

The Arab Ulysses: Interpretation and the Translator's Experience and Identity

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□ ABSTRACT □

The hermeneutic approach was developed by German scholars (Lafont 1999) mainly within philosophy. The present paper elaborates on a theoretical linguistic designate named the *Interpretive Frame* (IF) (Al-Shabab 2007). It investigates two elements of the IF, *experience* and *identity*, showing how the translator uses his own experience to project his identity in his translation.

The experience of the translator of Tennyson's "Ulysses" finds its echoes in the wandering and suffering of Ulysses. Arabic language and culture, which have a tendency to favour lyrical poetry and heroic characters, provide the translator with a rich background enabling him to creatively express his identity. Thus, the translated poem portrays the translator as a determined traveller looking in the horizon for further experience and far away lands.

Key words: Translating identity, the translator's experience, poetic translation, the interpretive Frame.

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أديسيوس العربي: التأويل وتجربة المترجم وهويته

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□ الملخص □

تطور المنهج التأويلي على يد الباحثين الألمان (انظر لافونت 1999) في أحضان الفلسفة. ويعتمد البحث الحالي منظومة نظرية لغوية تعرف بالإطار التأويلي اقترحها (الشباب 2007). ويستقصي البحث عنصرين من عناصر الإطار التأويلي هما: التجربة والهوية، مبيناً كيف يستعمل المترجم تجربته الخاصة مغترباً ليعبر عن هويته في ترجمته.

وتجد تجربة المترجم في قصيدة ((أديسيوس)) للشاعر الانكليزي تنيسون صداها في التجوال والألم عند أديسيوس. ومن المعروف أن اللغة العربية والثقافة العربية تميلان إلى الغنائية في الشعر وإلى رسم الشخصيات البطولية، مما يعطي المترجم/الشاعر في هذه الترجمة خلفية غنية تمكنه من التعبير عن هويته بشكل إبداعي. هكذا تصور القصيدة المترجمة المترجم كمسافر تزيده السنون تصميماً على المضي في البحث بالأفق عن تجارب جديدة وبلاد بعيدة.

كلمات مفتاحية: ترجمة الهوية، تجربة الشاعر، الترجمة الشعرية، الإطار التأويلي.

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1. Theoretical Construct:

The present paper discusses two basic elements of the Interpretive Frame (IF) suggested by Al-Shabab (forthcoming). Originally the IF contains seven elements some of which have received extensive treatment by exponents of hermeneutics (Fynsk 1986/1993, Lafont 1999, and Caputo 1987) and existentialism (Olson 1962). The elements of the IF, as discussed in this paper, however, have not been posited with theoretical power in translation studies. The IF attempts to explain the pivotal role of interpretation in human language, and in translation as a specific complex linguistic phenomenon, focusing on the user of the IF as the central element of the process of translation. The Interpretive Frame is active every time and everywhere language is used. It has seven essential elements, including the user, the most vital one (Al-Shabab 1996, pp. 19-21, and Maier 2006).

Any translation or interpretation is assumed to involve all the elements of the IF, but in some cases, one or more of the seven elements come to the forefront or are just isolated for the sake of analysis and study. The present paper focuses on the elements of **experience** and **identity** as manifested in a recent translation of L. A. Tennyson's "Ulysses" into Arabic. The paper attempts to reveal aspects of the relevance of the translator's experience and identity as they appear in the Arabic translation. It highlights the translator's socio-biographical background in an attempt to explain the transference of Ulysses into an Arab semi-tragic hero. Hence, the investigation of experience and identity amounts to an investigation of the translator's creative work as well as to the elements of the IF and the hermeneutic theory of translation.

These elements are:

- 1- **Being**
- 2- **Environment (including social context, language and culture)**
- 3- **Understanding**
- 4- **Experience (including practical experience and theoretical knowledge)**
- 5- **Assertion**
- 6- **Identity**
- 7- **User**

The user of the IF is embodied in the three functional roles of 1- Writer, 2- Interpreter, and 3- Translator. There are three linguistic products which, respectively, match the above three roles. The first is language which is realized in a text which contains the basic unit of interpretation called the "interpretive stretch". The second is interpretation which the reader makes out of a text. The third role is based on the translator's own interpretation of the Source text (for a review of the IF and its implications within translation theory see Al-Shabab forthcoming).

1.2 Experience:

Experience contributes directly to the individual's abilities to handle different aspects of the process of interpretation. Experience offers the reservoir of skills and knowledge which the individual draws upon in order to interpret a language. First of all experience benefits from the three elements of the IF: Being, Environment and Understanding. But in the ultimate analysis, it is seen as the bedrock of the individual's contact with reality and his mental and psychological record concerning all modes of thinking and knowledge. Experience constitutes a filter through which language is formed, transmitted and later interpreted and may be translated.

Hence, **for the present purposes experience can be described as the direct living, practice of human affairs and the using of language and thinking in terms of analysis and synthesis to achieve convincement and knowledge and adapt one's behaviour**

accordingly. As an element in the IF, experience has two dimensions: (1) practical experience and (2), epistemological content, i.e. theoretical knowledge. Practical experiences are part of everyday life for all humans. From the early days of infancy, a child learns certain skills that help him/her to survive: feeding, moving, crawling, speaking, playing and the like. At school more sophisticated experiences are acquired: socializing, reading, hand writing, problem-solving, and the like. In practical life, adults acquire experience in socialization, in professional careers, in hobbies and pass-time activities such as playing music, swimming, driving and the like. Language and the ability to linguistically adapt in terms of behaviour and daily routines to different situations, remain at the heart of practical experience.

But experience has a deeper mode which has to do with the conceptualization of the epistemological content of experience in terms of theoretical knowledge. This type of experience is based on conceptualization. Though mental processes control routine behaviour and other habit development skills, the level of mental processes and the purpose of these processes put theoretical knowledge at a plane different from that of practical experiences. Theoretical knowledge is primarily detached from an immediate concern or benefit. It has to do with mental constructs such as "ideals", "values", and speculations which aim at building conceptual frames and include metaphysics. In fact it has to do with models which are assumed to explain or describe a given phenomenon or metaphysical notion, or even practical everyday life assumptions and behaviour. In a sense it deals with "possible worlds", how to establish them and how to evaluate knowledge; i.e. whether we know, what we know and how we know.

Of course, the pursuit of theoretical knowledge has developed into branches of knowledge, academic disciplines, interest in methods of knowing, different approaches and aims for pursuing knowledge, and a focus on practical or purely theoretical issues as seen in engineering and philosophy respectively. But every individual maintains a private knowledge-base and a language to communicate his/her concern and the conceptualized content that goes with these.

No matter what the type of experience is or what its field is, language has an important role in it. Whatever experience or field one meets or deals with, one needs language to understand a given experience and to develop one. Though music may come naturally to some and they play it without reference to any tradition, scale or teaching situation, still the meaning, the message, the conveyed content of the piece is interpreted in terms of human language. The piece is discussed and commented on by reference to natural language. Music cannot explain music. Rather, it is explained, i.e. interpreted, by resorting to human language.

Interpretation through experience means interpretation from inside the area, practical or theoretical. The worldview of philosophy and philosophers has to be assimilated and positively acknowledged – via experience in the field - if a successful and meaningful interpretation of a philosophical utterance is to be reached. Comments made by outsiders, appreciations of intruders, and criticisms from passing skeptics do not stand the best chance for illuminating insightful interpretations. In this sense, *nothing* can replace experience when interpretation is at stake. Thus, language use and interpretation are enriched by experience which makes the users speak from within on behalf of the group, field or area concerned. It is not enough to read about swimming, mountain climbing or medical practices to interpret language in these areas. Nor is it enough to have a passing acquaintance with a theoretical question to interpret its discourse.

1.3 Identity:

Identity is the ultimate function of the Interpretive Frame (IF). Meaning as expressed by a writer or as conceived by the reader – and by a translator – becomes identical with the individual, the doer of the writing, interpreting, or translating. In this sense the meaning captured in an act of writing, interpretation, or translation is unique and individual.

Identity is a distinctive contribution with distinct marks of the individual writer, interpreter or translator. It shows creative distinctiveness. At the same time, this aspect of the interpreter's work shows the creative contribution of the creative writer. At the psychological level, identity is deeply rooted in the individual's "psyche". At the same time, identity stems from the psyche and supports it. At a different level, identity is a dimension, a feature of community or society. The new distinctive dimension or reading which expresses the identity of the interpreter may come from within a school of literary criticism, philosophy, or an acknowledged paradigm. The identity of the interpreter may become the embodiment of a norm accepted by a group of people, large or small, learned or ordinary. An interpretation at this level plays a role in the identity and history of the group. The identity of a writer may be realized in stylistic features, which may be imitated and appreciated by others in the same language and society. To achieve a recognizable "identity" in creative writing and interpretation is a complex process, which develops over a long period of time and undergoes change. In the early stages of one's life, the individual has a definite feeling of the "Self" which is based on the consciousness of the "ego" as different from the "other". The "self" is a psychological dimension which enables the individual to realize, through feeling of pain, pleasure and satisfaction, that s/he is different from other individuals around. The feeling of the self develops into a special sense of continuity and identity through learning and experience.

If linguistic creativity in terms of producing texts, producing interpretation, or producing translation reaches the level of embracing a distinct identity, then it has fulfilled the user's ultimate goal. A given text, interpretation or translation becomes an icon and reference to the individual, to the community and to culture. To achieve this status, interpretation must of course come from the human user, interpreter, of language who has assimilated the environment including language through experience in an atmosphere of freedom to learn, to study, to discuss and to interpret. Different filtering points are found there in the environment, but to achieve a new creative interpretation, the innovative interpretation must be allowed through these filtering points to show the creative use of language, the true face of reality. Human societies have developed mechanisms for self-protection and survival.

Although the above elements of the IF have been discussed as separate and independent entities, they show great deal of interaction and a fair amount of overlap. Each of these elements has been discussed in books in different branches of knowledge, yet they have been shown to work together in the process of linguistic creativity of interpretation. The relationship between some elements or areas may be tenuous as seen in the relationship between understanding and assertion, since the second is basically mental, while a complete understanding is always achieved through language as was seen earlier. Assertion is studied in philosophy and logic. In the present context however, it is seen as an interpretive act embodied in a linguistic form. The first element of the IF, being, comes first in the present arrangement, but it is found in all of the other elements in the IF, including "identity" and "user". All the elements are also found in and interact with "environment".

The user of the IF as a writer, an interpreter or a translator can aim at different latitude of interpretation, and the production of his text can be close to the ST or quite liberated

from it. Three levels of proximity have been identified and three levels of latitude have been suggested. It must be said here that the elements of the interpretive frame do not function in the same way in all varieties of language, and at the hand of every user of language. One of the tasks of Translation studies is to show the prominence and work of each or a combination of the elements in a given translation. Theoretically all the elements are operational in all translations, but the significance of assertion as an element of the interpretive frame may be more relevant in the translation of a scientific text, while identity may be more relevant in a poetic text.

2.1 Intervention and Textual Manipulations:

It is clear that the final version of a translated text is the result of linguistic, cultural and individual factors. Linguistic choices determine the scope of relative stability or creativity in translation. 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. The individual translator makes a difference in every translation, but 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 held in Cape Town, South Africa in Summer 2006. The term "intervention" has been used to refer to a wide array of manifestations of the translator's involvement and manipulations in the process of translation. It distinguishes "external intervention versus the translator's own intervention" to use Flotow words. The term has been rightly used to refer to negative aspects of the translator's intervention as Brigid 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". Whether the differences brought about are desirable is far from clear. Another example of undesirable changes is given by Fresco who sees "unintentional intervention" to be "partially resulting from the so-called *español neutro*, a standard but also stilted variation of the Spanish language". 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".

"Intervention" used in reference to 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) and may be some scandal in the air. Naturally, translation thrives with examples of misuse and abuse. For one thing translation has, and still is given to non-specialists who work under severe conditions and almost "forced" to produce translation in a short time. Translation is also open to those who happen to think that they can do it or those who command a literary style in their native language, and thus they go to masterpieces to attach their names to them regardless of the negative effect of their "intervention" or "creation".

What is focused on in this paper is *interpretation* rather than *intervention*, since in the cases of intervention as Hiroko Cockerill shows, 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). There is a need to go beyond intervention as Julian House shows in her discussions of "cultural filtering" in translation and the difficulties they pose to theories of "language universals" (House 2006).

The hermeneutic school has always seen the translator's involvement as revival of the text being translated (Benjamin 1992, and Heidegger 2000). The changes brought about in the form of addition and omission are mentioned in Nida (1964) and Nida (1997). Other textual manipulations like "creating context" have also been investigated in Al-Shabab (1998). The translational corpus and data being investigated in a given study make all the difference in connection with the type of changes found in a translation. The translation of creative texts in particular, directs our attention to the translator since s/he is called upon to be a creator as well as a translator. At this point, it is worthwhile to stress that the interpretive act is primarily a reader's task, and as such may keep the translated text in-waiting for the investigator/reader, i.e. an interpreter, who can unravel its meaning potential and importance. The present study, Al-Naser's translation of "Ulysses" is but a simple example of a case in point. The emphasis on two elements of what is called here the Interpretive Frame is necessitated by the desire to analytically focus on these elements to show their role and contribution to the interpretive act.

The translator's own socio-biographical input is highlighted in Maier's emphasis on the need to show the translator as an "individual" and in Rey's emphasis on the relationship "personal experience" has to "emotions" and "mental representation of what fear, anger, or grief is". Rey rightly points to the fact that it is

**already difficult for an author to find ways to express suggestively feelings and emotions, it can even be more difficult for a translator to interpret and reformulate what has been expressed by persons with a different cultural background
(Rey 2006)**

2.2 The translator-Specific Features:

The aspects of a translated text which result from the active involvement of the translator in the translation process are many. But it seems a gross overgeneralization to call all of these features cases of "intervention". More significant is the fact that, unlike experience or identity, "intervention" does not refer to an inherent property of the translator. Basically, it is a reference to a type of manipulation of the translated text. It resides well outside the individual. Translation, however, is an involvement with the two vital elements of *language* and *culture*.

Maier's call for attending to the translator as an individual (Maier 2006) can be understood as a call for paying attention to the translator's socio-biographical background that may shed light on the TT being investigated. Three aspects of the translator's life may be important in this respect: 1) age, 2) background experience of the topic of ST, and 3) the emotional charge shown in handling the translation.

In the case of the present study, the translator's experience in terms of actual information relevant to the undertaking of the translation is significant. The translation was produced in Summer 2004. The translator was fifty-two years old. He had worked as a translator and as a teacher of English in Syria, before traveling to Yemen where he worked mainly as a teacher for ten years. In 1997 he traveled to Saudi Arabia where he has since worked as a teacher of English. He had traveled to UK, Egypt, Libya, Ethiopia, in addition to living in Yemen and Saudi Arabia. He was married twice, and has three children who live in Damascus with his ex-wife. All this in addition to the fact that he writes poetry in Arabic and English and that he has produced an analysis of the four translations of Hamlet into Arabic, have some bearings on his translation of "Ulysses" into Arabic. The emotions

expressed in the lexical items used in the translation can be felt in the emphasis which reflects the interpretation of the translator of the ST.

In terms of cultural input in the translator's knowledge base, one can refer to the reservoir of experience of migrating, immigrating, exile, and roaming strange lands in Arabic literature. Imru' Al-Quis and Al-Mutanabi are but two prominent cases of so many poets who represent alienation and disillusionment in Arabic literature (Irwin 1999, pp. 148-243). Another cultural input is seen in the infatuation of Arabic poetry with lyrical lament: the loss of one's own life as in the elegy of Malek Bin Al-Raib, for lost kingdom as in Al-Rand's poem about the decline of Arab Power in Andalusia, or for human life in general as in Al-Ma'ari's elegy on the occasion of the death of Abu Hamza Al-Nahawi. The remembrance of past days and the lament over wrecked ruins is a fixture of Arabic poetry (Irwin 1999, pp. 244-313). The translator's cultural background feeds experience and enables the translator to search for and establish his identity (Heinrichs 1993). To what extent this is realized in the present example is the topic for discussion in the following section.

3. The Arab Ulysses:

The translation of Tennyson's "Ulysses" represents a special rendering of the ST into Arabic. Two aspects of the translation justify the above judgement: first the heroic spirit and language and second the experience of the translator. It has to be said that the lyrical mood of "Ulysses" together with its mood of determination and nationalist overtone strike a positive cord with Arabic traditional poetry and the general mood of lamenting great passed days.

Reading the Arabic translation, one can establish six steps which gradually move the translation from a smooth narration to a charged climax. Through all the narration, one senses that the translator's latent passion and personal experience, be it on a different scale is that of the ST. First, one can follow the narration through the six steps (Back Translation is indicated as BT, and Transliteration is indicated as TLit).

Step one:

فأنا من كانت أوقاتي قاطبة متع،
ومعاناة. ..
لأصبح بفؤاد سغب للتجوال الدائم عنوان.

Fa'anā man kānat 'awqātī qātibatān mita'un (TLit)

I am the one whose times all were joy (BT)

wamu,ānātun ... (TLit)

and suffering ... (BT)

li'uSbiHa bifu'ādin saghbīn liltijwal aldā'im unwān (TLit)

to become, with a supple heart, for perpetual travel an address. (BT)

The first step has aptly launched the poem as a summary of Ulysses' life and life in general: enjoyment and suffering. Pleasure and pain have turned the ambitious spirit of this adventurous man to a symbol of the permanent traveler seeking new adventures, new spheres. Ulysses, who has seen so much and known so much, relates his glorious past in step two.

Step two:

أنا من رأى – مدن العظام من الرجال
عرف الفنون جميعها، ومضى على كل الدروب
متوسماً أفق المحال وله امتطى الاعصار والنوء العسير
والرياح والموج اليسير، أنا من سراة الصيد جالس والملوك،
وعلا بهمته ذراً حظيت بتقدير الجميع. أنا من شربت مع الصحاب،
على سهول أهدقت بمدينة نهب الرياح، نخب انتصار.

'anā man ra'ā – muduna al·izhāmi mina alrijāli, (TLit)

I am the one who saw the cities of the great of men. (BT)

arafa alfunūna jamī·ahā wamaDhā alā kuli aldurūb (TLit)

knew all the arts and travelled all the roads (BT)

mutawasiman 'ufuqa almuHāl, walahu 'imtaTā al'i·Sāra walnaw'a al·asīr (TLit)

anticipating the horizons of the impossible and for it have taken the tornado and the bad weather (BT)

walrīHa walmawja alyasīr, 'anā man surāta alSīdi jālasa walmulūk (TLit)

and the wind and the smooth waves, I am the one who have audience with the noble, the high and the kings (BT)

wa·alā bihimatihi dhuran Hazhiyat bitaqdīri aljamī·. 'anā man sharibtu ma·a alSiHābi (TLit)

and climbed, with determination, summits that were appreciated by all. I am the one who drank with companions (BT)

alā suhūlin 'aHdaqat bimadīnatin nahba alriyāH, nakhba 'intiSār (TLit)

on a plain surrounding a city torn by the winds, the wine of victory. (BT)

This is a smooth narration of the situation of this semi-tragic hero. He has seen and met great men and cities; and has known art and traced roads looking for the impossible, taking endless risks under horrific conditions. Ulysses had audience with nobility and kings and was appreciated by all for his achievements, which culminated in a drink for the victory over the unconquerable city of Troy left for destruction and the wind.

Step three:

وللهرم العتي جلاله، والكد
الموت يطوي الكل لكن ثمة قبل الغاية وعد
عمل من نبل ننجزه لا مغنى عنه ولا بد
فعل هو أجدر برجال كانوا للآلهة تحدوا.

Walilharami al·atiy jalāluh, walkadu, (TLit)

Strong old age has its majestic (air), and hard work, (BT)

Almawtu yaTwi alkula, lākin thamata qabla alghāyati wa·d (TLit)

Death engulfs all, but before the end there is a promise (BT)

amalin min nublin nunjizuhu lāmaghnā anhu walā bud (TLit)

A work of nobility we (must) achieve; it is a must; it is inevitable. (BT)

fi·lun huwa 'ajdaru berijālin kānū lil'ālihati taHadū. (TLit)

It is an act becoming men who have defied the gods. (BT)

The third step marks the inception of age, which can be dignified and can have its own noble endeavour. But decay, death, is the inevitable end for all that is created. Yet, some great achievement of note may yet come in old age. The fourth step starts with tranquil return to nature and to the inspiration it creates in Ulysses.

Step four:

وتروح أضواء تتوس على الصخور
إذ ينقضي اليوم المديد، ويرتقي القمر الوئيد، ويئن
بعيد الغور بأصوات شتى حولي

watarūHu 'aDhwā'un tanūsu ,alā alSukhūr (TLit)
Lights starts to be faint on the rocks, (BT)
'idh yanqaDhī alyamu almadīd, wayartaqī alqamaru alwa'īd waya'inu (TLit)
when the long day passes and the slow moon climbs (the sky) and pains (BT)
ba'īda alghawri biaSwātin shatā Hawlī. ... (TLit)
from the far deep swarmed with voices all around me. ... (BT)

Now that the situation is fully revealed, a smooth interlude brings the tranquil scene at the rocks on the shore, signaling the harmony between the serene decision by Ulysses and the receptive nature which calls on the brave to take advantage of its rich possibilities.

Step five:

فلعله سيكون للخلجان أن تجرفنا
ولعلنا سنعانق الجزر السعيدة
ونرى العظيم أخيل من كنا عرفنا

fala·alahu sayakūku lilkhuljāni 'an tajrufanā (TLit)
It may be that the gulfs will draft us; (BT)
wala·alanā sanu·āniqu aljuzura alsā·īdata (TLit)
and we may embrace the happy Ilse; (BT)
wanarā al·azhīma 'akhīla man kunā ,arafnā (TLit)
And see the great Achilles whom we knew. (BT)

Ulysses sees that on the adventurous voyage, he and his fellow sailors may vanish in the sea. Still he finds that rewarding since they may have a glimpse of the mysterious isles, or they may see Achilles the great warrior.

Step six:

بالرغم من أن الذي ولى كثير، فلقد تبقى يا صحاب لنا كثير؛
بالرغم من وهن نعاني الآن ما اعتدناه في شرح 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، البحث، والجد العنيد.

Biraghmi min 'ana aladhī wallā kathīr, falaqad tabaqā yāSiHābu lanā kathīr, (TLit)
 Though what has come to pass is much, we, my companions, still have much (left); (BT)
 Biraghmi min wahnin nu·āni al'āna mā 'i·tadnāhu fī sharkhi alshabāb (TLit)
 Though the fatigue grasping us now, is not known to us in the prime of youth, (BT)
 Yawma hādhi al'arDha zaHzaHnā wa'aq·adnā alsamā', dhāka mā naHnu ·alayh, bal 'inanā (TLit)
 the day this earth we moved and filled the sky. This is what we are; but we are (BT)
 Kulun shadīd, min qulūbin bāsīlāt, biraghmin min qadarin jarā qāsin ·alaynā, (TLit)
 one stern whole of heroic hearts- though fate has treated us cruelly (BT)
 waSurūfī dahrin ·ātiyātin 'awhanat minā aljusūm, fa'inanā 'aqwā ·alā khawDhi (TLit)
 and time's overwhelming calamities have weakened our bodies, we are still stronger in pursuing (BT)
 alniDhāli 'irādatan, wa'iktishāf, walbaHthi, wajaładi al·anīd. (TLit)
 A struggle, with determination, discovery and obstinate strife. (BT)

The translator's tendering of this part of the poem portrays the missing of the power of youth and the ability of man in old age to continue struggling against the odds. The translation reflects the determination of a real hero with the spirit of mythical character.

4. Language, Emotions, Experience, Identity and Knowledge:

The Arabic words are expressive; the tone is sustained heroism and the collocations are innovative and imaginative. The point in step one combines "mita·un wamu·ānātun", joy and suffering, and later speaks of his heart as "bifu'ādin saghbin", a supple heart. About victory over the Trojans, one reads

أنا من شربت مع الصحاب،
 على سهول أهدقت بمدينة نهب الرياح، نخب انتصار.
 'anā man sharibtu ma·a alSiHābi (TLit)
 ·alā suhūlin 'aHdaqat bimadīnatin nahba alriyāH, nakhba 'intiSār (BT)

The "drink" goes with the "companions" and the two are boosted by "victory" over a "sacked" city. The emotions are the result of involvement in the poem as real event reflecting a life style. In step three, there is the description of old age as "alharami al·atiy", old dignified age; and an act which suits those who had (in the old days) challenged the gods, "kānū lil'ālihati taHadū". In the fifth step there is an emotional indirect yearning for death, since it means a chance to "see", meaning seen in person, the great Achilles, who was known to us as a truly trusted man. The reader feels a tie between the two men and the human bondage which holds them together in spite of death.

ونرى العظيم أخيل من كنا عرفنا
 wanarā al·azhīma 'akhīla man kunā ·arafnā (TLit)
 And see the great Achilles whom we knew. (BT)

In step six, the emotions reach a climax, with the passing of "youth: and the presence of daring heart, though fate has not been kind to us. All the ingredients of a well felt tragic end are there, not without a heroic stance.

Some creative expressions help anchor the heroic tone in the tradition of Arabic literature. An instance is seen in the choice of the verb "wallā" in:

Biraghmi min 'ana aladhī wallā kathīr (TLit)
Though what has come to pass is much, (BT)

This is followed by " yā SiHābu" (my companions) which is not in the English text, but is very effective in Arabic lyrical poetry. There is also the choice of "wahnin" (weakness and fatigue due to old age), and "sharkh alshabāb (prime of youth) in the following:

Biraghmi min wahnin nu'āni al'āna mā 'i·tadnāhu fī sharkhi alshabāb (TLit)
Though fatigue is grasping us now, is not known to us in the prime of youth, (BT)

Putting the object "hādhi al'arDha" before its verb and subject "zaHzaHnā" (marked usage in Arabic), together with the strong sound of this verb and the long vowel "zaHzaHnā" contribute to a special effect when the line is read aloud.

Yawma hādhi al'arDha zaHzaHnā (TLit)
the day this earth we moved... (BT)

In the next line, the heroic mood is accentuated by the repetition of the adverbial "biraghmi" (though), the word "qadarin" (fate) which is described as cruel, and the use of the verb "jarā" (has come to pass as predestined). This deterministic situation is aggravated by "Surūfi dahrin 'ātiyātin" (time's overwhelming calamities) which have made our bodies weakened. The verb "awhanat" is very suggestive of weakness of old age. Still "fa'inanā 'aqwā" we are stronger for the coming adventure into the unknown.

The strong rhythmic mode and the skillful use of diction and syntax are geared to match the interpretive stretch of the poem. In the translation the utterance "that which we are, we are-" is not given any prominence. In fact it is simply glossed and goes unnoticed in the flow of the words, specially because the distance demonstrative adjective "dhāka mā naHnu 'alayh" that is what we are). The careful reader of the poem may find the stretch which highlights the meaning of the Arabic in the line:

Biraghmi min 'ana aladhī walā kathīr, falaqad tabaqā yāSiHābu lanā kathīr (TLit)
Though what has come to pass is much, we, my companions, still have much (left); (BT)

Experience which includes practical experience and theoretical knowledge, is manifested in motor abilities and skills in the sense of practicing and having control over language skills and the manipulation of linguistic phraseology. This is clear in the examples which have been discussed above. But how does experience relate to identity? First of all it is the personality of the translator which interacts and lives the involvement with the language of the ST which is realized in the concept of identity. The search and realization of identity in language is not focused on by all individuals linguistically, since some individuals realize their identity in action rather than expression. In any case the identity is not expressed linguistically unless the writer/translator has the suitable background knowledge and the practical abilities mentioned above. The linguistic expression of identity may be conscious or unconscious, but its potential for existence is maximized in the creative process, in which the writer/translator digs deep into the SELF and brings the elements of the Interpretive Frame together in him engineering a melting pot for a linguistic cuisine. The ingredients include environment in which the ST and the TT

are produced and which has its say by virtue of including, among other things culture. Benjamin's suggestion that the text lays in waiting for a translator, can be understood to mean that there is only one translator who can deal with a given text. In fact Benjamin's suggestion can be understood as saying that there might be more than one translator, a number of translations, and great ones for that matter, for one text. The waiting on the part of the text is for the translator who has the experience and who lives the ST and the creation of the TT, spending time enough with the text to bring it to life again as Heidegger shows in the case of Holdern translation of "Remembrance". Translation here is like "reincarnation". The identity of the involved suited translator is in his/her translation. The task of the translation critic is to reveal the translator, and thus reincarnate the reincarnator.

5. Concluding Remarks:

The discussion of the translation of Tennyson's "Ulysses" by Al-Naser can be summarized in the following points:

- 1- The translation has produced a new, independent Arabic text with linguistic and cultural features of its own.
- 2- The translator's experience, which is made up of practical skills and a knowledge base, is evident in different parts of the TT.
- 3- The translator's identity is present in the translated poem, reincarnating Ulysses and not the original writer, Tennyson.
- 4- The hermeneutic approach adopted in this paper has a chance to avoid circularity by referring to human experience as an infinite theoretical designate. Thus, there is no attempt to explain actual events (in the translator's life) by reference to the TT, i.e. language, and then, at the same time, explain the linguistic features, i.e. language, by the same events. Language and experience interact and infinitely develop, enriching and embodying human life.
- 5- The features which embody experience and identity are the result of the translator's involvement and reliving the experience of Ulysses. The re-living is a long term interaction with suffering and alienation.
- 6- The expression of emotions is a reflection of personal traits, but the heroic tone is a reflection of Arabic literature and Arabic culture.
- 7- The two elements of the Interpretative Frame, experience and identity suggested by Al-Shabab (2006) have direct bearing on the interpretation of the TT and the study of the language of translation.

The background knowledge, experience and linguistic abilities of the translator, have transformed "Ulysses" into an Arab hero. The translation would pass as an Arabic poem if the writer/translator gives the poem a new title and allows himself greater freedom of departure from the ST. This is not a call for creating poems as reflection of other poems which exist in foreign languages. Nor should the present position be taken as an encouragement for every translator to "deviate" from the ST in search for "creativity". But, when a poem is born as it is to a translator who existentially realizes himself and lives the experience in the TT, then this should be taken note of and placed where it belongs, in the category of the creative. The contribution of the translator falls on a point in a continuum which stretches from linguistic necessity to linguistic infinity and experience is the vehicle for reaching that point. In the present case, the most prominent achievement of the translator is that he has conveyed in the translation his own *self*, an experienced individual

as "desperate" in age, and as eager for experience as Ulysses himself. If translation is about *experience* and *identity*, the translator has, on this occasion, succeeded in projecting *his*.

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APPENDIX ONE:

1- Lord Alfred Tennyson's "Ulysses" in English

It little profits that an idle king, By this still hearth, among these barren crags, Mached with an aged wife, I mete and dole Unequal laws unto a savage race, That hoard, and sleep, and feed, and know not me. I cannot rest from travel; I will drink Life to the lees. All times I have enjoyed Greatly, have suffered greatly, both with those That loved me, and alone; on shore, and when Through scudding drifts the rainy Jyades Vexed the dim sea. I am become a name; For always roaming with a hungry heart Much have I seen and known-cities of men And manners, climates, councils, governments, Myself not least, but honored of them all- And drunk delight of battle with my peers, Far on the ringing plains of windy Troy, I am a part of all that I have met; Yet all experience is an arch wherethrough Gleams that untravelled world whose margin fades Forever and forever when I move, How dull it is to pause, to make an end, To rust unburnished, not to shine in use! As through to breathe were life! Life piled on life Were all too little, and of one to me Little remains; but every hour is saved From that eternal silence, something more, A bringer of new things; and vile it were For some three suns of store and hoard myself, And this gray spirit yearning in desire To follow knowledge like a sinking star, Beyond the utmost bound of humen thought. This is my son, mine own Telemachus, To whom I leave the scepter and the isle- Wee-loved of me, discerning to fulfill This labor, by slow prudence to make mild A rugged people, and through soft degrees Subdue them to the useful and the good. Most blameless is he, centered in the sphere Of common duties, decent not to fail	1 5 10 15 20 25 30 35 40
In offices of tenderness, and pay Meet adoration to my household gods, When I and gone. He works his work, I mine.	
There lies the part; the vessel puffs her sail; There gloom the dark, broad seas. My mariners,	45

Souls that have toiled, and wrought, and thought with me-
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads- you and I are ild;
Old age hath yet his honor and his toil. 50
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The ling day wanes; the slow moon climbs; the deep 55
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting will in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths 60
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Though much is taken, much abides; and though 65
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. 70

2- ترجمة قصيدة أديسيوس للشاعر الإنكليزي لورد ألفرد تنيسون : ترجمة سمير الناصر

- 1 لا يجدي ذاك الملك الخامل
أن يجلس بجوار الجمر الخامد
على عاري الصخر، مع الزوج الشمطاء،
يقيم الأحكام على همج لا يدرون به البتة،
5 همهم كنز الثروات، وهمهم نوم وطعام.
وأنا ليس بمقدوري أن أنفك عن الترحال،
سأعب على هوس كأس العيش إلى آخر قطرة
فأنا من كانت أوقاتي قاطبة متع،
10 ومعاناة مع من أبدوا لي حباً وأنا وحدي فوق صخور الشيطان،
وحين مضيت كذلك في تيارات البحر المثقل بالأمطار
وعلى أمواج اليم الغاضب
لأصبح بفؤاد سغب للتجوال الدائم عنوان.
15 أنا من رأى - مدن العظام من الرجال
عرف الفنون جميعها، ومضى على كل الدروب
متوسماً أفق المحال وله امتطى الاعصار والنوء العسير
والريح والموج اليسير، أنا من سراة الصيد جالس والملوك،
وعلا بهمته ذراً حظيت بتقدير الجميع. أنا من شربت مع الصحاب،
20 على سهول أهدقت بمدينة نهب الرياح، نخب انتصار.
جزء أنا من كل أوقاتي ومن كل الذي أنا قد بلوت
ومعارفي جسر إلى ومض العوالم ساريات الغيب
والآفاق تحدها والغامض المجهول آباد بها يحدى ارتحالي
كم مسئم هذا التوقف عندما نضع النهاية،
25 للمرء يترك للعفونة تفترسه وتجنتيه يد البطالة
فكأن العيش للإنسان أنفاس وحسب، تمضي الحياة على الحياة
وكل ما فيها أقل من الكفاية، ويظل لي
منها قليل ؛ بل كل ثانية تكندس
من غيوب الصمت تأتي بجدد
30 والعار إن خبأت نفسي
لقليل الوقت عن آت وليد
وتتوق هذي الروح راغبة وقد شابت
لأن تهوي كما نجم على درب المعارف
تمضي بها حتى أقاصي الفكر بل حتى وراءه.
35 أترك بين يدي من هو من صليبي ولدي تلماخوس هذا
أمر الدولة وشؤون الحكم

- ليسعى، برأبي، أن ينجز
 بالتدبير المتأنى هذا العمل
 40 فيدين جفاة الناس له بالطاعة
 وبالدأب الهاديء يحملهم على عمل النافع والمجدي.
 ولدي أبعد من أن يلحقه لوم
 إذا غدا الواجب العام همه
 ولم يفشل في أن يترك للين مكاناً
 45 ويقوم بتبجيل الآلهة راعية البلد
 فإذا مضيت فله أن يجعل ما كنت أقوم به شغله.
- وتتشر راسية في الميناء المرمي هناك
 لعباب بحار واسعة قاتمة الظلمة، قلوب الأهبة للإبحار، ملاحِي
 50 باهمماً قد دبرت وفكرت معي -
 وتلقت دوماً بعظيم الترحيب
 الرعد وأياة الشمس، باذلة
 حر الأفتدة، ومرفوع الهام - كلنا هرم
 وللهرم العتي جلاله، والكد
 55 الموت بطوي الكل لكن ثمة قبل الغاية وعد
 عمل من نبيل ننجزه لا مغنى عنه ولا بد
 فعل هو أجدر برجال كانوا للآلهة تحدوا.
 وتروح أضواء تتوس على الصخور
 60 إذ ينقضي اليوم المديد، ويرتقي القمر الوئيد، ويئن
 بعيد الغور بأصوات شتى حولي. فهلما صحبي
 ما فات أوان البحث عن دنيا أجد
 هيا ادفعوا متثبتين لتضربوا
 الموج العتي فغايتي تعني
 65 انطلاقاً، دونه مرمى المغيب، ودونه
 سبل النجوم جميعها، ودونه حتى مماتي.
 فلعله سيكون للخلجان أن تجرفنا
 ولعلنا سنعانق الجزر السعيدة
 ونرى العظيم أخيل من كنا عرفنا
 70 بالرغم من أن الذي ولى كثير، فلقد تبقى يا أصحاب لنا كثير؛
 بالرغم من 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، البحث، والجلد العنيد.

