, as cited in De Kesel, 2010) stresses when addressing the question of the images of the Shoah, To know, one must 'imagine' [Pour savoir il faut 's'imaginer']. We must try to imagine what the hell of Auschwitz was in the summer of 1944. Let us not invoke the unimaginable. Let us not protect ourselves by saying that anyway-for it is true-we are not, and will never be able to imagine it in its fullness. For we have to, we are obliged to this very heavy imaginable [Mais nous le devons, ce très lourd imaginable]. As a response to offer, as a debt to the words and images that some deportees have extracted for us from the terrible real of their experience. So, let us not invoke the unimaginable. (p. 169)

On the narrative level, Hadjithomas and Joreige's film traces the journey of two significant art figures, French film actress Catherine Deneuve and Lebanese actor and theatre director Rabih Mroué, as they drive to the south of Lebanon with the sole objective to see the remainders of the atrocity of the war on the country. Dissatisfied with the unreal images shown on television and unsure if she will understand or not, Deneuve insists by saying, "I want to see," regardless of the

dangers of the trip as well as the absurdity of the endeavor. "I don't understand," says her bodyguard, "What do you want to see? They are already rebuilding. I don't think you will see what you imagine" (01:16). Despite the problematic of communication (Mroué's French is poor and his translation is mediocre), their itinerary becomes an initial and revelatory process through which the two main characters reach, via imagination and imaginative seeing, a transcendental comprehension of the uneasy horror: the horror of death, destruction, disappearance, and absence.

It is important to emphasize that when the issue of representability and unrepresentability of the horrors of humankind is approached and discussed in cinema, the debate focuses more on visual than on aural representation. This is manifest, for example, in the fierce debate that took place between the filmmakers Jean-Luc Godard and Claude Lanzmann over the visual representation of the gas chambers. Godard (1998), who started the debate, maintained that the gas chambers should, and indeed must, be represented if film is to have any claim to historical fidelity:

I have no proof of what I'm saying, but I think that if I got down to it with a good investigative journalist, I would find the images of the gas chambers after twenty years. We would see the deportees enter and we would see in what state they came out. It is not a question of pronouncing prohibitions as do Lanzmann or Adorno, who exaggerate because we then find ourselves discussing ad infinitum on formulas like "it's unfilmable". We mustn't prevent people from filming, we mustn't burn the books, otherwise we can no longer criticize them. (para. 65–66)

In parallel, Claude Lanzmann totally refuses to incorporate archival images in his documentary *Shoah* (1985), where there is notably no direct visual representation of the horrors of the Holocaust, and specifically, the gas chambers. In his article "From the Holocaust to the Holocaust," Lanzmann (1979) argues that the Shoah is not representable, that there are no living witnesses to communicate the horror of the gas chamber since none who went in "came back among us to testify" (p. 139). This initial debate took on critical, even philosophical, reverberations as it was later carried on by philosopher and art historian Didi-Huberman as well as writer and psychoanalyst Gérard Wajcman. In "Images, in spite of all," an essay in the catalogue of a 2001 Paris exhibition

"Memoires des camps" that showed four controversial photographs from the gas chamber in Auschwitz, Didi-Huberman (2001, as cited in Chaouat, 2006) defends the usage of images in the representation of the Shoah, stating:

Must we say again ... that Auschwitz is unimaginable? Certainly not: one must, on the contrary, say that Auschwitz is only imaginable, that we are bound to images and that, for that very reason, we must endeavor to make an internal critique of images, to make do with such a constraint, with such a lacunary necessity. (p. 87)

This call for a serious and careful internal critique of images is entirely contested by Wajcman (2001, as cited in De Kesel, 2010), who, in a counter essay, asserts:

There are no images of the Shoah. This is to say that, to the present day, we have neither photograph nor film showing the destruction of the Jews in the gas chamber. There are many images of the camps, of both the concentration and extermination camps, but there is none of the gas chamber in action, of the crime constituting the Shoah. It is a fact within the actual state of our knowledge. This exact fact, thus, is revisable, related to the progress of historical research and possible discoveries. The irrepresentable exist. This is to say: all real is not soluble in the visible. This is not a fact, this is a thesis. It does not point at exactness, but at truth. (p. 168)

Transcending the issue of representability and unrepresentability, philosopher Jacques Rancière reflects on the status of the image and its representational characteristic. In his work The Emancipated Spectator, he devotes a chapter to what he calls the "Intolerable Image," in which he partly discusses whether the Holocaust is representable. Although he acknowledges the possibility that "at the heart of the Shoah there is something unrepresentable–something that cannot structurally be fixed in an image" (Rancière, 2009, p. 89), he clarifies:

Representation is not the act of producing a visible form, but the act of offering an equivalent–something that speech does just as much as photography. The image is not the duplicate of a thing. It is a complex set of relations between the visible and the invisible, the visible and speech, the said and the unsaid (. …) It is always an alteration that occurs in a chain of images that alter it in turn. (pp. 93–94)

Against this revelatory statement and acknowledging that the film text is constituted of several elements such as image, dialogue/monologue,

music, sound effects, and written material, these can be mainly regrouped into the two foundational tracks that constitute every filmic text: image and word (visual and verbal language), and it is precisely the interplay and the relations between these two elements that needs to be investigated and understood.

The interplay between image and word and their rapport to the representability and the unrepresentability of horror is at the heart of several grand films, the most noteworthy to mention here are three: *Night and Fog* (Resnais, 1955), *Shoah* (Lanzmann, 1985), and *Lessons of Darkness* (Herzog, 1992). These documentary films are selected as they not only foreground and thus play out the interchange of image and word, their absence and their presence, but also because they provide answers to the question of how the horrible event might adequately or responsibly be represented in film rather than whether it could or should be represented.

In Night and Fog (1955), Alain Resnais, and in response to the lack of traces of the horrors of concentration camps, consciously activates images (color present time and archival black and white) and words (informative, poetic, ironic and subjective text) in an attempt to represent the atrocities of the Nazis. In doing so, the he also acknowledges their limitations in representing the unrepresentable horror. As the voice-over reflexively states at two textual instances in the film: "*No image, no description* [emphasis added] can capture their true dimension of constant fear," (09:38) and "With the bodies…, *but words fail* [emphasis added]" (26:38). Confronted with such a representational constraint, the filmmaker initiates instead the register of the imaginary activated via the strategy of the suspension in the text: "The others are sorted. Workers to the left. Those on the right… these pictures were taken a few moments before extermination" (22:07), and "All this is women's hair… at 15 pfennigs a kilo, it's woven into cloth. With the bones… they made fertilizer, or tried to. With the bodies… but words fail. With the bodies, they tried to make soap. As for the skin…" (25:36). As a result of the suspended syntax, the viewer/listener is invited to mentally represent the horrible and unrepresentable activity and event—with the skin, they fabricated paper.

In parallel, Claude Lanzmann's Shoah (1985) is a film that refuses archival images of the Holocaust, opting instead for the Judaic tradition of anchoring meaning in the mysterious power of the word via the telling and retelling of the personal experience of the survivors. The over-nine-hour-long film is solely constructed with interviews of eyewitnesses, bystanders and perpetrators, who step before the camera in order to narrate their subjective experience with the horror. Simon Srebnik, the survivor that opens the saga, explains that "No one can describe it. No one can recreate what happened here. Impossible! And no one can understand it" (08:46). As he stands in front of the present empty green field that was once the site of an outdoor crematorium, he can only testify to the atrocities he witnessed in the past by creating the absent image of it via words: "It's hard to recognize but it was here. They burned people here. A lot of people were burnt here. Yes, this is the place. No one ever left here again. The gas van came in here. There were two huge ovens, and afterwards, the bodies were thrown into these ovens, and the flames reached to the sky" (06:58).

As for the poetic documentary *Lessons of Darkness* (1992) by Werner Herzog that tackles yet another horror, it displays the impotence of the eyewitnesses' speech in communicating the atrocities of the Iraqi soldiers vis-à-vis the Kuwaiti citizens during the occupation and the Gulf War. Instead, it chooses to represent the unrepresentable horror via an oblique poetic/religious text that signifies the brutality of humankind and by filming the horrible reality of the aftermath of the war (the torture chambers and the burning oil of the wells) via an indirect mode of vision also akin to the logic of poetry. This aesthetic strategy invites the spectator to construct invisible signification out of the addressed/perceived objects and situations.

Along the same lines of such a responsible cinematic background, and in order to achieve its aim, *I Want to See* (Hadjithomas & Joreige, 2008), the hybrid documentary/fiction film, consciously mixes and orchestrates various modes of cinematic visual and verbal strategies of representation in order to reach an understanding of horror. To approach such a comprehension, one mode of visuality is put into scene, that of the interface image. The point of encounter of two systems, the interface image overlaps and condenses the shot and the spectral reverse-shot in the same shot the result of which is the formation of an uncanny effect signaling the lack of an ontologically sustained represented reality. This is opposed to the notion of suture, to the comfortably ordered realm achieved by the classical dialectics of

the shot and the reverse-shot or the objective/subjective exchange of images. Interface, says Slavoj Žižek (2001) *in The Fright of Real Tears*, operates at a more radical level than the standard suture procedure: it takes place when suture no longer works–at this point, the interface-screen field enters as the direct stand-in for the 'absent one' (. …) Interface could appear as a simple condensation of shot and reverse-shot within the same shot; but it's not only that, since it adds to the included reverse-shot a spectral dimension, evoking the idea that there is no cosmos, that our universe is not in itself fully ontologically constituted, and that, in order to maintain an appearance of consistency, an interface-artificial moment must suture-stitch it. (pp. 52–53)

The interface image appears in *I Want to See* (Hadjithomas & Joreige, 2008) at the beginning of the journey to the south of Lebanon (10:24) as the two characters arrive at the inner severely hit streets of the southern suburb of the capital Beirut, the home of the Hezbollah party. The visual field significantly overlaps the face of Deneuve looking and the devastated external reality she is looking at (the bombarded skeleton buildings destroyed to the ground by the Israeli air raids) as if there is an impossibility of juxtaposing these two realms side by side. Horror cannot be seen organically by the human gaze, a threatening sight that is unbearable for the consciousness of the character, and that in order for it to manifest itself in the image is via a spectral reflection, a shadowy reality that projects the inner confusion of the psyche vis-à-vis visibility.

Another way of vision reveals itself in the mode of prohibition. While the two characters walk in the streets of the southern suburb of Beirut (14:27), they are interrupted by the unseen Hezbollah members who stop the filmmaking process. The camera tilts down to fix the ground, its signifier signaling the interdiction of visibility. This prohibition is significant; its underlying premise is, paradoxically, its opposite inverted form. The "don't look" injunction generates the desire to look but differently, hence obliquely. The nonsensical banning of the "don't film" is bypassed through the act of negation and it is through this very violation that something *other* than the visible dimension of the destroyed reality begins to take form.

Absence constitutes yet another approach to sighting; the absence/presence dialectic is a formative component of the art of film. Cinematic images

are the manifest presence of absent objects and things and it is this very dynamic that produces cinematic signification. The interaction of these two dimensions discloses itself in the scene where Deneuve and Mroué arrive to Bint Jbeil (23:00), Rabih's hometown; a completely devastated landscape devoid of any visible trace of that which was. Here, Rabih endeavors to locate his grandmother's house and the alley where he grew up but in vain. The film hovers for a few minutes, a suspension of time that initiates a process of dynamic imagining in an attempt to fill the manifest absence by the effaced presence of what went on. However, it is the word here that anchors the horror of absence in a specific materiality. "It's somewhere around here," says Mroué. "In fact, this used to be a road. The road seems to have disappeared. I don't know. I don't know where the house is anymore. Everything has changed. I spent my childhood here and can't recognize anything" (27:12).

The suspension of time and the imaginary image it engenders are the theme and the focal point of another scene (37:32). Deeply disturbed by the absurd sight of the shattered town, and surviving the danger of driving through a mine field, the characters continue their road where they cross an extremely peaceful landscape. However, their serene moments are violently threatened by the intrusion of Israeli war planes flying at low altitude in what is so-called a fake air raid. Deneuve is frightened and Mroué tries to explain to her the meaning of what has just happened. Catherine then lays her head on the car window and closes and opens her eyes. The camera goes on to survey in a series of long travelling shots (43:57) the fields of wheat that stretch on the side of the road. The progressively blurred images are accompanied by a soft mesmerizing music that gives the scene an eerie and fantasmatic reverberation. The out-of-focus images play a significant role with regard to imagination. Blurring, says Julian Hanich (2018) in "Omission, Suggestion, Completion: Film and the Imagination of the Spectator," encourages viewers "to visually complete what is conspicuously blocked or blurred" (para. 45). In other words, to visually imagine what is not seen. Under such a condition, Deneuve *sees* through the substituted camera a transcendental (imaginary) reality that brings her a step closer to some kind of comprehension of the absurdity of war. This is for visuality in the film; as for verbality, it is in the simplest terms evocative par excellence. In his article "Suggestive verbalizations in

film: on character speech and sensory imagination," Hanich (2022) coins the term "suggestive verbalization" to designate cases in film whereby the viewer and through vivid and evocative language is "invited, challenged and occasionally even forced to imagine something in visual and other sensory ways that is *audiovisually not present*" (p. 151).

This suggestive and evocative capacity of language proliferates in I Want to See (Hadjithomas & Joreige, 2008) and paradoxically manifests itself in silence (but also anchorage and the metaphor) in order to obliquely render the unrepresentable dimension of horror. At numerous textual instances, silence imposes itself as a voice in the film genuinely paving the way to literary/poetic internal monologues that in turn produce imaginary visual formations. One significant moment is where the two characters are overwhelmed by a heavy vacant silence as the camera focuses on their faces from behind the glass of the car, which is significantly blurred by a kind of stain that is produced from the reflection of the sunlight. A zoom-in approaches and blurs the light and the image transforms from white to black generating Rabih's recollection of Deneuve's monologue from her famous film *Belle de Jour* (Buñuel, 1967):

I don't know how to explain it to you. There are so many things I would love to understand, my dear. Things that concern me, my feelings for you. It has nothing to do with pleasure, it's beyond that. I am not asking you to believe me, but I've never felt so close to you. (33:12)

Here, the black screen is extremely significant as, for one, it is a rarefied image that facilitates the act of visual imagining, and second, as it literally functions like a virtual blackboard upon which Mroué's monologue is projecting its central theme, that of the need to understand that something which lies *beyond* (the unrepresentable other). Furthermore, though Rabih recites the text in French, he then comments that he only knows it in the Arabic subtitles, which he immediately recites upon Catherine's request. This activity is noteworthy as it indicates the displacement of memory that lies not in the thing itself but in something that is beyond it.

Another instance of imaginary recollection generated by silence materializes itself by the end of the journey (51:47) as the two characters are on their way back to Beirut and pass near the site where the remainders of the city are being dumped into the sea. Here, and over a series of long travelling shots that show the enormous trucks and bulldozers in the process of flattening the leftovers of what once was a constructed building(s), Mroué's internal voice-over addresses the bewildered Deneuve in an attempt to explain the true horror of the scene:

You wanted to see it. I also want to see but I can't seem to. Do you see that? I told you they are moving the rubble out from the suburbs. They dismantle all the bombed-out buildings or completely destroy them (. …) Do you see? We can't recognize anything. We can't distinguish the hall from the dining room, the kitchen from the entrance, or the bedrooms from the bathroom (. …) It reminds me of an image. A town washed up on the seashore like a whale. A dismantled monster that can no longer move, a body decaying far from the eyes of people. Soon, the town will rest underwater, silent, mute. And we have already began to forget it. (52:38)

While the images are perplexingly deceptive (is this a worksite?), it is in fact the text that elucidates the horror of the uneasy predicament by anchoring signification in a specific meaning. The dismantled rubble and the stones are not anything but the remnants of the bombed-out buildings of the city and the undistinguished homes of the dead inhabitants. Moreover, the only way to comprehend such an absurd horror of death, destruction, and disappearance is via the metaphor ("A town washed up on the seashore like a whale") that creates *an-other image*, inviting the viewer to see the monster that lurks beneath the ruins. In this residue lies the unseen horror of that which *once was and no longer is*.

This latter conception is sustained in the following scene (57:18) as the camera goes through a dimly lit dark long tunnel for an extended period. The black screen is not the absence of the image but the manifestation of an-other visibility that dynamically construct the parameters of the unseen. Here, Mroué's internal voice also calls unto language to elucidate the absurdity of the Lebanese predicament: "Yes, I know, you're right. Sure, we'll start all over again. We'll rebuild again. And we'll live again. But… you didn't tell me. Will you come back? Catherine, tell me, will you come back?" (57:28).

Mroué's inner inquiry finds its silent answer later at the gala dinner (59:12) where Deneuve is under the spot lights of photographers and fans. She is welcomed by the French ambassador but is obviously

uncomfortable amidst her festive surrounding as she constantly looks around her trying to locate a friend. The friend turns out to be no other but Rabih, with whom she exchanges from a distance a set of shot-reverse-shot gazes that paradoxically abolish the physical distance that separates them and establish a silent camaraderie between the two, a kind of mutual latent comprehension that connects them to a higher level of shared experience and vision. They saw the unseen, the Horror.

In conclusion, it is legitimate to claim that visuality and verbality are at the heart of the cinematographic medium. They constitute the two fundamental components of the filmic text. The particularity of cinematic images and words is that they are the manifest presence of an absence; the absence of objects, things, and of course, beings. It is this very dynamic of the visible and the invisible, of the said and the unsaid that produces cinematic signification and representation. By its conscious and meticulous alternation of visuality and verbality, *I Want to See* (Hadjithomas & Joreige, 2008), like its predecessors *Night and Fog* (Resnais, 1955), *Shoah* (Lanzmann, 1985), and *Lessons of Darkness* (Herzog, 1992), seems to declare that horror cannot be spoken, seized, looked-at, or represented directly; it is too unbearable. Any attempt to straightforwardly symbolize it would end in failure for it would devoid it of its kernel and relegate it to the level of the cliché. Thus, the best way for art (and the human being) to approach it is, paradoxically, via its negation: a silent utterance and a kind of displaced gaze—an oblique, awry perception that provokes the initiation of the imagination, the evocative realm of a metaphysically universal comprehension of horror.

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Canadian Feminist Translators: Unveiling and Constructing Identity
Dr. Savo Karam

Abstract

The influence of feminism has been noticeable in various academic disciplines including translation studies, where feminist theories have made considerable contributions to the field. In 1980, the context of the Anglo-French Canadian dialogue led to the rise of the Canadian school of feminist translation that underscored the notion of gender and marked the aftermath of the interaction between the translation medium and theories of feminism. In doing so, Canadian feminist translators became unsilenced as they carved a new space, a translation driven space, and succeeded in securing a mode of existence based on their growing presence in feminist translation discourses that nowadays bear their signature. To them, translation was a new/creative mode of representation/expression, a fertile venue for experimentation and an aesthetic performance that allowed them to express their concerns. Accordingly, those women translators honed a new feminine tone with which they developed a new dimension of subjectivity through reconstructing the female self, thus establishing a transgressive, self-translated identity. Based on Hans Vermeer's Skopos theory, which perceives translation as an action with a purpose (which is in this case to liberate the females from male control) and emphasizes the translator's subjectivity, this paper approaches translation from a feminist perspective to investigate how women translators of the Canadian French feminists ended up recreating their identity/self. I will argue that, in the process of becoming an autonomous literary figure, the misrecognized Canadian feminist translator applied creative feminist strategies (to rewrite her story in the history of translation) which enabled her to resist oppressive, patriarchal confines and to create a recognizable identity.

Key words: Canadian feminist translators, feminist strategies, Skopos theory, "the newly born woman"

"Changer les mots, c'est changer les regards" France Théoret

"Parler n'est jamais neutre" Luce Irigary

Introduction

Since 1970, there has been a developing interest in translating languages and cultures with translation studies gaining eminence in the 1980s. Historically, translators, like the marginalized females, occupied a subordinate status in the literary world: "translators are handmaidens to authors, women inferior to men" (Simon, 1996, p. 1). As for female translators, they have been trying to access literary scenes ever since the European Middle Ages. During the Renaissance, women like Julian of Norwich, Margery Kempe, Juliana Berners, Eleanor Hull and Margaret Beaufort became active translators, but regrettably, their voices were lost and unacknowledged. Fortunately, with the advent of the modern period, the female voice came to occupy a space among the growing number of translated works and began to play a major role in unveiling and constructing the female voice and identity. As the wave of feminism with its interdisciplinary inclination became more influential, women were inspired to set up the Canadian Feminist Translation School and to contribute, in their unique way, to Translation Studies. It is a contribution that gave translation a different flavor, a realization that was confirmed in 1980 by bilingual Quebecois translators who revealed how the feminist movement empowered females to leave a feminine touch in their translations. To be more specific, it is through the process of translation that the "écriture au féminin" (the intersection of Anglo-Saxon feminism and French feminism which focused on *écriture féminine*) that emerged in Quebec in 1970 was transferred in 1980 into the Anglo-Canadian culture, writing and literature. In an attempt to recover and recognize the lost voices of feminist translators, the sixth issue of the Canadian feminist bilingual journal, the Tessera, was launched in the spring of 1989. This specific issue, "La traduction au féminin/Translating Women," which was devoted to Canadian feminist translational theories and their distinct practices, otherwise known as réécriture au féminin, brought into the limelight the productive and creative interrelationship between translation and feminist writing (as translational writing). In point of fact, it is Canada's intercultural context, its prevailing bilingual and bicultural atmosphere, that facilitated the development of feminist translation theory and discourse. Consequently, the exchange of feminist voices between French Quebec and the English-speaking

provinces of Canada marked the foundation of a feminist translational poetics in Canada.

Practiced in Quebec during the 1980s and 1990s, feminist translational paradigms allowed female translators to flaunt a highly interventionist style which proved to be an effective instrument of power, making language speak for women. When translating feminist projects from French into English, notable Canadian feminist translators such as Barbara Godard, Marlene Wildeman, Fiona Strachen, Kathey Mezei, Linda Gaboriau, Susanne de Lotbinière-Harwood, Luise von Flotow and Howard Scott had to combine their effort to find a new translating voice to subvert phallocentric language. Essentially, the aim of Canadian feminist translation is to secure a woman's meaningful existence by integrating and disseminating the lost and suppressed feminist voice, identity and values (in and through language) into translations in order to undermine the language of patriarchy. Thus, underneath Canadian translated literature lies the politics of identity.

The present paper would therefore revisit the translation interventions put forth by Canadian feminist translators in their works on French-Canadian texts in order to study the significance and influence of these visible, multifaced translational paradigms upon feminist empowerment and ideology. Based on the framework of Skopos theory, it will expound on the manner in which feminine modes of expression serve to restore the lost female voice in literary culture.

Skopos Theory

In 1978, the German translator Hans Vermeer introduced a translation theory called Skopostheorie which he published in the journal Lebende Sprachen. Vermeer's (1989) Skopos theory is "a theory of translational action;" Skopos, originally a Greek word, is "a technical term for the aim or purpose of a translation" (p. 191). Any translation which is not Skopos-oriented, according to Vermeer (1989), is not "a translation at all," so any translation activity "can and must be assigned a Skopos" (pp. 196, 192). Vermeer clarifies that every text has to have and serve a specific purpose: The Skopos rule thus reads as follows: "translate/ interpret/speak/write in a way that enables… [a] text/translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function" (as cited in Nord,

1997, p. 29). Since this translation theory is purpose-oriented, it is determined by focusing on the Skopos of the translational action which is producing the target text. In which case, translation is performative; it is a purposeful activity that reinforces the translator's role with translation strategies being determined in accordance with the purpose of a text.

In line with this, it appears that this functionalist approach to translation gives priority to the application of a purpose rather than to linguistic/ language transfer. For Vermeer, translation should have an approach other than a straightforward linguistic transference. He explains: "Linguistics alone won't help us; first, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet formulated the right questions to tackle our problems" (as cited in Nord, 1997, p. 10). Apparently, Vermeer is promoting a cultural approach on account of his appreciation of the unique cultural sensitivities and references embodied in each language and which a linguistic approach cannot give credit to in transference. Skopos theory introduces a different perspective to translation practices. What matters in this approach is the function of the end product, as "the end justifies the means" (Nord, 1997, p. 29). Moreover, the basic function of this theory is not only to focus on the purpose of the text, but also to foreground the role of the translator who can overthrow the original text (whenever the translator sees fit in order to attain the desired purpose) and create or produce a target text that fulfills a purpose. In this respect, Hans Hönig (1998) explains, "the source text should no longer be seen as the 'sacred original,' and the purpose of the translation can no longer be deduced from the source text, but depends on the expectations and needs of the target readers" (p. 9). The translator, in this case, is at liberty to choose the strategy (to be implemented during the translation procedure) that conforms with the intended Skopos (Nord, 2006, p. 142). Added to this, Christian Nord (1997), a German translator, further developed Skopos theory by drawing attention to intentionality as an essential part of the translation process (p. 27). In this light, Skopos theory renders translation as an intentional, intercultural communication activity whose role is to provide information and to focus on the target text as well as on the subjectivity of the translator. It is therefore Vermeer's Skopos theory which serves as the suitable analytical framework to explicate why

and how feminist translator's subjectivity is reinforced in feminist translation activities.

Literature Review

Since the terrain of translation practice is developing, and since Feminist Translation Studies and translation theory have experienced exponential growth recently, a study of feminist translation practices would pave the way for an inspiring perspective to translation studies and theory. According to Emily Wilson (2019), "Feminist translation theory is a nascent but still… underdeveloped area within both gender/feminist studies and translation studies" (p. 280). Indeed, the gap between theory and practice in translation studies is explicit; what needs to be examined is not the theoretical framework of feminist strategies but translational strategies in practice for the purpose of understanding how translation acted as a process of mediation, change and transformation– foregrounding female subjectivity and achieving what the Canadian translator Barbara Godard (1990) has termed as "transformance," employed to accentuate "the work of translation, the focus on the process of constructing meaning in the activity of transformation" (p. 89). In other words, the incessant processes of creativity and language manipulation bring forth change and transformation in the translation task and the target text.

For many centuries, female writers/translators have been rejected, subjugated and undermined by a patriarchal social structure in which men enjoyed all privileges, the authority of authorship being one of them. Thomas Hardy's (1874) description of the disempowered female who is alienated from language on account of being deprived of her voice and excluded from the production of thought is a fitting picture of patriarchal power. He states, "it is hard for a woman to define her feelings in language which is chiefly made by men to express theirs" (p. 303). Nevertheless, refusing to be oppressed and mastered, females found an outlet in translation which opened a space for them to infiltrate what had hitherto been a male-domain. Translation became an act of empowerment that eventually led women to access the literary world and to prosper outside the masculine confinement/circle. Henceforth, women intentionally allowed their feminine voices to prevail in their written works, as their sentiments and experiences were no longer concealed. In other words, as a counter-reaction to patriarchal oppression, a female writer/translator developed a brand-new woman-orientated language to express her experiences. In doing so, women destabilized identities in the sense that they disrupted the symbolic sphere of males – language – and deconstructed the prevailing gender discourses and feminine archetypes. Feminist writers'/translators' creative freedom and fruitful efforts allowed translation to become an emancipatory practice through which women can include a unique feminist touch that is heard and enjoyed among literary circles.

With respect to feminist translation, Jose Saramago (1997) is of the opinion that translation involves subjectivity: "to write is to translate… we transfer what we see or feel into a conventional code of symbols" (p. 85). Therefore, women writers have begun to gain recognition and to prosper not only as writers but also as translators who transfer their feelings and perceptions into written language while taking their translated projects to another level within the symbolic space. In this way, the female is indeed self-consciously well positioned to reconstruct her role as a writer and as a translator and to leave her individual style in both literary writing translation projects.

However, disparate views have emerged concerning the abusive performance of feminist translators. For example, Rosemary Arrojo (1994), a Canadian feminist translator, accused the feminist Canadian translators of being "hypocritical," "incoherent" and "opportunistic traitors" as they vandalize source texts in order to carry out their political agendas (p. 149). To a certain extent, this allegation cannot be overlooked, yet such feminist translations were effective. They had several legitimate causes such as challenging and evading patriarchal entrapment and compensating for the cultural and linguistic differences between French source texts and English target texts. Moreover, feminist translations have circulated beyond Canada, and their growing number worldwide strongly confirms that the feminist translator is an autonomous and resisting scribe who has triumphed in designing and executing feminist strategies that proved to be active, legitimate and purposeful. Moreover, feminist strategies were harshly criticized for their appropriation of texts. Nonetheless, this act of appropriation is constructive in the sense that it starts a fruitful dialogue between languages and cultures and gives the female translator the authority to promote her intentions and reshape language. According to Mikhail

Bakhtin (1981), As a living socio-ideological concrete thing… language… lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes one's own only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language… but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word and make it one's own. (p. 293)

Rewriting/producing words entails changing them according to the writer's intentions and purposes. To Bakhtin, a rewriting initiates a dialogue between cultures and languages. Thus, translation has a radical role in reforming and shaping language.

There are those scholars, such as Alka Vishwakarma (2019), who believe that feminist translators were deceptive in their struggle for visibility. She states: "Feminist translators came to the surface concealing their intentions to analyze their oppression through language" (p. 107). However, for the Canadian feminist translatologist Sherry Simon (1996), feminist translators were "upfront" (p. 36) in communicating their intentions since they stated their political aims behind their translations. She adds that female translators never take pains to conceal their interventions nor their intentions as they have always been visible: "Far from being blind to the political and interpretative dimensions of their own project, feminist translators quite willingly acknowledge their interventionism" (p. 28).

Mary Snell-Hornby (1990) believes that the new feminist approaches lay much emphasis on "the orientation towards cultural rather than linguistic transfer" (p. 82). It is true that these feminist interventions caused a "cultural turn" by generally highlighting the cultural framework in their translations, but it is also true that feminist translators did sometimes incorporate the "linguistic transfer" as will be explained later in their translation of the silent French "e" into English. Basically, since a female translator helps permeate and transfer not only her voice in interpreting and rewriting texts, but also the voice of the original text, she serves as an agent for a multi-voiced translation (culturally and linguistically oriented).

Before discussing how feminist translators attained visibility through their multifaced interventionism, it would be worthwhile to discuss the problem of translating the silent French "e" which is a gender identifier to show how feminist translators did occasionally consider the "linguistic transfer."

The Skopos of Translating the French Mute "e" into English
Unlike the neutrality of the English language, French has a unique gender identifier that points to the gender of the referent. This issue created a major hurdle for the Canadian feminist translators who were faced with this difficulty: how should they sustain the grammatical gender of French in a gender-neutral language such as English? In this case, the linguistic aspect of translation cannot be ignored since it is essential to sustain "intertextual coherence" between the source text and the translated version or translatum which must be "defined in terms of the Skopos" (Vermeer, 1989, p. 193). Skopos theory indicates that translations can have more than one purpose for the target text to be achieved. In this context, one intended purpose or Skopos is retaining the linguistic feature of the mute "e" in the French source text and preserving it in the English translated text. Generally speaking, it is true that Skopos theory is not linguistically focused at all times but socio-culturally oriented; however, feminist translators attempted, in particular cases, to faithfully imitate the exact grammatical/lexical features of the source text and reflect them in the target text, and as Vermeer (1989) contends, "Skopos theory states… that one must translate, consciously and consistently, in accordance with some principle respecting the target text" (p. 198).

For Michael Cronin (2002), "translation is a return ticket and that homecomings are as important as leavetakings," so translators should act like "homebirds" (p. 87). Therefore, in order to secure a safe homecoming and return to the source text, the silent "e" of the mother tongue must be marked in the foreign language of the translated version. Canadian gender-conscious female translators have to be creative enough to create a symbolic space where they find themselves at a crossroads: being in and moving in-between texts. Accordingly, feminist interventions were applied to feminist Quebec writers whose French texts were gender-sensitive. Here is a translated text to illustrate what they did to show their linguistic responsibility: the French word "écrivaine" is translated into *auther/auther* (my emphasis) (Lotbinière-Harwood,

1995, p. 162). The translator has thus used words in such a manner as to maintain what could be referred to as linguistic credit. As Vermeer (1989) affirms, "'Fidelity' to the source text… is one possible and legitimate Skopos" (p. 200). In order to remain faithful to both the writer's goal, purpose, intention and the original text, such precise imitation is a justifiable translational technique with a genuine Skopos. It is a creative linguistic approach to translation with the translator's explicit Skopos "respecting the target text" by transferring an accurate and truthful sense of meaning from the original text.

As pointed out by Vermeer (1989), "any translation is carried out according to a Skopos," and even if there was an "absence of a specification, we can still often speak of an implicit (or implied) Skopos" (p. 192). Interestingly, another implied Skopos can be identified in the mentioned example. The Canadian feminist translators consciously highlighted the notion of gender in their translation and deliberately reduced the predominance of the masculine over the feminine in the target text, allowing the feminine to preside in what has always been a patriarchal culture and thus restoring their lost voices in literature. In this manner, feminist translators reclaimed their repressed presence in translation practices that reflected themselves.

The Skopos/Purpose of Feminist Interventions

Feminist interventions essentially attempt to provide answers to the following questions: How is it possible to liberate humanity from the imperialist patriarchal ideology? What strategies can be applied to eliminate the misogynistic, antipathetic setup of patriarchal language and create a literary culture that portrays a feminist ideology? How should feminist translators deal with sexist source texts? How did feminist ideology affect translation? Why should feminist translators write or translate in the masculine? What is involved in translating from a feminine stand-point? What is the Skopos of the strategies developed by Canadian feminist translators and writers?

The Quebecois avant-garde poet Nicole Brossard questioned the legitimacy of the dominant, patriarchal gender-biased language (French) that influences Quebecois literature and wondered how women could tolerate a language that conspired against them in being a vital instrument in their oppression. She states, "comment une femme qui utilise quotidiennement la langue (professeur, journaliste,

écrivain) peut-elle se servir d'une langue qui travaille systématiquement contre elle" (as cited in Flotow, 1994, p. 220). Luise von Flotow (1991) is among feminist translators who approves that "'patriarchal language' had to be undone in order for women's words to develop, find a space and be heard" (p. 73). In this regard, Lotbinière-Harwood (1995), a translation theorist and practitioner, expressed her agony translating from the masculine:

Francoeur was the first and last male poet I translated. During the three years I spent on his poetry, I realized with much distress that my translating voice was being distorted into speaking in the masculine. Forced by the poems' stance, by language, by my profession, to play the role of male voyeur. As if the only speaking place available, and the only audience possible, were male-bodied. I became very depressed around meaning. (p. 64)

As a movement, therefore, feminism aims at challenging the social, political and economic inequality females face and attempts to highlight gender discrimination or transform gender and power relations. This is the precise Skopos of feminist translation, and feminist interventions were put forth into action paradigms that became the practice in Canadian translation. In applying translation as an action-based and Skopos-driven approach to create and disseminate new expressions and meanings, feminist Canadian translators invented new strategies to reinforce their visible and active participation in translation studies. Arising from the bitterness of female oppression, these resistive approaches to translation render the nature of translation creative and individualistic. When various strategies of resistance are employed, target text resistance and the feminist translator's subjectivity are unquestionably secured.

Consequently, translation becomes a performative act (a daring activity of change) that leads to what Godard calls (1990) "transformance" (p. 89) which is an effective tool for constructing meaning and a female translator's subjective as well as subversive identity. In other words, "transformance" is an instrument for empowering the invisible woman, enabling her to attain political, cultural and linguistic visibility.

Therefore, an application of Vermeer's ideas within the sphere of Skopos theory involves taking into consideration both the notion of resistant translation and the subjectivity of the translator.

One advantage of Skopos theory is that it "expands the possibilities of

translation, increases the range of possible translation strategies and releases the translator from the corset of an enforced…
meaningless- literalness" (Vermeer, 1989, p. 201). As such, theoretically it does not assume "that a translated text should… conform to the target culture behavior or expectations" (Vermeer, 1989, p. 201). As an approach, it opens a fruitful space through which the translator's subjectivity is manifested. Furthermore, even though the cultural features of both the original and the target language are taken into consideration during the translation process, Skopos theory shifts its concentration more towards the target culture. Hence, translation is regarded as a dialogical, communicative and social activity that produces a target text that conforms to the cultural functions of the target language.

With feminist translation concentrating on assertions of identity and culture and based on the accepted notion that language mirrors culture, one cannot ignore the correlation between culture and ideology – two concepts which are closely interrelated. In a sense, the extent to which these two concepts reciprocally enrich the translation process has led to the growing emphasis on ideology in the practice of translation with a number of philosophical systems supporting this notion: "ideology rather than linguistics or aesthetics crucially determines the operational choices of translators" (Cronin, 2000, p. 695). What feminist translators aimed for is a subversion of patriarchy's legitimating ideology. In other words, they sought to defamiliarize the source text language and to undermine the authority of sexist patriarchal language. They are also aware that sticking to one specific ideology does not serve their cause since this will only continue to highlight the prevalence of patriarchy. It is on account of this that Canadian feminist translators such as Barbara Godard, Susanne de Lotbinière-Harwood, Luise von Flotow and Sherry Simon translated Quebecois female writers into English. It is a feminist ideology they sought to promote while transmitting the cultural features of the source text and transforming its discourse into one that harbors resistance. Thus, the translated text becomes a powerful tool in the hands of the liberated and authoritative feminist translators whose collective resistance is insured in these subversive translation strategies. Another interesting feature of this artistic technique is an unfamiliar, aesthetic translation in which readers become aware

of the subjective world of feminist translators and identify a perspective that bears a resistant appeal. With resistance as Skopos, a translator's subjectivity is both practiced and conceptualized.

Moreover, the nature of feminist translation is inventive and individualistic. As feminist translations resurfaced in a more liberal environment, new modes and unique styles of translation practices were introduced in order to retaliate against patriarchal translations. These interventions assisted a female translator or writer in creating her story to make women's experience apparent and appreciated. In order to do so, female Canadian translators boldly adopted "an anti-traditional, aggressive and creative approach to translation which they call feminist translation" (Flotow, 1991, p. 70). This is a revolutionary and creative approach to translation that accentuates a female's visibility as it calls attention to a feminist literary culture. Francophone feminist writers and their Canadian feminist translators intended to:

work words in different ways, in subversive ways, disrupting the linearity of conventional discourse, deconstructing grammar, sabotaging the symbolism of patriarchy, stripping words to their bare meanings and breaking open language to let it say what is unsaid and unsayable in the language of patriarchy. Through these linguistic transgressions, they expand cultural space to liberate territory for women's expression. (Scott, 1989)

Canadian feminist translators promote novel strategies that would render their work noticeable, and with criticism of misogynistic language being a main concern, their translations were, for the most part, experimental. Quebec feminist writers and their feminist translators "explored women's experiences that had not been put into words before, and… sought to create a new idiom with which to express these experiences of the body" (Flotow, 1991, p. 72). Flotow (1991) gives a typical example of a Canadian feminist translation when she refers to an often-quoted sentence from a Quebecois play called *La nef des sorcières* (1976): "*Ce soir j'entre dans l'histoire sans relever ma jupe.*" On his part, the translator David Ellis provides a faithful, literal translation of the French sentence as: "This evening I'm entering history without pulling up my skirt." As for the feminist Linda Gaboriau's translation, sensuality is bold and vivid: "This

evening I'm entering history without opening my legs" (pp. 69-70). Gaboriau goes beyond the text by emotionally portraying the female body and what it connotes to the male gaze in a stark feminist image. This feminist tone is reminiscent of what Elaine Showalter (1981) refers to as probing into "the wild zone" (p. 193)- a space in which language can express the unique female experience. This feminist translation is also in line with what the French feminist and literary theorist Hélène Cixous (1976) calls "a *new insurgent* writing" which is bound to free woman and "allow her to carry out the indispensable ruptures and transformations in her history" (p. 880). Cixous (1976) further explains:

I shall speak about women's writing: about what it will do. Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently

as from their bodies-for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text-as into the world and into history-by her own movement. (p. 875)

In other words, the female will speak through her body, and in doing so, she will change her history by writing her story with her own body. Accordingly, the act of translation becomes a metaphor for feminist writers to express resistance and assert individuality. In the above example, when a female writes through her body, in a feminine language, the experience is communicated in an unconventional, experimental style that reflects her subjectivity. Cixous and Clément (1988) state: "Write yourself: your body must make itself heard. Then the huge resources of the unconscious will burst out… [and] the inexhaustible feminine Imaginary is going to be deployed" (p. 97). What differentiates feminist translation from conventional, traditional translation is that the former is quite daring and forthright in its articulation of women's voices and description of their shared experiences while highlighting female sexuality.

Nevertheless, feminist translation was affected by American, British and French feminism which focus on recreating women's language in such a manner as to manifest its écriture féminine, which is "the inscription of the female body and female difference in language and text" (Showalter, 1981, p. 184). At this point, it is worthy to draw attention to Jacque Lacan whose psychoanalytic theory posits that language is masculine and that identity is only complete through

the symbolic, that is, language. In this case, even women, who have always been denied the right to have a dynamic subject position, can also express themselves and assert their individuality in a style that Cixous has described as écriture féminine in "The Laugh of the Medusa." She also recommends that females should break free from patriarchal language by inventing their own written in "white-ink," and instead of "texts" they can produce "sexts" (female writing). This is based on the notion that it is the bisexuality of females which gives them the utmost autonomy to write and speak at liberty (Cixous, 1976, pp. 883-885). Metaphorically speaking, "white ink" is an image of females who must not only write their own bodies but must also write "through their bodies" (Cixous, 1976, pp. 881, 886) in a language unique to them. In this way, écriture féminine enables the female to rediscover and reconstruct her own self, her identity, in a manner Godard (2004) refers to as "becoming-other" (p. 23).

In effect, the Canadian school of feminist translation introduced different feminist interventionist methods against patriarchal language. To demonstrate the implications of some feminine techniques, it is convenient to reflect upon some specific ways in which these feminine modes tend to depict the female experience and its transgressive power. What follows is an examination of the application of Vermeer's ideas within three feminist translation practices: supplementing, prefacing and footnoting and hijacking.

A. Supplementing

Feminine subjectivity and translation purpose are the foundations of Skopos theory. Since translation is a rewriting, it involves subjectivity which can be perceived in different feminist translation techniques. Simon (1996) explains, "Female writing and translation meet in their common desire to foreground female subjectivity in the production of meaning" (p. 13). With Vermeer (1989) confirming that the translator is a skilled decision maker accountable for the "performance of… the final *translatum*" or the target text, translators have taken advantage of this to transfer their beliefs since the "specified Skopos is defined from the translator's point of view" (pp. 191-192); moreover, as experts in the field, translators have the freedom to "consider further alternative ways of reaching a given goal" (p. 192). Hence, translational norms and linguistic expressions are no longer under man's control but in the

grip of feminist writers and translators as they apply innovative strategies. No matter what modifications those feminist translators make, the final product (target text) is intended to serve the designated Skopos itself. All in all, the general framework of Vermeer's translation theory has made a substantial influence on Skopos-oriented feminist translation. Skopos theory is a convenient approach to be applied to the feminist translation practice of French and Canadian schools since it proposes new prospects on how female translators handle tasks and texts and allows Quebecois and Canadian feminists to be practical, resistant and creative. From here, an examination of Vermeer's approach following Flotow's (1991) strategies would help shed light on the efficacy of this translation practice. Within the framework of Skopos theory, the way a target text is intended to be received determines which suitable strategy is to be practiced, and due to the fact that there are myriad ways to interpret and read a source text, different strategies employed by translators procure "different varieties of translational action, each based on a defined Skopos" (Vermeer, 1989, p. 201).

Taking supplementing, also called compensation, as a point of departure in Canadian feminist translations, it is realized that it seriously interferes with a text and deliberately over-translates it. This sort of intervention is a deliberate move that calls for voluntary alteration in order to create feminist experimental results. For Flotow (1991), supplementing is a beneficial strategy, and she agrees with Walter Benjamin for whom this "voluntarist action" allows the translated text to be "matured, developed, and given an afterlife" (as cited in Flotow, 1991, p. 75). Moreover, when it comes to handling the untranslatable, supplementing is viewed as an essential feature of translated texts that is employed to reveal feminist intentions such as changing patriarchal language into another language (a new-brand language). In fact, it is the linguistic difference between languages which "calls for interventionist moves by the translator" (Simon, 1996, p. 14). As a translation practice, supplementing, "compensates for the differences between languages" (Flotow, 1991, p. 75). Furthermore, Flotow (1997) elucidates that "translators have had to… go beyond translation to supplement their work, making up for the differences between various patriarchal languages by employing wordplay, grammatical dislocations and syntactic subversion in other places in their texts" (p. 24).

With respect to French-English translations, French grammar, along with its gender rules, is sometimes difficult to entirely portray in English, a gender-neural language, which does not usually mark words according to gender. The best solution to this problem is to supplement the translation. A representative example of supplementation can be seen in the following example from the translation of Louky Bersianik's L'*Euguelionne* by Howard Scott who is known as the only male Canadian feminist translator. Scott's translation of this sentence about whom to punish for abortion "Le ou la coupable doit être punie" is: "The guilty one must be punished whether *she* is a man or a woman." The mute "e" in the French sentence indicates that it is the female who should be the culprit. For this reason, Scott had to compensate for the lack of the mute mark of the terminal "e" in the feminine word "punie" and surprisingly replace it with the pronoun "she" to show the difference between French and English. Because the silent "e" is untranslatable in English in which gender agreements are nonexistent, Scott, taking a feminist stance, interferes in the translated text, so his " 'voluntarist' solution supplements this particular lack in English" (Flotow, 1991, p. 75).

Flotow's (1991) analyzes of Scott's supplementation of the untranslatable silent "e" is a positive one: "This feminist translator thus recoups certain losses by intervening in, and supplementing another part of the text. He also supplements the original text by making its critique of language apply to English, and meaningful to an English-speaking readership" (p. 75). Feminist translators are thus determined to resolve this language barrier in a creative and original way since they are the decision makers who decide which Skopos they should aim at and which strategy is appropriate to be employed in the translation process. In this case, the translation purpose justifies the translation process, and this is the main concept of Skopos theory.

Flotow (1991) provides another example of supplementation from Godard's translation of the title of Nicole Brossard's L'*Amèr*. There exist many semantic possibilities in the untranslatable wordplay of the title L'*Amèr* where "l'amer" (without an accent mark) can mean "the sour" while in oral pronunciation, "la mère" connotes "the mother." Moreover, this gender-neutral word can also imply "mer" as (sea). Surprisingly, the absent "e" in the title is a willful intention by the feminist author to refer to the absent, silenced, smothered mother. Since parts of the book are about the unrecognized mother whose role is marginalized

in society, Godard, supplements the untranslatable pun in "the title, whose effect rests on the 'e muet,' and the sound associations in French" (pp. 75-76) and adds explanations in the translated version to make certain that the features of the texts are reflected in the target text and that nothing is lost, neglected or overlooked in translation. Therefore, Godard translates the title of the work *L'Amèr*: "The Sea Our Mother," "Sea (S)mothers," "These Our Mothers," "These Sour Smothers" or "(S)our Mothers." She attempts to capture the image of the bitter mother smothered in a male-controlled society while marking the presence and signature of the feminist translator in the text and allowing the voice of the author and that of the translator to come through. The title page of Godard's published translation of *L'Amèr* eventually appeared as below:

Source Text: L'amèr ou le chapitre effrité (Brossard 1977)
Target text:
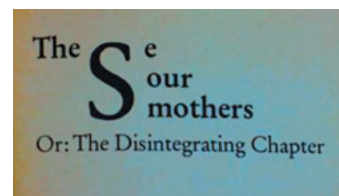
Theseourmothers
The Sea Our Mother
Sea(S)mothers
TheSe
our
mothers
Or: *The Disintegrating Chapter* (Brossard 1983)
As seen in this genuine graphic layout, a feminist translator has proven to be an artist not a copyist; she has listened to the voice of the source text and included her own. By doing so, Godard "contributed to the recognition of translation as a vital literary activity and theoretical site" (Mezei, 2006, p. 205). These multiple dimensions emphasize the complexity of the translation process as well as the power of language and the richness and diversity of meaning. Within the same line of thought, Goddard (1995) regards translation as a dynamic, flexible and challenging art: "No final version of the text is ever realizable....

Translation is an art of approach" (p. 81).
Therefore, not unlike creative writing, the act of translation must itself be as original, and Skopos theory, which locates the notion of subjectivity at the center of its inquiry, affords a space that accords with feminist views of translation discourses as creative and explicit interventions which transfer multiple combinations of meanings. In the above textual display of female aestheticism, the subtleties and semantic ambiguities articulated in the title of the source text are not fixed or static in their linguistic representation and are, therefore, taken into multiple directions and extended into multi-meanings in the target text. Within this fluid context, the presence of polysemic words made Godard expand the possibility of translation and create a way to clarify all the probable meanings in the translated texts in what is known as text-tailoring. In light of this, Massardier-Kenney (1997) notes that "channeling translation through a feminist approach can bring out aspects of a text that had been overlooked or even suppressed" (p. 65). As such, supplementation becomes an open intervention that draws the reader's attention to the unceasing, dynamic process of meaning creation that elicits several interpretations of the polysemic terms of the source texts.

Here is another example that mirrors the feminist translator's interference in the title of the work L'Amèr (1983). Brossard's "J'ai tué le ventre et fait éclater la mer" is translated into English by Godard (1983) as "I have killed the womb and exploded the Sea/Sour mother" (pp. 20, 14). This is a typical example of Godard's creative transformation or "transformance." It is not the word "la mer" but its double meaning that is translated into English. Accordingly, for the supplementing strategy "the interpretation (of the original or of the author's intended meaning)" is taken into consideration when it comes to faithful translation (Castro, 2009, p. 61).

The purpose of supplementing is then to underscore subliminal messages and repressed features in texts and add more clarification to meanings and multi-meanings, thus allowing the translator to create brand-new ways to transfer and clarify French grammatical gender into the English translation. Here are more examples taken from Simon's (1996) Gender in Translation: "défaite" becomes "defeat" or "de facto," *mère* becomes "m ther," *"Pour écrire, rêver est un accessoire"* becomes "Dreaming is an accessory to writ(h)ing," *"Chaque fois que l'espace me manque a*

l'horizon, la bouche s'entrouvre, la langue trouve l'ouverture" becomes "Each time I lack space on the her/i/zon, my mouth opens, the tongue finds an opening, (her eye zone)," "*La mère recouvrant la mer comme une parfaite synthèse*" becomes "(Mère) She covering (mer) sea like a perfect synthesis," "*Amantes*" (female lovers) becomes "*Lovhers*" (my emphasis) and "*amante*" (lesbian lover) is rendered "*shelove*" (my emphasis) (p. 25).

As noticed in the above French-English translations, feminist translation is an action-based theory (to attain linguistic, cultural and political visibility) in which female translators become disruptive scribes conquering the target text and making it their own. According to Cixous (1976), a female power resides in "sweeping away syntax" and is the reason why she urged females to "invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes" (p. 886). Translating across the border between Quebec and Canada, the feminist translator produces daring experimental textual productions (that spawn a collection of inventive translation marks) and creates a brand-new language that subverts syntax and lexicon. In so doing, she flaunts her creative liberties, leaving her individual imprint of an aesthetic "impregnable language" for the reader to follow and enjoy. Such supplementation or intervention in the translated work through creative symbolic spaces in order to expose implicit meanings (such as the case in "m ther" that reveals her smothered status) and to introduce or inject extra feminine gender markers such as an "e," "h" or "her" (as the case in "écrivaine" which is translated into ("auther") and "réalité" into "re(her)ality") is indeed a daring and creative choice to underscore the feminine in feminist translation.

With translation becoming a radical form of female subjectivity, empowering women with an authoritative form of expression, it ceases to be a solely male phenomenon. Translators' feminized neologisms, their rewritings of the source text, have endowed females with authority as they reclaim the word. In a sense, the feminist translator is consciously transferring her identity or seeking a new one in a unique translating voice. This being the case, she intervenes in the text, through visible and deliberate manipulations and modifications of existing words, to affirm female subjectivity. To further illustrate, what follows is another example of supplementation. The sentence, "longtemps longer nos corps encore à deux, à la faveur de la nuit" (Brossard, 1977, p. 34) is translated by Godard

(1983) from the source text as such: "a long time lo(u)nging our bodies two-gether to pass under cover of night" (p. 28). Here Godard actively and intentionally participates in creating or constructing a variety of meanings of the source text ("longer" becomes "longing" or "lounging" in English), by transforming words from the target text in such a manner that the peculiarity or uniqueness of the text is retained together with the emotions of the lovers. The resulting translation is interesting and artistic.

Skopos theory therefore opens a new perspective for the source text to be translated in different ways in accordance with the purpose of the target text. For Vermeer (1989) translation does not have to be literal; it brings about a *translatum* which is the translated version "as a particular variety of target text" because "a given source text does not have one correct or best translation only" (pp. 191, 198). This justifies the creativity and subjectivity of the translator who is allowed to make the essential modifications to the resulting translated text. Recreating and rewriting the original text foregrounds the female translator's subjectivity as she underpins, through translation, the differences and not the similarities: "As feminist theory tries to show, difference is deemed a key factor in thought processes…. The feminist translator, affirming her critical difference, … flaunts the signs of her manipulation of the text" (Godard, 1990, p. 93). In order to compensate for linguistic and cultural differences, translators sought to feminize the translated text and resorted to exploring language through wordplay, different forms of expression and translation, to accentuate their difference and their existence within literary circles. After all, translators cannot be blamed for emphasizing difference since it essentially cannot be eluded in translation practice; the created translated work is entirely dissimilar and new and opens a window for difference; as Karen Emmerich (2017) remarks, "The entire translation is a text which did not exist before: all the words are added; all the words are different" (p. 3). In searching for a suitable meaning which is the same in another language, feminist translators had no other choice than introduce wordplay in order to give a new space for additional differences while expanding text boundaries. In some cases, when maintaining similarities between original and target texts appears complicated, a feminist translator has no other choice but to underscore the text's differences or foreignness. At this stage, the result is a critical self-translation as

feminist translators are determined to write in the feminine. The intention of their translations is to make women "visible and resident in society"; Lotbinière-Harwood (1991) clearly announced her feminist policy recommending that "we need to resex language" (p. 117).

As females are no longer subservient to masculine linguistic codes, they assert their freedom by creating their own linguistic world – a world that embodies femininity. Thus, supplementing texts is the result of the translator's intentional interventions in developing and extending the source text to create a difference and become political or ideological mediators. Basically, the supplementing practice does not only transform male-oriented perspectives in language but also challenges or subverts them. Supplementing is rendered a counter-reaction, a double blow, to patriarchal forms and codes because Canadian feminist translators reverse the politics of language. It is now marked by a feminine way of reading and writing with a new text created for new readership. Ironically, the "invisible" ventriloquist female translator has ensured the visibility of texts to a new audience.

B. Prefacing and Footnoting

In the early context of feminist translation, prefaces and footnotes were practiced for various purposes: to explicate the intentions and background of the original text, write commentaries, explain the strategies used in translation and clarify modifications made to the original text. With their focus on paratextual spaces, prefacing and footnoting play an effective role in deconstructing the dichotomy between the writers and their translators. Other than using prefaces and footnotes, Godard mentions that translators also mark their presence using italics. These strategies allowed the female translator to "womanhandle" a text and to take part in forming her own meaning for the purpose of achieving "transformance." A feminist handling of texts is an assertive approach that enables a female to establish her active existence as a translator and to acquire a new subversive identity – a visible and subjective one. In translation practice, subjectivity resonates in the functionalist approach of Skopos theory. It is Godard who coined the term "womanhandling" a text to describe the preferred strategies utilized by feminist translators. Consequently, translated English texts are preceded by a preface that explains the translation process and designates the Skopos or purpose of the translated version. For

instance, Godard (1990) explains in a preface:

Womanhandling the text in translation would involve the replacement of the modest, self-effacing translator. Taking her place would be an active participant in the creation of meaning, who advances a conditional analysis.Hers is a continuing provisionality, aware of process, giving self-reflexiveattention to practices. The feminist translator immodestly flaunts her signaturein italics, in footnotes - even in a preface. (p. 93)

Given these considerations, prefacing is a strategy that allows the feminist translators to describe their perceptions of the source text and to explain the translation technique that accords with their purpose for the source text. What transpires through "womanhandling" texts is a reconstruction of meaning and an appropriation of language that lead to "transformance" in the target texts. Godard believes that when translators remain completely faithful to the source text and refuse to perform the act of self-effacement, they avoid the challenge of faithful transference between the original and target text and are thus unfaithful to the translation practice. Essentially, with Skopos theory there is not a perfect or accurate translation; translation has to be adequate and relevant.

Furthermore, translation studies acknowledge the translators' impact and textual power and "their role as active and powerful agents" (Paloposki, 2009, p. 191). When female translators handle a text, they become empowered. Since translation is politicized, it becomes a political act of "rewriting in the feminine" and creating a new voice that allows suppressed females to be heard in prefaces and footnotes. Consequently, the preface is the space through which feminist translators ultimately succeed in "making language speak for women" (Lotbinière-Harwood, 1991, p. 125) and so the female voice is regained and most probably heard. Lotbinière-Harwood (1990) in the preface to *Letters from Another* (*Lettres d'une autre* by Lise Gauvin) plainly explains the Skopos of the translation process to the intended reader:

My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every possible feminist translation strategy to make the feminine visible in language. Because making the feminine visible in language means making women seen and heard in the real world. Which is what feminism is all about. (p. 9)

In other words, prefacing and footnoting inform and explicate to readers

how the translated text is a feminized political act. In this manner, Anglophone translators explicate how they consciously feminize the target text in order to increase women's social status.

Accordingly, through footnotes translators reflect how they have intervened with the original text to render a feminist translation that becomes "an educational tool supported with scholarly research" (Flotow, 1991, p. 77). Here are two examples:

Source text: "Je les polis sans cesse comme de beaux os" (Brossard, 1977, p. 26)

Target text: "I polish them unceasingly like fine bones." Godard's footnote goes as follows: Anne Hébert. "The Thin Girl," trans. by Alan Brown. (Brossard, 1983, p. 20)

Source text: "Rapport à la vie, au long de ce livre bref l'amer comme la peur ou tout des cils oscillant, promeneuse" (Brossard, 1977, p. 91, my emphasis).

Target text: "With respect to life, all along this brief book sour mother like fear or all about batting eyelashes, walking woman" (Brossard, 1983, p. 83).

The translator provides an explanation of the noun "*promeneuse*": "In the feminine, promeneuse evokes Rousseau's 'Confessions d'un promeneur solitaire' " (Brossard, 1983, p. 83). Within the context of providing a footnote, Godard attempts to simplify the intricacies of Brossard's gendered words to make them discernable to an English-Canadian audience. She therefore deliberately reveals "what was traditionally concealed and, in doing so, echoed the ideology of affirmation and emancipation seminal to the feminist works that she so valiantly championed" (Voyer, 2016, p. 73).

Thus, prefacing and footnoting, as used by feminist translations, are feminist intervention tactics through which nonconformist translators emphasize their ideology, style and identity in the translated texts. These didactic and schematic interventions are a platform of fundamental and collective power which present various modes of articulation and empower female translators with subjective recognition. Accordingly, and as directly stated in their prefaces, feminist translators employ daring attempts to restructure and alter conventional patriarchal language into a female-dominated language. Eventually, a feminist identity is reconstructed through translation.

C. Hijacking

Hijacking was initially used by David Homel, a Canadian journalist who harshly criticized Susanne de Lotbinière-Harwood's interference in the translation of *Lettres d'une autre* by Quebec writer Lise Gauvin. A controversial strategy which involves textual interventions, hijacking means the appropriation and modification of a text by the feminist translator (to make it belong to her) in order to convey her ideological purposes such as her feminist and political goals (Flotow, 1991, pp. 78-79). Flotow (1997) defines hijacking as "a process by which a feminist translator applies 'corrective measures' to the work in hand, appropriating the text in order to construct feminist meaning" (p. 82). In doing so, Canadian feminist translators most of the time work "closely with the author on the English version" (Flotow, 1991, p. 79). This sort of collaboration between the text, writer and translator is manifested through a process called "co-authership" (Lotbinière-Harwood, 1991, p. 156). Interestingly, different kinds of source texts, whether neutral, misogynist or homophobic, can be hijacked in order to become feminized. In a sense, hijacking suggests adjusting the target text in order to "speak for women," rendering translation an archetypal feminine activity. Using this method, a feminist translator amends the misogynistic language in the original text based on subjective preferences or objectives (Simon, 1996, p. 15).

A radical example of hijacking a text is taken from de Lotbinière-Harwood's translation of Lise Gauvin's "Lettres d'une autre," in which the Anglophone translator, who shares feminist sympathies with the author, politically intervenes in the text and deliberately feminizes it. Lotbinière-Harwood adjusts masculine terms in the original text so that "male generic terms where they appear in French" are avoided (Simon, 1996, p. 14). To demonstrate, renouncing the textual authority of the author, the translator redirects and develops the intention of the source text and feminizes the author's generic masculine, so she translates "Québecois" and corrects it, with the collaboration of the author, rendering it "Québecois-e-s" (Simon, 1996, p. 14). It is noteworthy that Lotbinière-Harwood's translated French novel bears her signature: that is her personal style of translating the French third personal pronoun "il" (which indicates a masculine or genderless subject) into the feminine pronoun "she." This transgressive and aggressive appropriation of the text known as hijacking opens a

dialogue of literary exchange between original and translated texts while simultaneously challenging patriarchal linguistic representations of the source text. It was patriarchy that had denied female authority and on account of which feminist translators were compelled to creatively adopt a technique that would claim their authorship through the inclusion of the feminine in their translations. As such, in keeping with her creative license, the Canadian feminist translator hijacks the text and deliberately inserts the extra "e" between hyphens to mark the visibility of the feminine in words (Flotow, 1991, p. 79). Within this context, feminist translation adds another gendered etymological strategy: feminizing target texts by transferring the feminist French language into English. These manipulations and corrective measures buttress the translator's subjectivity.

In developing and practicing original non-traditional tactics in translation, Canadian feminist translators challenge traditional views of translation and succeed in flaunting their signature in translated texts. Applying strategies such as hijacking, patriarchal texts are creatively rendered feminist pieces of writing. This gender power shift can only be possible via such feminist interventions through strategies that empowered female translators among literary circles. By adjusting the target text to their feminist perceptions, feminist translators engage more female-oriented readership. In this way, feminist translators are the decision-makers when it comes to selecting their feminization techniques, and translation becomes a subjective, political practice. On account of this, at times they intentionally remained faithful to the original text, and at other times they carried out the strategy they deemed fit allowing the aesthetic quality of the text to recede into the background. After all, the co-occurrence of beauty and faithfulness in translation is quite impossible as the French scholar Gilles Ménage implies in her metaphor of "les belles infidels."

Feminist Translator as the Newly Born Woman

As a new vision of power and empowerment, the aforementioned feminist strategies are a productive initiative that enable females to reconstruct their literary identity. With strategies that defied patriarchal language, this different writing by women advanced feminist thought and ideology, which in turn created an influential movement in Canadian literature and culture. Canadian feminist translators therefore transformed

from being transparent to becoming visible. They became subversive, unsilenced translators who bravely challenged and deconstructed the dominant patriarchal language by creating new forms and meanings and giving the Canadian culture and literature a new life, a new beginning and a promising future.

Essentially, it is the lack of identity and of a voice that provoked feminist translators into asserting their place in the phallogocentric arena. Their transgressive potential enabled them to valiantly overcome their subordination in literary and translation discourses and to reaffirm their public image in and through language by occupying a central, assertive space. As ambitious subalterns, they broke out of their silence, altered their marginalized literary position by giving themselves a voice: they continued thinking, creating, articulating, writing and translating until they were heard in the field of Translation Studies as they turned into influential mediators between sexes, cultures, texts and languages. Currently, as marginalized female authors and translators move from the margins to dominate the center of literary scenes, women's lost voices are reverberating in male discourse spaces.

By challenging the outmoded representation of females, the feminist translator made her international presence conceivable as a modern emancipated translator: a new woman (a translator that is translated) who has proven to be self-assertive, transgressive and rebellious to the point that she enjoys the liberty of making daring choices and handling texts at any cost. No longer undervalued, a feminist translator turns into a resistant and bold literary activist and an active key player in culture and literature. Within this context, Brossard (1977) affirms: "To write I am a woman is full of consequences" (p. 23).

Given that translation involves a rewriting and transformation of a source text from one language into another, this action brings forth the concept of rewriting or transformation of identity that is reflected in the translated text. Thus, when females write, they translate themselves. Furthermore, translation should have a transformative function. According to Vermeer (1989), translation with no purpose is "a purposeless activity" (p. 201). Indeed, in Latin, according to Simon (2006), translation "a form of turning (vertere) and in medieval French turner was one of the verbs used for translation. A 'version' is a text which has been 'turned toward' a new language, 'turned' into a new book" (p. 119). Even more so, William Shakespeare refers to this

function in *Midsummer Night's Dream* when Peter Quince exclaims: "Bless thee, Bottom! Bless thee! Thou art TRANSLATED" (act iii, sc. 1). After all, being translated, like being changed, is a blessing since it leads to a new outcome. Skopos theory also perceives translation along these lines: an "action leads to a result, a new situation or event, and possibly to a 'new' object" (Vermeer, 1989, p. 191). Thus, the view that language is a source of power is strengthened by the fact that it has allowed French-Canadian writers or translators to become newly born women, and as Eva Hoffman (1989) asserts, it offers a "life in a new language" (p. 273). In effect, the experience of writing and translating has brought about self-discovery and identity formation. Through rewriting and translating herself, the newborn woman reaffirms her being or existence by penetrating a different literary territory. Hence, feminist translations helped in the emergence of a female culture since translation has the power to create something new and display a new literature: "Translation has served to discover a culture, a body of knowledge... to defend or disseminate religious, philosophical or political ideas, to struggle against an oppressor... to reveal a literature" (Homel & Simon, 1988, p. 44). Apparently, feminine writing marks the birth of an active and creative woman who has rediscovered, redefined and consolidated her identity as "the ancient/innocent/fluent/powerful /impossible woman" (Cixous & Clément, 1988, p. x). She is empowered by knowledge and uses the audacious and aesthetic paradigm of translation to gain language power and textual potency. In "The Laugh of the Medusa," Cixous (1976) calls women to write themselves, to write a new self, to create texts through their body and carve a new textual space. "Write your self. Your body must be heard" is what Cixous kept reiterating, urging the female to overturn binary oppositions by writing her body as texts and eventually writing literature and history from a feminine angle using pure "white milk" as ink: "There is always within her at least a little of that good mother's milk. She writes in white ink" (pp. 880-881). *Cixous* and *Clément* (1988) further elaborate, "By writing her self, woman will return to the body which has been more than confiscated from her" (p. 94). The female reclaims her confiscated body, and through the revolutionary concept of "écriture féminine," a new female translator writes herself into existence. Cixous and Clément (1988) warn of such a volatile re-*turn* of the transgressive, suppressed female: "When 'The Repressed' of their

culture and their society come back, it is an explosive return, which is absolutely shattering, staggering, overturning, with a force never let loose before": the echo of the silenced and revolutionary voice of the newborn feminist writer/translator is heard "crying in the wilderness… It is… the voice of a woman, newborn and yet archaic, a voice of milk and blood, a voice silenced but savage" (pp. 95, ix). A feminist translator harbors an ancient yet new voice that makes itself heard through white-ink expressions known as innovative linguistic combinations born from the fluidity of the maternal body and which have been echoing in feminist literature and translations all over the world until now. Translation paves the way for the newly born woman to create an exclusive "wild zone," a no-man's land, a feminist space, which promises a new life for the figurative female consciousness. Moreover, "the wild zone becomes the place for the revolutionary women's language, the language of everything that is repressed; it is a place for the revolutionary women's writing in 'white ink' " (Showalter, 1981, pp. 200-201).

This female "wild zone" experience allows the female translator to concretize her new vision – a vision that focuses on woman-centered perspectives, that makes a literature of her own outside the wild, authoritative domains of patriarchy, and that advances her literary endeavor by designing a woman aesthetic mold. This zone promises a utopian dream of literary independence and universality in which the newly born female translator reconstructs her identity and assumes a social, political, critical and central place in society and literature.

Conclusion

Feminist translation theory did not only extend the margins of Translation Studies but also generated an unparalleled revolution in translation views. The bold attack against patriarchal oppression and the determined resistance to patriarchal domination is ventriloquized via women's translation strategies in which Canadian translators "womanhandled" texts to make Quebec feminist writers heard and recognized in English Canada. In this manner, they have made considerable contributions to translation theory and practice with translation strategies that gave the feminine authority and visibility. These strategies reveal the active skill of feminist resistance with the major feminist artistic and experimental contributions explicitly displaying feminist

subversive translational authority. The context of feminist translation practice, regarded as a resistant translation discourse, allowed feminist translators to exercise the power of what I may call "translating back." Such power is exercised by the woman translator who translates back as the spokeswoman of an oppressed "other" and in the process is rendered as the translated "other." Possessing both the ability and agency to translate back, the female translator speaks on behalf of the subaltern in a language that is heard in the worlds of texts.

From the standpoint of feminism, it can be inferred that translation is process-oriented, performative and transformative. It is also a collaborative, multiforked, dialogical/communicative and intellectual process that does not involve a mere translucent replacement of meaning but a transformation of the text in the source language through an aesthetic recombination and intentional recreation of meaning. On this account, when a feminist voice is rewritten in translation, it becomes a fundamental medium that empowers feminist translators to bring their lost voices to the fore in order to be recognized in various contexts. Readers, whether gender sensitive or not, can now enjoy reading translated texts from a woman's stance and with a new mode of articulation: a feminine tone that females can identify with. At last, a female is translated by the collective will of active feminist translators. Thus, social and gender justice is served with the rise of the subversive woman writer/translator who boldly writes her own body to reclaim her identity and counteract history with a new perspective of her story. In a way, she experiences jouissance through her "coming to writing" and her "be-coming" (terms coined by Cixous & Clément, 1988, pp. 69, 100). Finally, the "homecoming woman," if I may call her, is reborn and her wild rebirth brings about a revolutionary literary renewal.

What I find fundamental is the function of translation which can elicit change by permeating the works of silenced female authors, enriching and expanding the literary circle. Hopefully, females or even males with predominant feminist sympathies will produce more translated, authoritative texts that will enlarge the perspective of translation practice, promote open perspectives in the literary circle and make way for other significant developments in translation theory. There is hope that translation will unearth more neglected female authors and that feminist's dynamic strategies will serve as a fertile ground to promote literary

exchanges and expand translation's dialogical, intercultural scope. There is hope that more engaging and recursive translations with multidirectional agendas will be produced: translations that create a newfangled array of active feminist intellectual and cultural dialogues between Anglophone and Francophone texts.

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Learning Culture: Raising Cultural Awareness in Foreign Language Classes
Dr. Amal Yazigy

Abstract

The openness of countries to each other deems it necessary for different people from varied places to be mindful of the others' ways of living, practices, and beliefs. Awareness, respect, and acceptance of each other are the key to healthy and successful globalization. Since language is the main means of interaction among people, thus it is the key factor through which cultures are unveiled. Culture and language are intricately interwoven. This makes it imperative for language educators to teach culture through language learning classrooms by choosing the appropriate materials. Ultimately, the goal of education is open-mindedness and discussion. This paper presents definitions of key terms, examines the relation between culture and language, and reviews the different approaches to learning a target language to recommend the choice of literary texts. *Keywords*: cultural awareness, foreign language learning approaches, authentic materials

Learning Culture: Raising Cultural Awareness in Foreign Language classes

"Variety is the spice of life"; it is the quality of being diverse. Variety is a range of items belonging to the same class yet distinct in specific characters and qualities. Applied to the concept of "culture," this idiom highlights that variety between social groups, across borders and countries, is not only interesting and enjoyable, but also agreeable and courteous. Interaction between cultures and varied people is exciting and thought-provoking. New and exciting experiences make life more interesting. A culture is often originated from or attribute to a specific region or location. The article aims to emphasize the interrelationship between language and culture in foreign language teaching contexts to promote awareness, respect and knowledge of other cultures.

Definitions

The basic three terms in this article are: culture, cultural diversity and language. They are first defined then a discussion of the relation between language and culture follows.

Culture

Imagine the lovely variety in clothes—suits, saris, and dashiki dresses, the convenience of diverse housing styles—from igloos to tents, from trailers to huts and terraces houses to name a few, the inspiring musical instruments of the various cultures are the richness of our globe, and the aromatic simulation across the world renders our earth an exciting entity to travel through.

Thus, the question "what is 'culture'?" has been the focus of countless studies in a wide range of fields. Sociology, anthropology, linguistics and education are a few research areas that define and investigate culturally related topics. Culture incorporates the social behavior of individuals, institutions, and norms found in societies. It is also defined by the knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in these groups (Brown, 2007; Kovács, 2017). Two aspects of culture are the intangible and the tangible. The tangible part of culture is the characteristic features of everyday existence; they are the material objects observable to society. The intangible aspect includes ideas, customs, skills, arts and tools that characterize a group of people in a given period of time. It also consists of the beliefs, values, and material objects that create our way of life. Culture establishes a context of cognitive and affective behavior (Kuo & Lai, 2006).

Culture is a term that refers to a large and diverse set of mostly intangible aspects of social life:
- Practices that people share in common and that can be used to define them as a
  collective group.
- All accepted and patterned ways of behavior of a given group of people
- Something intrinsic to our humanity
- Capabilities and habits acquired by human as a member of society
- Learned behaviors and results of behavior whose component elements are shared and transmitted by the members of a particular society.
 In brief, culture shapes our thoughts and actions.

Cultural Diversity

Consequently, it would be beneficial to understand what cultural diversity is. The term is used interchangeably with the concept of "multiculturalism" which is defined as:
"a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society." (Rosado, 1997, p. 2).

According to Sociologist Rosado (1997), multiculturalism involves seven actions:

- Recognition of the abundant diversity of cultures;

- Respect for the differences;

- Acknowledging the validity of different cultural expressions and contributions;

- Valuing what other cultures offer;

- Encouraging the contribution of diverse groups;

- Empowering people to strengthen themselves and others to achieve their maximum potential by being critical of their own biases; and

- Celebrating rather than just tolerating the differences in order to bring about unity through diversity.

Open-mindedness is the key to multiculturalism. Individuals amongst different groups learn to accept each other and eliminate any stereotypical labelling. Consequently, and according to the UN, "1/3 of the world's major conflicts have a cultural dimension to them" (UN, 2022). Besides promoting peace, Twose (2021) adds that since different cultures have their peculiar beliefs and ways of living, multiculturalism makes societies a more interesting place to live in. As mentioned above, people get a refreshing interesting insight about the variety in language, literature, religion, music, food, and arts through multiculturalism.

Language

Having highlighted the reflection of people's daily practices and mental beliefs through their cultures, and the significance of mutual recognition and respect of other cultures, it is imperative to study the link of these two concepts with "language" since it is the thread that connects people from different cultures. Thus, it is essential to begin with a definition.

Language is a system of conventional spoken, manual (signed), or written symbols. It is the means by which human beings, as members of a social group and participants in its culture, express themselves. The functions of language include communication, the expression of

identity, play, imaginative expression, and emotional release.

After defining the key terms, the paper delves into the study of the connection between language and culture and the significant role of literary texts in conveying cultural aspects and values across people.

The Relation between Culture and Language

Since language is the main tangible link between cultures, it is necessary to understand the relation between language and culture. Both language and culture influence people's life perceptions, and how people make use of their pre-acquainted linguistic and cultural knowledge to assess those perceptions. Language does not exist apart from culture; it is the key to a society's culture (Salzmann, 2019). According to Kramsch (1993), language and culture are bound together in three ways:

1. Language expresses cultural reality; with words, people express facts and ideas but also reflect their attitudes.

2. Language embodies cultural reality; people give meanings to their experience through the means of communication.

3. Language symbolizes cultural reality; people view their language as a symbol of their social identity.

Thus, an understanding of the relationship between language and culture is important for foreign language learners, users, and for all those involved in language education. Language is culture, claims Halliday (1978). Therefore, for all language users, the recognition of how their language affects others can greatly impact the direction and motivation for both language study and interpersonal relationships.

Practically speaking, foreign language teaching is not limited to the teaching of words and how they are connected to each other. Rather, it includes the teaching of the target culture, the people's way of thinking, perception of the world, attitudes, and preferences reflected in customs, feasts, celebrations, food, clothing, and daily practices in general.

Teaching Culture through Literature

The next level is investigating the influence of culture on literature (Kramsch, 1993). Writers reflect their own beliefs and cultural inclinations in their writings, and literature is thus the best bridge to understand a foreign/target culture. Literature is a means to understand human motivations and actions and literature makes possible participation in experiences that we might not otherwise be able to enjoy or understand. We may not be able to take journeys to lands and meet their peoples. Literature makes these somehow real as the reader is transported to other times and places.

Accordingly, there are implications to the use of literature in teaching a foreign language to help students attain the target language. Kovács (2017) states that learning a language also means the study of a different culture. Thus, future teachers should have a more thorough theoretical and practical training in terms of what incorporating culture into language teaching implies. Though it is well known that the four basic language skills are listening, speaking, reading, and writing, yet language teachers and scholars often refer to a fifth skill, namely, culture. They believe it is quite difficult to teach a foreign language without referring in one way or another to the target culture.

The significance of culture teaching in English as a foreign language (EFL) is evident since the word "culture," from Latin *cultura* means "the tilling of land, act of preparing the earth for crops" (www.etymonline.com) and implies the importance of being aware of and respecting others' cultures. In addition, "movement across borders" through key cultural texts and concepts is akin to sailing between nations and languages as well as across different media (Amerian & Tajabadi, 2020). Culture teaching lessens the disapproval of a culture from people with a different background.

Teaching culture through literature/stories carries significance. Stories that reflect the target culture of certain societies, also referred to as cultural stories, have assured benefits in EFL classes. They expose the foreign language learners to "individualistic" reflections of cultures. Cultural literature reflects social differences. For example, learners are exposed to the social practice of German mothers tending to focus on their infants' needs, wishes, or them as a person, while mothers of the African tribal group Nso focus more on social context. Moreover, target language literature reflects experiences according to either their chronological/progressive order in time, or their causal relationship. Cultural literature is like "mirrors and windows" for as Rudine Sims Bishop states, "a good book can serve as a window to an unfamiliar world, a mirror for self-affirmation, or, ideally, both."

The most common approaches in teaching culture are four (Risager ,1998):

1. The intercultural approach states that culture is best learned when

students compare the target with their own culture.

2. The multicultural approach focuses on both the ethnic and linguistic diversity of the target country, and also on the learners' own culture.

3. The trans-cultural approach draws upon the fact that the global, modern world cultures are closely related due to mass communication and the World Wide Web. Thus, the foreign language acts as an international language, *a lingua franca*, so it is not necessary to link the foreign language to any specific culture.

4. The foreign-cultural approach focuses on the target culture. The aim is to develop the target language's communicative competence and cultural understanding. However, this approach does not consider the relations between the two cultures.

Some Arab researchers believe that cultural teaching as part of foreign language teaching raises a sense of dissatisfaction in learners for several reasons. First, students tend to compare their culture with the target one. Al-Abed al Haq and Smadi (1996) give the example of pictures and portraits that are not allowed to be displayed in Islamic houses as creating conflict in students if encountered elsewhere. A second argument is given by Al-Faruqi's Islamic English (1986) which aims to save Islamic terms from distortion and secure semantic retention that may be lost through translation and transliteration. He proposes that the "mutilation" of Muslim names and sacred words constitutes "an intellectual and spiritual disaster of the highest magnitude" to Arab students. Those advocates believe that books should retain Arabic names and more importantly should incorporate elements of Islamic tradition to avoid cultural shocks.

Following the foreign-cultural approach, I believe that the aim of teaching a foreign is to help the language learners communicate with speakers of the target language: to greet them appropriately, to ask for directions, to order a menu and a meal, to extend invitations, to celebrate their festivities and to socialize in general. This can be achieved without endangering the learners' ethnocentricity but by promoting mutual awareness, understanding, and respect.

After the examination of the interrelationship between culture and language, the choice of material to fulfil the purpose of passing on cultural awareness is due in the next section.

Teaching/Learning Material

Many researchers, like Omid and Azam (2015), advocate the use of authentic materials for several reasons. Authentic materials include stories, fables, folktales and myths which all carry significant cultural representations. Thus, learners pick up the target culture as they learn the language.

Other authentic materials used in classrooms applicable to all learners' ages would include common sources such as newspapers, magazines, television programs, videos, films, radio programs, the Internet, and maps. Other suggested teaching/learning materials are textbooks, surveys, songs, interviews, biographies, photos, adverts, histories, and music. Such resources lead to oral language development and have enormous influence on developing reading comprehension by presenting new words and expressions to students. Moreover, these educational tools develop students' strategies in comprehending authentic texts which will lead to developing their ma proficiency in the target language learning.

In addition, authentic material develops a functional proficiency in the language that enables learners to use the language communicatively in the real world. To add to the list of advantages of real-life, culturally-based material in language teaching, advocates trust it provides learners opportunities to practice using the language to cope with everyday situations they might encounter outside the classroom. Thus, when learners visit and meet the target language, they are ready to converse beyond the basic greeting and touring expressions. Their sociocultural skills of communication will material enable them to understand and respond to the situations or contexts they experience at a certain moment. Other distinct forms of material are digital texts. They provide students with material that is culturally relevant, and consequently better prepare the language learners to communicate naturally with the target culture people. They are also significant because they guide learners to material at their current reading level in the target language, neither too difficult to cause frustration nor too easy to induce boredom. Moreover, several digital libraries include interactive tools, such as built-in dictionaries and audio material to further support language acquisition. Digital platforms also provide easy and quick access to texts anytime, anywhere, and on any-device access.

To be chosen for classroom use, material needs to be selected according

to some criteria (Johnson et al., 2018) and educators need to check the recency copyright date. Older publications may carry inaccurate or prejudiced elements of the target culture. Material should reflect real-life experiences rather than stereotypical beliefs and the message should promote diversity.

The implications for language learning are shared by Elmes (2013) since language and thought constantly interact, linguistic skills are not enough for learners to be competent in that language. A key point for any approach to language learning is the fact that languages and their cultures have relationships basic to acquisition of linguistic and cultural competency. Real competency by language learners should be supported by setting an integrated language that mirrors the need to be educated both about the target language and its culture.

Conclusion

Various language learning approaches, the intercultural, the multicultural, the trans-cultural, and the foreign-cultural approaches, assert that a common factor in teaching a foreign language includes the teaching of the foreign culture. Abbaspour et al. (2012) emphasize how a foreign language and its cultural should be taught simultaneously. Culture is the fifth language skill; it is essential for communicative competence and challenges our ability to make sense of the world around us. Language-culture connections must be implemented via the choice of cultural literature that highlights cultural customs, values and ways of thinking. Examples of the literature include folktales, nonfiction prose, fiction prose, drama and poetry. The connections can also be reflected in the teaching of the target language in the classroom via relevant tools and techniques. Virtual and online connections between foreign language learners and the target language speakers can be made through exchange programs, video conferences, emails, and chats.

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The Impact of Cultural Awareness on the Morphological, Syntactic, and Semantic Power of Translation

Dr. Rabih Nabhan

Abstract

Language in its core is morphology, syntax, and semantics. Words create structures, and structures result in meaningful sentences. However, this meaningful anatomy can weaken when translation occurs due to linguistic-cultural deficiencies. One loose translation of a single word out of its context can sometimes be devastating to a whole discourse. This paper will show how cultural education and knowledge of the source language can result in better translation of morphology and syntax, consequently positively affecting the semantics of the piece of translation. The paper aims at drawing attention to the importance of cultural competence in strengthening morphological and syntactic translation for the sake of semantics. Quality translation performance is the outcome of cultural competence which emerges from delving deep into not only the cultural awareness of the language but also and more importantly into the culture of the manuscript being translated.

Keywords: morphology, syntax, semantics, quality translation, cultural competence, linguistic-cultural deficiencies

1. Introduction

Translation has a vital role in connecting cultures which in turn have a significant influence on translation. Consequently, both translation and culture have an impact on each other. Translation provides a clearer image of a certain culture by vividly displaying the habits and conventions of a certain community. According to Addulaimi (2012) and Guo (2012), culture has a pivotal relevance to translation, and cultural equivalence when lacking can very likely block the process of translation. On the other hand, for a quality translation, knowledge of the source culture is a must. One simple flaw in translating a culture can result in misunderstandings and discrepancies. A good translator should be familiar with the culture of both the source and target/receptor language (Akbari, 2013). In addition, a great consideration should be given linguistics because language is what falls between translation and culture.

2. Literature Review

The review of the literature will focus on translation, culture, and language. It will start with a brief roundup of translation and will continue with culture and language. Finally, it will combine the three pillars to show the vital influence of each on the others.

Translation

Translation is the communication of meaning from a source-language discourse to a receptor-language discourse (Janfaza, 2012). Translation is transferring meaning from one language to another, and consequently, the source and target languages and everything surrounding them should be considered. Translation is not a mere transfer of ideas but a combination of both cross-linguistic activity and cross-cultural communication (Abbasi1, Zadeh, Assemi, Dehghan, & Janfaza, 2012). Bad translation distorts the source and provides misconceptions and fake notions to the readers/listeners of the target language. On the other hand, a good translation gives its readers the same conception and ideas as what a native reader gets from the original (Guo, 2012).

Culture

According to Newmark (1988), culture is a manifestation of life peculiar to a certain community with a certain language as a way of expression. Culture includes ways of life, behavior, morals, customs, and definitely language. Culture and language advance in parallel lines, and each affects and is affected by the other.

Language

A language is a system of symbols, whether vocal or written. It is a means of communication and a way to convey messages from one individual to another. Language is to maintain cultural norms, and therefore, language with its linguistic features is the most important factor in the process of translation (Manzoor, Haider, & Fatima, 2021).

Translation, Culture, and Language

Language and culture are two dominant factors which make translation the most complicated kind of intellectual activity (Komissarov, 1991). We use language to translate, and a good translator is the one who transfers thoughts, notions, beliefs, customs, and aspects of life while emphasizing the culture of the source. When authors write, they create a world different from the world of the source language, and consequently, a new culture is established. These new cultural norms must be transferred as is into the receptor language to avoid ambiguities. To conclude this section, it is substantial to take culture and language into utmost consideration in translation. If translators ignore this notion, cultural aspects, such as beliefs, norms, lifestyle, behaviors, in addition to many others, will be lost in the new text.

3. The Impact of Culture on Morphology

Morphology bears an essential role in translation processes across languages (Jabir, 2020). The knowledge of morphology gives the translator a stronger view of the words in the source and target languages. Words are transferred into another language. Those words carry cultural aspects in them because they were built in the roots of the source language for certain meanings which are affected by the culture of the world created in that source.

To illustrate the impact of culture on the morphology of words, let us take J. K. Rowling's linguistically complex representations of words in her *Harry Potter* series. Translators struggled to find appropriate equivalents to transfer the correct meaning due to cultural dimensions existing in the world of magic specifically in Hogwarts school of witchcraft and wizardry (Leotescu, 2021). Rowling invented a new word for wizards and witches who have the ability to change their appearance at will. She blends the word "metamorphose" and the noun "magus" from Animagus, which is also a blend of "animal" and "magician". The result is the invention "Metamorphmagus". Thus, she created a blend from another blend. Another example is the appearing and disappearing wizards in a matter of seconds called "Apparating" and "Disapparating". The two words are formed from "appear", "disappear", and "evaporate".

Rowling also makes use of homophones to invent compounds such as the "Knight Bus", which is an emergency bus to transform wizards in need of help. The bus moves at night, but Rowling uses the "knight" to establish the atmosphere of knighthood because the bus appears as a knight, who is known to save and rescue people in trouble and in need of protection. Salazar Slytherin, an important character in the series, connotes slyness and snake-like qualities through the use

of "wordplay on the English verb to slither" referring to "reptiles namely to *creep, crawl, glide*" (Leotescu, 2021, p. 148). The name is an alliteration and when translated into other languages, the sound impact was lost. Once the name was transferred to Finnish, it became *Salazar Luihuinen*, derived from *luihu* which means "sneaky or "sly". Such word creations lose their impact in other languages and the result was awkwardness and hardships to finally find equivalents in many other languages in order to keep the culture of Hogwarts and magic vivid and alive.

4. The Impact of Culture on Syntax

Vanroy (2021) contends that professional translation should pay attention to syntactic differences between a source text and a target text, which involves mental processes to the understanding of not only the source discourse but also its context. Context refers to different settings, one of which is culture. Consequently, translation units are not interpreted in vacuum, but within a certain context and cultural factors (Rojo Lopez, 2002).

In a translation, words from the target language are re-ordered to cope with the new language syntactic structure. However, does this re-ordering preserve the cultural aspects of the source language or does it respect the new language and culture? Both can be, provided that the translator knows what the agreement of translation is. For instance, translating comics requires much attention not only to syntactic structures but also to the visuals provided in the source comics.

5. The Impact of Culture on Semantics

The semantics of words plays a considerable importance in translation, especially when the cultural contexts affect the transformation of a word into another. Visual semantic frames in translation should be recognized when it comes to translating from one culture or context to another. It is the translator's competence to evoke a visual scene like that of the source context (Rojo Lopez, 2002). For example, the semantic frame of a room is the roof, floor, and walls. Thus, the translator must consider whether this frame, for instance, can be applied in the new description at hand in the target language.

In addition, the semantic polysemy of words holds the utmost significance in translation. Lexical ambiguity, such as "polysemic words" can alter meaning in different contexts (Vanroy, 2021). To illustrate, let us take the following:

The lift is being fixed for the next day.
During that time, we regret that you will be unbearable.

"Unbearable" can have two interpretations, one of which is mental "cannot be tolerated", while the other is physical "cannot be carried up and down". In this case, knowledge of the culture of the community where this context takes place plays a major role in deciding which option to choose from the source language when translating this polysemic word.

Bandia (1993) cites Newmark (1981), who gives the example of Shakespeare's sonnet No. XVIII "Shall I compare thee to a summer's day?". Newmark believes that the sonnet should be translated semantically into the language where summer is unpleasant. The reader of the translated version should "become somewhat sensitized to the English culture" (p. 60). Therefore, a translator should be aware of the target language culture in order to maintain it in the receptor language otherwise a new and unneeded culture is created in the translation.

6. Conclusion

Translation is not only words, structures, and meanings but also culture, which is an essential component of the source as well as the target language. The translator should always consider what is requested before changing a discourse. Are we preserving the culture of the source or altering the discourse into the receptor language culture?

In addition, translators should be aware of the impact of culture not only on the piece of translation as a whole but also and more importantly on the morphology, syntax, and semantics of both languages: the source and the target. Ignoring cultures in translation can sometimes have negative unwanted consequences.

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La traduction-médiation, pour une acquisition efficace des langues étrangères
Dr. Layal Merhy

Abstract

In the last few decades, pedagogical translation was gradually reintegrated into the classroom as a means of facilitating foreign language learning. Consequently, it has been increasingly accepted as a beneficial learning practice. A particular attention has been given to the purpose of translation in language teaching and to its role as a form of language which is essentially communicative. The paper considers the reconceptualization and revitalization of translation as a pedagogical tool, and addresses its ability to adapt and enable the acquisition of communicative competence in a foreign language. Furthermore, it explores translation as a means (process-oriented) and as an end (product-oriented), in a realistic learner-centered instruction.

Keywords: foreign language acquisition, pedagogical translation, cultural mediation, action-oriented approach.

La traduction-médiation, pour une acquisition efficace des langues étrangères

La traduction pédagogique, scolaire ou didactique "n'est qu'une méthode pédagogique destinée à faciliter l'acquisition de certaines langues […]. Elle n'est pas une fin en soi." (Cary, 1956, p. 167). Dans un cours de langue étrangère (désormais LE), elle se distingue de la traduction professionnelle et recouvre tout recours à une deuxième langue. Elle permet également à l'enseignant "d'apporter un savoir et aussi d'avoir un retour d'information sur son enseignement" (Durieux, 1991, p. 66).

La traduction didactique réhabilitée dans les cours de langues

Telle que définie par Delisle (2005), la traduction serait "un exercice de transfert interlinguistique pratiqué en didactique des langues et dont la finalité est l'acquisition d'une langue" (pp. 49-50). Elle sert à enrichir le vocabulaire, à assimiler des structures syntaxiques, à vérifier la compréhension, à évaluer les acquis et à perfectionner la langue à un niveau avancé. En cours, cet exercice s'effectue traditionnellement

hors contexte et d'une façon littérale. La traduction donne alors la priorité à la connaissance de la langue.

Toutefois, cette brève description ne correspond pas à ce que les recherches récentes préconisent. Avec l'importante évolution qu'a connue la didactique des langues étrangères, l'objectif de l'apprentissage n'est plus limité à une production langagière correcte.

L'enseignement d'un savoir linguistique ne suffit plus : on doit viser l'apprentissage de maîtrises, de savoir-faire langagiers, permettant de réaliser des objectifs de communication en connaissance de cause, en sachant s'adapter aux circonstances concrètes de l'échange de paroles et s'appuyer sur les usages en vigueur dans la communauté dont on apprend la langue. (Boyer et al., 1990, p. 12)

Aujourd'hui, on parle d'une contextualisation de l'apprentissage c.à.d. celle des tâches[166] et des activités réalisées en classe ; on parle d'un métier de médiateur, fondé sur la communication interlinguistique et l'interprétation des discours ; on parle également de situations authentiques et de textes pragmatiques qui s'ajoutent aux textes littéraires étudiés, etc. Par conséquent, il est nécessaire de repenser les stratégies de traduction et de médiation qui peuvent varier en fonction du genre discursif, de sa fonction, de sa visée ou de son public. Lavault (1998), pour sa part, propose de pratiquer *la traduction interprétative* en classe de langue, selon laquelle "un traducteur ne transmet pas ce que dit la langue d'un texte mais ce que dit un auteur à travers cette langue" (p. 54). Elle présente la traduction didactique comme une activité motivante pour les apprenants qui aboutit à un savoir-faire utile tout en perfectionnant l'usage des langues source et cible. De leur côté, Medhat-Lecocq et al. (2016) expliquent que la traduction est u*ne stratégie didactique et une technique de reformulation formatrice* qui "sert à recenser, à contrôler et à consolider structures grammaticales et éléments du lexique qui d'une langue à l'autre posent inévitablement des problèmes d'équivalence" (p. III). La traduction permet donc de mieux appréhender les différents paramètres linguistiques et pragmatiques qui caractérisent les langues.

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[166] Est définie comme tâche "toute visée actionnelle que l'acteur se représente comme devant parvenir à un résultat donné en fonction d'un problème à résoudre, d'une obligation à remplir, d'un but qu'on s'est fixé" (CECRL, 2001, p. 16).

Elle construit un espace "de compréhension, de choix et de médiation linguistique et culturelle entre modes d'écriture et traditions de productions textuelles" (Medhat-Lecocq et al., 2016, p. III).

Il convient ici de signaler que les apprenants d'une LE ne finiront pas nécessairement par devenir traducteurs professionnels. Certains chercheront probablement à devenir médiateurs. Toutefois, dans un contexte de médiation linguistique et culturelle, ils ne peuvent se limiter à une traduction centrée sur la langue et croire que leurs erreurs sont excusables. Ils doivent maîtriser les compétences linguistiques, sociales, contextuelles, culturelles et interactionnelles afin d'être en mesure d'utiliser la langue en contexte réel. Ainsi est-il nécessaire d'adapter la pratique de la traduction à l'objectif de l'enseignement et l'utiliser dans une visée communicative loin du calque d'un texte littéraire (Durieux, 1991 ; Ladmiral, 2004). De toute évidence, la traduction exige l'activation de connaissances préalables, ce qui pousse les apprenants à utiliser leur bagage de savoirs, d'où sortiront éventuellement des éléments de leur langue maternelle (désormais LM) ou de la langue qu'ils maîtrisent le mieux, effectuant ainsi un transfert translinguistique modulé par la distance ou les similarités qui existent entre les langues concernées. À l'instar des traducteurs, ils useront de stratégies "pour mobiliser et équilibrer [leurs] ressources et pour mettre en œuvre des aptitudes et des opérations afin de répondre aux exigences de la communication en situation et d'exécuter la tâche avec succès et de la façon la plus complète et la plus économique possible" (CECRL, 2001, p. 48). En effet, dans une perspective communicative, les apprenants doivent savoir réagir face à une situation réelle. Le processus d'enseignement/apprentissage (désormais E/A) étant focalisé sur la communication authentique, les exercices de traduction ne suffisent pas pour vérifier le niveau d'assimilation d'une leçon, car cette dernière ne constitue pas l'objectif du cours, mais un moyen d'acquisition des stratégies d'apprentissage. *Les apprenants apprennent à apprendre*. Dans ce contexte, la LM est présentée comme utile à l'apprentissage, elle est réintégrée dans les cours de langue mais certainement pas en tant que méthode d'E/A. Il est maintenu que la traduction comme méthode d'accès au sens favorise les interférences et perturbe la compréhension. Elle serait tolérable, à titre exceptionnel, au début de l'apprentissage.

Pourtant, ce qui est souvent demandé en classe de langue, c'est

de fournir un texte aussi proche que possible de celui de départ. Cette consigne n'a rien d'étrange si le but est d'aboutir à une proximité quant à la signification et au style[167]. Mais, la situation se complique lorsque la traduction vise à mettre en évidence les mécanismes de la LE en établissant des correspondances entre les deux langues en présence, pour s'assurer, par la suite, de la compréhension complète des éléments du texte. De ce fait, les apprenants n'arrivent plus à dissocier les langues et la compréhension du discours cède alors sa place à l'acquisition de certaines structures linguistiques qu'ils déchiffrent en cherchant la signification de chaque mot dans le dictionnaire. La traduction perd alors sa valeur en tant que démarche cognitive permettant aux apprenants d'exploiter avec intelligence leur bagage cognitif et de faire des rapprochements analogiques ; elle devient une opération de décalque insignifiante. Par ailleurs, en appliquant cette méthode, les apprenants effectuent un transfert linguistique mais ne s'approprient pas le génie de la langue. C'est probablement l'une des raisons du rejet de la traduction dans les cours de langues, rejet fondé sur le présupposé que l'interférence de la LM induirait une résistance à l'apprentissage et ralentirait le développement de la compétence communicative chez les apprenants. La traduction a également été remise en question pour l'absence de progression cohérente des contenus langagiers ; dans le passé[168], on voyait des apprenants qui avaient étudié des textes littéraires mais étaient incapables de s'exprimer correctement en LE.

Il est à noter que la traduction comme instrument didactique est parvenue à résister à l'avènement des nouvelles méthodes et à coexister avec les nouveaux moyens adoptés (tels que le recours aux paraphrases, aux synonymes, aux définitions, aux antonymes, etc.). Preuve à l'appui, l'usage qu'en font les enseignants, en dépit de leur opposition déclarée à la traduction, durant la lecture d'un texte qui crée des difficultés de compréhension, pour expliquer une règle de grammaire, pour expliciter une construction syntaxique complexe, ou encore pour expliquer des métaphores ou des expressions idiomatiques. Leur objectif premier serait de rendre le cours plus actif, plus fonctionnel et d'accélérer le rythme de l'apprentissage.

La traduction dans la *communic-action*

Outre la langue de communication en classe[169] qui correspond à la langue de travail et qui permet aux apprenants de comprendre le discours de prescription produit par l'enseignant, différentes formes et fonctions de la traduction peuvent interagir dans un cours de langue dans le but de développer chez les apprenants la "compétence à communiquer langagièrement" recommandée dans le CECRL (2001).
Nous distinguons :

● La *traduction mentale* comme stratégie individuelle d'apprentissage. Les apprenants repêchent dans leur bagage cognitif en LM ou langue seconde les connaissances nécessaires qui leur permettent de comprendre, sachant que le recours à une langue maîtrisée renforce leur assurance.

● La *traduction explicative* à objectif métalinguistique, que l'enseignant exerce sur des éléments isolés du langage en montrant les différences entre deux langues, comme lorsqu'il adopte une approche contrastive pour expliquer les structures grammaticales et syntaxiques.

● La *médiation linguistique* au moyen d'exercices (thème et version) qui constituent une aide à l'apprentissage. Le but de ces exercices est de perfectionner la maîtrise des langues, de démontrer les capacités de compréhension et de production et non pas de former des traducteurs professionnels.

● La *traduction comme outil d'évaluation* des acquis, qui permet d'analyser l'opération traduisante.
La traduction comme moyen de médiation culturelle dont le but est de favoriser le partage des savoirs et de garantir une communication efficace.

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[167] "Translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style" (Nida & Taber, 1969, p. 12).

[168] Dans la tradition classique, la compréhension en langue cible était évaluée au moyen de la version et la production écrite au moyen du thème, donc des compétences lexicale et grammaticale.

[169] Certains auteurs considèrent que le recours à une deuxième langue, maternelle ou seconde, en classe de LE relève de la traduction et que ces deux pratiques partagent une visée pédagogique commune. Pourtant, l'emploi d'une langue de communication ne porterait qu'une visée d'orientation (guider les apprenants et donner des instructions).

Il importe ici de rappeler que dans une situation d'E/A d'une LE, il n'est pas question d'enseigner la traduction. Rappelons également que les nouvelles méthodes didactiques ont le mérite de réhabiliter la place de la traduction dans l'enseignement d'une LE. Les apprenants doivent désormais agir dans une collectivité, ils sont exposés à des scénarios de la vie réelle et doivent accomplir des tâches privilégiant la visée pragmatique. La communication se met alors au service de l'action. Ce changement de perspective se manifeste dans la nouvelle pratique de la traduction en classe de langue, qui s'est transformée pour devenir une activité de médiation au même titre que le résumé et le compte-rendu. Elle sert désormais à produire à l'intention d'une tierce personne une formulation accessible d'un texte premier. Mais si, comme le souligne si bien Seleskovitch (1968), la "compréhension mutuelle est déjà considérable lorsque celle-ci doit s'établir entre personnes de même culture" (p. 164), qu'en est-il alors de la communication dans un contexte bilingue et biculturel ?

Interagir pour apprendre : la langue de communication en cours de langue

Deux niveaux d'interaction affectent l'acquisition et l'appropriation d'une langue (Porquier & Py, 2004) : le premier correspond au contexte macro qui comprend les déterminations sociales et le second, au contexte micro, c.à.d. à la salle de classe. Pour un apprentissage réussi, les apprenants cherchent à s'impliquer dans toutes sortes d'interactions ; ils doivent agir pour apprendre. C'est ce que préconise le CECRL (2001), qui insiste sur l'importance de créer en classe une image de la société cible et des usages réels de la langue, où la classe serait une micro-société authentique et l'apprenant un acteur social. Ainsi, le recours à une langue de travail autre que la langue cible serait une violation du code qui est supposé mener les apprenants à leur objectif de communication-action. Cependant, étant donné qu'en classe de langue, la langue nouvelle est à la fois l'objet de l'enseignement et l'outil de transmission des savoirs, il est certain que les apprenants ne pourront pas l'utiliser pour communiquer dès les premiers niveaux, d'où le recours légitime à une langue de travail intermédiaire qui facilite l'accès à l'information et permet d'instaurer le dialogue entre l'enseignant et les apprenants. Il s'agit d'un besoin essentiel que ressentent les apprenants en difficulté. L'utilisation d'une deuxième langue pour gérer la classe allège le poids de l'étranger et de l'étrange et met les apprenants à l'aise dans leur apprentissage.

La traduction mentale, une stratégie individuelle d'apprentissage

Une pratique non programmée de la traduction, souvent inconsciente, est couramment appliquée en classe de langue, à savoir l'utilisation d'une deuxième langue comme stratégie individuelle d'apprentissage. En effet, il s'agit d'une activité de médiation linguistique qui sous-tend une médiation culturelle plus complexe, et qui permet aux apprenants de se constituer des points d'appui, car, comme dit Piccardo (2012), "il n'y a pas qu'une médiation sociale interpersonnelle, mais aussi une médiation intrapersonnelle, où l'apprenant/utilisateur vise à donner du sens au texte (écrit ou oral) auquel il est confronté" (p. 292). À ce sujet, Puren (1995) s'interroge sur les réserves formulées à l'égard de la traduction qui répond à un besoin d'apprentissage en cours de langue, "alors que l'on prône par ailleurs la centration sur *l'apprenant et le respect de ses stratégies d'apprentissage*" (p. 11).

La traduction explicative, pour une meilleure gestion du temps

L'expérience montre que, pour expliquer une réalité concrète, l'enseignant dispose de moyens verbaux et non verbaux divers, tels que la gestuelle, les images, les vidéos et les procédés intralinguistiques (définition, paraphrase, reformulation, exemple, répétition). Mais, dans le cas contraire, si l'objet à transmettre relève de l'abstrait[170] et si le niveau de langue, l'expérience antérieure et la culture générale des apprenants ne sont pas assez développés, l'utilisation de la seule langue cible devient pénible, ce qui pousse l'enseignant à traduire en dernier recours. En réalité, même s'il trouve les moyens de montrer les choses, il ne pourra s'assurer que la notion enseignée est comprise et assimilée que s'il s'exprime dans une langue-culture que les apprenants manient aisément. En outre, une meilleure gestion du temps pédagogique est évidemment la raison directe qui justifie ce recours à la traduction. La traduction explicative est également largement pratiquée dans l'enseignement de la grammaire. Il est incontestable que les méthodes

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[170] Si l'enseignant cherche, par exemple, à expliquer la célèbre citation de R. Descartes (1637), "Je pense, donc je suis", quels choix pédagogiques ferait-il ? Les apprenants pourront-ils saisir une référence à la philosophie dans une langue nouvelle ?

contemporaines favorisent les stratégies qui incitent les apprenants à la réflexion et à la découverte des règles en usage dans différents contextes, à partir d'une compréhension globale des textes.

Toutefois, pour expliquer le fonctionnement d'une LE, certains enseignants choisissent de s'appuyer sur les structures de la LM, procédant selon une approche contrastive généralisée, c.à.d. qu'ils ne font pas une sélection des règles qui permettent de montrer des ressemblances ou des différences entre les deux systèmes, mais utilisent une deuxième langue à chaque fois qu'il est question de grammaire. Cette tendance mérite une réflexion plus profonde. En réalité, les apprenants ne maîtrisent pas tous la grammaire de leur LM acquise naturellement ou d'une deuxième langue qu'ils pratiquent. Par conséquent, la grammaire contrastive et l'utilisation d'une terminologie que les apprenants ne comprennent pas peuvent être contraignantes à l'apprentissage. Le recours à la traduction n'est donc acceptable que si les apprenants ne saisissent pas la conceptualisation grammaticale présentée par l'enseignant. Par ailleurs, il serait plus pertinent que les apprenants assimilent la règle dans la LE avant de passer à une activité de comparaison pour consolider les acquis. En revanche, certains auteurs plaident pour la comparaison avec la LM, en tenant compte de l'importance des connaissances antérieures des apprenants dans l'apprentissage d'une LE. Selon Castellotti (2001), l'apprentissage d'une L2 qui intègre à son processus [...] un travail comparatif entre L2 et L1 favorise des acquisitions plus affirmées et raisonnées dans la langue nouvelle, tout en permettant la fixation de règles de la L1 et une prise de conscience plus claire, explicite et verbalisée du fonctionnement respectif mais comparable des deux langues. (p. 87)

La traduction à fonction évaluative, un moyen de contrôler les connaissances

La fonction d'évaluation que présente la traduction est certainement appréciée. D'une part, traduire en LM une structure étrangère permet de prendre conscience du fonctionnement de la structure équivalente en LE ; d'autre part traduire en LE des structures de la LM mène les apprenants à appliquer les règles d'une façon réfléchie et à les remémorer facilement[171]. "Ce qui compte alors, c'est le

texte d'arrivée par rapport au texte de départ, dans la mesure où il permet au lecteur de juger le traducteur" (Perrin, 1996, p. 11). Dans une visée d'évaluation, il s'avère que le thème est décourageant pour les apprenants débutants, malgré son efficacité dans l'acquisition des structures lexico-syntaxiques. Il risque également de bloquer la spontanéité de l'expression et de faire appel au calque de la LM. Il serait donc judicieux de le proposer uniquement dans les niveaux avancés où les apprenants maîtrisent les langues source et cible.

Ainsi, le thème cède la place à la version qui permet l'évaluation de la compréhension en LE[172]. En outre, les exercices de traduction directe ne sont pas les seuls à permettre un contrôle des acquis. Le résumé dans l'une des langues en contact aboutit également au contrôle de l'expression et de la compréhension, débarrassant le texte des éléments difficilement assimilables et des ornements considérés inutiles à la progression langagière. De fait, réussir les différents exercices de traduction et de médiation développe chez les apprenants une attitude réflexive vis-à-vis de leur apprentissage, les préparant à une pratique plus complexe de la LE, voire de la LM.

La traduction programmée, une médiation linguistique

La traduction est à la fois médiation, recul critique et création. Conjuguée aux méthodes didactiques récentes, elle se présente comme auxiliaire de l'E/A des langues. Elle entretient des liens étroits avec les différentes compétences langagières et culturelles à acquérir dans un cours de langue ; ne dit-on pas que traduire les langues c'est traduire les cultures ? Sa réintégration est donc certainement consciente et réfléchie. Convaincus de l'efficacité de la traduction comme activité communicative interculturelle, les enseignants l'intègrent à leurs cours de façons diverses. Certains cherchent, par exemple, à développer les activités langagières de réception en créant des situations-problèmes où les apprenants s'appuient sur leurs connaissances et leurs compétences pour résoudre un problème, favorisant ainsi l'appropriation des savoirs. Dans le contexte particulier de la traduction, elles permettent aux apprenants de se rendre compte qu'ils "sont capables d'inférer le sens à partir du contexte et en s'appuyant sur les éléments connus" (Medioni

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[171] Se référer à Puren (2018), qui dresse une liste des activités et fonctions de la traduction en didactique des langues-cultures.

[172] Depuis quelques années, dans l'enseignement scolaire, la version est réintroduite dans les épreuves du baccalauréat.

et al., 2016, p. 14)[173]. Un autre exemple est celui de la confrontation des apprenants à des traductions automatisées d'un extrait travaillé en classe, leur permettant de découvrir les problèmes de compréhension et d'interprétation dont souffrent les logiciels de traduction.

À un niveau plus avancé, sont proposées d'autres pratiques plus complexes, comme la comparaison des traductions d'un même texte à la suite d'une lecture approfondie du texte source ou la traduction d'un texte culturellement riche incitant les apprenants à rendre les connotations, les effets stylistiques ou même les registres. La traduction permet également de sensibiliser les apprenants à l'emploi des collocations et aux différences syntaxiques et sémantiques entre les deux langues, contribuant de la sorte au perfectionnement de leurs connaissances linguistiques et culturelles[174].

La traduction serait donc un moyen efficace de développer la compétence pragmatique chez les apprenants dans le but d'éviter les blocages et les interruptions dans les interactions ; elle met en lumière les divergences discursives dans les deux cultures mises en contact et sert à préparer les apprenants à la médiation. Elle renforce également la compétence interculturelle fondamentale à l'acquisition de la langue, c.à.d. la capacité d'établir une relation entre les deux cultures, dépassant ainsi le cadre de la simple communication. En effet, plusieurs études ont montré l'enthousiasme des apprenants quant à la traduction en classe de langue. Selon Fernández-Guerra (2014), la traduction serait l'une des tâches préférées des apprenants ; elle est motivante et leur permet de ré-exprimer leurs idées aisément.

La prise de conscience linguistique et interculturelle, un vecteur de réussite

La médiation implique deux langues en présence ; l'une d'elles étant souvent la langue maternelle. Celle-ci est acquise de façon inconsciente, naturelle et spontanée grâce au contact qu'expérimente la personne avec son environnement, contrairement à l'apprentissage formel d'une LE qui renvoie à une intention consciente d'apprendre, ce qui requiert davantage de concentration et d'efforts. Une dichotomie est même établie entre l'acquisition et l'apprentissage (Krashen, 1981). La première résulte d'un processus subconscient où le sens est plus important que les formes qui le véhiculent (démarche implicite) ; le second est conscient et se concentre sur les formes linguistiques (démarche explicite). Donc, lorsque les apprenants se situent dans un milieu étranger qui leur offre l'occasion de construire des significations par l'interaction, ils acquièrent la langue par la pratique, d'où l'importance de l'immersion dans la société d'accueil. Toutefois, cette acquisition n'aboutit efficacement que si elle amène à une prise de conscience interculturelle. Les apprenants, ayant vécu des expériences antérieures, sont introduits dans une culture étrangère qui produit chez eux une prise de conscience nouvelle. Ils commencent alors à se construire une image de ce nouveau monde. Mais, il est préférable qu'ils entreprennent cette manœuvre avec l'aide de l'enseignant qui les aidera à développer leur sensibilité culturelle et à tisser[175] des liens entre leur propre monde et la culture dont ils font l'expérience.

Dans ce contexte, la traduction-médiation est perçue dans une perspective de co-construction du sens, au moyen de tâches collaboratives et créatives qui permettent d'atteindre un objectif communicatif interactif. Il s'agit d'une pratique rénovée de la traduction où les apprenants produisent du sens à partir du discours, s'éloignant du mot-à-mot et préservant la fonction de médiation telle que définie dans le CECRL (2001)[176].

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[173] Medioni et al. (2016) donnent l'exemple de l'énoncé contenant un mot inexistant dans la langue source que les apprenants chercheront à traduire. Cette même référence propose d'utiliser le dictionnaire en classe de LE a posteriori pour vérifier les hypothèses d'interprétation, constituant ainsi une rupture pour les apprenants "habitués à se ruer sur le dictionnaire sans prendre le temps de mobiliser leurs acquis et leurs stratégies" (p. 16).

[174] "La maîtrise des unités polylexicales, et surtout des collocations, constitue la clef de voûte de l'enseignement et de l'apprentissage d'une langue étrangère ou seconde, surtout dès le niveau intermédiaire" (Binon & Verlinde, 2003, p. 31).

[175] La sensibilité culturelle étant "une capacité : a) à percevoir les règles explicites et implicites qui régissent les échanges au sein d'une communauté ; b) à interpréter les références acquises et mémorisées, vécues et exprimées collectivement auxquelles on est confronté dans ses contacts avec la culture étrangère, et en particulier c) à anticiper, dans une situation donnée, les comportements à adopter pour entretenir une relation adéquate" (Szende, 2014, p. 331).

[176] "L'utilisateur de la langue n'a pas à exprimer sa pensée mais doit simplement jouer le rôle d'intermédiaire entre des locuteurs incapables de se comprendre en direct" (CECRL, 2001, p. 71).

La traduction, une médiation culturelle

"Ceux qui ont une connaissance, même faible, peuvent aider ceux qui n'en ont aucune à communiquer par la médiation entre individus qui n'ont aucune langue en commun", annonce clairement le CECRL (2001, p. 11). La médiation, écrite ou orale, n'exige donc pas un haut niveau de compétence en langue. Quoi qu'il en soit, pour communiquer, il ne suffit pas d'acquérir une connaissance lexico-grammaticale. Il faut pouvoir transmettre cette autre vision du monde que représente la langue. Le médiateur ne choisit donc pas uniquement ses mots mais aussi les attitudes, gestes, mimiques et autres intonations, tempo, rythme, nuances affectives, registre et niveau de communication qu'exige la situation dans laquelle il se trouve placé à un moment précis, sachant que tous ces facteurs sont susceptibles de varier continuellement sous l'influence de péripéties imprévisibles. (Cortès, 2013, p. 15)

La médiation présuppose donc un contexte d'interaction plurilingue et ne peut se réduire à un échange langagier facilité par une tierce personne.

Certes, l'apprentissage d'une LE constitue un contact potentiel avec la culture étrangère. Mais, il est essentiel d'articuler les compétences communicatives et culturelles pour permettre aux apprenants de devenir médiateurs. Leurs capacités seront renforcées par des activités esthétiques comme le chant, la poésie, l'écriture d'un conte, les caricatures, le théâtre ou la lecture de textes littéraires. Aussi est-il important de nourrir la compétence interculturelle, vue comme une composante essentielle de la communication et de l'interaction, dès le début de l'apprentissage de la langue étrangère. Cependant, l'élucidation de l'intention pragmatique dans un message est l'une des manœuvres les plus difficiles pour un apprenant étranger, tenant compte de ses connaissances culturelles récentes, de la distance qui sépare sa culture d'origine de la culture d'accueil et de la finalité de la médiation qu'il entreprend. En conséquence, un cours de LE ne remplace pas une formation en traduction. L'activité de traduction-médiation qui complète le cours de langue et permet aux apprenants d'expliciter leur compréhension de la culture d'accueil, n'est finalement qu'un complément, un outil auxiliaire qui s'ajoute aux moyens didactiques multiples, dans le but de motiver, aider et enrichir l'apprentissage.

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