# INTER-SEMIOTIC ANALYSIS OF THE NIETZSCHEAN INTERTEXT IN KAHLIL GIBRAN'S "*THE MADMAN*" AND ITS RETENTION IN THE ARMENIAN TRANSLATION

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**Abstract:** This paper strives to illuminate the semioticity of Gibran Kahlil's parabolic piece *The Madman* and argues that a significant facet of this work lies in the Nietzschean influence reflected both in Gibran's philosophy as well as in his prophetic and oftentimes archaic style of writing. This research attempts to delve deep into the intersemiotic relations between *The Madman* and such sources as *Thus Spoke Zarathustra, The Gay Science* and *Selected Letters of Friedrich Nietzsche*. Then it turns to examine the level of retention of those intertextual traces in Sona Kyurkchyan's translation of *The Madman* into Armenian. In order to achieve that, we based this research on Vinay and Darbelnet model as well as Berman's notion of "negative and positive analytics" of translation. The analytical core of this study is a confluence of hermeneutic, literary, semiotic, descriptive and comparative methodologies. Overall, the analysis reveals that the Armenian translator favored literal translation, as well as modulation technique. This analysis serves as a springboard for future research on the exposure of the Nietzschean intertext in Gibran Kahlil's work. The findings signal the need for additional studies to learn more about the Nietzschean intertext in other works of Gibran and in literature in general, as well as scrutinize the degree of its retention in translations.

**Keywords:** *Nietzschean intertext, hermeneutics, literal translation, Armenian translation, intersemiotic relations*

**Introduction:**

How to identify an intertext? Through interpretation. However, in order to do that the reader must know many texts and in particular, be aware of the *intentio auctoris*, in terms of Eco (Eco, 1992, p. 25). Rejecting the self-containedness of the text, the theory of intertextuality studies texts as plurality of other texts where no "last instance", no final source is always possible to identify (Frow, 1990, p. 45).

**Methods:**

Defining semiotics as a theory of reading, Culler highlights, "The study of reading can proceed in various ways. One's focus can be synchronic or diachronic; one can concentrate on readings of a particular work or readings of numerous works by a particular group of readers" (Culler, 2005, p. 56). Different texts entail different sign systems, various intricate semiotic knots. To identify the Nietzschean intertext was one challenge, to study its retention in the target text - a different critical enterprise. Finding the Nietzschean intertext in Kahlil's *The Madman* and examining its retention in Kyurkchyan's Armenian translation were the goals of this exploratory study. In order to do that we built this research upon Berman's theory of "negative and positive analytics" of translation (Munday, 2016, p. 230), as well as upon the Vinay and Darbelnet model (Munday, 2016 p. 88).

**Results:**

Gibran's *The Madman* entails a plethora of Nietzschean intertexts, i.e. lexical, phrasal and stylistic elements that tie the two eminent authors' worlds. These elements, according to Riffaterre, "are distinguished by their dual nature", textual and intertextual (Riffaterre, 1990, p. 58), where the former is the problem and the latter is the solution to that problem. These "connectives" (yet another Riffaterrean term), starting from how Gibran named many chapters of *The Madman* to the building of

the central and prophetic madman figure in his oeuvre in toto, and raging from the implicit to explicit, strike the attentive reader's eye.

**Discussion:**

In this paper we deconstructed Gibran's *The Madman* and analyzed the omnipresence of the powerful Nietzschean intertext.

The opening scene introduces the Madman who woke from slumber and is running maskless in the city streets:

*"You ask me how I became a madman. It happened thus: One day, long before many gods were born, I woke from a deep sleep and found all my masks were stolen, —the seven masks I have fashioned and worn in seven lives,—I ran maskless through the crowded streets shouting, "Thieves, thieves, the curséd thieves."*

*Men and women laughed at me and some ran to their houses in fear of me. And when I reached the market place, a youth standing on a house-top cried, "He is a madman"* (Gibran, 1973, p. 7).

People need masks to function, live in the society, to be part of the conformity, of the system where faces and masks fuse into one as Nietzsche famously wrote, *"Verily, you could wear no better masks, you men of today, than your own faces! Who could possibly find you out?"* (Nietzsche, Thus Spoke Zarathustra, 1985, p. 119) Here the Madman's masks are stolen. Even though in the beginning he curses the thieves, toward the end the madman blesses them for stealing his masks and granting him that freedom. Madness and freedom become one and stand in striking contrast to the people in the market place who laugh at him. This scene perfectly embodies the society with its conformity and pretentiousness. This juxtaposition of 'the wise madman' and 'the market place' is the heart of the book delicately encompassed in its opening passage. This theme of madness and particularly 'the madman and the marketplace' was acutely addressed by Gibran's precursor Nietzsche and is worthy of a complete quotation:

*"Have you not heard of that madman who lit a lantern in the bright morning hours, ran to the market place and cried incessantly: "I seek God! I seek God!" —As many of those who did not believe in God were standing around just then, he provoked much laughter. Has he got lost? asked one. Did he lose his way like a child? asked another. Or is he hiding? Is he afraid of us? Has he gone on a voyage? emigrated? —Thus they yelled and laughed.'"* (Nietzsche, The Gay Science, 1974 p. 181)

Nietzsche's Madman alludes to Diogenes of Sinope as the intertextual tracing harks back to the philosopher who would light a lantern and run in the city streets in daylight. "The economic horizon of the market is also the reason that the madman appears in the "bright morning hours." […] It is in the market where one would expect to find "those who did not believe in God" "standing around" (Babich, 2012). The crowd in the marketplace, the mimesis of vanity and market values, we assume, is masked in the Gibranian context, whereas the madman is unmasked and from now on an outcast. The Dog (as they called him), however, in Agora's marketplace was looking for a man, an honest man. Nietzsche's Madman, meanwhile, is looking for God, only later to announce that *"God is dead. God remains dead. And we have killed him"* (Nietzsche, The Gay Science, 1974, p. 181)

The latter is arguably one of the most famous quotes of Nietzsche, and often times, many readers taking this passage out of the general context falsely assume that with this proclamation the skeptic or the atheist madman is challenging the crowd of believers. However, the people in the marketplace are sheer non-believers, and the madman is simply stating what they already know and their mocking laughter and exclamations confirm it. Years later, Nietzsche's Zarathustra, the 'herald of the overman', shall make his own signal appearance in the market place to teach the crowd the overman, "*And now they look at me and laugh: and as they laugh they even hate me. There is ice in their laughter*" (Nietzsche, Thus Spoke Zarathustra, 1985, pp. 18-19). Here Zarathustra confronting the crowd, its vanity, hypocrisy, rotten values, is eventually becoming a laughing stock himself. Zarathustra is a madman figure, and this is a striking example of Nietzschean self-intertextuality or auto-textuality.

In the concatenation of semiosis Gibran's madman is built on Nietzsche's Zarathustra and the Madman who in his turn is the quasi-incarnation of the Greek philosopher Diogenes. Gibran's opening paragraph may be considered an attempt to show how this madman archetype came about, its prehistory.

Kyurkchyan provides an equivalent translation of the aforementioned passage from Gibran's *The Madman* («Խենթը»):

*«Ինձ հարցնում ես, թե ինչպես ես դարձա խենթ: Պատահեց դա այսպես. մի օր, շատ աստվածների այս աշխարհ գալուց էլ առաջ, ես արթնացա խոր քնից և հայտնաբերեցի, որ իմ բոլոր դիմակները գողացել են, այն յոթ դիմակները, որ ինքս էի պատրաստել և կրել իմ յոթ կյանքերի ընթացքում: Առանց դիմակի ես վազեցի մարդաշատ փողոցներով՝ բղավելով. «Գողե՛ր, գողե՛ր, անիծյա՛լ գողեր»: Կանայք և տղամարդիկ ծիծաղեցին ինձ վրա, ոմանք էլ վախից վազեցին տուն:*

*Եվ, երբ ես շուկա հասա, տանիքին կանգնած մի երիտասարդ տղա բղավեց. «Նա խե՛նթ է»* (Ջիբրան, 2016, էջեր 8-9):

In the inter-reading of this passage we scrutinized several linguistic signals, i.e. connectives. 'Madman' was translated as «խենթ» and is an example of ennoblement, as the direct translation would be «գիժ» or «խելագար». 'Marketplace' and 'masks' were translated into Armenian as «շուկա» and «դիմակներ» respectively, and are examples of literal translation.

Right after the preface in the first paragraph sketch the Madman speaks to God four times:

*"In the ancient days, when the first quiver of speech came to my lips, I ascended the holy mountain and spoke unto God, saying, "Master, I am thy slave. Thy hidden will is my law and I shall obey thee for ever more."*

*But God made no answer, and like a mighty tempest passed away. […]*

*"Creator, I am thy creation. Out of clay hast thou fashioned me and to thee I owe mine all."*

*And God made no answer, but like a thousand swift wings passed away. […]*

*"Father, 1 am thy son. In pity and love thou hast given me birth, and through love and worship I shall inherit thy kingdom."*

*And God made no answer, and like the mist that veils the distant hills he passed away. […]*

*"My God, my aim and my fulfilment; I am thy yesterday and thou art my tomorrow. I am thy root in the earth and thou art my flower in the sky, and together we grow before the face of the sun."*

*Then God leaned over me, and in my ears whispered words of sweetness" […]* (Gibran, 1973, pp. 9-10).

Where is the perfect place to witness the divine presence? Epitomes of loftiness, holiness and revelation, mountains are known to be prophets' abodes and lands of seclusion. Moshe Sharon writes, "Every great prophet has his mountain" (Sharon, 2008, p. 315), and verily, in the lives of such figures as Moses, Elijah, Christ and many others, mountains, distant, tall and ominously solitary, played central and often times climactic part. In that context Zarathustra and Gibran's Madman are no exception. The latter ascends the holy mountain to speak to God whereas the former dwells on the mountaintop for years whence he descends to speak to the people. The first connective that strikes the eye of the attentive reader is the word 'mountain'. Nietzsche's Zarathustra *"was thirty years old he left his home and the lake of his home and went into the mountains"* (Nietzsche, 1985, p. 9) and later *"descended alone from the mountains, encountering no one"* (Nietzsche, 1985, p. 10).

The next connective that draws a delicate connection between these texts is the notion of God. The Madman's first three attempts to speak unto God are unsuccessful. Here Gibran tackles the question of his relationship with the divine. The first failed attempt depicts the master-slave dynamic, where the narrator is ready to unquestioningly obey the Master. The second time the Madman calls God 'Creator' and himself 'thy creation' and receives no answer. The third time the discourse enters the Christian context where he calls God 'Father' and himself 'thy son', and still, no answer is made. This takes back the hermeneut-reader to the sermon of Zarathustra on pity as the crux of Christian belief, *"The hour when you say, 'What matters my pity? Is not pity the cross on which he is nailed*

*who loves man? But my pity is no crucifixion"* (Nietzsche, 1985, p. 14) Moreover, Nietzsche thoroughly addresses the notion of pity in the chapter *On the Pitying*:

*"Alas, where in the world has there been more folly than among the pitying? And what in the world has caused more suffering than the folly of the pitying? Woe to all who love without having a height that is above their pity! Thus spoke the devil to me once: God too has his hell: that is his love of man." And most recently I heard him say this: "God is dead; God died of his pity for man. Thus be warned of pity: from there a heavy cloud will yet come to man"* (Nietzsche, 1985, p. 90).

It is only on his fourth try, however, that God responds to him. Here the Madman calls God 'my aim and my fulfilment', while positing himself as 'thy yesterday', 'thy root in the earth' and God - 'my tomorrow', 'my flower in the sky'. The first three perceptions of God are already dead in Gibran and on the final try he has reimagined, invented God anew. This is a metaphor of the long history of the human-God relationship, of how people have fundamentally perceived God from times immemorial. The Nietzschean intertext becomes more apparent when we consider the following passage from *Thus Spoke Zarathustra*:

*"Alas, my brothers, this god whom I created was man-made and madness, like all gods! Man he was, and only a poor specimen of man and ego: out of my own ashes and fire this ghost came to me, and, verily, it did not come to me from beyond. What happened, my brothers? I overcame myself, the sufferer; I carried my own ashes to the mountains; I invented a brighter flame for myself"* (Nietzsche, 1985, p. 31).

The Nietzschean polemic against the fundamental and twisted perceptions of God and God's death begin in *The Gay Science* where the Madman shouts *"Do we hear nothing as yet of the noise of the gravediggers who are burying God? Do we smell nothing as yet of the divine decomposition? Gods, too, decompose"* (Nietzsche, 1974, p. 125), and continues further in *Thus Spoke Zarathustra* where ultimately, Nietzsche shifts the focus on the ever-evolving man and, finally, puts forward the notion of the overman who will inherit the earth someday as the overman is the 'tomorrow' of whom Gibran's Madman speaks when referring to God on the last try, whereas Zarathustra - in the following lines:

*"I love those who do not first seek behind the stars for a reason to go under and be a sacrifice, but who sacrifice themselves for the earth, that the earth may some day become the overman's. [...]*
*I love him who lives to know, and who wants to know so that the overman may live some day"* (Nietzsche, 1985, p. 15).
"*Behold, I am a herald of the lightning and a heavy drop from the cloud; but this lightning is called overman"* (Nietzsche, 1985, p. 16).
*"I am of today and before," he said then, "but there is something in me that is of tomorrow and the day after tomorrow and time to come"* (Nietzsche, 1985, p. 128).

Nietzsche debunks people's millennial relationship with God and divinity, their hypocritical and market-value understanding of it, that 'God' dies in Nietzsche and is replaced by the self-overcoming man, i.e. the overman. Gibran on the other hand digs deeper into himself and finally discovers how to approach God, how to speak to him and puts forward a brand new perception of God, "Purged of absolute authority and of radical and vertical transcendence, God no longer signifies a divine Fatherhood nor is He, for Gibran, a divine Creator. Rather, God is one's tomorrow insofar as one is God's yesterday: this is the form that one's relationship with God now takes. As one's "aim and fulfilment," that is, one's Beyond, God names the future *as a form of horizontal transcendence* that is temporally (un)fulfillable" (Arslane, 2019, pp. 71-72). Thus, Gibran replaces the vertical form of the God-human relationship and its typical power dynamics with the horizontal, ever-evolving form which is fairly reminiscent of the Nietzschean idea of the Übermensch.

The Armenian translation of the aforementioned passage from *The Madman* is the following:

*«Հինավուրց ժամանակներում, երբ իմ բերանում առաջին անգամ հայտնվեց խոսքի թրթիռը, ես բարձրացա սուրբ լեռը և դիմեցի Աստծուն՝ ասելով. «Ո՛վ Տեր, ես քո ծառան եմ: Քո թաքուն կամքն ինձ համար օրենք է, և ես հավերժ կհնազանդվեմ քեզ»:*

*Բայց Աստված չպատասխանեց և անցավ, գնաց հզոր փոթորկի նման:*

*«Ո՛վ Արարիչ, ես քո արարչությունն եմ: Դու ինձ ստեղծեցիր կավից, և ես ողջ իմ էությամբ քեզ եմ պարտական»:*

*Եվ Աստված չպատասխանեց, այլ արագ սլացավ, ասես՝ հազարաթև լիներ: […]*

*«Ո՛վ հայր, ես քո որդին եմ: Սիրելով ես ինձ կյանք պարգևել, և սիրով ու հնազանդությամբ ես կժառանգեմ քո թագավորությունը»:*

*Եվ աստված չպատասխանեց ու անցավ, գնաց հեռավոր բլուրների վրա իջնող մառախուղի նման: […]*

*«Իմ Աստվա՛ծ, ի՛մ նպատակն ի՛մ իրագործում, ես քո երեկն եմ, իսկ դու իմ վաղն ես: Ես քո արմատն եմ երկրի վրա, իսկ դու իմ ծաղիկն ես երկնքում, և միասին մենք աճում ենք արևի լույսի ներքո»:*

*Այդժամ Աստված կռացավ դեպի ինձ և իմ ականջին քաղցր խոսքեր շշնջաց» […]* (Ջիբրան, 2016, էջեր 10-11):

The connectives ‘mountain’, ‘tomorrow’ were conveyed into the TL as «լեռ», «վաղը» respectively. All three cases are examples of literal translation. However, Kyurkchyan made an omission concerning the connective ‘pity’ as it wasn’t retained in TL at all. Besides, Kyurkchyan chose to translate ‘in worship’ as «հնազանդությամբ», the latter can be metaphrased as ‘obediently’. This is an example of modulation as the semantics of the SL term were changed. While the dictionary definition of the word ‘worship’ is «պաշտամունք» or «երկրպագություն» Kyurkchyan chose the word «հնազանդություն» from the semantic field of ‘worship’.

Next paragraph sketch in *The Madman* is called *My Friend* where the writer introduces his understanding of friendship. The first thing the reader who knows *Thus Spoke Zarathustra* will notice is how the name of this chapter echoes Nietzsche’s *On the Friend*, then it is the tone or rather the manner of speaking, its rhetorical-oratorical directness, the distinctive prophetic style:

*“My friend, I am not what I seem. Seeming is but a garment I wear—a care-woven garment that protects me from thy questionings and thee from my negligence. The “I” in me, my friend, dwells in the house of silence, and therein it shall remain forever more, unperceived, unapproachable. […]*

*Thou canst not understand my seafaring thoughts, nor would I have thee understand. I would be at sea alone. […]*

*My friend, thou art good and cautious and wise; nay, thou art perfect—and I, too, speak with thee wisely and cautiously. And yet l am mad. But I mask my madness. […]*

*My friend, thou art not my friend, but how shall I make thee understand? My path is not thy path, yet together we walk, hand in hand”* (Gibran, 1973, pp. 11-13).

Marriage of reasoning and poetics, this chapter continues the thought *“…for those who understand us enslave something in us”* (Gibran, 1973, p. 8) from the opening passage of *The Madman*. Gibran’s emphasis is on the importance of ‘giving space’ in friendship, on solitude in togetherness which is an oxymoron at first sight. However, the Madman celebrates his detachment, his ‘being true to oneself’. He wants the friend to accept that he or she will never fully perceive him and that he will never completely understand his friend either, however it is not a bad thing, right the opposite. This is a revolutionary way of thinking, this idea of friendship which some people may find uncommon or strange, many poets share. Gibran’s contemporary Rilke once wrote, *“We are solitary. We can delude ourselves about this and act as if it were not true. That is all. But how much better it is to recognize that we are alone; yes, even to begin from this realization”* (Marvelly, 2020). Rilke famously defined love as *“two solitudes that protect, border, and greet each other”* and that *“To love is not about merging. It is a noble calling for the individual to ripen, to differentiate, to become a world in oneself in response to another”* (Popova, n.d.) where we see the pattern of Gibran’s thinking, but what’s more pronounced, is the Nietzschean voice which speaks both in Rilke and in Gibran:

*"Flee, my friend, into your solitude!"* (Nietzsche, 1985, p. 51).

*"I and me are always too deep in conversation: how could one stand that if there were no friend? For the hermit the friend is always the third person: […]*

*Our faith in others betrays in what respect we would like to have faith in ourselves. Our longing for a friend is our betrayer. […]*

*A friend should be a master at guessing and keeping still: you must not want to see everything"* (Nietzsche, 1985, pp. 55-56).

*"Let the future and the farthest be for you the cause of your today: in your friend you shall love the overman as your cause"* (Nietzsche, 1985, p. 62).

*"Too long I have sat with solitude; I have forgotten how to be silent!"* (Nietzsche, 1985, p. 183)

As seen from the lines above, the 'I' and 'me' discourse is shared both by Nietzsche and Gibran. It is used as a tool to describe how the Madman is both alone and never lonely in his solitude, he is his own friend, hence there is no need for a different person as his thoughts, as Gibran personifies calling 'seafaring', are his friends, his mind palace is his best companion. The central connective in these texts is apparently 'the friend', everything else serves as its definition. The attribute 'farthest', for instance, is used as a synonym to the word 'friend', it expresses the Rilkean idea of 'two solitudes', that is, two separate entities that can live and function on their own and are enough for themselves.

Kyurkchyan's translation of the aforementioned passage from *The Madman* can be read below:

*«Ընկե՛ր իմ, ես այն չեմ ինչ թվում եմ։ Թվացյալն այն հագուստն է, որ ես կրում եմ. խնամքով գործված հագուստը, որ ինձ պաշտպանում է քո հարցերից և քեզ՝ իմ մերկությունից։*

*Իմ ներքին ես ը, ի՛մ ընկեր, ապրում է լռության տանը և այնտեղ կմնա հավերժ՝ անհասանելի և անձեռնմխելի։ […]*

*Դու չես կարող հասկանալ ծովում լողացող իմ մտքերը, ես չեմ էլ ուզում, որ դու դրանք հասկանաս, քանի ծովում ես մենակ եմ լինելու։ […]*

*Ընկե՛ր իմ, դու լավն ես, շրջահայաց և իմաստուն ես, դու կատարյալ ես, և ես էլ քեզ հետ խոսելիս խոհեմ և զգույշ եմ լինում։ Բայց, միևնույն է, ես խենթ եմ։ Պարզապես դիմակով քողարկում եմ իմ խենթությունը։ […]*

*Ընկե՛ր իմ, դու բնավ իմ ընկերը չես, բայց ինչպե՞ս հասկացնեմ ես քեզ. տարբեր են մեր ուղիները, չնայած միասին ենք խայլում՝ ձեռք ձեռքի»* (Ջիբրան, 2016, էջեր 12-14)։

The central connectives in this passage, i.e. 'my friend' and 'alone' were rendered in Armenian as «ընկե՛ր իմ» and «մենակ», respectively. The first change that stands out is the word order in the Armenian translation. Instead of translating 'My friend' into the TL as «Իմ ընկեր», Kyurkchyan puts forward a different solution which is «Ընկե՛ր իմ» where the word «ընկեր», i.e. 'friend', is stressed. This is an emphasis made by the translator in order to convey the oratorical, high-sounding straightforwardness of Gibran's language which equivalently conveys the Nietzschean prophetic and poetic style and "excess of manner", in the words of Hollingdale (Hollingdale, 1972, p. 11).

Next, special attention should be paid to the translation of the word 'negligence' which Kyurkchyan conveyed into Armenian as «մերկություն» (lit. 'nakedness). One of the literal equivalents of the former in Armenian is «անտարբերություն» (lit. indifference') among the other meanings, such as «անփութություն» (lit. 'clumsiness'), «անհոգություն» (lit. 'carelessness'), «զանցառություն» (lit. 'dereliction'). Kyurkchyan based her translation on the word 'négligée' (a French borrowing in English), that is a diaphanous dress, a type of lingerie "which was worn by women who had neglected to get fully dressed" (Merriem-Webster, 2023), and translated 'negligence' as «մերկություն». This is an example of modulation where general is translated as particular or abstract as concrete. In the hermeneutic circle, Kyurkchyan, we conjecture, based this solution on a larger context of the book which tackles the questions of one's 'masklessness', 'nakedness' as indicators of madness, freedom and vulnerability in the relationship with your friend.

The next chapter under our microscope is the parable called *The Grave-Digger*:

*"Once, as I was burying one of my dead selves, the grave-digger came by and said to me, "Of all those who come here to bury, you alone I like."*
*Said I, "You please me exceedingly, but why do you like me?"*
*"Because," said he, "They come weeping and go weeping—you only come laughing and go laughing."* (Gibran, 1973, p. 40).

The notion of the grave-digger is fundamental in the Nietzschean world. The first signal appearance of gravediggers is in *The Gay Science* where the Madman speaks about the death and the burial of God:

*"Do we hear nothing as yet of the noise of the gravediggers who are burying God? Do we smell nothing as yet of the divine decomposition?"* (Nietzsche, 1974, p. 181)

In *Thus Spoke Zarathustra* the prophet encounters gravediggers and himself becomes a gravedigger for the tightrope walker:

*"At the gate of the town he met the gravediggers; they shone their torches in his face, recognized Zarathustra, and mocked him. "Zarathustra carries off the dead dog: bow nice that Zarathustra has become a gravedigger!"* (Nietzsche, 1985, p. 21)
*"And you, my first companion, farewell! I buried you well in your hollow tree; I have hidden you well from the wolves. But I part from you; the time is up. Between dawn and dawn a new truth has come to me. No shepherd shall I be, nor gravedigger"* (Nietzsche, 1985 p. 24)

The appearance of the tightrope walker is quite symbolic. He is in the marketplace entertaining the masses when Zarathustra starts to parallelly teach the townspeople about the overman saying that *"Man is a rope, tied between beast and overman – a rope over an abyss"* (p. 14) Tightrope walker is literally performing what Zarathustra is preaching. During this performance, a buffoon begins to chase the tightrope walker which makes him lose the balance, fall and die. However, before the performer breathes his last, Zarathustra begins to console him. He then carries his corpse and buries him. The Nietzschean prophet does so to honor the death of the one who chose danger his calling, his vocation and perished of it: *"You have made danger your vocation; there is nothing contemptible in that. Now you perish of your vocation: for that I will bury you with my own hands"* (Nietzsche, 1985, p. 20). For Zarathustra, the tightrope walker's performance symbolized the ever-evolving man, and his burial – the beginning of the overman. For Gibran's Madman, it is the burial of one of his 'selves' that is crucial. The gravedigger likes only him because the Madman is happy to bury one of his selves or in the words of Nietzsche "cast its skin" (Nietzsche, 2005, p. 228) not to perish, in order to change, to be better.

The Armenian translation of the parable *The Grave-Digger* («Գերեզմանափորը») is the following:

*«Մի անգամ, երբ ես հողին էի հանձնում իմ մահացած եսերից մեկին, եկավ գերեզմանափորն ու ասաց ինձ. «Բոլոր նրանցից, ովքեր գալիս են այստեղ իրենց հարազատներին թաղելու, միայն դու՛ ես ինձ դուր գալիս»: Ես ասացի. «Ես չափազանց շոյված եմ, բայց, այնուամենայնիվ, ինչու՞ եմ Ձեզ դուր գալիս»:*
*«Որովհետև, - ասաց նա, - նրանք գալիս են՝ ողբալով ու գնում են՝ ողբալով: Միայն դու ես գալիս ծիծաղելով և գնում՝ ծիծաղելով»* (Ջիբրան, 2016, էջ 44):

Here the connective 'the grave-digger' was translated into the TL as «գերեզմանափորը» and this is another example of literal translation.

The next connective is the 'night'. Let us begin from the opening passage of the chapter *The Night Song* from *Thus Spoke Zarathustra.*

*"Night has come; now all fountains speak more loudly. And my soul too is a fountain. Night has come; only now all the songs of lovers awaken. And my soul too is the song of a lover"* (Nietzsche, 1985, p. 105)

*"Night has come: alas, that I must be light! And thirst for the nocturnal! And loneliness!*

*Night has come: now my craving breaks out of me like a well; to speak I crave"* (Nietzsche, 1985, p. 107)

This is a celebration of the night! Zarathustra's cherished loneliness has nocturnal nature. The importance of the night is highlighted in *Night and the Madman*:

*"I AM like thee, O, Night, dark and naked" […]*
*"I am like thee, O, Night, silent and deep" […]*
*"I am like thee, O, Night, wild and terrible" […]* (Gibran, 1973, p. 49).
*"I am like thee, O, Night, cruel and awful" […]*
*"I am like thee, O, Night, joyous and glad" […]* (Gibran, 1973, p. 50).

Every time the Madman speaks unto the night, the latter answers "*Nay, thou art not like me, O, Madman"* (Gibran, 1973, p. 50). In this dialogue between the Madman and the Night, as the latter is personified, we can see how the Madman craves to be like the Night. He keeps bringing examples from the history of mankind, the events that happened at night, the sins committed, however, the Night keeps confronting the Madman saying that they are not alike *"for the desire for a sister-spirit is yet upon thee, and thou hast not become a law unto thyself"* (Gibran, 1973, p. 50). This answer shows the independence of the Night, how it has become one with its loneliness, how it is its own authority, something the Madman hasn't yet accomplished. However, once the Madman says "*I am like thee, O, Night, patient and passionate; for in my breast a thousand dead lovers are buried in shrouds of withered kisses"* (Gibran, 1973, p. 51), the Night answers:
*"Yea, Madman, art thou like me? Art thou like me? And canst thou ride the tempest as a steed" […].*
'The Night' and 'lovers' are the central connectives that draw a link between Zarathustra and the Madman. In the context of the latter however, there is a personification of the night and the dialogue with it, which resembles a conversation between two madmen:

*"Like thee, O, Night, like thee, mighty and high" […]*
*"Art thou like me, child of my darkest heart? And dost thou think my untamed thoughts and speak*
*my vast language?"*
*"Yea, we are twin brothers, O, Night; for thou revealest space and I reveal my soul"* (Gibran, 1973, p. 51)

The Armenian translation of the aforementioned lines from *Night and the Madman* («Գիշերն ու Խենթը») are the following:

*«Ես քեզ նման եմ, Գիշե՛ր, մութ և մերկ» […]*
*«Ես քեզ նման եմ, Գիշե՛ր, լուռ և խորը» […]*
*«Ես քեզ նման եմ, Գիշե՛ր, վայրի և զարհուրելի» […]*
*«Ես քեզ նման եմ, Գիշե՛ր, դաժան և սարսափելի» […]*
*«Ես քեզ նման եմ, Գիշե՛ր, ուրախ և գոհ»*
*«Ո՛չ, դու ինձ նման չես, Խենթ» […]* (Ջիբրան, 2016, էջեր 54-55):
*«Ես քեզ նման եմ, Գիշե՛ր, համբերատար և կրքոտ, քանզի իմ կրծքում հազարավոր մահացած սիրեկաններ են թաղված՝ այրող համբույրներով պարուրված»:*
*«Խե՛նթ, դու նմա՞ն ես ինձ, դու ինձ նմա՞ն ես: Իսկ կարո՞ղ եք արդյոք դու հեծնել փոթորիկը և կայծակը բռնել՝ թրի պես»*
*«Քեզ նման եմ, Գիշե՛ր, քեզ նման հզոր և ուժեղ» […]*

*«Դու նմա՞ն ես ինձ, իմ մութ սրտի՛ զավակ։ Արդյո՞ք դու խորհում ես իմ անսանձ մտքերով և խոսում իմ հզոր լեզվով»*

*«Այո՛, մենք զույգ եղբայրներ ենք, Գիշե՛ր, քանզի դու մերկացնում ես տարածությունը, իսկ ես՝ իմ հոգին» […]* (Ջիբրան, 2016, էջեր էջ 56)։

The connective ‘Night’ was conveyed into Armenian as «Գիշե՛ր» in its stressed form, however Kyurkchyan made an omission and did not translate the exclamation ‘O’, which on the one hand could be a destruction of rhythms. On the other hand, choosing the stressed variant of the word ‘Night’, i.e. «Գիշե՛ր» compensated the omission of the aforementioned exclamation. However, the translator could still maintain the ‘O’, as it is used by the author for certain stylistic purposes and is itself a connective (in the example below you’ll see how often Nietzsche used this exclamation). The connective ‘lovers’ was translated as «սիրեկաններ», another example of literal translation. The first use of “Yea” was omitted in Armenian, however the second was equivalently translated as stressed «Այո՛». Two cognates “patient and passionate” were translated into Armenian as «համբերատար և կրքոտ», however their SL consonance was almost impossible to maintain in the TL.

Many elements in *The Madman* are reminiscent of *Thus Spoke Zarathustra* but the most prominent one is the chapter title *The Great Longing* which echoes Nietzsche’s *On the Great Longing*. In case of Zarathustra, this chapter is a dialogue between him and his soul, as the latter is personified:

*“O my soul, I gave you all, and I have emptied all my hands to you; and now-now you say to me, smiling and full of melancholy, “Which of us has to be thankful? Should not the giver be thankful that the receiver received? Is not giving a need? Is not receiving mercy?”* (Nietzsche, 1985, p. 223)

The Madman’s parable *Great Longing* begins thus:

“*Here I sit between my brother the mountain and my sister the sea. We three are one in loneliness, and the love that binds us together is deep and strong and strange”* (Gibran, 1973, p. 60)

In *The Madman* such dialogue between the hero and the soul takes place in a different chapter of the book, the one called *The Greater Sea*:

*“My soul and I went to the great sea to bathe. And when we reached the shore, we went about looking for a hidden and lonely place*” (Gibran, 1973, p. 53).

Here the Madman and his soul meet the pessimist, the optimist, the humane philanthropist, the mystic, the idealist, the realist and the puritan not allowing any of them to see their nakedness. Here the soul is a woman with golden hair and white bosom. She doesn’t agree to bare herself naked anywhere and together with the Madman they leave the sea to seek the Greater Sea.

On the title level, yes, the first two chapters are similar, of course, however from the perspective of their content, *The Greater Sea*, a different parable from *The Madman* is built upon the Nietzschean *On the Great Longing.*

In the Armenian version the connective ‘The Great Longing’ is translated as «Մեծ իղձը» whereas the title *The Greater Sea* is translated as «Մեծն Ծովը»:

*«Իմ հոգին և ես իջանք մեծ ծով լողալու։ Եվ երբ մենք ծովափ հասանք, ձեռնամուխ եղանք հեռավոր և ծածուկ տեղ փնտրելու»* (Ջիբրան, 2016, էջ 56)։

The central connective ‘my soul’ is translated as «իմ հոգին» (literal translation) however it isn’t gendered in Armenian, as in the Eastern Armenian there is only one personal pronoun for the third person singular and that is «Նա».

The final example is taken from the last stage of Nietzsche’s life, namely from his *Madness Letters* (Wahnbriefe) where he alternatively signed as *The Crucified*:

*NIETZSCHE TO STRINDBERG.*
*MR. STRINDBERG:*

*Alas! ... no more! Let us divorce!*

THE CRUCIFIED.
(Levy, 1921, p. 311)

The complete archive of his post-breakdown letters can be found in *The Nietzsche Channel*[1] where we see how Nietzsche juxtaposed 'The Crucified' with 'Dionysus' providing space for so many interpretations (their discussion is far beyond the scope of our research).

'Crucified' is how Gibran named one of the chapters from *The Madman*:

*"And now I go—as others already crucified have gone*" (Gibran, 1973, p. 58).

The crucifixion here as a central element in the Christian context, would refer to Christ who was, of course, yet another madman figure. However, if pulled out of the Christian context, according to a Gibran scholar Ghazounane Arslane this act stands for rebirth, "Crucifixion becomes a metaphor of re-birth and self-creation, beyond original sin and salvation" (Arslane, 2019, p. 83). Here Nietzsche and Gibran go beyond the black and white understanding of good and evil but symbolizing sorrow and joy, the Crucified and Dionysus walk hand-in-hand.

Kyurkchyan's translation of this connective is «Խաչված»:

*«Եվ այժմ ես գնում եմ այնպես, ինչպես մյուս խաչվածներն են գնացել»* (Ջիբրան, 2016, էջեր 64-65):

*Madness Letters* demonstrate how the madman from *The Gay Science* is as a matter of fact Nietzsche himself or in Gibran's words, "…a sane madman in the midst of a world too decorously insane to be mad" (Naimy, 1985, p. 119). Thus, Nietzsche embodied his own philosophy and towards the end of his life lost his mind becoming one with the madman from his parable.

## CONCLUSION

As this inter-semiotic analysis has demonstrated, the tracing of intertextual elements present in *The Madman* link this particular text to the semantic systems of *The Gay Science*, *Thus Spoke Zarathustra* and *Selected Letters of Friedrich Nietzsche.* With this in mind, we need to emphasize that this analysis was only an attempt to break the ongoing chain of semiosis and look for connectives. However, in the haystack of a linguistic corpus no final instance can be detected, only sheer links. Afterwards, we delved deeper and examined the retention of those intertextual links in Sona Kyurkchyan's translation of *The Madman* into Armenian.

In general, it can be said that Kyurkchyan employed the strategy of foreignization and mostly chose to provide a direct, literal translation. However, in other cases the translator implemented modulation, and there was one example of ennoblement as well.

This preliminary research was an attempt to track down the Nietzschean intertext in Kahlil's *The Madman* and scrutinize its retention in Kyurkchyan's Armenian translation. This is a lead-in analysis which prepares the ground for further research on the disclosure of the Nietzschean intertext in Gibran Kahlil's oeuvre, primarily in his English works such as *The Prophet* and *The Forerunner*.

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