Linguistic Experience and Identity: Contextualizing the Mental Lexicon In English-Arabic Poetry Translation

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ABSTRACT

Monolingual Language behavior rests on three components: human agent, code and message. Translation processing requires three more constructs: translator, two codes, and a message in two texts. Equivalence theories attempted to supersede faithfulness and sameness of meaning in translation, but equivalence is a "convenience", and is "always relative" (Baker 1992). Translational commensurability and semantic transportation thwart obtaining equivalence; therefore, the Interpretive Frame includes *experience* and *identity* among the elements necessary for any translation (Author, 2008). To explore poetic aesthetics, experience is related to personality observed in the *Mental lexicon*, while identity is related to phonic appeal observed in *euphony*. These relations are investigated in Arabic translations of English poems by Coleridge, Keats, Tennyson, Wordsworth, and Auden. Preliminary results show that: 1) the Mental Lexicon and euphony vary according to experience and identity, 2) contextualizing lexical appropriateness, euphony and metaphors contributes to poetic aesthetics.

Key words: Translator's Experience, Linguistic Identity, Personality Traits, Contextualization, Euphony

"Aut prodesse uolunt aut delectare poetae." That is "poets want to instruct or to delight" (Horace 19 BC, Ars Poetica line 333)

THEORIZING THE TRANSLATION ACT

Aesthetics looms high in Poetic language, but the aesthetic function of language is far from being central or well defined in language studies. Perhaps the emergence and advances of the linguistic enterprise in European context in the twentieth century has helped to shift the focus in favor of structural description, information conveying and interactive models. Fifty years ago, William Elton observed that "Whether or not one concurs in these indictments,[1] and whether or not one agrees regarding the 'present stone age of aesthetic inquiry' one may conclude that an inspection of the linguistic foundations of the subject is long overdue".[2] Elton's observation represents a philosophical perspective, but it points to fundamental relation between language and aesthetics, to the linguistic roots of the phenomenon. The present position maintains that the contextualization of experience and identity lies at the roots of the beautiful in language.

Interpretation in pre-formulation and the formulation of this interpretation by a process given here the general term of contextualization, mark the most crucial act of creativity in language use. The linear actualization of our language output in accordance with the conventional or creative sequencing of phonological, grammatical and lexical units, represents a crude realization of contextualization. Now, because linguistic behavior rests upon three components, human agent, code and message,[3] and because translation among natural languages aspires to keep the "same" message while changing the human agent and code, this apparently simple task of keeping the "same" message, constitutes the main ground for theorizing (explaining) the rendering of a text, or part of it, in a language other than its own. Observation shows that the crossing from one linguistic code to another induces difference in translation, while the changing of human agency invites inadequacy. Additionally, translation involves displacement, a property which results from the fact that in actual effect a translation cannot precede or coincide with the Source Text (ST), but must follow in time and is usually performed in a different place. Historically, equating translational messages and its styles in the Translated Text (TT) with those of the ST preoccupied literary critics and language specialists, while incommensurability,[4] indeterminacy, interpretation and disquotation preoccupied philosophers of language and philosophers of science. The above traditions amalgamate to define the orbit of translation theory.

A glance at the history of the theory of translation, shows that determining the accuracy of the message in the TT compared to the ST under various names such as faithfulness to the original,[5] sameness of meaning and style, and equivalence, is at the core of the debate. Hence, the rejection of translation by

Roger Bacon, the emphasis on *sameness* of message and style by Tytler, the strife for a theory that accounts for accuracy in Benjamin,[6] the levels of equivalence in Catford and Nida, and the indeterminacy of translation by Quine,[7] all revolve around the transportation of meaning between the ST and TT. When it shifts to a new language, new audience and a new purpose,[8] semantic transportation incurs difference, which leaves no room for equivalence between the ST and the TT.

Translation as interpretation shifts the debate in two respects: firstly, the main concern becomes the human agency (not the message or code), and secondly, the main treatment investigates the processing of crossing, interpreting, the code to reach the TT, and not only the commensurability of the translation product. In general, the opposition to and rejection of interpretation in language and translation comes from ideologues who posit one possibility, one expression or one meaning, in a text, translated or otherwise. Rejection of interpretation is also typical of individuals who tend to put convenience, practice, and/or lack of interest above explicating the fundamentals of translation. Holders of these positions gloss the issues raised by interpretation as non-questions, irrelevant, or both.

Like interpretation, translation is practised, studied and claimed by scholars who belong to different disciplines including philosophy, literary criticism, authorship and linguistics. Only in the realm of language studies, however, has translation matured and diversified to a full branch of humanities, utilizing Information Technology (IT) and multimedia including Computer assisted Translation (CAT) and the Internet. In the same vein, it can be said that certain problems of linguistic philosophy and philosophy of science, such as the incommensurability[9] of translation, assertion, self-attribution,[10] interpretation, as well as difference and inadequacy in translation, are uniquely served when examined from a linguistic point of view.[11] This viewpoint explicitly states that it has not vested interest in studying translation save the linguistic phenomenon itself. Other specialists approach interpretation and translation from their own epistemic paradigm which is, in turn, based on disciplinary axioms and assumptions grounded in objectives external to language. The linguistic approach aims at explaining translation and interpretation as they are used in in ordinary language, without any caveat which would put them in the service of external notions such as literary merit, religious creed or philosophical disputation.

Linguistically speaking, four observations[12] can lead the way to the open space for investigating translation at large and translating poetic aesthetics in particular:

1) Translation generates difference.
2) Translation is inherently inadequate.
3) The first, pre-dictionary, translation is an act of interpretation.
4) Translation involves processing the crossing of language boundary.

The first observation attested in much of the literature on translation, shifts the focus away from faithfulness to the original and equivalence, to allow for a definition which takes translation to be primarily an act of interpretation.[13] The second observation, inadequacy of translation, is tied up to difference since for a ST which is translated into the same TL a number of times, the

latest translator always vetoes certain shortcomings and failures in previous translation(s) of the same ST. The third observation asserts the precedence of interpretation over any translation, since the first translator has no conventional form of norm to be guided by. The fourth observation involves processing the stages of interpretation in a new language, first in the ST and then in interpretation in preformulating and formulating the TT.

To demystify interpretation and to bring it under explicit investigation, seven basic constructs have been postulated within the Interpretive Frame (IF): being, understanding, environment, experience, assertion, identity (ID) and user. Interpretation, however, is processed in the FPD. The interpreter, reader or translator, looks for and identifies a textual stretch, one utterance or more, that can give a reading, meaning, to the entire text or part of it. The Interpretive Stretch (IS) provides a focal point in the interpretive model which offers a hermeneutic paradigm that stretches from linguistic necessity to linguistic infinity,[14] putting the reader and the IS at the core of the interpretive act. Thus, poetry translation needs to satisfy three basic criteria: 1) to be new, 2) to be accepted as appealing, 3) to contextualize the translator's ML achieving translational approximation.

Current Issues

In my book, *Linguistic Interpretation*, topics such as translational commensurability, necessity, interpretive latitude and assertion have been discussed from the perspective of the user of the IF in the translation of the Quran from Arabic into European languages. The current perspective examines the contextualization of the ML through investigating the translator's experience and ID. In addition to elaborating on these two constructs of the IF, the present discussion studies examples from Arabic translations of English poems. The discussion is guided by three questions posed by the IF and FPD:

1) What are the main constructs of the translator's experience? and what are their linguistic realization?
2) What are the main constructs of the translator's linguistic ID? and what are their linguistic realization?
3) What are the linguistic processes and realizations of contextualizing the translator's ML that produce aesthetic quality?

The above questions can be narrowed down to three objectives:

1) To postulate the main constructs of the translator's linguistic experience, and to describe their linguistic realization in translation.
2) To postulate the main constructs of the translator's linguistic ID and describe their linguistic realization in translation.
3) To investigate the processing of contextualizing the ML through experience and ID using interpretation to create poetic effect.

Crossing the boundary of language, the translator creates his/her version of the poem while doing his/her best to realize the message in the best creative aesthetic form within reach.

Current Corpus and Method

If objectively measured, our linguistic output would be really impressive in quantity. However, what matters for

historical and academic purposes is not the bulk of individual or communal verbiage, but the documented corpus available to be studied. In the case of an author or a translator, the accessible corpus (AC) is the result of life experience, embodying the verbal legacy left for researchers and interested individuals and communities to use and/or enjoy. For a preserved AC to be valid, researchers need to take a number of points into consideration in order to obtain a researchable corpus. Firstly, both Author Identity (AI) and Text Integrity (TI) are to be established in order to determine the degree of validity of the AC. Through the known history of writing and records a great deal has been published anonymously,[15] or under the name of an institution, legal and official bodies, or names of persons other than the writer or translator. The actual author is not mentioned, because he/she is either commissioned, changed or just employed as an institutional voice.

The current corpus includes selections from four English poems and their Arabic translations: Coleridge's "Kubla Khan", Auden's "In Memory of W. H. Yeats", Wordsworth's "Immortality Ode" and Lord Alfred Tennyson's "Ulysses".

EXPERIENCE: VOCABULARY PROFILE AND THE ML

Experience is one of the seven elements of the IF. It results from the interaction between the individual and environment in a wide sense. Like experience, environment is an element of the IF, which contains, among other things, language and physical existence, i. e. the physical world. Only one construct[16] of experience, personality, and its linguistic realization will be examined here (Table 2). To pin down the relationship between personality and experience, two steps are taken: description of the ML in terms of Vocabulary Profile (VP) of the ST and TTs, and examination of lexical appropriateness.

Experience: Size and Variation of the VP

Although poetic language is more than the size and kind of lexicon deployed, the lexicon does play a central role in the quality of a poem and its translation. The contextualization of the lexicon cuts deep into the making of the texture of poetic aesthetics, and therefore, establishing the link between the translator's experience and language can start with a description of the size and diversity of the translator's ML. Computational lexicology and specialized software are of great help in improving the description.

Translation creates new texts in a new language, which raises interesting questions about the VP and the ML in the TT, and consequently the translator's VP. The outline of the VP and ML in two poems, "In Memory of W B Yeats" and "Kubla Khan" and their translations into Arabic, pave the way for the study of lexical appropriateness. Words in the Arabic translations are manually calculated, and the variables include: 1) type/token analysis, 2) content/function words, 3) content and size of the ML, 4) TT Arabic/ST English ratio, 5) the individual versus the communal ML. In reading the results one should remember that the TTs are short, (2.609) words, and manually calculated.

In three Arabic translations of Auden's "In Memory of W. B. Yeats" and six Arabic translations of Coleridge's "Kubla Khan", the Arabic words in the TT are less than the English words in the ST (Line 1, Table 3 and 4), and so is the number of tokens (line 4, Table 4). Types and tokens (lines 3 & Line 4, Tables 3 & 4) show quantitative differences. Now in the case of Al-Naimi's translation, more tokens and types are used, and the large number of tokens makes his T/T ratio the smallest. The number of function (grammar) words used by AL-Naser is the smallest (line 8), while the ML is influenced by the large number of tokens employed by Al-Naimi (line 5, Table 3). The TT/ST ratio demonstrates this fact clearly (Al-Naimi 0.75, Al-Hirz 0.71 and Al-Naser 0.64), which means that the results are overshadowed by the **difference in the number of words used by Al-Naimi in the translation of the same ST, compared with the other two translators**.

The results from the translation of Coleridge's "Kubla Khan" by six translators provide interesting facts about the VP.

There are similarities in the number of Types and Tokens in the TTs (Table 4 and Histogram 1), but Al-Zubeidi's translation uses more tokens. Al-Naimi uses less content/function ratio than the other translators, followed by Al-Shabab. Crucial differences appear in the size of the IML; the highest

Table 1. Corpus used in the current discussion

	Translator	Source	Date
1	Al-Naser (SN)	Personal Communication	1994-2009
2	Masiri & Zaid	Published	1979
3	Al- Naimi (MN)	Personal Communication	2005-8
4	Abbas	Internet (open source)	
5	Al-Shabab	Current author	2012-2016
6	Al-Zubeidi	Internet (open source)	
Text Two: "In Memory of W. B. Yeats" By W. H. Auden 1939			
1	Al-Naser	Personal Communication	1994-2009
2	Al- Naimi	Personal Communication	2005-9
3	Al-Hirz (KH)	Personal Communication	2009
Text Three: "Ode: Intimations of Immortality from Recollections of Early Childhood" William Wordsworth 1804-7			
1	Al-Naser	Personal Communication	1994-2009
2	Al- Naimi	Personal Communication	2005-9
Text Four: "Ulysses", Lord Alfred Tennyson, 1842			
1	Al-Naser	Personal Communication	1994-2009

Table 2. Experience; constructs and Linguistic realizations

Experience Constructs	Linguistic Realizations
Biographical experience	Text Structure & interpretive structure
Language literateness	Grammatical Structure &
Personality: traits, skills & intelligence	ML, Lexical appropriateness, and Emotive Language
Accessible corpus	Topics & language flow

Table 3. Vp of three translators of "in memory of W. B. Yeats"

	Feature	ST*	SN	MN	KH
1	Words in text	462	298	348	329
2	Lines in poem	65	74	66	71
3	Types	251	235	261	258
4	Tokens	451	298	348	329
5	TT Ratio	0.56	0.78	0.75	0.78
6	Content (types) %	-	217 92.3%	229 87.4%	228 88.3%
7	Function (Types) %	-	18 7.6%	33 12.5%	30 11.6%
8	Cont./function Ratio	-	0.08	0.14	0.13
9	ML (total types)		235	261	258
10	IML types %	-	105 44.6%	119 45.5%	109 42.2%
11	CML types %	-	130 55.3%	142 54.4%	149 57.7%
12	IML-CML Ratio	-	0.80	0.85	0.73
13	ST (Eng.) tokens	-	462	462	462
14	TT (Arabic) tokens	-	298	348	329
15	TT - ST Ratio	-	0.64	0.75	0.71

*(Compleat VP is used for English ST)
Types: Total number of lexicon words types used by one translator, shared or not.
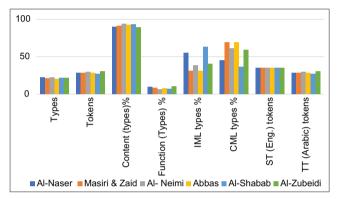Tokens: Total number of actual graphological words used by one translator, shared or not.
CML (total types): Number of types shared with one of the two or two translators.
IML (Types %): Number of types in one individual translator, and their percentage of the CML.
CML (type%): Number of types in all three translators, and their percentage of the IML.
TT – ST Ratio: Quantity of TT words in relation to the ST words

percentage of IML words is in Al-Shabab's translation followed by Al-Naser's. This represents individual characteristic and deviation from the common occurrence, and hence it defies frequency and trend. Here, as in the case of the high percentage of Offlist words, an explanation is required. Still, this finding needs to be verified in larger of Data.[17] **It is enlightening to study various aspects of the ML in terms of size and distribution of lexical versus grammar words. This will offer a chance to compare different translations and to pin down the linguistic features that need further attention.**[18]

Nation's vocabulary profiler (Nation, **www.vocabular-profiler. com**) was used to calculate the lexical components of the English poems, for which the Arabic texts had to be manually calculated. Table (5) reports the results of three translations and the English ST by Auden. The vocabulary size appears in the number of tokens in line 1, Table 5, showing two things. First, there are more words in the English ST, which reflects the differences in the two writing systems. Arabic incorporates pronouns and other grammatical functions (e.g., comparative and superlative structures) in one written word, while English realizes pronouns and some certain functions in separate words. Second, a more prominent feature is seen in the presence of differences in vocabulary size among the three translations: the difference between the lowest number (SN) and the highest (MN) is 60 words, while the translation by KH falls in the middle (Table 5).

The number of types (line 2 Table 5) shows that MN and KH use almost the same number of words, while SN uses less types. Thus, SN uses less tokens and less types than the other two translators. The number of types in the English ST is comparable to the Arabic text, a fact which reflects the repetition of pronouns and certain grammar words like prepositions in En-

Table 4. VP of six translators of "Kubla Khan"

	Feature	ST	Al-Naser	Masiri & Zaid	Al-Naimi	Abbas	Al-Shabab	Al-Zubeidi
1	Words in text	351	284	286	297	286	273	307
2	Lines in poem	54	55	53	54	52	55	54
3	Types	214	222	210	223	207	218	217
4	Tokens	339	284	286	297	286	273	307
5	TT Ratio	0.63	0.78	0.73	0.74	0.72	0.79	0.70
6	Content (types) %	-	202 90.1%	192 91.4%	208 93.6%	191 92.2%	203 93.1%	194 89.4%
7	Function (Types) %	-	22 9.8%	18 8.5%	14 6.3%	16 7.7%	15 6.8%	23 10.5%
8	Cont./function Ratio	-	0.10	0.09	0.06	0.08	0.07	0.11
9	ML (total types)	-	222	210	223	207	218	217
10	IML types %	-	120 54.0%	65 30.9%	86 38.5%	64 30.9%	138 63.3%	88 40.5%
11	CML types %	-	102 45.9%	145 69.0%	137 61.4%	143 69.0%	80 36.6%	129 59.4%
12	IML-CML Ratio	-	1.17	0.44	0.62	0.44	1.72	0.68
13	ST Tokens	-	351	351	351	351	351	351
14	TT Tokens	-	284	286	297	286	273	307
15	TT -ST Ratio	-	0.80	0.81	0.84	0.81	0.77	0.87

Table 5. Lexical profile in tts of in memory of W B Yeats

	Textual Feature	SN	MN	KH	ST
1	Tokens	315	375	354	456
2	Types	229	252	255	250
3	TT Ratio	0.726	0.672	0.720	0.544
4	Type per Token	1.375	1.488	1.388	1.83
5	Content Words	225	241	238	224
6	Grammar Words	90	134	116	232
7	Lexical Density	0.714	0.643	0.672	0.491
8	Grammatical Density	0.286	0.357	0.328	0.508

Type per token: Tokens divided by types
Lexical Density: Content divided by total # of words
Grammatical Density: Grammar words divided by total # of words

Histogram 1. VP of six translators of "Kubla Khan"

glish. The type-token ratio and the number of types per token, show that the English ST has the lowest ratio and consequently highest number of types per token. The Arabic translations reveal that MN's translation has less type-token ratio (MN: 0.672) compared with (SN: 0.726) and (KH: 0.720) and more type per token (MN: 1.488) compared with (SN: 1.375) and (KH: 1.388). This shows that **MN's translation uses more words, lower type-token ratio and higher type per token; while SN's translation uses the lowest number of words and highest number type-token ratio and smallest type per token**.

Although two important aspects of the three translations have been identified in the differences in type-token ratio between SN and MN, no attention has been paid to content words. Lines (5) and (8) focus on content versus grammar words. Content words differ from types, because the latter includes grammar words as types, a difference which appears in comparing content words (line 5) with types (line 2). Types include content words and grammar words, and thus the lexical profile reflects the user's resort to more, or less grammar words. The difference in favor of content words in the three translations is: SN: 4, MN: 11, KH: 17 (see lines 2 and 5 Table 5). The present data also show that while the type-token ratios in SN and KH are very near, the number of content words in SN's translation is much lower than that of KH's: 225 and 238 respectively. The difference in grammar words is yet greater: SN: 90 and KH: 116. The above two results are summarized in Lexical Density (SN: 0.714 and KH: 0.672) and grammatical density (SN: 0.286 and KH: 0.328); MN's translation has the lowest Lexical Density (0.643) and

highest Grammatical Density (0.357). **The study of content and grammar words shows that SN's translation has higher Lexical Density followed by KH's and MN's.**[19]

All the results in Table (5) can be obtained from Nation's Vocabulary Profiler computer program for the English text (see column 4, Table 5). But the results for the Arabic translations (columns 1, 2 and 3) are obtained by manual calculations. Naturally, there are tiny details encountered in the calculation of this Arabic corpus, ranging from the definition of a word to the lack of frequency counts and software designed for Arabic corpora, comparable to Nation's program or to the British English Corpus. The main results of VP analysis can be summarized in the following points:

1. MN's translation uses more words, lower type-token ratio and higher type per token.
2. SN's translation uses the smallest number of words, highest type-token ratio and smallest type per token.
3. SN's translation has marginally smaller IML than those of MN and KH.
4. The IML-Types ratio is relatively large: more than 41%, which is not expected to be found in translating varieties other than poetry or in longer texts.

The findings reported above relate to the number of words used by each translator. The corpus is revealing but too small. Still, it sets the direction for investigating larger corpora, and different aspect of ML in poetic aesthetics.

ML: Lexical Appropriateness

The aspects of a TT which result from the active involvement of the translator in the translation process are many. This involvement goes beyond the size of ML and "intervention" in the ST. Unlike experience or ID, "intervention" does not refer to an inherent construct of the translator. Basically, "intervention" is a procedure of formulation and/or editing the TT, while poetry translation is primarily an involvement with the two vital elements of *language* and *culture*, where the translator's experience accounts for much in conveying the poetic value of the ST.

The construct of personality, including personality traits, ability, skills, and type of intelligence, is to be demonstrated in, and/or maybe correlated with, lexical appropriateness and emotive language in two areas of linguistic features described below in translations of Auden's "In Memory of W. B. Yeats". The first line of the poem sets the theme, and the rest of the stanza foreshadows the universal impact of the theme, ending the stanza with a reference to objective criteria, the instruments we have.

1 He disappeared in the dead of winter:
2 The brooks were frozen, the airports almost deserted,
3 And snow disfigured the public statues;
4 The mercury sank in the mouth of the dying day.
5 What instruments we have agree
6 The day of his death was a dark cold day.

From death, to nature, to airports and public statues, up to instruments of objective measurement, all and each give witness of an unusual event to be announced. Let us examine the rendering of this adroit entry point to the elegy. After interpreting ST utterances, the first step in interpreting in a new

language concerns the search for lexical items, which scans the ML, bilingual dictionaries, previous translations, internet sources and open access corpora. For our three translators, who are familiar with the academic and literary language, the IML seems to be the prime source for lexical items. The first step of searching the IML focuses on the interpretive latitude of parallel translation exemplified in the case below.

He disappeared in the dead of winter:

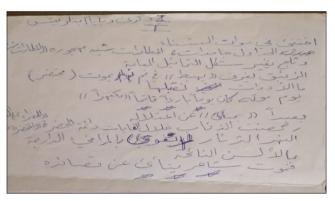اختفى في **صميم** الشتاء:

'ikhtafā fī Samīmi shshitā': (SN)

لقد اختفى في **جوف** الشتاء

laqad 'khtafā fī jawfi lshitā' (MN)

لقد رحل في **وحشة** الشتاء

laqad raHala fī wiHshati shshitā' (KH)

There is complete agreement on rendering *winter shitā'*, some agreement on *disappeared 'ikhtafā, raHala*, and no agreement on *dead Samīmi, jawfi, wiHshati*. The word *winter shshitā* did not take the translators into great deal of deliberation. In MN and KH, the use of *laqad*, a grammar word which has the function of indicating "perfect aspect", signifying the completion, is not necessary. None of the three translations of *dead* is automatic or parallel, except the first draft of SN''s translation *mawāt*, in state of death (see illustration below).

Illustration (1). Al-Naser's manuscript of Auden's Arabic translation (lines 1-11)

The last version of SN's translation, reported above, uses *Samīmi*, i.e., the "core/mid" (of winter). In MN's *jawfi* purports the inner empty part (opposite of core); while KH's *wiHshati* (dreariness/loneliness) is far from the semantic notion of "core", but also it evokes "solitude and being deserted". It shows a known Arabic collocation, but, at the same time, it shows a departure from the ST item, *dead*, in order to offer an acceptable Arabic expression.

In the translation of line (2) aspects of the shared and individual choices highlight the interaction between the individual and the communal in lexis and structure.

The brooks were frozen, the airports almost deserted,

حيث الجداول جامدات، والمطارات خاوية،

Haythu jadāwilu jamidāt walmaTārātu khāwiya (SN)

فالجداول تجمدت أوصالها، والمطار شبه المهجورة،

faljadāwilu tajamadat 'awSāluhā walmaTārātu shjibhu almahjūra (MN)

كانت الجداول متجمدة، والمطارات شبه مقفرة

kānati jjadāwilu mujamada, walmaTārātu shibha muqfira (KH)

Three lexical items, *jadāwilu, jamidāt maTārātu khāwiya*, appear in the three renderings in various morphological forms. They are part of the CML in the three translations. There are words which appear in one rendering, and hence call for attention, being candidates for the IML and possibly for insightful creative contextualization of the three above mentioned shared words. The words in the ILM in the three renderings, are, *Haythu* (at a time) a grammar word and *khāwiya* (completely empty) adjective (SN), *'awSāluhā* (its parts) noun, and *almahjūra* (deserted) adjective (MN), *kānat* (was) modal verb, *muqfira* (desert-like) adjective (KH). The first word in SN and KH and the connective article *fa*, preceding the first word in MN, can be deleted. The last two words in the ST, *almost deserted*, give rise to different rendering; *almost* is omitted in SN's translation, and the adjective *deserted* has three renderings. SN's *khāwiya* emphasizes emptiness, MN's *almahjūra* in Arabic may suggest that the airports are left, which is not the case since they are not left (not in use) but just almost empty. The third rendering by KH, *qafr* (a kind of semi-desert). SN's *khāwiya* is neutral, but lacks the qualification *almost*.

In the following case *'aththalju* and *shawaha* are used by all three translators to render *snow* and *disfigured*.

Line 3. And snow disfigured the public statues;

وتماثيل الساحات شوهها الثلج؛

watamāthīlu ssāHāti shawahahā ththalj; (SN)

وشوَّه الثلج ملامح التماثيل في الساحات العامة،

washawaha ththalju malāmiha ltamāthili fī ssāHāti ll`āmah, (MN)

الثلج شوه التماثيل العامة

'aththalju shawah tamāthīla ll`āmata (KH)

The use of the exact word order by KH reveals direct parallel rendering as the following shows:

snow disfigured the public statues;

'aththalju shawah tamāthīla ll`āmata (KH)

MN's translation uses the verb *shawaha* before the noun *aththalj* sticking to unmarked Arabic grammar. But at the same time MN uses two redundant lexical items *malāmiha* (features) of the statues) and *l`āmah* (public) areas in cities.

SN's rendering shares all its lexical items with the other two translators, but uses marked word order keeping the verb phrase *shawahahā ththalj* (disfigured [by] snow) to the end of the sentence. Resorting to parallel interpretation can be at the level of lexical items only (SN), syntax, or both. SN's four-word translation of this line can be syntactically formed using various possible order:

Line 3. And snow disfigured the public statues;

watamāthīlu sāHāti shawahahā thalj (SN)

a. washawaha thalj tamāthīlu sāHāti (grammatically possible)

b. wathalj shawahaha tamāthīlu sāHāti (grammatically possible)

c. watamāthīlu sāHāti thaljun shawahahā (grammatically possible)

NS's choice of a particular syntactic structure is the result of his high interpretive perspective and creative writing, coupled with his sustained effort to create a specific effect. His interpretation is a result of deliberation and experience.

But at a different level, the search and retrieval of words from the ML is one thing, and their use in grammatical and textual is another. The above example is not accidental in the sense that it reflects a strategy and method of contextualizing lexical items, i.e., fitting them in grammatical and textual context, as the example below shows:

4. The mercury sank in the mouth of the dying day.

والزِئبَق في غُرَةِ يومِ مُحْتَضَرٍ قد غار.

wazi'baqu fī ghurati yawmin muHtaDirin qad ghār. (SN)

وغار الزئبق في فـم اليوم المـائل إلى الزوال.

waghāra zzi'baqu fī fami llyawmi lmā'ili 'ilā zzawāl. (MN)

والزئبق توارى في فم النهار المحتضر.

walzi'baqu tawārā fī fami nnahāri lmuHtaDer. (KH)

The verb is the last word in SN's translation, the first word in MN's, and the second after the noun in KH's translation. The effect and the context resulting from work at the level of ML and contextualization bears the fingerprint of the FPD, since each individual translator works within *his* experience and ID. However, with the term *mercury* (zi'baq), there is no attempt to go beyond the conventional rendering of the scientific term. The word *dying* is rendered metaphorically by SN and KH, and by a paraphrase by MN. The metaphoric interpretation is successful because it is more creative, and, at the same time, it is more direct and nearer to low parallel interpretive latitude.

FIRST PERSON ID AND CREATIVE VARIATION

Certain features of the individual's distinctive language result from experience, which evolves in a certain environment, and which constitutes another element of the IF. However, while environment is to a large extent external, physically outside the language user, experience, as the previous sections have shown, results from the cohabitation of life events, personality traits and intelligence on the one hand, and environment including the linguistic code on the other hand. Both environment and experience play a role in forming the individual's social and psychological Self. Hence, while rooted in physical environment and social experience, ID grows in the individual. As a creative text, a poem amalgamates environment, experience and linguistic ID to provide a rare chance for fulfilling the creative act in poetic language.

Linguistic ID is a construct with distinct marks of the individual writer, interpreter or translator. It assumes distinctiveness which, though often implicit and blurred, marks the creative potential of the language user. At a different refined level, this aspect of the interpreter's work shows the creative contribution of the creative writer. At the psychological level, linguistic ID is deeply rooted in the individual's "psyche". But, although ID stems from the psyche and supports it, it is observable in a range of behavior manifested among other phenomena in human language. At this specific level, the translator, in his/her capacity as an interpreter, is assumed to approach the translation of the poetic with all the implications of the FPD, including a distinctive linguistic ID. This assumption motivates the translation analyst to investigate possible areas or factors in which the uniqueness of

linguistic treatment allows the creative writer and translator to produce their own ID-specific solutions to the numerous translation challenges. The theorist-analyst postulates these areas and factors that reveal the language user's ID, and then within those areas and from examples of actual translations, features of linguistic ID can be explored.

Specific Features of Translator's ID

Linguistic ID can be defined as **a linguistic construct realized in distinctive recurrent features observable in the spoken or written corpus of a language user in the capacity of speaker/writer, interpreter or translator.** Because experience evolves in a real-life a situation and is molded by personality, including intelligence, competence, skills, traits and predispositions in addition to environmental conditions, the term *experience* here is a neutral term. The designated features of linguistic ID and their correlates in linguistic realization, when attested in a text, give support to the notion of linguistic ID, and more specifically to author ID. But as it applies to one individual language user, linguistic ID is a relative matter in the sense that a language user whose life thrives with wide experience and who has developed his/her language with a specialization, a content, or specific personal ID features, would clearly be different from someone who is semi-illiterate and/or limited in their life and language development. However, professional and specialized language varieties may suppress certain ID features as in the case of scientific terminology and style which requires a particularly detached, less personal way of writing- handwriting remains an exception- while refinement may result in professional, rather than personal linguistic features. Participation in producing various language varieties and assuming different social roles by the same individual may blur or hinder the relationship between ID and linguistic features, in the sense that persons developing a multitude of roles and styles, makes it difficult for the analyst to generalize about their distinctive linguistic features.[20] Still, the hypothesis is quite valid, in the sense that even in the case of dynamically evolving individuals there remains specific linguistic features peculiar to the language user when speaking from "first person", not quoting or using conventional norms. Six constructs of the ID are stated in Table (6).

The constructs of ID are suggested mainly in their relation to the linguistic realization of the ID, and therefore the term linguistic ID is preferred to reflect the focus on the linguistic aspects of the individual's ID.

Euphony

The sound effect under the umbrella term musicality presents a subtle feature of the linguistic ID. It is not frequently attempted in translation due to the difficulties and risk of failure it incurs; but when successfully attained, euphony creates a special reward to the music connoisseur. In the current search for linguistic ID, the construct referring to euphony is labeled phonic appeal, where the focus is on the sound patterns, the effect of fusing them in the TT. Melodious language is found in various varieties of discourse,

but it remains strongly associated with poetic language. In translation, even when poetry is rendered in a poetic form, the phonic effect of the versified TT may not be up to readers' expectation. Still, a prose translation of poetry may well reveal a measure of sound effect, which emphasizes the need for close study of the phonic properties of poetry translation.

Rendering an extract from "Ode: Intimations of Immortality from Recollections of Early Childhood" a romantic poem by Wordsworth, Al-Naser finds appropriate lines length and rhythmic beat to convey the apparently simple description of the shining English countryside. Here, Al-Naser opts for short utterances, each in a separate line leaving the reader tempted to pause at the end of each line to appreciate the artistic touch added to the scene.

> The Rainbow comes and goes,
> And lovely is the Rose,
> The Moon doth with delight
> Look round her when the heavens are bare,
> Waters on a starry night
> Are beautiful and fair;
> The sunshine is a glorious birth;
> But yet I know, where'er I go,
> That there hath past away a glory from the earth.
> (Wordsworth)

يأتي قوس القزح ويمضي
والورد فتان
يتلفت القمر ابتهاجاً
عندما تصفو السماء،
أمواه في ليل أزهر
حسان جميلات؛
الشمس ميلاد بهي
لكن مع هذا أدرك حيث تلفت
أن البهاء قد مضى بعيداً عن الأرض.

ya'tī qawsu llquzaHi wayamDī
walwardu fatān
yatalafatu llqamaru bbtihājan
ʿindamā taSfu ssamāʾ,
ʾamwāhun fi llayli ʾazhar
Hisānun jamīlātun,
alshamsu mīlādun bahiy
lākin maʿa hādtā ʾudriku
Haythu talafaltu
ʾanna llbahāʾa qad maDā baʿīdan ʿan llʾarD.
(Al-Naser)

Words shine in the first part of the extract: *qawsu llquzaHi* (the rainbow), *walwardu* (and flowers), *llqamar* (the moon), *ʾamwāhun fi llayli ʾazhar* (water in bright night), *Hisānun jamīlātun* (beautiful ladies), and *alshamsu mīlādun* (the sun birth). But, things change in the last two lines which take the reader to the sense of loss (*ʾanna llbahāʾa qad maDā*) glory has vanished.

The above deliberate mosaic flow of colour and sound attested in Al-Naser's rendering, is quite absent in Al-Masiri and Zaid's translation of the same stanza from Woodsworth.

قوس القزح يأتي ويذهب،
وبديعة هي الوردة
والقمر يتلفت حوله في ابتهاج
حينما تكون السماء صافية
والمياه في الليل المزدان بالنجوم
جميلة وبديعة،
ومشرق الشمس ميلاد مجيد،
إلا أنني أعلم أنه أينما ذهبنا،
فثمة مجد قد ولى من الأرض.

qawsu llquzaHi yaʿtī wayadthab,
badrʾatun hiya llwurūdu
walqamaru yatalafatu fi bbtihāj
Hīnamā takūnu ssamāʾu Sāfiyatan
wallmiyāhu fi llayli llmuzdāni bilnujmi
jamīlatan wabadrʾatan,
wamashriqu shshammsi mīlādun majīd,
ʾillā ʾannī ʾaʿlamu ʾannahu ʾaynamā dtahabnā,
fathammata majdun qad wallā mina llʾarD.
(Al-Masiri & Zaid)

Consistent with their implicit strategy of parallel translation and middle interpretive latitude, Al-Masiri and Zaid describe the scene in seven lines of various lengths in parallel to the ST and apply their immediate focus. The scene is set in successive lines: *qawsu llquzaHi* (rainbow), *wurūdu* (flowers), *alqamaru* (the moor), *samāʾu* (sky), *miyāhu* (water) *layl* (night), *nujūm* (stars) *jamīlatan* (beautiful ladies) *shams* (sun). But no attempt is made to represent the sound level.

CONTEXTUALIZING TRANSLATIONAL METAPHORS

Metaphors present the translator with a case where he/she has to deliberate about possibilities and contextual factors more than non-metaphorical usage. Direct conventional rendering of a poetic metaphor is likely to result in unusual collocations, opacity or misinterpretation on the part of the reader. Examples from Auden's "In Memory of W. H. Yeats" provides interesting cases of metaphor translation.

1. He disappeared in the dead of winter:
اختفى في صميم الشتاء:
'ikhtafā fī Samīmi shshitā': (SN)
لقد اختفى في جوف الشتاء
laqad 'khtafā fī jawfi lshitā' (MN)
لقد رحل في وحشة الشتاء
laqad raHala fī <u>wiHshati shshitā</u>' (KH)

The word *dead* in line 1 is a case in point. All three translators have steered away from a direct translation. The first draft of SN's translation used *mawāt* (something left after the dead), a choice which was revised upon deliberation. The traces of deliberation and tension is clear in the three choices, resulting in focusing on different semantic features or notions: SN: *Samīmi* (mid/core), *jawfi* (emptiness) MN, KH: *wiHshati* (stated of loneliness and being deserted). Upon deliberation one finds that all three cases prefer a non-metaphorical reading, putting meaning and individual interpretation before direct conventional rendering.

Rendering *dying* line 4 shows no agreement on translating the metaphors.

4. The mercury sank in the mouth of the dying day.
والزئبق في غُرَةِ يومٍ مُحْتَضَرٍ قد غار.
wazi'baqu fī ghurati yawmin muHtaDirin qad ghār. (SN)
وغار <u>الزئبق</u> في فم اليوم المـائل إلى الزوال.
<u>waghāra</u> zzi'baqu fī fami llyawmi lmā'ili ʿilā zzawāl. (MN)
والزئبق <u>توارى</u> في فم النهار المحتضر.
walzi'baqu <u>tawārā</u> fī fami nnahāri lmuHtaDer. (KH)

Hirz utilizes a double metaphor *fī fami lnahāri nmuHtaDer* (in the mouth of the dying day), the first metaphor *fam* (mouth) is direct and unusual, since a day is not associated with *mouth* in Arabic. The same metaphor *dying day* is rendered metaphorically by SN's *fī ghurati yawmin muHtaDirin* using double metaphor the first of which is *ghurati* (bright front/front hair) which positively refers to a bright beginning when referring to day and not to a dying day at its end. The second metaphor in SN and MN is direct and acceptable in Arabic. SN has added the rhetorical device seen in syntactic dislocation, putting *yawmin muHtaDirin*

dying day before the verb *ghār* (sank). MN resorts to the use of *fam* (mouth) and a periphrastic expression, describing the day as *lmā'ili 'ilā zzawāl* (pending to vanish), a conventionally well-known collocation in Arabic. It is clear that SN must have exerted considerable effort weighing the semantic implications of using *fam* to refer to mouth (in association with day), since this direct rendering is within the reach of any competent translator. But the result of deliberation has led him to the fresh and bright word *ghurah* (front part of hair, or a bright spot on the face), which contradicts the situation in this context where the theme is that of death. The choice is tenuous and baffling since the direct rendering of the word *mouth* in this context is rather alien to Arabic, and the word *ghurah* conveys a vexing contradiction between the semantic connotation of bright beginning on the one hand, and dying end on the other hand.

Another interesting case occur in line 14.

14. The provinces of his body revolted,

تمردت أقاليمُ جسدِه،

tamaradat 'aqālīmu jasadih, (SN)

فثارت أقاليم جسده

fathārat 'aqālīmu jasadeh (MN)

تمردت مقاطعات جسده

tamaradat muqāTa`ātu jasadeh (KH)

Here for the body to have *provinces* that *revolt* is a metaphor that has been copied by all three translators. The differences take the shape of deciding, after searching the ML and deliberating possibilities, on one of two lexical items *provinces* and *revolted*. The choice of either *'aqālīm* by SN and MN or *muqāTa`āt* by KH to translate *provinces* is not substantially different. The choice of *tamaradat* by SN and KH to translate *revolted* seems more suited for the context than the choice of *fathārat* by MN, despite the fact that MN's choice is nearer to the conventional translation of the lexeme *revolt* and its metaphorical derivations in Arabic. The Arabic word *thārat* seems too strong and disruptive for the context of a dying person whose body is not responding to his will to go on living. This reading, if adopted, would come in favour of *tamaradat* (rebelled) which appears to be contextually more fitting in light of the strong connotations of *thārat* in Arabic.

It should be said at this point that the three translations agree on the grammatical structure, verb and direct object taking the form of two nouns in the genitive case. Again, disagreement about the decision concerning words has not necessarily blocked agreement concerning the structure of the sentence when using different lexical choices whose grammatical requirement are similar. The question of contextualizing the lexical choices is yet an independent issue, since one case of difference (translating provinces) has not affected the context negatively, whereas in translating *revolted* it has.

Rendering *the Irish vessel*, line 44 gives rise to more variations.

44. Let the Irish vessel lie

وليستلق الإناءُ الإيرلندي

walyastalqi ll'inā'u l'irlandiy (SN)

دع السفينة الإيرلندية تتمدد

da` ssafīnata ll'irlandīyata tatamadad (MN)

دع الوريد الأيرلندي يتمدد

da` llwarīda l'arlandī yatamadad (KH)

The ST refers to Ireland as *the Irish vessel*, a metaphor which is rendered differently: SN uses the metaphor of *ll'inā'u l'irlandiy* (the Irish utensil); MN uses *asafīnata 'al'irlandīyata* (the Irish ship); KH uses *lwarīda l'arlandī* (the Irish blood vessel). The two translations by SN and MN treat the poet as 1) a vessel in the sense of container (SN), 2) a vessel in the sense of a sea boat. The context of the next line *Emptied of its poetry* would lend the first meaning of vessel *'inā'* (container) in relation to poetry, a nearer interpretation than *asafīnata* (ship). First, the poet contained in him before his death his poetry, which is no more the case after his death. Second, poetry as content, after the death of the poet, is no longer the property of the poet who may have an exclusive right to it before his death. The container, the producer, holder and owner, the poet, is separated from his poetry; the content is separated from the form. All these considerations, in addition to the softness of the word *'inā'* would support SN's choice. The use of ship evokes the idea of transporting content, poetry, outside Ireland, a mission which also suits W. B. Yeats. The third rendering by KH, is particularly interesting, because the *lwarīda l'arlandī* (the Irish blood vessel) would be supplying blood, poetry, within Ireland just like a blood vessel in the body.

Another interesting metaphor is seen in line (45):

45. Emptied of its poetry.

مفرغأ من شعره.

mifraghan min shi`reh. (SN)

مفرغة من شعرها.

mufrahgan min shi`reha (MN)

مجردا من شعره.

mujaradan min shi`reh. (KH)

Emptied of its poetry in line (45) is a reference to the vessel in the previous line. SN's and MN's translations use *mufraghan* (emptied). In this context KH's uses *mujaradan* (stripped). which highlights the negative semantic feature of depriving someone of something by or for exposing the person, which maximizes the loss and gives the lost poet more significance in the nation's cultural apparel. Hence, the lexical item and its contextualization extend the metaphor of the *llwarīda l'arlandī* (the Irish (blood) vessel) in the previous line. This interpretation offers a reading in which the *vessel*, Yeats, had supplied a meaningful content to the nation, and with his death, Ireland stands to be deprived of poetry. The syntactic structure, it should be noted, is the same in all three translations, which makes KH's translation more acute since the nation is not only *empty*, but it lies *deprived* of its blood, its poetic voice. Through the metaphor, the lexical choice has contextualized poetry, Ireland and the dead in one word.

DISCUSSION: CONTEXTUALIZING POETIC AESTHETICS

Contextualizing poetic aesthetics in translation merges the ML, interpretation, the aesthetic function and audience. It remains, however, grounded in the translator's experience, in the translator's linguistic ID, and in the Poetic function of

Table 6. Linguistic ID: constructs and realization

Language User	#	ID Constructs	Ling. Realization
1) Writer/Poet	1	Simplicity	Simple description
2) Interpreter	2	Novel association	Creative collocation
3) Translator	3	Affective domain	Emotive language
	4	Phonic appeal	Euphony
	5	Interpretation	Interpretive Stretch
	6	Rhetoric	Rhetorical traditions

the TT as envisaged by the translator and realized in the TT. In actual effect, contextualization is materialized when all the pre-formulation processing is molded in actual phraseology, in linguistic structure. Hence, it operates as an exclusive function implementing the competencies of the FPD, a world that is accessible to research by reeling back natural language processing.

Although access to the aesthetic is observable via actual performance at linguistic levels (grammar- semantics), still, what constitutes an aesthetic utterance is indirect and hardly conclusive. The creative continuum is just captured for the occasion as it were, but it remains there in the individual power to surpass the ordering of words and excel beyond imagination.

Nevertheless, procedural actualization is the only point where words, structure and function merge in every utterance and at every step in the process of interpretation in pre-formulation and in formulation itself. This actualization of linguistic units on the linear dimension weaves texture, and thus creates acceptable meaningful combining of specific lexical and grammatical words in collocations and collogations. Now some of the combinations in the examples examined in this work show a richer IML, unusual word order, phonic appeal, and message approximating the ST. This is seen in Al-Naser's rendering of the first two lines from "Kubla Khan", in the last two lines in the first stanza in Auden's poem, and in the last few lines in Ulysses by Tennyson:

In Xanadu did Kubla Khan
A Stately pleasure-dome **decree**:
Where Alph, the sacred river ran
Through caverns measureless to ma
Down to a sunless sea. (Coleridge)

في كساندو قبلا خان
نافذ المرسوم أُصدِر: أن أقيموا قبة للشهوات
إذ جري نهر الآهي هناك
عبر ما يعجز أن يرتاد إمرء من كهوف
بانحدار نحو يم غارب من غير شمس. (سمير جمعة الناصر)

He disappeared in the dead of winter:
The brooks were frozen, the airports almost deserted,
And snow disfigured the public statues;
The mercury sank in the **mouth** of the **dying** day.
What instruments we have agree
The day of his death was a dark cold day. (Auden)

اختفى في صميم الشتاء:
حيث الجداول جامدات، والمطارات خاوية،
وتماثيل الساحات شوهها الثلج؛

والزئبق في غُرَةِ يومٍ مُحْتَضَرٍ قد غار.
كل الأدوات لدينا تتفق
كان يوماً مكفهراً قارصاً يوم رحيله. (سمير جمعة الناصر)

Tho' much **is taken**, much **abides**; and tho'
We are not now that strength which **in old days**
Moved earth and heaven, that which we are, we are;
One **equal temper** of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and **not to yield**.   (Tennyson, Ulysses)

بالرغم من أن الذي **ولى كثير** ، فلقد تبقى يا صحاب **لنا كثير**؛
بالرغم من وهن وهن نعاني الآن **ما اعتدناه في شرخ الشباب**
يوم هذي الأرض زحزحنا وأقعدنا السماء ، ذاك ما نحن عليه،
بل إننا **كل شديد** ، من قلوب باسلات،
بالرغم من قدر جرى قاس علينا،
وصروف دهر عاتيات **أوهنت منا الجسوم** ، فإننا أقوى على
خوض النضال إرادة، والاكتشاف، والبحث، **والجلد العنيد**.
(سمير جمعة الناصر)

It is only through experience, ID, empathy and a creative drive that unique linguistic combinations attested in the examples above, can create aesthetic contextualization. But what does it take to create aesthetic contextualization? In brief, uniquely expressive contextualization in aesthetic poetics can be summed in one word: "unfamiliar". It was seen through this paper, that the investigation, of the unfamiliar contextualization and aesthetic combinations are filtered through the translator's linguistic experience and ID. The marked use of verb (fī ksanadū qublā khān/nāfidta llmarsūmi **'aSdar**) in the second line in Kubla Khan rendering, the unexpected metaphors in the fourth line in rendering In Memory of W. B. Yeats (wazi'baqu fī **ghurati yawmin muHtaDirin** qad ghār), and the emotional appeal to face up to the challenges of changing times in rendering the last lines in Ulysses, are cases which illustrate definite mastery of sound, lexis and message, creating unfamiliar worlds, attractive to audiences cultivated in Arabic poetry and culture. Hence, the unfamiliar makes the aesthetic combinations realized in lexical choices, euphony and the emotional language reflexing the translator's experience and linguistic ID.

In conclusion, I opened the current discussion with three questions about the constructs and realizations of experience, ID and contextualization. They can be reformulated in the following question. If the unfamiliar makes aesthetic combinations possible, then, where does the unfamiliar in language come from? In brief, we have seen that successful aesthetic combinations try to fulfil three requirements: 1) to be new, 2) to be acceptable and appealing, 3) to contextualize the ML to achieve a plausible translational approximation. Firstly, aesthetic combinations draw on the translator's experience when interpreting the SL and TL creatively to produce utterances that have not been used before. Secondly, they reflect the translator's ID, resulting in a special appeal to the target audience. Thirdly, aesthetic combinations produce translational approximation which fall on the translator's hermeneutic continuum.[21] **The poetry translator occupies a**

strenuous niche between two languages and traditions, balancing linguistic experience and ID to create aesthetic appeal through contextualizing the ML. Accepting to engage in this special task and being ready to take the risk, the creative translator attempts to infuse harmony among contending textual constructs.

At Macrostructure level, the making of a text is anchored on a different strategy, a different plane of discourse, guided by a vision of the text structuring and the interpretive stretch.[22] While keeping an eye on the texture of the immediate embroidery at hand, the translator of poetry into Arabic needs to perform the main function of the utterances in terms of suitability to Arabic poetic culture, a culture that hold poetic legacy in great esteem.

ACKNOWLEDGEMENT

ENDNOTES

1. Elton's quotation (Elton 1959) coincides with Chomsky's Syntactic Structures and Halliday's "Categories of the Theory of Grammar", two prominent models of linguistic studies in the second half of the twentieth century. The reference is to William James' complaints about the complex treatment of aesthetics by German philosophers.
2. See Elton's introduction to Aesthetics and Language 1959, p.2.
3. See the introduction to my book Text Constructs: A Hermeneutic Approach, 2017b.
4. Kuhn, 1962, 1982.
5. Doubt about "faithfulness" in translation is raised by Lefevere and Bassnett's shift to the cultural rather than lexical equivalence. They write: "'Faithfulness', then does not enter into translation in the guise of 'equivalence' between words of texts but, if at all, in the guise of an attempt to make the target text function in the target culture, the way the source text functions in the source culture." (Lefevere and Bassnett, 1990, p. 8). On a more drastic level, one finds that Tytler requirement of "re-producing the original" cannot be met. See Tytler 1797, p. 9.
6. Benjamin writes "If the kinship of languages is to be demonstrated in translations, how else can this be done but by conveying the form and meaning of the original as accurately as possible? To be sure that theory would be hard put to define the nature of accuracy and therefore could shed no light on what is important in translation.… here it can be demonstrated that no translation would be possible if in its ultimate essence it strove for the literateness to the original. For in its afterlife- which could not be called that if it were not a transformation and a renewal of something living- the original undergoes a change." (Benjamin 1992, p. 74).
7. Quine, 1960.
8. Nord clearly explains the relevance of purpose. She writes, "The main point about this functional approach is … the prospective function or skopos of the target text as determined by the initiator's needs. This point of view corresponds to Vermeer's 'skopos theory' (Reiss & Vermeer 2013)". Nord, 1991, p. 9. Here, the "initiator" the customer is calling the tune, a position which invites comments. First not all customers know enough about the boundaries of the translatable. Second, different consumers may have different needs, some of which are generated by parties who have vested interest, as in the case of needs analysis in language planning. Third, what are the needs (purposes) of a poetry translation initiator? It is known that needs for language and translation change, and in translation when the need is satisfied, the TL community shifts to the use of the TL to satisfy the same need which called for translation in an early period of evolution. In the field of science translating a text help transfer the information, knowledge, and stops future translations of the text, while in other areas, Bible translation for instance, the need evolves and is determined by historical and cultural evolution (see Buber and Rosenzweig 1994, and Author, 2017a for Quran translation into European languages).
9. Kuhn, 1962.
10. The terms "self-ascription and self-attribution" are used in Davidson 2006 to in his discussion of "first person authority". I used "attribution" (Author 1986 and 1989) to discuss direct reporting, and "self-attribution" to study first person domain, author identity and editorial practice (Author 20017a, pp 55-58 and 2017b, pp. 126-132). See also Hickey.
11. See Author, 2017a.
12. See Author 2010.
13. See Steiner 1975, Heidegger 2000, and Author 1996.
14. See the hermeneutic continuum in Author, 2008, pp. 140-152.
15. Spoken and written anonymous texts have increased with new multimedia.
16. For full discussion of the translator's experience, see Al-Shabab, Forthcoming. *Interpretation in Poetry Translation: Experience, Identity and Context.* Chapters 3 & 4.
17. See full discussion in Author, 2017b, Chapter 2.
18. Ibid.
19. Compare the above discussion with that of Baka 2014.
20. Not to mention idiosyncrasies.
21. For the hermeneutic continuum see Author 2008, p. 140-142.
22. See Author, 2006 and 2017c in Arabic (روائع من الشعر الإنجليزي).

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