

Tension and Approximation in Poetic Translation

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Abstract

Simple observation reveals that each language and each culture enjoys specific linguistic features and rhetorical traditions. In poetry translation difference and the resultant linguistic tension create a gap between Source Language and Target language, a gap that needs to be bridged by creating an approximation processed through the translator's interpretation. The existentialist thrust behind this position supersedes equivalence and disallows "intervention", since in producing his/her pre-dictionary self-attributed translation, the poetry translator works from within the first person domain, a theoretical construct which is assumed to handle Davidson's first person authority and more. Translating Herbert's "Even-Song" requires knowledge of Arabic Islamic discourse and the ability to create, via interpretation, the right angle that allows Herbert's deep religious experience and voice to be heard in a discourse that relates Arab audience to English religious devotion to God, a devotion which lies well beyond tension and cultural difference.

Keywords: Interpretation, Translational tension, Difference in translation, Poetry translation

1. Tension and Approximation in Translation: Gap between Theory and Practice

At the level of practice, the translator, whether aware or not, is trapped between various options. Regardless of his/her theoretical background or his/her methodological and linguistic skills, the translator is put to test when facing a new ST, especially when the ST is a poem.¹

Surely, poetry translators choose to take up the challenge with well-studied determination, and most of the time they translate into their native language. The task is always difficult, but translators who are themselves poets would stand an advantage.²

Not only would differences between code and culture of the SL and TL require attention, but also the unique character and circumstance of the poem present relentless pressure in the process of recreating a poetic text in a language other than its own. Looking at the deep abyss from above, the translator realizes that there is no other choice but to positively intervene and muster his own solutions which will naturally emerge from his background knowledge and experience. The focus of the discussion in this paper is on the presence of difference between the ST and the TL, and on the tension caused by this difference, which makes theories of equivalence of all types beg the question of what translation is about. The poetry translator's own solution, rather than the futile search for equivalence, therefore, marks the starting point for studying approximation in translating poetry.

2. Intervention and Textual Manipulations

It is acknowledged that the final version of a translated text is the outcome of linguistic, cultural and individual factors. In a fundamental sense, linguistic choices determine the scope of relative stability, or creativity, in translation.³ Cultural factors do naturally play a role, since every translation is ultimately the result of an interaction with the cultural background of the two languages involved in translation, and thus the individual translator makes a difference in every translation, and this is particularly true in the case of creative texts.

The translator's involvement in the text, as different from the dictates of the linguistic system(s) or the cultures of Source Language (SL) and Target Language TL, has been a topic for investigation by a number of translation scholars in the second international conference of the International Association of Translation and Intercultural Studies (6606). The term "intervention" has been used to refer to a wide array of manifestations of the translator's manipulations and involvement in the process of translation. A distinction is made between "external intervention versus the translator's own intervention" to use fewer words. The term has been rightly used to refer to negative aspects of the translator's intervention which is, as Maher (2006) observes about Bossi's Italian translation of Anthony Burgess's novel *A Clockwork Orange*, due to "a partial domestication of what in the ST is a very foreign-sounding argot" (p. 45). Whether

the differences brought about are desirable, is far from clear. Another example of undesirable changes to the ST is given by Fresco who sees “unintentional intervention” to be “partially resulting from the so-called español neutron, a standard but also stilted variation of the Spanish language” (Fresco, 2006, p. 56). Furthermore, he pinpoints the linguistic features responsible for this negative intervention, saying that “given their lack of idiomaticity, the features resulting from this intervention may end up undermining the intended humorous effect of the target text”. (ibid, p. 56).

“Intervention” used with reference to the translator’s involvement seems an unhappy term reminding us of the discussion of translation as a marginal and scandalous activity (Venuti, 1998, pp. 3-7). Naturally, translation thrives with examples of misuse of the TT and abuse of ST. For one thing, translation has, and still is, given to non-specialists who usually work under severe conditions and are almost “forced” to produce translation in a short time. Translation is also open to those who choose to do it and those who command a literary style in their native language, and thus they re-write the content of masterpieces to attach their names to them regardless of the result of their “intervention” or “manipulation”.⁴

The focus of the current discussion is not on *intervention*, but rather on *tension*, which in poetry translation calls for *interpretation* in a new language, i.e. for pre-dictionary translation. In the case of *intervention*, the translator may be “much ready to intervene, in the process of cultural transfer, manipulating the text in accordance with her own agenda” (Cockerill, 2006, p. 62). There is a need to go beyond intervention as Julian House notices in her discussion of “cultural filtering” in translation and the difficulties they pose to theories of “language universals”. She states that “this cultural filtering or localisation is licenced as a means of fulfilling the expectations of the addressees of the translation” when there is empirical evidence that “these expectations differ from the ones in the addressees of the source text...” (House, 2006, p. 66).

Author (1996) elaborates on pre-dictionary translation in which the translator proposes a solution which may be adopted and turned into a norm or a type of standard practice in the future (Author, 1996, pp. 49-52). Still, the adoption of a given translation by a language community does not change the fact that in any first-time translation, the translator is originally mustering a compromise to approximate the ST meaning in the TL environment. In poetry translation, translational tension is particularly tense, and the translator’s approximation is particularly relative, because poetic aesthetics in both SL and TL have naturally evolved separately. The confrontation resulting from this juxtapositioning of the creative from two different traditions, and the resultant tension raise the stakes for the translator’s approximation.

3. Looking at the Abyss: Tension and Approximation in Translation

Being new not repeating any previous translation, pre-dictionary translation is necessarily self-attributed, i.e. said from disquotation (Davidson, 2006). It is faced with problems that create tension and that require solution. The genuine poetry translator approaches the abyss from the vantage point of creating a self-attributed text by not referring to previous translations of the ST, electronic dictionaries or computer translation program, a challenge known only to those who have experienced this tenuous feeling committing themselves to the unknown, i.e. translating the same text or corpus. The place of tension among the elements and processes of translation is shown in Figure (1) below.

THE PLACE OF TENSION AMONG TRANSLATIONAL COMPONENTS AND PROCESSES			
SL/ST SOURCE	TENSION	PROCESSING THE TT	TL/TT TARGET
SL Culture / ST	TENSION	Interpretation in Pre-formulation	TL / TL Culture

Figure 1. The place of Tension among Translational Elements and Processes

Outside language studies, tension is described as “a feeling of mental and physical strain associated with anxiety” and persistent tension is relatable to “generalized anxiety disorder” (Kindersley, 2007). Tension is different from anxiety in that the latter is negative due to its relation to “real-life stresses ... a sign of an emotional disorder” (Britannica online). Tompkins and Lawley (2009) relate creative tension to “cognitive dissonance” which “is an uncomfortable feeling caused by holding two contradictory ideas simultaneously” (p. 2). They summarize Fritz’s “creative tension” as follows:

In the beginning of the creative process there will be a discrepancy between what you want and what you have. This discrepancy forms a tension. Tension seeks resolution. The tension is a wonderful force because, as it moves toward resolution, it generates energy that is useful in creating. (Tompkins & Lawley, 2009, p. 4)

This situation is parallel to the irreconcilable difficulties facing the poetry translator, who has to satisfy both contesters to the soul of the translator, the beautiful ST and the desired outcome in the form of a less attractive approximation. The translator's solution is a linguistic solution which embodies an existentialist choice and which, when accepted, creates an aesthetic experience in the reader who appreciates the approximations and may treat it as a case of an achievement in its own right.

3.1 *What is translational tension?*

Tension is potentially present in every case of new self-attributed translation, a fact which makes it desirable to define tension in the present context. The following working definition is adopted here: **in translation, tension refers to the case in which no plausible, clear-cut convention or solution exists.** The words translation, tension, plausible, convention and solution need to be clarified. First to be emphasized is that although tension is seen as a physical and psychological state exerting pressure on the individual, what matters here is the linguistic causes and manifestations of tension in translation and in language. The second point concerns plausibility, which in this definition refers to what is permitted by the linguistic system, accepted by the language community, and appropriate in the context. The third term, convention, has to do with the availability of a norm or standard practice known to the professional translators in the field. Self-attributed translation uses the translator's First Person Domain (Author, 2008) including first person authority (Davison, 2006) and first person assertions (Author, 2012) based on his/her informed opinion. The fourth term solution refers to the missing translation which is needed in a specific case and a specific context. The solution is a textualized and contextualized approximation which resolves the tension utilizing the translator's language system and experience.

The juxtapositioning of two different worlds on the translator's agenda will bring about a GAP between these two linguistic worlds. Difference is inherent in translation, and in language, and in pre-dictionary translation it amounts to incompatibility, a fact which gives rise to indeterminacy (Quine, 1960) and incommensurability (Feyerabend, 1977; Kuhn 1972 & 1982) of translational data. Experience can be seen as the catalyst which generates tension and the processor of translational compromises in the form of approximations.

3.2 *Translational Tension: Causes and Results*

For the translator, tension is actual and dynamic, because the confrontation takes place in him and because the translator is under pressure to undertake semantic transportation from the ST to the TL, which is possible only through actualizing linguistic approximation. Fundamentally, a language and its texts function regardless of translation, but from the moment the translator starts processing the SL, ST, TL and TT are given theoretical status within translation theory. In themselves, the SL culture, the SL and the ST, historically and organically, function independently of the TL culture and TL comparable texts. Still being different languages and different cultures, they have one thing in common, they are autonomous. If the translator attempts to achieve a new self-attributed translation, the difference which characterizes certain utterances at the particular level of semantics, style and rhetoric, may amount to a case of incompatibility. When, incompatibility is coupled with the desire to arrive at a new, yet undecided solution, it generates a tense sense of puzzlement and being at a loss. The incurred deliberation at the edge of the abyss can be associated with creative tension.

TRANSLATOR	pre-dictionary Translation	Pre-Linguistic Deliberation	Processing Approximation	APPROXIMATION
	LINGUISTIC GAP	CREATIVE TENSION	Interpretation in Pre-formulation	
			Contextualization	
			Formulation	

Figure 2. Translator's Approximation in Poetry Translation

With deliberation, the sense of loss turns to creative tension, intensified by the awareness of the poetic aesthetics in the ST and the TL. Possibly, the theme in the ST may find a counterpart in the TL comparable texts; but in the ST and TL texts, there will be unique realizations and treatment of the poetic specific to each language. The creative poetics in the ST evokes various possibilities from the TL, possibilities that present a challenge at the level of linguistic formulation, at the level of semantic and rhetorical functions, and the level of creative aesthetics. The above factors make interpretation and formulation a real feat of human creativity; that is if and when creativity is the aim of the translator.

The result of translational tension is attested in the TT, which is one possible instantiation of the TL linguistic system, and which like the ST commits the translator to deal with a particular case of the TL. The interpretation of the ST can

take many forms, but from the translator's point of view, the TT is also open to choices at various levels, all of which play a role in the making of the TT. Three processes of conceptualization are utilized: 1) understanding, 2) perception, 3) interpretation. A text can be analysed at four levels using the above three text processes shown in Figure (3) below. Levels one and two deal with text as a physical code and text as a set of linguistic relations, while level three deals with text as a functional/rhetorical unit, and level four deals with text as experienced, reconstructed and interpreted by the translator.

Text Levels		Text Processing
1	TEXT as a physical code	Understanding Perception
2	TEXT as linguistic relations	Understanding Perception
3	TEXT as functional /rhetorical unit	Understanding Perception Interpretation
4	TEXT as experienced (individualized)	Understanding
	TEXT as reconstructed (individualized)	Perception
	TEXT as interpreted (adopted reading)	Interpretation

Figure 3. Text levels and text processing

It is clear from text processing operations that understanding is the most fundamental process for dealing with text and language, followed by perception. Perception is essential for handling tension, interpretation and approximation, since not all translators will have the same perception of incompatibility and/or incommensurability, a process which is assumed by Author to take place in the first person domain, and hence differs from one translator to another. For a given translator, tension and incompatibility may not be there, because he/she adopts low interpretive latitude, or because his/her reading of the ST does not recognize any difference and thus does not create the tension which motivates a creative translation. Hence, tension is perceived and interpretation is provided in response to the perceived tension.

Faced with linguistic differences, the translator realizes the gap to be bridged or the abyss to retreat from, saving himself from the trial, for a creative translator is permanently on a trial in which the juries are the readers, literary critics and language specialists. It is a praiseworthy position for the novice timid translator when he/she decides to stay away from poetry translation; it is a praiseworthy attitude for the language student when he/she stays away from translating poetry; and a praiseworthy enterprise for the capable translator when he/she accepts the challenge of translating poetry. Still no matter who the translator is, it remains true that the TT is appreciated as an independent text whether its translation is casual, prosaic, or creative and poetic.

The question of what aspects of the translator's approximation should be analysed to investigate creative tension does not have a straightforward answer. However, some designates or factors seem to be reasonable candidates for investigating both tension and approximation in poetry translation. The translator's experience is the most prominent candidate that helps perceive tension and deal with it, since it makes one of the most prominent constituents of interpretation, through which translational solutions are processed. The analysis below will focus on the role of experience in translational decision-making.

4. Tension and Approximation in Translating Herbert's "Even-Song" into Arabic:

The analysis below starts by identifying and illustrating tension in the poem, and then the solution is investigated. However, it should be emphasized that while studying tension and approximation the translation, which comprises many components and processes, is one integrated phenomenon. Thus, the decision about each case of approximation interacts with all the above related components and processes. In studying the role of experience as a catalyst for interpretation and approximation, three focal tasks will be separately or collectively addressed:

- a) Identifying linguistic difference (gap) between ST and TL and the possibility of stimulating tension.
- b) Studying the text level(s) and text processing mechanisms in terms of translator's understanding, perception, interpretation and the resultant approximation (Figure 3).

- c) Analysing the role of the translator's experience in reaching a solution, i.e. approximation and the implications of the adopted approximation for the TL context.

Experience is a multifaceted construct which contributes to understanding the translator's interpretation and formulation, in that it helps provide unique content to the operation of translating a text which may, or may not have been translated before. The translator's experience comprises both the knowledge-base and the skills and expertise of the human translator. In this discussion, however, the focus is on the tension generated by linguistic considerations, and the linguistic solution of the tension in the form of an approximation.

In number (1) below, the religious topic and diction present the translator with a problem when considering the historical background of religious discourse in English and Arabic. Herbert's poem opens with "Blessed be the God of love" in the form of prayer, grammatically in the imperative mood, using the word love in relation to God; which is followed in line two by the benefits granted by God to humans, and the function of the endowed benefits follow in line three and blessing again in line four. The ST will be processed at the level of experience, interpretation and reconstruction.

(1) Blest be the God of love

Who gave us eyes, and light, and power this day,

Both to be busie, and to play.

But much more blest be God above,

Herbert

تبارك الرحمن حباً ، للبشر

tabāraka rraHmān Huban, lilibashar

وهب الضياء والسناء والبصر

wahaba aDhiyā'a wassanā'a walbaSar

كي يرى الخلق سبيلاً في الذي شاء فيمضو

kai yara llkhalqa sabīlan fi lladī shā'a fayamDhū

وتبارك الرحمن أكثر في علاه

watabaraka rraHmānu 'akthar fi `ulāh (Al-Naser)

The translator's intervention looms in the first phrase *tabāraka rraHmān* in which he does not use the obvious word *Allah* for *God* but he finds another acceptable descriptor or attribute from the Quran, namely *araHmān* (the merciful) and with this choice he uses a prayer word *tabāraka* which is the first word of a Sura (chapter) in the Quran and the name of that Sura as well. This opening frames the religious domain of consequent utterances. At the same time the translator has not committed himself to the word *Allah*, since the poem, though provides a religious theme, and is not in itself a religious text. In this shift towards Islamic terms and theology, the translator utilizes an attribute of God rather than His name and using a prayer form, amount to a compromise through which the Arab Muslim reader is introduced to the sensitive topic of the poem. The same phrase is repeated in line four *watabaraka alraHmān*, reinforcing the choice and the message, showing the deliberation and awareness behind this solution.

The sensitivity stems from the fact that many Arab readers may not know that English poetry has this mystical religious manifestation, making the topic risky to introduce, since many Arab readers may see this as debilitating non-Muslim ideology in Arabic. As part of designing his audience (Mason, 2000) the translator needs to tailor his approximation to make it acceptable to his TL readers, while upholding the message of the ST and introducing an interesting poet and his religious experiences.

In (2) below reference to God is made more sensitive by the word *home*, because the metaphor using *home* in relation to God embodies different physical or spiritual entities.⁵ The second line adds *thy love*, a case that requires the translator to consider bringing something to God in return to His love. In the Arabic translation, the problem is defused by keeping away from translating *home* directly as *bayt* or *manzil*, and by using *maqāmi(ka)* (your audience), which is followed by *Hubika* (your love) in a genitive structure. This brings the first line in (2) below to a conclusion, but how would the word *love* in the second line be addressed? *Love* here is turned into *Haqika* (your commandments/ duties), to ask: have I performed your dues?).

(2) What have I brought thee home

For this thy love?

ما الذي لمقام حبك أحضرت ؟

ma lladhī limaqāmi Hubika 'aHDhart?

هل حقك وفيت ؟

hal Haqaka wafayt? (Al-Naser)

Moving to (3), the translator has to face the challenge of rendering the first two words that function as a reporting clause, *I muse*.

(3) I muse, which shows more love,

The day or night: that is the gale, this th' harbour;

وأفكر : أيهما لمحبة ربي أحلى ؟

wa 'ufakiru: 'ayuhumā limaHabati rabī 'aHlā?

أهو النهار أم الليل ؟ : أذاك التوء أم هذا الملاذ ؟

'hwa llnahāru 'am allayl? 'adhāka llnaw'u 'm hādha
almalādh? (Al-Naser)

The translation uses 'ufakir (think) for *muse*, but very interestingly adds the word *rabī* (my lord) to give *limaHabati rabī 'aHlā* (for the love of my lord), and it turns the sentence into a question. Also in the second line the translator poses two questions, about choices between *day* and *night*, and *gale* (*alnwaw'u*) and *harbor* (*almalādh*); this last Arabic word means a refuge or resort, both of which show the function of *the harbor*, but ignore the metaphor. Adding the word *rabī* and changing *harbour* to a non-metaphorical word show the level of translator's confidence and adroitness in dealing with a tenuous situation. From his perspective, the reader would not be aware of the changes and may find the two lines in (3) a continuation of what has already been stated.

In (4) the vocative case, *my God*, adds to directness, which is reinforced by the addressee pronoun *thou*. The translator's 'āh *rābī*, reduces the directness by adding 'āh (O) and by substituting *rābī* (lord) for *God*. Hence, sensing the delicate situation in addressing God, the translator's mitigation amounts to a compromise in which he maintains the semantic vocative case and simultaneously makes the language milder to cater for those Muslims who may possibly find the directness offensive. But the remaining of the first line completes the translator's message that God is all the love ever possible, and moves to the second line to use the word *dharrah*, meaning the smallest measurable particle with the verbs *takhfā*. Not only do the words *takhfā* and *dharrah* remind Arabic readers, especially Muslims, of a Quranic verse which uses the exact words, but they also match the sentiment with religious resonance.

(4) My God, thou art all love.

Not one poore minute scapes thy breast,

أه ! ربي ، أنت كل الحب

'āh ! rābī, 'anta kulu lHHubi

لا تخفك يا الله ذرة

lā takhfāka yā Allahu dharah (Al-Naser)

The above prelude will prepare the reader to receive the translated poem positively, and will help put the poet's sentiment in its proper context, making the translator not only an approximator, but also a promoter of the poet's message and sentiment, which again reflects the translator's experience and competence.

5. Tension and Interpretation in Translation

The purpose, experience and ontological stance, with which a translator approaches his task, enable him/her, as a human not a machine or dictionary translator, to recognize cognitive, linguistic or cultural tension. Being able to perceive the chasm and stop to deliberate how to bridge it by a plausible approximation, is a significant stage in the processing of translation in general and the translation of poetry in particular. The formulation and refinement of the TT are carried out through various processes, including interpretation in pre-formulation and the contextualization of the mental lexicon (ML). Translators who provide precise information in rendering the ST often achieve a parallel translation, need to know the background culture at work in forming the ethos of SL poetry in general and the ST in particular. But poetic translation, as different from poetry translation, aims at, and sometimes achieves, more than that, a poetic text and poetic effect on the reader who experiences the aesthetical function of language in addition to the ideational and communicative functions. This would be the ultimate aim of the creative translator of poetry.

The above position is rooted in the linguistic approach to the theory of translation. But if one turns to the recent history of translation theory, one finds that equivalence was suggested by Catford as a linguistic product (Catford, 1965, p. 49), and by Nida as "dynamic" equivalence (Nida, 1964). Baker (1992) justified her adoption of equivalence on the merit of sheer "convenience" stating that "like the division of language into discrete areas, the term equivalence is adopted in this book for the sake of convenience – because most translators are used to it rather than because it has any theoretical merit" (Baker, 1992, p. 6). The fact is that Catford entitled his epoch-making book "A Linguistic Theory of Translation" and that equivalence is a theory which has been falsified to use Popper's technical term (Popper, 1959). The history of translation theory attests to an earlier falsification of a similar medieval notion "faithfulness to the original" which was refuted by Bacon in the thirteenth century (Kelly, 1979, p. 8). The short sample discussed in this paper shows that

linguistic processing of interpretation in pre-formulation involves a number of steps and considerations, all of which are overlooked when examining translated texts as a mere linguistic product (Author, forthcoming).

To conclude the discussion, two questions need to be addressed: 1) is experience the only catalyst of tension? 2) Does the use of Islamic terms and prayer formulae lead to the Islamization of Herbert? The answer to the first question is no, because other factors such as identity contribute to the perception and resolution of tension. The second question is debatable, but three observations may help to give an answer. Firstly, the Arabic translation is not addressed to and will not be read by all Muslims, but it speaks to Arabic speakers and readers of poetry. Secondly, the utilization of Arabic-Islamic blessing and prayer formulae does not blur the deep spiritual message of Herbert, rather it reinforces it. Thirdly, the mystical level of Herbert's stance goes beyond religious divides, since it is attested in Islam, Christianity (e.g. Quaker faith and Practice), Judaism, Buddhism to mention but few mystic schools in the mystic traditions. One can suggest that Herbert's poem has been Arabized, and as such it has approximated the poetic aesthetics of Arabic.

Now tension *per se* is not a linguistic notion, but actual language use, which is influenced by extra-linguistic factors such as tension. Experience relates to tension in the sense that linguistically it produces it or resolves its effect. However, the experiential level of meaning relates to the psychological and the linguistic, since what is ideational, or content, naturally differs from one individual to the other. The validity of including experience as a catalyst of tension is based on the link between the involvement of this construct in generating and resolving linguistic tension. It can safely be said that neither is experience the only catalyst involved in identifying tension and/or reaching an approximation, nor do the examples studied above function solely in relation to tension, since they operate at linguistic levels that can possibly expound other theoretical models. However, in the context of the topic of tension, experience works as a catalyst to identify and/or diffuse tension. The two directions of identification and solution, which work jointly or separately, have significant implications in terms of interpreting and processing both ST and TT. In poetry translation, the solution is worked out carefully and takes the shape of an approximation.

Finally, in the current discussion the translator's experience is dealt with only in as far as it relates to tension. Experience in translating poetry, for instance, gives an insight into the nature of the task, but at the same time it lays a burden on the translator in the sense that he/she has to maintain his level and identity, including his/her prestige. Biographical input to experience is not the main concern in the study of tension, however, aspects of experience that shed light on the translation produced vary according to the challenges and possibilities presented by the ST. The translator's background and competence will help him spot both points of tension and possibilities for producing creative solutions. This is exactly what was noticed in the handling of the religious topic in Herbert's supplication, a case where emotion and language go hand in hand. The individual mental lexicon the translator to refer to God using the word 'arraHmān (the merciful) which is significantly different from the most obvious choice *Allah* in Arabic, in addition to utilizing the vocative to address God in an emotive and devotional atmosphere, deftly created and controlled to suit Herbert's sublime discourse.

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Notes

- ¹ The current research paper expounds the theoretical stance proposed by AL-Shabab (1996) and Al-Shabab (2008).
- ² Jean Ure, Alexander Rodger and Jeffery Ellis stipulate that “Ideally, the “perfect” translator is a complete bilingual – he has a perfect command of two languages – and the translator of poetry is, in addition, a poet in his own right”, p. 4. But even outside this ideal situation, the poetry translator needs to enjoy knowledge and experience of literary genres.
- ³ Basically Relative stability is the result of the interpretive continuum from linguistic necessity to linguistic infinity, in whose middle area linguistic relativity is realized not in terms of linguistic determinism or cultural bias (Sapir), but as a factual evolutionary stage and a mandatory requirement for communication through language (Al-Shabab 2008, Chapter 6).
- ⁴ The publication of masterpieces by non-specialized individuals has been going on for a long period of time starting from the early years of the twentieth century, first by literary figures who knew no foreign language like Al-Manfaluti, who re-wrote (translated) in Arabic Edmond Rostand's play *Cyrano de Bergerac*, a famous romance written in 1897.
- ⁵ In Islam the reference of the “House of God” is reference to Ka' bba in Makkah.