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Contextual Dynamics in Free Translation: A Critical Context-based Analysis of Dr. S. Khalusi's Arabic Translation of Shakespeare's Sonnet 18

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Abstract

This study explores the contextual factors surrounding the Arabic version of Sonnet 18 by William Shakespeare, translated by Dr. S. Khalusi. Specifically, it looks at how the situational, interpersonal/cultural, and co-textual contexts affect the tone, images, and language choices in the work, and how they impact the meaning of the original text over time. The study uses a qualitative research method among which a critical discourse analysis (CDA) approach is utilized as a tool to analyze the interrelations among the text, discourse practice and social context in relation to the translations and their possible implications are assessed through Fairclough's (2013) three-dimension of analysis. In regard to the situational context, it has been found that the Arab translator enhances the environment, intensifies natural forces and heat, shifts expressions to certainty, and reinforces inevitability, fatalism, permanence, spatial concreteness, and temporal explicitness. In regard to the interpersonal context, the Arabic text expresses less uncertainty than its English counterpart, more intensity and exaltation of admiration, less intimacy, more depth of metaphor from a cosmic perspective, certainty rather than possibility, more reinforcing of immortality, personification of death, greater emphasis on preserving poetry and authorial presence, and asserts the poet's authority over giving eternal life. The Arabic free translation enhances the lexicon, grammar of English and the devices of cohesion - thereby improving admiration, adding more assertive content and enhancing the links between the themes and time within the text. Consequently, it has been concluded that free translation can enrich the situational, interpersonal, and co-textual aspects of the poem increasing the poetic authority, clarity, and timeless resonance of the text.

Keywords: Contextual Dynamics, Literary Free Translation, Shakespeare's Sonnet 18, Critical Discourse Analysis, Fairclough's Three-D Model of Analysis

1. INTRODUCTION

1.1 Background of the Study

1.1.1 Context in Linguistics

In linguistics, context is the overall interpretive structure of language; it is what allows utterances to gain response from people by making reference to a larger ongoing process of social activity associated with language. Context also highlights the dynamic conditions in which linguistic expressions derive their meaningfulness; i.e., what is meaningful in its linguistic structure is not immutable but rather is determined through the process of

interpretation. According to Boldyrev (2020), the meaning of language evolves as it is used, and context represents the interaction between user of the language at that moment in time and the social world they are promoting through language.

The function of context within the structure of language establishes context as a critical dimension of the construction of meaning, providing speakers and listeners with the ability to interpret an intention, resolve an unclearness, and create coherence to then establish relation(s) (or connections) among speakers and listeners as they communicate with one another in their communicative activities. From this view, Heidari Tabrizi and Mair (2025) argue



that context is not simply something that exists outside of language; rather, it exists as an intrinsic aspect of language and represents an ongoing and continuous relationship between the expression of a linguistic expression and the interpretation of the expression. Therefore, the relationship between context and language is what makes language meaningful in its practical way of being produced and used.

1.1.3 Aspects of Context in Linguistics

The situational context refers to a specific timeframe where a language is produced and interpreted and shows how it frames the meaning of a communicative exchange as part of the totality of the communication event. It positions language as an action, with all forms of utterances acquiring their significance based upon what is happening in a moment (Phan, 2025). Thus, meaning does not solely reside in the linguistic form but results from the usage of that form (s) in the context of a specific time. The situational context further demonstrates how communication occurs in real-time and how the interpretation of an utterance will vary based on how it relates to what is happening at that time and how the utterance functions in a discourse at that time. The situational context also illustrates that language is always situated in the actual experience of the communicator, thus meaning is dependent on the situation in which it occurs.

The interpersonal background knowledge context relates to the collective cognitive and social foundation on which participants build and comprehend meaning within a communally agreed to manner (Yujie et al., 2026). This is made up of the complementary values, anticipations and previous experience that make it feasible for communication to occur efficiently without needing complete clarity. In that sense, this form of context highlights that the language used is inferential in nature, because a great deal of what is intended by an individual is implicitly drawn from their common ground. Meaning is co-created, both when the speaker uses the background of knowledge in order to communicate their intentions, and when the listener employs the background knowledge to process and enrich the meaning behind what has been communicated. Lastly, this also depicts that there is continuity to the full interaction as the cumulative experience and knowledge built over a period of time affect how utterances have been processed and how coherent language has persisted through the discourse.

The co-textual context is the linguistic environment of an expression that gives meaning and refines it. This is because nothing exists without being connected to other linguistic units in discourse. According to Rohmah et al. (2026) argue that co-text resolves ambiguity, clarifies references, and achieves coherence; linguistic units interact to make a meaning out of each other. Co-text reflects the structural and semantic relationships in language, showing the development of meaning over discourse. Additionally, co-text is significant for how the sequence and patterns of linguistic items assist in interpreting their meanings; thus, the inner structure of a language is key to understanding.

In conclusion, the combination of situational context, interpersonal background knowledge context and co-textual context are all different perspectives of meaning and how these three components come together to create a multilayered source of meaning for an utterance or text. While situational context is where the geographical, temporal and physical characteristics of the interaction occur (in a specific location and at a specific time), interpersonal background knowledge context is what is shared within the context of the participants in the interaction via their prior interactions and lastly, co-textual context is the relationship and coherence overall within particular linguistic structures. Taken together, all three contexts demonstrate that meaning does not exist inside individual words; rather, it is formed through the interaction of language, knowledge and the act of using language, therefore making communication an evolving interpretive process.

1.1.4 Context in Literary Works

In literature, context is defined as the framework used to interpret a piece of literature (Van Zyle et al., 2020); it frames the reader's interpretation of the work in a more significant way. The reader uses the context to understand imagery, symbolism, tone, and theme, and therefore, the words change from having only an aesthetic quality to having an artistic quality. Fact or fiction is a crucial component in understanding literature; facts help readers understand how literature functions as a paper expression and as a literary work through the use of suggestion, resonance, and association, rather than through explicit statements. The use of contextual elements in literature is especially relevant when writing poetry; this is because poetry uses a high degree of brevity, vague or abstract images, and use of metaphor. This is essential to develop the reader's understanding of the various layers of meaning found within the text.

Context in poetry serves an important purpose as it creates new levels of significance and understanding through greater clarification of given meanings. According to Kykot (2025), contextual clarification enables readers to advance beyond basic comprehension and into the implied meaning, the emotion(s) behind the poet's words, and the overall intellectual depth of the work. The use of contextual information brings clarity to figurative language, helps to define the importance of metaphorical imagery, and connects the topics presented in the piece to the larger experience of mankind. Context will also assist the reader in creating reasonable inferences about a poem's ambiguity, which is one of the hallmarks of poetry, by providing a basis for inferences and interpretations to occur. Without reference to context, a poem may seem irrelevant or fragmented; with context, the poem will be coherent and meaningful as well as provide the opportunity for meaningful analysis.

In summary, an understanding of contextual elements is essential for both learning about and enjoying poetry because it connects the linguistic structure (form) and the meanings derived through literary theory (content) into something more than just information-generated textual experience. Context converts the act of reading to the act of creating an interpretive/productive experience; therefore, as a component of the reader's experience, context facilitates

coherence; directs inferences about the meaning of the words and their relationships to one another; and adds depth to the reader's understanding of the author's intended meaning of their creative expression. Thus, context allows the reader to appreciate poetic language as a unique, active, and valuable mode of communication. In conclusion, poetry represents more than just what appears on a printed page, but rather it also encompasses how that "gifted" author wants the recipient of that gift (poetic text) to comprehend what they produced poetically within a larger interpretative framework.

1.1.5 The Context in Shakespeare's Sonnets

When we look at how William Shakespeare's sonnets are interpreted, it is easy to see how important the concept of context is in terms of the meaning and richness of each poem. Stockton (2025) argue that the sonnets are not simply different forms of lyric poetry (that express love or appreciation for some type of beauty); rather, they exist as part of a much larger concept of artistic representations of the world through poetic conventions, philosophical ideas, and artistic desires (none of which have anything to do with the subject/title/style of individual poems). By using this larger framework around which all of Shakespeare's sonnets were created, readers can begin to interpret them as part of an overall broader discussion that includes history (i.e., time), life (i.e., death), relationship (i.e., desire), and continuation of art (i.e., continuing on after death).

Context becomes particularly important when considering how Shakespeare's sonnets were intended to speak to/with each other within the overall sonnet sequence (Cetera-Włodarczyk et al., 2024). Many of his poems make use of suggestive or succinct statements where meanings are implied rather than directly stated. Context provides the interpretative basis for the reader to be able to deconstruct metaphors, recognize tonal changes, and identify thematic unity (as opposed to non-uniqueness) throughout the entire sonnet sequence. It allows readers to recognize how each individual sonnet relates to others so that they can see each poem as part of a broader collection of explorations of the human condition, especially with regard to love, beauty, and the passage of time.

Furthermore, the context often provides insight into how speaker, subject, and audience interact through the sonnets and how the interpretative context surrounding them gives readers a way to not only analyze what is being said but also examine how the voice, point of view, and form of poetry will affect their understanding of the meaning of the spoken or written language (Roy, 2021). Consequently, when readers have a broader understanding of the context surrounding these poems, they are able to engage more fully with the poem; thus, transforming the sonnets from simplistic expressions of poetry into more important conversations that describe the individual and collectively as human beings.

To sum up, understanding context is essential for understanding Shakespeare's sonnets because it helps to create an interconnected whole out of individual poems rather than creating isolated pockets of poetry. Reading the sonnets' contextual meaning allows readers

to move past surface-level interpretations and into a deeper level of both intellectual and emotional understanding of what the sonnets are trying to convey. Understanding the context of the sonnets will enable readers to better appreciate their complexity, ambiguity, and timelessness, and the relationship between language, meaning and interpretation in literary studies.

1.2 Contextual Challenges in Translating Shakespeare's Sonnets into Arabic

One of the primary challenges in translating the sonnets of William Shakespeare into Arabic is the rich context that is buried within the poem through dense metaphor, nuance, and connotative language. Stamatakis (2020) argues that the sonnets rely on multiple meanings that arise from subtle connections, ambiguity, and puns, all of which are closely linked to the linguistic and literary context of the original text. When the translator takes the Meaning of these sonnets and translates them into Arabic, he must negotiate not only the Literal Meaning of the word but also the Contextual Meaning of the word from a Connotative Point of View. This is especially difficult because many of the contextual markers in the source language are tied directly to the specific linguistic forms and styles of the poetry and of the Language.

Another significant difficulty in translating the sonnets lies in the cultural and conceptual context that has shaped the sonnets and that is present. According to Al-Abdullah (2020), Shakespeare develops themes such as love, beauty, time, and death through the use of imagery and symbolized patterns that are derived from a specific literary and intellectual tradition. Thus, there do not exist, or if so, may be associated differently, contextual (culturally) markers in the Arabic language. Thus, the translator is confronted with what to do in order to preserve the Intended Meaning of the sonnets while adapting them to another Culture and system of Interpretation, having to make choices between being faithful to the original context and accessibility for the target audience.

In conclusion, the relationship of language, form, and context ultimately complicates our ability to successfully translate a work such as Shakespeare's sonnets into Arabic. Context is not an independent layer of meaning which can be easily substituted from one language to another, but instead an integral part of how meaning is created within the source text. There are multiple reasons why translating the sonnets into Arabic continues to pose such a major challenge for translators: linguistic structures are different in English vs. Arabic; there are very different cultures (one Arabic culture versus many English-speaking cultures); traditional and contemporary poetic conventions between cultures are quite diverse, and thus the process of translating these sonnets involves compromising on conveying both the meaning of the original text and contextual depth through the translated version of the same work.

1.3 Statement of Problem

Translation of any text is complex and goes beyond just replacing word for word from one language to another; attention must also be paid to meaning (Boase-Beier, 2023), as well as tone, style and cultural context. This process becomes even more complex in

translating literature, especially poetry, where there is a high degree of linguistic density or complexity (i.e., multi-layered), many instances of figurative language and a high degree of emotional and/or philosophical nuance. One literary text that has been frequently translated, due to its high degree of literary and cultural value, is William Shakespeare's 'Sonnet 18'. In addition to the challenges of linguistic, cultural, and/or interpretive context in translating this literary text, the use of these contextual factors can alter and/or obscure the original meaning and emotional effect of the poem. To state the problem of the study, *while numerous studies have been done on the relationship between Shakespeare and translation theory, very few studies explicitly discuss how contextual factors relate to the translation process of poetry or the impact of these contextual factors on the final version of an individual poem*. Therefore, this study focuses on the relationship between linguistic, cultural, and translator interpretive contexts as they exist within the translation of poetry. Thus, the translation of poetry will demonstrate that context inherently plays a significant role in the transfer of poetic meaning from one language to another and that the level of fidelity displayed by the translated poem will, in part, depend on the values and expectations of the reader in terms of their understanding of the original poem.

1.4 Research Ultimate Goal, Specific Objectives, and Questions

In general, this study attempts to evaluate how three aspects of the surrounding context (i.e., situational, interpersonal/cultural and co-textual) influence the translation of Sonnet 18 into Arabic while also determining the extent to which different contexts impact the meaning of the original work over time. More specifically, the study aims to identify and assess how the situational context of the sonnet affects tone and intent; examine the influence of interpersonal and cultural contexts on the representation of imagery and the meaning of concepts, and finally investigate the relationship between co-textual components affecting the choice of vocabulary, syntax and other poetic elements that guide translating decisions. Consequently, it addresses the following questions:

1. How do the situational context factors in the original Sonnet 18 influence its interpretation and rendition in the Arabic translation?
2. In what ways do the interpersonal and cultural contexts affect the representation of imagery, symbolism, and conceptual meaning in the Arabic translation?
3. How do the co-textual elements of the original sonnet shape the strategies and outcomes of its Arabic translation?

1.4 Significance of the Study

The study counts investigation for some good reasons. First, Shakespeare's Sonnet 18 is well known for its literary, aesthetic, and cultural value, which makes translating it into Arabic a very difficult process. Dan (2021) claims that poetry cannot simply be translated word for word in two different languages; it must also be translated for tone, rhythm and poetic devices such as imagery as well as the multiple meanings of the original text. By looking at situational, interpersonal/ cultural and co-textual contexts to see

how these contexts impact a reader's ability to understand the poem and their associated expressions and/or meaning and how those expressions / meaning could be altered, transformed or preserved during the transition of the sonnet across cultural and language boundaries.

Secondly, looking at the situational context of the sonnet (i.e.; literary/poetic purpose, tone, communicative) in order for the translator to attempt to replicate the artistic effects of the sonnet in the source language. Veckracis (2020) suggests analyzing the interpersonal/cultural contexts can help to identify how culture affects the use of references, tacit assumptions and symbols, and how these are changed when translating for an Arabic speaking audience, by attempting to maintain faithfulness with the original text, while also representing the culture of the person reading the Arabic translation. Co-textual context focuses on word choice, syntax and other poetic devices (i.e.; rhyme, meter, metaphor), which may help to clarify co-ordination or co-relatedness of the source and target language texts and how translators maintain poetic aesthetics in the target language.

Thirdly, an analysis of these contextual dimensions exposes vital information about the translator's interpretive choice-making processes by revealing the strategies, compromises, and creative solutions necessary to successfully transmit the contents of Shakespeare's work into Arabic (Abfalter et al., 2021). Thus, the translator must balance the need for maintaining the original meaning (the "source" text) against the need to adapt it to the linguistic, cultural and poetic conventions of the receiving culture (the "target" text). This often requires re-shaping imagery, metaphors and stylistic types in a manner that preserves both clarity and aesthetic effect. Furthermore, an analysis of the translation process illustrates that context is not a background or external element in this process but rather always constitutes a fundamental part of the creation of meaning within the process of creating a translated work. Context, then, determines the extent to which a translated work will accurately represent the semantic integrity of the source text, and thus will reflect the emotional impact of the source text, and ultimately will influence how a reader experiences the translated work.

Finally, the conclusion drawn from this research underscore the significance of the study's findings. The study may help researchers gain an understanding of the importance of context in translating literature, and also provide some practical as well as theoretical considerations with regard to translation. Through the exploration of situational, interpersonal/cultural and co-textual factors how they impact on the translation of Shakespearean poetry and creating an enhanced scholarly dialogue, researchers studying Shakespeare's translations will benefit from the findings of this work as they examine how to achieve both fidelity to the original text as well as cultural and/or linguistic adaptation.

1.4 Limitations of the Study

A key limitation related to this study is its use of only one text to investigate the effect contextual factors have on the translation process, thus restricting its overall generalizability (Weise et al.,

2020). The study of Sonnet 18, while widely recognized as a rich and complex example of Shakespearean poetry, cannot represent the diverse challenges that exist across other sonnets and all types of plays/literature. Thus, the contextual effects discussed in the study may be highly specific to Sonnet 18 and not applicable to other forms of literary translation.

A second limitation is the number of translation versions analyzed (Guizzo et al., 2024). The study included only a limited number of Arabic versions (i.e., one version). In doing so, it may have overlooked other possible ways of rendering Sonnet 18 into Arabic through different translation strategies and/or interpretive choices. The different linguistic styles, experiences, or cultural orientations of different translators may have great impact on how the situational, interpersonal/cultural and co-textual contexts are treated for each individual translator. Therefore, the findings of this study may reflect only a subset of the many ways Sonnet 18 might be translated, thereby limiting the overall conclusions drawn from the study.

Besides, the fact that assessing context in translation is inherently subjective is a limitation on the study (Watcharasupat et al., 2022). Because context is open to interpretation, the way it is interpreted in translation will depend on the individual who is interpreting it. Interpreting context involves judging things like tone, image, cultural resonance and fidelity to style based on one's own linguistic, cultural and literary background. This means that while researchers trying to reduce bias can do so through systematic analytical frameworks, there will always be a certain amount of subjectivity involved when evaluating more nuanced emotional/aesthetic impacts through poetry.

Finally, the study does not provide any empirical measurements of how readers respond to or understand translated texts (Amin, 2023). Therefore, the data collected in this research study does not provide any concrete evidence of how Arabic readers perceive, interpret or emotionally respond to the translated sonnet. This limitation means that the research study primarily looks at the production of translated works as opposed to their reception/effectiveness as translations.

2. LITERATURE PREVIEW

2.1 Recent Studies Carried out on the Contextual Dynamics of Literary works

Elshater and Abusaada (2025) conducted a study on integrating historical and social factors into urban studies and created a four-stage model as a guide for how to use this model to better integrate context into research as an early career researcher. The two stages that constituted the first two stages were analyzing the retrospective and contemporary perspectives of the influences of context on knowledge construction across disciplines. The third stage identified four analytical factors that served as influences on how researchers would interpret their context, and it identified both broader historical and social context as well as the dynamics that occurred within each of them to aid in understanding and interpreting context. The fourth stage established five principles for how to include context in academic written work, facilitating

foundations of theory to have greater depth, improving analytic consistency, and developing collaboration across disciplinary lines.

Kusumawati et al. (2026) examined the ways in which Literary themes aid in the development of intercultural communication by contributing to social cohesion, intercultural engagement and the formation of social images by translating text-based narratives into broader social constructs. The authors used a qualitative interpretive statistical procedure (from literature studies) and applied textual analysis and sociocultural criticism to selected literary texts, which were represented in representative cultures. Results indicated that contemporary literature contributed to creating socially cohesive, inter-culturally engaged communities, and socially imagined communities, by transferring the text of nature into a concurrent, social context. Therefore, the results had significant implications for teaching practices instructors for TFL and L2 classrooms; more specifically, the results would allow educators to support their teaching practice in TFL and L2 classrooms through the development of learner-centered instruction based on learner's sociocultural experiences.

According to Even-Zohar (2021), literature could also be viewed as a poly-system, a set of interrelated types (forms, genres and canons) of literature that connected and interacted with one another. Within this poly-system were the translations which existed as a substantiated system (or subsystem) that interacted with the original works. All original works and translated works had positions (central/peripheral) within the literature poly-system and fulfilled assigned functions (in the original works these two functions could be either innovative by presenting New ideas/new forms; or conservatory by retaining and perpetuating the already existing ways to write and produce), respectively. In minor literatures, translations were often more likely to play a central role in promoting innovation as they provided means of establishing new forms of cultural discourse. While in major literatures translated works often tended to occupy peripheral positions, i.e., they were more likely to support/conservate the existing literary system and did not challenge the existing literary system, thereby exemplifying the hierarchy and function of the literary systems they existed within.

To conclude, this study analyzes contextual effects in translating Shakespeare's Sonnet 18 into Arabic, in relation to situational, interpersonal/cultural, and co-textual factors that affect meaning, tone and stylistic choices. Previous research has investigated context in broader academic or social contexts; this study examines literary translation as a form of contextual analysis by looking at how various layers of context have an impact on the translation process, and ultimately, on the translated product. Additionally, this study looks at the relationship between the translations produced and their role in the target literary system; specifically, whether they are found in central or peripheral positions in the literature, and whether they are innovative or conservative in terms of the function they perform. This study is unique because it systematically integrates a contextual approach to analysis with a general translation theory. By integrating these two approaches to analysis, this research will shed a new light on how contextual

factors affect the fidelity, interpretation and aesthetic quality of cross-cultural literary communication through literary translations.

2.2 Studies Conducted on the English Literary Works Translated into Arabic

Aldiab (2024) connected meaning-making through the translation of Systemic Functional Grammar (SFG) (Halliday & Matthiessen, 2014); the significant component was that the grammatical pattern was meaning-oriented. To connect SFG to the meaning-making of contextual makeup, it served as a linguistic means of interpreting the text through lexico-grammatical choices that led to meaningful construction. The study deepened its analysis of Halliday's theoretical model by comparing the recreational imagery of tracing procreation, mortality, and the mortal verse in Shakespeare's Sonnet 18 with two separate Arabic translations. Data were drawn from the original sonnet source text (ST) lines that reflected highly represented examples of transitivity in the Arabic target texts (TTs). The aim was to linguistically compare the lexico-grammatical choices of Shakespeare against the two abstracted TTs of Arabic translators through the domain of transitivity, in order to investigate how each was rendered into Arabic and how the experiential meaning was altered in the Arabic TTs.

Tomas Jasim (2020) investigated how figurative language and tropes, in general, could not be absent when translating Shakespeare's texts into Arabic. An image could not be considered independent of its particular context (the natural environment); it remained a poetic element only when considered as part of, and in connection with, a particular work of art. Only by understanding the essential relationship between imagery and the other dimensions of a poet's work could one achieve a deeper understanding of them, and thus approach an adequate translation. The study did not employ statistical methods or individual archetypes, but rather took a dynamic and integrative approach. The image could not be divorced from its context because it was informed by and informed it. This understanding was applied in a comparative analysis of several Arabic translations of Shakespeare's texts, especially The Sonnets. Grounded in pragmatic, linguistic, and cultural findings, as well as Translation Studies and literary theory, this study attempted to investigate and analyze whether the intended perlocutionary effect of several of Shakespeare's works especially The sonnets had been achieved or not, as those effects pertained to the receiving context of the translations.

The challenges of translating Shakespearean sonnets into Arabic are examined by Shenishen (2020) from both a linguistic perspective and a cultural-aesthetic one, along the issue of comparing translations of sonnets while utilizing Poly-system Theory and Norm-Governed Activity approaches to evaluate the ways in which reception and expectations change through translation. Aldiab (2024) utilized Systemic Functional Grammar and was interested in transitivity in Arabic translations of Shakespeare's Sonnet 18 and how lexico-grammatical choices result in a shift in how experiential meaning is expressed in source and target texts. Jasim (2020) similarly reviews the inseparability of imagery and figurative language from a particular context or

poetic space, and argues that effective translation of Shakespeare into Arabic relies on an equivalent interplay of imagery, context, and poetic effect. Overall, these studies illustrate a balance between linguistic representation, aesthetic meaning, and cultural adaptation when translated into different target languages in Shakespeare's poetic arts.

To summarize, the present study investigates the contextual factors influencing reproduction [translation] of Shakespeare's Sonnet 18 into Arabic, explicitly analyzing situational, interpersonal/cultural, and co-textual contexts and the impact on meaning, tone, and style. Earlier research tended to concentrate on specific linguistic (e.g., transitivity and lexico-grammatical choices) or poetic (e.g., the inseparability of imagery from context; the ambiguity of linguistic and cultural norms in the translation process through the application of poly-system and normative structures/approaches) aspects of language; the approach taken here will be a unified contextual framework that incorporates these differing perspectives to develop a coherent analysis of how different layers of contextualization interact during the process of translation. This analysis will develop systematic categories of how multiple layers of context work together cumulatively to develop aesthetic and interpretive responses to the Arabic translations of the source text. This study differs from prior research in its holistic view/context of context by ensuring that not only linguistic and stylistic factors are included but also cultural, situational, and co-textual contexts shape the degree of faithfulness, the extent to which the translation will be received favorably by readers, and the potential literary impact of the Arabic translations.

3. METHODS AND MATERIALS

3.1 Theoretical Framework

Theoretically, the study can fit in two complementary views: Relevance Theory and Dynamic Equivalence. The Relevance Theory points out that translators have to deal with cognitive context, pragmatic inference, and the interpretive conventions of the target audience, therefore useful, particularly when working with high density metaphors and culturally embedded imagery in the source text (Gallai, 2022). The Dynamic Equivalence, on the other hand, promises to consider simultaneously ensuring an effect on readers in the target language with an emotional and aesthetic impact in the source text (Imran et al., 2024). The contrast and parallel of these two views allow for an exploration of how contextual cues, cultural understanding, and stylistic choices shape the Arabic version, as well as how translators balance meaning with resonance to retain the poetic force of the text.

In relevance, the Relevance Theory examines how context works in constructing meaning and is relevant to how meaning is created through interpretive processes (Wilson, 2024). Meaning is derived from the cognitive context of the text (its relevance) and from the pragmatic inference used by the reader as they process the text; thus, the target text is meaningful and accessible to the reader based upon how these elements are related. When trying to unpack the meaning of literary texts such as poetry based upon how to convey the meaning of metaphor, culture, reference, and stylistic



elements across different linguistic and cultural contexts (while maintaining the initial meaning, effect, and immersion), it seems to be problematic to expect translators to have easy solutions; however, they can make informed decisions in terms of conveying meaning with regard to the target text while continuing to provide coherent and deep texts.

In conclusion, the Dynamic Equivalence Theory highlights producing an equivalent effect (e.g., emotional, aesthetic, and communicative) in the target language that replicates the effects of the same underlying message in the original text (Imran, 2024). Instead of concentrating on achieving an exact replication through a literal word-for-word translation, the dynamic equivalence method of translating will focus on creating a like emotional experience for each reader of the translation, i.e., as closely matching the experience of the original text's audience. Therefore, in the case of translating literature, most notably poetry, the translator must shape the images, rhythms, and stylistic features in a way that allows for both target language readers to experience equivalent levels of emotional response and the translations to be interpreted similarly as those in the original language. Thus, the dynamic equivalence theory of translation pushes translators to create an appropriate balance between being faithful to meaning while making cultural or linguistic adjustments that provides for the maintenance of all the same expressive and poetic constraints into the translated text.

3.2 Research Methods

Generally speaking, this study applies a qualitative research method. In particular, the discourse analysis as used as a framework for examining interactions among cultural elements/contextual factors/language elements to determine how these elements together impact the ways in which the translation of "Shakespeare's Sonnet 18" is presented in Arabic (Saifuddin et al., 2024). Through the use of this method, there is an ability to provide an in-depth look into the light and dark (1790's) of the translated text through the study of the meanings and heritage of each linguistic element in relation to its origin. Additionally, through the examination of the way in which specific spelling, grammar/sentence structure, metaphors, and overall poetic conventions create the change in meaning/artistic effect of translated works, one can also analyze the effects of culture/norms of situational context on the translator's choices made during the process of interpreting the work. Furthermore, by having an understanding of the interplay among language/literary form/social context provides a comprehensive understanding of how translation functions as an intermediary between the source text and the target audience and serves to reveal both semantic and aesthetic qualities of poetically translated works, thereby, making available translations of representative works of English literature performed by authors subsequent to the time period in which these works were originally created.

3.2.1 Data Collection

The data for this study were taken from two dependable, official online resources that provide access to the original text of 'Shakespeare's Sonnet 18' and its interpretation into Arabic. The

first source is Poets.org, available at: www.poets.org/poem/shall-i-compare-thee-summers-day-sonnet-18, which contains an authentic old version of Sonnet 18 as published in earlier days (such as in 1793), including original spellings and formatting that will allow detailed linguistic and stylistic analysis when compared to dated reference versions. The second source is www.PoemHunter.com, which contains a widely distributed and modern edition of Sonnet 18. As the investigation fits into case studies, these sources for data collection listed above were only utilized to support and verify data concerning any textual discrepancies through direct/indirect comparisons, analyses, and discussions. In other words, by using both of these text sources together, the reliability of the data obtained will be maximized and form an appropriate basis for the analysis of the original English text of Sonnet 18 before examining Arabic translations of it.

3.2.2 Data Analysis

This study builds on Fairclough's (2013) three-D analytical model that addresses the discourse of a text by examining the text itself, the consumption, or interpretation of the text within its social context and the production of the text (Sapkota, 2021). In analyzing the text, the study looks at the linguistic and co-textual features of 'Sonnet 18' along with its Arabic translations focusing on vocabulary, syntax, imagery and poetic devices in order to establish a source of criteria with which to determine how these elements factor into the translation process and the translation decisions that were made by the interpreter in Arabic. In terms of how the text is consumed, the study looks at how various factors such as the type of audience, culture of the reader(s), the type of imagery used, and symbols create meaning through personal and cultural contexts and how the imagery and symbols create visual and/or conceptual meanings that may be transferred/kind of transferred into the target language.

In analyzing the realization of the text, the study examines how situational factors like the overall tone of the piece and the translator's purpose, intent and communicative functions through translation (e.g., what type of job is appropriate for the context) create contextually bound as well as interpretable meanings. The integration of the three levels of analysis creates a link to the research questions and provides an analytical framework to establish how contextual factors influence the meaning of a text and subsequently, the translation decisions made and ultimately determine the fidelity and interpretive effect of the translated text.

3.2.3 Procedures of Analysis

In this study, some specific procedures for formulating a systematic approach to constructing an assiduously collated research corpus were also developed in order to respond to the research questions associated with contextual dynamics including situational context, intercultural/interpersonal background and co-textual relationships. The corpus included both the organically-produced English version of Sonnet 18, and the Arabic translations of this work selected for (detailed) comparative analysis. A four-column analytical table was created to compare and describe, interpret and explain the tendencies exhibited by translators. The first column specified genre and text-structure within the source



and target language text as a means of correlating text segments. The second column provided a description of the linguistic and stylistic characteristics exhibited in both versions, including but not limited to lexical choices, syntactic structure and poetic devices. The third column provided an interpretation of the significance of each difference identified with respect to contextual components. Finally, the fourth column provided an explanation for each of the differences described by connecting these differences with situational, inter-cultural/inter-personal and co-textual influences. Thus, a comprehensive description of the translators' decisions was achieved through this methodology.

4. DISCUSSION AND ANALYSIS

4.1 Aspects of the Situational Context in Shakespeare's Sonnet 18 Interpreted into Arabic

In relevance to the situational context, the phrase "summer day" has a bright and mild connotation, while the Arabic phrase "ṣayf qad tajallā" suggests an intense and bright manifestation of the summer season (see Item 1 in Table 1). This phrase also draws attention to the peaceful nature of the environment and the serene qualities that surround the idealized version of the season. In terms of aesthetics, this form of aesthetic standard is created by using a description that highlights beauty in the natural world as a living thing, as opposed to simply being part of the background, and demonstrates how summer itself is an expression of harmony and joy. Thus, this phrase has created a vivid visualization of the beauty in the natural world through the combination of the two.

The juxtaposition between the terms "buds of may" (al-barā'im) and "rough winds" (al-riyāḥ al-ātiyāt) reflects the delicate or new-life stage against the uncontrolled forces of nature (see Item 2 in Table 1). As such, this juxtaposition of the two terms clearly indicates how fragile beauty can be due to the existence of more powerful or relentless environmental forces. From a perspective of interpreting this textual reference, we can see the use of this juxtaposition enhances our understanding of the significance of fragility, while at the same time illustrating that beauty will always be fragile and ephemeral. The use of this term creates a heightened awareness of the lack of permanence in youth and beauty.

The phrase "summer's lease" symbolizes a short time of active enjoyment (or lease) as demonstrated through *yamdi musri'an / aqdahu al-mahdud*, stressing both speed and finite duration; summer goes by quickly and has a set period of time in which to exist. Thus, the use of this phrase underscores both time's transitory, inevitable passing as well as the idea that beauty and enjoyment are temporary. Furthermore, the translation conveys temporality with more impact than the word "rent" (or "lease") in English by including a reminder of mortality and the life-aesthetics dilemma of time and the beauty that comes with it being unrealized (see Item 3 in Table 1).

The phrase "eye of heaven" is used as a synonym for the sun also has connotations of having a variable yet constant presence in nature (as reflected in 'ayn al-samaa); however, 'ayn al-samaa embodies the substantial, powerful presence that the sun possesses by creating a vivid, almost personified experience of celestial

observation (see Item 4 in Table 1). In summary, this phrase demonstrates the sun's heat as a powerful little natural feature that gives us a sense of appropriate conditions in which to perceive beauty. Therefore, the translation emphasizes the sun's forcefulness and closeness to a point of naturalness that creates an active role for nature in forming one's experience and understanding of it. Therefore, this word choice provides an even greater level of intensity to the use of solar imagery to demonstrate how extreme weather conditions can change beauty and comfort.

The phrase, "everything loses its beauty," illustrates the unavoidability of decline. Whereas *lā budda...sayadhab* moves from possibility to certainty, moving from an observation to a firm statement regarding time and when something will become ugly or lost beauty. The transliterated translation of the word indicates that decline is inevitable. Decline is stated descriptively, as a warning (that the decline will happen) and as a definite warning (that the decline is happening). As a result, this linguistic choice, although appearing soft gives a strong, clear statement on the temporary nature of life (see Item 5 in Table 1).

The phrase "nature's changing course" can be understood as the natural cycle of life, which is seen in *al-dahr / al-ṭabī'a*, where there is both temporal and natural processes. The word "nature" relates to the overall behavior of things through time (i.e. cycles). When describing nature's changing course, it describes how seasons and events change continuously, and demonstrate how naturally continuous change is. In terms of interpretation, this indicates that the translation conveys fatalism (as it suggests that change is both a natural process and determined through other large forces). From a critical perspective, the translation serves to depict inevitability and human fragility throughout the flow of time (see Item 6 in Table 1).

The phrase "eternal summer" is indicative of an eternally beautiful state (many forms of summer). The translation *ṣayfuka sarmadī* provides evidence for the idea that eternal summer is characterized by absolute constancy. The descriptive aspect of "eternal summer" emphasizes the characteristics (ideal) of summer, i.e., warmth and light, and as a result, presents a form of summer that is continuous throughout time (see Item 7 in Table 1). Due to this, the interpreting aspect also describes eternal summer as beautiful, both timeless and therefore, immortal (in other words, beyond time). Critically, the interpreting aspect enhances the conceptual property of permanence, making the notion of eternal summer vivid and philosophically impactful.

The term "death's shade" creates a metaphorical representation of death, while the term in Arabic *al-mawt... ḥimāhu* makes this abstraction into an actual, spatial representation of an active site of death (see Item 8 in Table 1). In other words, the concept of death as an abstract notion becomes a tangible, or even protective or enclosing space. The interpretation also suggests that the transliterated word presents death as a place to dwell in, focusing on the immediacy and effect death has upon one's human experience. In other words, the transliterated term translates the

concept of death to something much more real and, therefore, gives

the notion of mortality more presence and space.

Table (1) Aspects of the Situational Context in Shakespeare’s Sonnet 18 Interpreted into Arabic

Items	English	Text in Arabic	Explanation
1	• Summer’s day	– ṣayfun qad tajallā	– The Arabic text evokes more emotion through greater sensory and aesthetic attributes of nature itself.
2	• Buds of May / rough winds	– al-barā’im / al-riyāḥ al-‘ātiyāt	– The Arabic text enhances the power, violence, and dramatic effect of the natural world on everything that exists within it.
3	• Summer’s lease	– yamḍī musri‘an / ‘aqduhu al-maḥḍūd	– The Arabic text illustrates that everything is predetermined by describing events and processes as being unavoidably preordained.
4	• Eye of heaven (sun)	– ‘ayn al-samā’	– The Arabic text expresses extreme heat by emphasizing the power and harshness of the sun’s light and heat.
5	• Every fair declines	– lā budda... sayadḥhab	– The Arabic text converts known possibilities into known and unavoidable products.
6	• Nature’s changing course	– al-dahr / al-ṭabī‘a	– The Arabic text integrates fatalism through the connection of nature to larger conceptions of time and fate.
7	• Eternal summer	– ṣayfuka sarmadī	– The Arabic text affirms unchangeable and everlasting by reinforcing the concept of unequivocal continuity and timelessness.
8	• Death’s shade	– al-mawt... ḥimāhu	– The Arabic text solidifies space through de-abstracting concepts to more solid, visible, and spatially defined objects.
9	• Eternal lines (poetry)	– fī shi‘rī	– The Arabic text makes meaning explicit and states what is only implied by the original expression.

Finally, the phrase "eternal lines" refers to the notion that poetry can retain meaning over time and that ‘fī shi‘rī’ describes the physical space wherein poetry is produced to ensure its immortality (see Item 9 in Table 1 above). Thus, descriptively, it emphasizes the concept of immortal art by situating it in a personal, definable space. The interpretation provides evidence that the transliterated word directly frames the poem itself as the instrument of achieving permanence. The effect of this choice is to indicate an immediacy of importance and a sense of personal ownership concerning the preservation of poetry.

4.2 Aspects of the Interpersonal Context in Shakespeare’s Sonnet 18 Interpreted into Arabic

In regard to the interpersonal and cultural context, admiration in the English Opening, is framed through a polite, indirect interrogative form that is expressed through hesitation. The Arabic phrase ‘man tha yuqarunu husnaki’ transforms this construction into a more direct rhetorical question (see Item 1 in Table 2). The

description of how the modality changes from "tentative" to "assertive", and thus changes from being "ambiguous" towards the speaker's position, illustrates how the definition of compatibility with regard to interpersonal relationship has changed in such a way to move from a sense of deference towards one of assuring the addressee has greater status. This finding is indicative of a discourse preference for clarity, emphasized, where rhetorical questions are being represented as affirmation rather than 'inquiry'.

2. The original line suggests a moderate level of praise as conveyed by the comparative construction used; the elevated level of evaluation in Arabic (i.e. ḥusnuki al-muḥrī / asmā wa-aghilā) is presented through affective and superlative expressions combined (see Item 2 in Table 2 and 2B). The description indicates that the lexical terms used have broadened the meaning of 'beauty' to include not only desirability but also to indicate that the addressor has more than one level of 'beauty'. In addition, this description reinforces the conclusion made about the addressee being 'more



beautiful', as well as 'more attractive' and has a higher status than the addressor. The increased trend toward amplification in terms of use of adjectives used in this writing also suggests a tendency to increase the emotional and/or aesthetic value given to the addressee.

The word "darling" indicates tenderness, but it does not appear at all in al-barā'im. So, when you translate the word "darling buds" directly from English into Arabic, you will lose some of the meaning and the intimacy and tenderness expressed by the word "darling" combined (see Item 3 in Table 2). You have shifted from an intimate feeling toward a neutral feeling because you have separated the emotional connection between the speaker and subject. The reduction may indicate a preference in the extreme that flows from the intent is to provide a clear descriptive term, rather than to embellish with emotions.

The metaphor "eye of heaven" has been translated as 'ayn al-samā', therefore retaining the essence of the metaphor while elaborating upon the metaphor semantically combined (see Item 4 in Table 2). This phrase has also gained new significance as it relates to a cosmos and possibly a religious aspect. The interpretation provides for the reader to understand that the sun is not only a natural object but is part of a much larger system that exists metaphysically. The critical appraisal also shows that in this culture, when looking at natural events, there is often a higher level of meaning that is assigned to those natural events.

The English clause 'Every fair declares', however, provides a suggestion of a possibility of going into decline, while in the Arabic text, lā budda ... sayadhab expresses that it is 100% inevitable through clear indicators of certainty (see Item 5 in Table 2). The modal shift, by removing ambiguity and enhancing the proposition, provides an interpretive framework which suggests the worldview that decay is unavoidable and predetermined. From a critical perspective, this aligns with a determinist worldview of temporal change being absolute as opposed to contingent.

The phrase "eternal summer" creates an image of an ongoing event but the Arabic equivalent sayfuka sarmadī makes this an absolute and continuous occurrence (see Item 6 in Table 2). The temporal reference thus becomes much more fixed and emphatic. The interpretation of beauty is such that it is permanently preserved, surpassing cycles of nature. From a critical standpoint, it shows a propensity toward reinforcing permanence through use of strong lexical terms and will reinforce that there is such a thing as having

immortality through its presentation; there is no question of perceiving eternity as an absolute.

The intangible quality of death in 'death brag' has also been made into a personified, active being that can brag or boast (al-mawt...yazhū) as reflected through the textual rendering of the term in Arabic (see Item 7 in Table 2). Using descriptive language, this adds agency to what was previously interpreted by a passive force and reinforces a more confrontational manner of engagement when facing the idea of death – i.e., death has become an adversarial opponent rather than merely a state of being. This enhancement of conceptual embodiment makes the abstract nature of death more immediate and dynamic when translated into Arabic.

The phrase "eternal lines" becomes an explicit poetic voice as represented in 'fī shi'rī' when translated into Arabic (see Item 8 in Table 2). The implication is that the poet gives permanence to his/her work. This is made clear through the use of descriptive language in regard to the location of immortality. Therefore, this interpretation highlights the poet's agency in granting permanence. In conclusion, the text in Arabic creates the notion of the poetic preservation as being explicitly present, through the emphasis placed upon the author's presence.

The original text "So long as men can breathe" conveys the experience of all men living on earth; however, the text in Arabic 'mādāmat al-anfās' demonstrates what is meant by the word breathe (see Item 9 in Table 2). Through this representative act of breathing, living is expressed as a concrete physical function of each human being, while also providing an illustrative example of how all life exists continuously and in the flesh. In addition, the direct relation of existence to our senses enhances our perception of continuity and life. In short, the Arabic version of the text creates a more concrete, physical representation of human continuity.

Finally, whereas the Arabic translation for the clause "This gives life to thee" implies that the gift of poetry provides life. The Arabic word, 'alayki'umran yughdiq', however, demonstrates that the gift of life is given by the poet through the action of giving (see Item 10 in Table 2). Through this act of giving, the action shifts from the act of creating the poet to the act of giving by the poet. The connection to the gift of life also shows evidence of greater relational power between the poet and the reader or listener because the act of giving implicitly carries authority over whether or not the poet will continue to be immortalized.

Table (2) Aspects of the Interpersonal Context in Shakespeare's Sonnet 18 Interpreted into Arabic

Items	English	Text in Arabic	Explanation
1	• Shall I compare thee...	– man dhā yuqārin ḥusnaki	– Arabic makes the address more direct.
2	• Thou art more lovely	– ḥusnuki al-mughrī / asmā wa- aghlā	– Cultural tendencies toward exaggeration are evident.

3	• Darling buds	– al-barā‘im	– There is a shift from the personal to the general.
4	• Eye of heaven	– ‘ayn al-samā’	– The text reflects a cultural metaphysical framing.
5	• Every fair declines.	– lā budda... sayadhab	– A stronger fatalistic worldview is conveyed.
6	• Eternal summer	– ṣayfuka sarmadī	– There is a cultural intensification of immortality.
7	• Death brag	– al-mawt... yadhū	– A stronger conceptual embodiment is presented.
8	• Eternal lines	– fī shī‘rī	– The interpreter foregrounds the self.
9	• So long as men breathe	– mā dāmat al-anfās	– The text offers a more embodied human experience.
10	• This gives life to thee	– ‘alayki ‘umran yughdiq	– The poet’s authority is more strongly asserted.

4.3 Aspects of the co-textual Context in Shakespeare’s Sonnet 18 Interpreted into Arabic

Lexical relation is one aspect of the co-textual aspect of the context. In the Arabic version of Shakespeare's sonnets, there is an emphasis on how much more beautiful and lovely you are through the use of many synonyms for beauty throughout the poem. The original line "you are more lovely and more moderate" has been rendered in Arabic as "wa funūn sihrīki qad badat fī nāzīrī asmān wa-aghilā" and uses multiple synonyms for both terms. This creates a greater level of admiration for the person that the speaker is addressing in comparison with the English version. Furthermore, there is also an increase in pageantry by using more dramatic descriptions of natural events. For example, "rough winds will shake the beautiful blossom of May" is expressed in Arabic as "tajni al-riyāḥ al-‘ātiyāt ‘alā al-barā‘im wa-hiyya jadhla", using a verb (tajni) that conveys violent and aggressive destruction along with an adjective (‘ātiyāt) to dramatize the ferocity of the wind. Thus, these choices of words give greater depth to the representations of the creator and portray his work as something greater than a person will ever produce (see Items 1&2 in Table 3).

To create visual imagery and semantic continuity in the text, the Arabic also contains many culturally based metaphors and lexical cohesive devices. For example, the phrase "Sometime too hot the eye of heaven shines" has been translated to "kam ashraqat ‘ayn al-samā’ bi-ḥarrihā taltahib", whereby the ‘ayn al-samā’ metaphorically positions the sun in a traditional Arabic poetic context, providing much more vivid, culturally relevant images. Furthermore, the translator uses lexical relatedness between the two expressions of decline in beauty to create and support this theme: "And every fair from fair sometimes declines" becomes "lā budda lil-ḥusn al-bahī ‘an al-jamīl sayadhab", in which the words ḥusn and jamīl support the continuity and generalization of the concept of decay in nature (see Items 3&4 in Table 3). In these

ways a cohesive relationship has been created between lines of text by chaining lexical items within line groups which associate ideas of temporality and the fragility of man. The careful choice of intensifying and culturally informed lexicon strengthens both the rhetorical force and poetic resonance of the sonnet when translated into Arabic.

The grammatical structures used in the Arabic translation of the sonnet have been chosen to add to the rhetorical strength of the sonnet (4). The first line takes the original line "Shall I compare thee to a summer's day?" and changes it into "man dhā yuqārin ḥusnaki al-mughrā bi-ṣayfin qad tajallā". The use of the modal interrogative in English has been replaced by a rhetorical interrogative form in Arabic. This gives the rhetorical strength to the statement and removes the tentativeness of the original English text. The second line of the original sonnet becomes "And summer's lease hath all too short a date". In the Arabic translation, this same line is expanded into "wa al-ṣayf yamḍī musri‘an idh ‘aqduhu al-mahdūd wallā". The use of clauses expanded into longer sentences with added temporal embedding enhances the feeling of impermanence since summer does not last long (see Items 5&6 in Table 3). By adding these syntactic elaborative features to help convey the sense of transience, the audience is left with more urgency and a better understanding of how beauty is only temporary in nature.

The translations of negation and future tense also serve to symbolize the certainty and inevitability of Shakespeare’s sonnet. In the phrase, "But thy eternal summer shall not fade", the Arabic translation, "lakin ṣayfuki sarmadī mā i‘tarāhu dhubūl", uses negation in the word mā to negate doubt and assert permanence to the beloved. The phrase, "Nor shall death brag thou wand’rest in his shade", uses the future negation of the word lan in "wa al-mawt lan yadhū bi-zilliki fī ḥimāhu yajūl" to show that death is powerless against the beloved (see Items 7&8 in Table 3). The use



of the future negation in this situation shows that death does not have power against the beloved and, thus, transforms the possibility into certainty, reinforcing the overarching theme of eternal beauty and immortality of the poem.

Cohesive devices in the Arabic translation of Shakespeare's sonnets are used to provide coherence between text through fluidity and logic. For example, in translating "And often is his gold complexion dimmed" into "wa lakam khabā fī wajjihā al-dhahabī nūr yaghreb" (the sun has set on the appearance of this beautiful object again), we recognize both parallel (kam/lakam) and contrasting (ashraqat/khabā) grammatical forms of these two verbs, which give rise to the concept of cyclical redundancy in nature. Likewise, "Nor lose possession of that fair thou owest" can

be translated into "lan yafqid al-ḥusn alladhī malakti fīhi bukhūl" (you will not lose the beauty of what you possess through foolishness), which is connected with the reader throughout via the pronoun reference (malakti) as well as the use of the negation 'lan' (see Items 10&11 in Table 3). Cohesive markers help maintain links between the two lines by connecting transience or beauty back to the individual who possesses it (the addressee), as well as contrasting an individual's (the addressee) possibility of experiencing the inevitability of decay (natural processes) with their own (the addressee's) ability to maintain perfection (the only thing that is certain through all natural processes).

Table (3) Aspects of the Co-textual Context in Shakespeare's Sonnet 18 Interpreted into Arabic

Items	English	Text in Arabic	Explanation
1	• Thou art more lovely and more temperate	-wa funūn siḥriki qad badat fī nāzirī asmā wa-aghlā	- In the Arabic version, near-synonyms convey a sense of admiration that is not communicated as effectively in English
2	• Rough winds do shake the darling buds of May	-tajni al-riyāḥ al-'ātiyāt 'alā al-barā'im wa-hiyya jadhla	- Lexical choices made in the Arabic language add dramatic emphasis and depth to the images created in nature
3	• Sometime too hot the eye of heaven shines	-kam ashraqat 'ayn al-samā' bi-ḥarrihā taltahib	- Metaphors have been adapted in the Arabic translation to fit a culturally familiar lexicon
4	• And every fair from fair sometime declines	-lā budda lil-ḥusn al-bahī 'an al-jamīl sayadhab	- Lexical chaining creates a cohesive bond between the various lines in the Arabic translation of the sonnet
5	• Shall I compare thee to a summer's day?	man dhā yuqārīn ḥusnaki al-mughrā bi-ṣayfin qad tajallā	- The English modal "shall" is replaced by an even more forceful rhetorical statement in the Arabic language.
6	• And summer's lease hath all too short a date	wa al-ṣayf yamḍī musri'an idh 'aqduhu al-mahdūd wallā	- Arabic elaborates the expression of time through syntactic expansion and clause embedding
7	• But thy eternal summer shall not fade	lakin ṣayfuki sarmadī mā i'tarāhu dhubūl	- The negating of existence in the Arabic language eliminates all possibility and gives permanence to the objects.
8	• Nor shall death brag thou wand'rest in his shade	wa al-mawt lan yazhū bi-zilliki fī ḥimāhu yajūl	- Arabic employs emphatic negation to indicate the likelihood of certain outcomes.
9	• And often is his gold complexion dimmed	wa lakam khabā fī wajjihā al-dhahabī nūr yaghreb	- Cohesion in the Arabic version of the sonnet results from the use of repetition and semantic opposition.
10	• Nor lose possession of that fair thou owest	lan yafqid al-ḥusn alladhī malakti fīhi bukhūl	- Each line of the Arabic version of the poem is joined together through pronouns thereby providing continuous reference throughout the poem.
11	• So long as men can breathe, or eyes can see	mā dāmat al-anfās taṣ'ad wa al-'uyūn taḥdaq	- The use of conditional and temporal conjunctions enhances the cohesive relationships that exist in both the Arabic and English versions of the sonnet.

12	<ul style="list-style-type: none"> • So long lives this, and this gives life to thee 	sayazallu shi‘rī khālidan wa ‘alayki ‘umran yughdiq	– The use of repetition and lexical references in the Arabic version of the sonnet connects the concluding idea with the previous themes of the poem.
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Finally, the Arabic translation of this poem incorporates cohesive devices including parallelism and repetition to create one coherent piece of writing while reinforcing connections between time and theme. Additionally, these cohesive devices also create continuity between humanity and eternity, as they relate to each other through the experience of witnessing beauty, the permanence of literature, and the power of the poet's imagination throughout the sonnet.

5. CONCLUSION AND IMPLICATIONS

5.1.1 Conclusions Drawn on the Situational Context of the Interpreted Sonnet

It has been found that the translation into Arabic has enhanced our perception of summer, making it possible to view beauty in nature as both idealized and immediate. Besides, the overall implication of this juxtaposition is the fragility of beauty, and its inevitable demise because of its external influences. Besides, the text in Arabic reinforces humanity's universal truth that time will always continue to end; hence, time will always continue to be a true, re-occurring theme of great importance. The overall assessment of this use of the sun has the same effect as the use of "summer's lease" (or "rent")—to create a more intensely impression on how powerful, positive and negative instances of natural phenomenon can be in shaping and challenging an experience/object of beauty. The translation also states that decline and decay are total certainties, therefore making the reader appreciate that decay and decline are an absolute state of being.

By the same token, the translation in Arabic emphasizes the concept of immortality, demonstrating that beauty is eternal and unchanging. Besides, it depicts time as inevitable; therefore, both a natural/ cyclical form of time and also a fatalistic/illusory form of time exist simultaneously. Translating the word 'death' also creates a more concrete representation of death by moving it from a metaphor to a more manifest form and, thus, will shape how humans perceive death. Finally, the term 'eternal' renders the abstract notion of immortal poetry to be more direct and tangible, demonstrating the capability of art to exist outside the limits of time.

In conclusion, it can be seen from the study's findings that the Arab translator of the target sonnet enhances the surrounding environment by acknowledging natural sounds, by stressing that natural events are inevitable (through increasing the degree of increase), increasing the intensity of hotness; moving expression from an uncertain to a certain one, adding a sense of fatalism, conveying a stronger feeling of permanence, creating more concrete aspects of space, and making the concept of time more straightforward.

5.1.2 Conclusions Drawn on the Interpersonal/Cultural Context of the Interpreted Sonnet

It has been found that the text in Arabic diminishes tentativeness and establishes a more direct, confident mode of expressing admiration. The text in Arabic also increases the level of admiration, thereby putting the addressee in a higher position than they would have been had they been compared using the original line. Besides, the text in Arabic has neutralized the affectionate feeling, reducing the interpersonal intimacy. The text in Arabic also adds depth to the metaphor by placing it in a much larger cosmic context. Finally, the Arabic text provides certainty from the transformation of possibility into certainty.

By the same token, the Arabic text reinforces that there is such a thing as having immortality through its presentation; there is no question of perceiving eternity as an absolute issue. Besides, the text in Arabic creates the notion of death as an active, personified entity that is greater than itself. The text in Arabic also creates the notion of the poetic preservation as being explicitly present, through the emphasis placed upon the author's presence. The Arabic text creates a more concrete, physical representation of human continuity. Finally, the Arabic text further connotes the poet's authority through demonstrating that life will be actively granted to the recipient as part of the poet's creative act.

In summary, the Arabic text expresses less uncertainty than its English counterpart, more intensity and exaltation of admiration, less intimacy, more depth of metaphor from a cosmic perspective, certainty rather than possibility, more reinforcing of immortality, personification of death, greater emphasis on preserving poetry and authorial presence, and asserts the poet's authority over giving eternal life.

5.1.3 Conclusions Drawn on the Co-textual Context of the Interpreted Sonnet

Conclusion

To summarize and conclude, the Arabic free translation has created multiple surface level lexical relationships by using lexical items with similar meanings and relationships based on cultural meaning and context. It has also created stronger cohesion between the various representations of beauty and passive natural forces than did the original English text. The overall enhancement of the grammatical structure of the Arabic translation compared to the English original occur through the use of rhetorical interrogatives, clause extension, and emphatic negation, yielding a more assertive, confident, and timeless portrayal of beauty in the Arabic translation than in the English original. The overall assertive use of grammar and structure for the Arabic translation further enhances the authority of the sonnet, ultimately increasing the poetic weight of the original and the Arabic translation. Finally, the various forms of cohesive devices used in the Arabic translation serve to help unify the text, support temporal and thematic relationships, and present the idea of beauty's continuity and poetry's eternal life.



Generally speaking, it has been concluded that free translation may add a lot to the general aspects of the external context including the situation and the background knowledge as well as the internal, co-textual contextual aspect.

5.2 Implications for Research and Pedagogy

This study has shown that investigating translated texts through a critical contextual perspective will reveal subtle variations in meaning, tone, and rhetorical impact which may not be immediately observable by comparing the two translations concurrently at their surface levels. Through analysis of such aspects as lexical choice, grammatical structure and cohesive features, researchers will learn how translators modify text to meet cultural, linguistic, and aesthetic standards while shaping the way readers perceive the text. Future research should be able to take this form of analysis and apply it to different literary works, genres, and languages using both qualitative and quantitative methods in order to map out trends related to the cultural mediation of texts, syntactic adjustment of translations, and cohesive improvement of translation. In particular, researchers should look for systematic patterns of interaction between source and target cultures, as well as trying to understand how all translations convey broader sociocultural ideologies and cognitive strategies involved in generating meaning from a text.

Finally, Khalusi's translation provides an excellent model for teachers of translation, literature and understanding language to use as a basis for teaching about the differences in meaning (both stylistically and rhetorically) between words through the use of lexical intensity, grammatical restructuring, and cohesive linking. Teachers need to help students to compare the source text to the translated text and to look not only at how the two texts are equivalent in terms of meaning, but also look at how the cultural, contextual and stylistic differences between the two texts can/could affect the way the meaning is interpreted. There are several different ways in which this pedagogical approach can help both students develop critical thinking skills by engaging in exercises that help them identify co-textual patterns, analyze rhetorical strategies, and try out alternative translations in order to understand how to adjust for an audience. By using this type of approach to learning about translation, students will also develop metalinguistic awareness, cross-cultural literacy, and practical translation skills to produce nuanced, contextually appropriate, and rhetorically effective translations.

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