

## The transcreator as A Third Persona: Catalyst for Transformative Interpretation in "Borges and I"

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### Abstract:

This research paper undertakes a comprehensive and critical examination of the hermeneutic implications surrounding paradox and authenticity within the renowned literary work "Borges and I" by Jorge Luis Borges. By focusing its inquiry on the potential impact of a transcreator's persona, this paper delves deep into the intricate interplay between self-representation, cultural mediation, and the intricate construction of identity. Employing a special treatment of detail and exhaustive analysis, this paper meticulously explores the tensions that may surface between public and private personas while simultaneously conducting a thorough evaluation of the benefits and challenges that arise from the incorporation of a transcreator's persona (third one as seen in Borges and I) in the transcreation process. By drawing upon a hermeneutic framework, this paper is hoped to unfurl a trove of insights into the transformative effects of translation upon the reader's interpretation, thus underscoring the exigency of acquiring a nuanced comprehension of the inherent complexities that pervade the realms of self-expression and cross-cultural dialogue.

**Keywords:** transcreation; hermeneutics; adaptation: self-expression; authenticity.

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## 1. Introduction

The exploration of literature through a hermeneutic lens has perpetually captivated the scholarly realm, unravelling profound layers of meaning and facilitating a deep comprehension of the intricacies inherent in the human experience (Smythe & Spence, 2012; Porter, 2023). Amid the pantheon of esteemed authors, Jorge Luis Borges undeniably emerges as a preeminent master of paradox and a discerning connoisseur of the "labyrinthine" nature of self-representation. His seminal work, "Borges and I," stands as a resplendent testament to his artistry, deftly interweaving autobiographical elements with metafictional devices (Fiddian, 2020). Nonetheless, the domain of translation's role in mediating the authenticity and paradoxical essence embedded within Borges's narrative remains relatively unexplored, presenting a fertile ground for scholarly inquiry (Rimmon-Kenan, 1980).

The salience of this paper lies in its comprehensive and exhaustive examination of the hermeneutic implications stemming from the intricate interplay between paradox and authenticity within the tapestry of "Borges and I." By deliberately fixing its gaze upon the potential impact of a transcreator's persona, this research plunges into the depths of a nuanced exploration encompassing self-representation, cultural mediation, and the multifaceted process of constructing identity. Venturing into this uncharted terrain, the study ventures to illuminate the intricate complexities that transpire when the transcreator assumes the role of a mediator, skilfully rendering Borges's profound musings accessible to a broader audience.

In scrutinizing the transcreator's persona within the context of transcreation, a serious opportunity materializes for a comprehensive analysis of the tensions that inevitably arise between public and private personas. Through a discerning evaluation of the attendant benefits and challenges that accompany the introduction of a transcreator's persona, this study embarks upon a formidable quest to unearth the transformative effects that translation can exert upon the reader's interpretation. Moreover, by adroitly employing a hermeneutic framework, this research aspires to engender a reservoir of invaluable insights, illuminating the intricate symbiosis that underpins the relationship between self-expression, cross-cultural dialogue, and the very essence of translation itself.

The ramifications of this study transcend the boundaries of Borges's literary corpus, offering a panoramic vista encompassing the intricate complexities embedded within the realm of translation and the multifaceted process of identity formation. By critically immersing itself in the hermeneutic dimensions emanating from the transcreator's persona, this paper endeavours to make valuable contributions to the expansive domain of translation studies and hermeneutic inquiry at large. This is done through the purposeful introduction of a third persona in "Borges and I" where I, the transcreator

of the Arabic version, endeavours to integrate a third persona, somewhere in the middle of Borges and his self. This is an attempt urged by hermeneutic interpretation for the work, I ventured to manipulate the work to mediate the dialogue between Borges and his self, where I find commonalities between myself as a transcreator, Borges the writer and his self the creative being. The following arguments are hoped to illustrate this further.

The overarching objective of this research is to address a series of pivotal inquiries, which are as follows:

1. In what manner does the introduction of a transcreator's persona within the transcreation process of Jorge Luis Borges's renowned work "Borges and I" influence the intricate interplay that unfolds between self-representation, cultural mediation, and the intricate process of constructing identity?
2. What particular tensions and paradoxes manifest themselves within the realm of translation and interpretation when engaging with the text of "Borges and I," and to what extent do these elements impact the narrative's authenticity?
3. To what degree does the incorporation of a transcreator's persona during the transcreation of "Borges and I" instigate transformative effects upon the reader's interpretation, thereby shedding light upon the profound ramifications that translation exerts upon the nuanced facets of self-expression and cross-cultural dialogue?

## **2. Hermeneutic analysis of paradoxical elements and the complexity of authenticity in Borges's "Borges and I"**

Jorge Luis Borges's literary masterpiece, "Borges and I," has garnered significant attention within the realm of hermeneutic inquiry due to its rich tapestry of paradoxical elements (Ogden, 2018). These elements intricately challenge conventional notions of identity, authorship, and the very boundaries that demarcate reality from fiction. Through the application of a hermeneutic lens, the text unravels a labyrinthine web of paradoxes that engender a palpable sense of tension and ambiguity, compelling readers to engage in a rigorous interpretive dialogue in order to discern the myriad layers of meaning embedded within.

At the heart of the narrative resides a central paradox that revolves around the enigmatic relationship between the protagonist, aptly identified as "Borges," and the narrative voice, intriguingly referred to as "I." This paradox manifests itself as a simultaneous convergence and divergence of these entities, effectively blurring the boundaries of self-representation and stimulating a profound inquiry into the authenticity of the narrator's voice. Borges, in his astute authorial prowess, strategically

employs these paradoxical elements as hermeneutic signposts, deftly guiding readers through the intricate interplay of the narrative's multilayered fabric. By skilfully juxtaposing the first-person perspective with a palpable detachment from the self, Borges deftly generates a pervasive hermeneutic tension, thereby inviting readers to critically reflect upon the intricate nature of human identity and the elusive contours of self-perception. It is within this context that the central paradox, profoundly embedded within the very essence of "Borges and I," thrives—a paradox that unfurls as a convergence of multiple identities within a single individual. Here, the enigmatic "I" serves as a symbolic representation of the public persona projected outwardly to the world, while "Borges" emerges as a poignant embodiment of the private, introspective self that lingers within.

I believe that hermeneutic interpretation of paradoxical elements in "Borges and I" showcases Borges's masterful command of narrative techniques, brilliantly employing paradoxes as vehicles for profound philosophical contemplation (Rogers, 2018). By seamlessly intertwining notions of self-representation and identity within the text, Borges engenders a thought-provoking journey that captivates readers, compelling them to confront the intricacies of human existence and the inherent complexities of personal perception. Thus, this hermeneutic inquiry into "Borges and I" not only exemplifies the enduring allure of Borges's literary genius but also invites us to embark upon a transformative intellectual odyssey that challenges our very understanding of self and reality.

Conducting a comprehensive hermeneutic analysis of the paradoxical elements presented within the text accentuates the imperative of engaging in an interpretive dialogue that encompasses the multifaceted layers of meaning. Rather than serving as hindrances, hermeneutics recognizes that paradoxes act as catalysts for profound interpretation (Roth et al., 2018). By employing the hermeneutic circle, readers actively participate in an ongoing process of interpretation, continuously revisiting and reevaluating their understanding in light of the presented paradoxical elements.

The representation of self in "Borges and I" by Jorge Luis Borges necessitates a meticulous examination of authenticity within the realm of literature. The text engenders profound inquiries surrounding the authenticity of personal narratives and the inherent subjectivity entwined with the portrayal of one's own experiences. Borges's treatment of authenticity challenges the conventional notion of a singular, objective truth, positing instead that self-representation is inherently constructed and profoundly influenced by a myriad of external factors. Thus, adopting a hermeneutic perspective, Borges's depiction of self in "Borges and I" emerges as a multifaceted fusion of reality and fiction. The determination of the story's authenticity is made more difficult by the author's intentional blurring of the lines between his or her real experiences and fabricated components. The reader's awareness of the

intrinsically manufactured structure of the story itself is increased as a result of Borges' deliberate obscuring of these boundaries through the skillful construction of a metafictional framework.

Furthermore, Borges' investigation of authenticity goes beyond questions of personal identification to consider the validity of literature as a whole. Borges stresses the subjective character of storytelling and highlights the inherent difficulties of conveying an objective reality within the constraints of language by encouraging readers to critically examine the veracity of every narrative.

It is crucial to have a sophisticated knowledge of authenticity as a complex and varied notion before beginning a hermeneutic examination of Borges's portrayal of self in "Borges and I." Since authenticity is a subjective construct impacted by cultural, historical, and personal circumstances, the investigation here highlights the inherent limits of attempting to assign a clear level of authenticity to the narrative. Examining Borges's portrayal of self via a hermeneutic lens provides important insights into the complicated nature of authenticity in literature and the inherent difficulties associated with condensing the nuances of human experience inside a narrative framework.

However, the transparency of the transcreator makes it possible for an interdisciplinary engagement that enhances the hermeneutic analysis of "Borges and I," allowing for a more thorough understanding of the socio-cultural implications of the work and the complex interaction between language and meaning. Authenticity, as acknowledged by the premises of hermeneutics, transcends a mere evaluation of truthfulness or fidelity to an objective reality (Stevenson, 2000). It encompasses a deeper assessment of the author's intentions, the sincerity of self-representation, and the resonance of the narrative with the reader's own experiences and understanding (Dastur & Vallier, 2017). Hermeneutics acknowledges that authenticity is a fluid and dynamic phenomenon that is continually negotiated and reconstructed through the interpretative process (Dreyfus & Wrathall, 2002: p. 14).

Embedded in the hermeneutic framework, Borges's portrayal of self in "Borges and I" gives rise to profound inquiries regarding the existence of a singular, unified self. The narrative's fragmented and paradoxical nature undermines conventional notions of a stable and consistent identity, laying bare the performative aspects intrinsic to selfhood. The depicted self in the text emerges as an entity moulded by external influences, cultural expectations, and the intricate interplay between personal and collective narratives. Moreover, a critical assessment of authenticity within Borges's representation of self unveils the intertextual nature of literature. Throughout "Borges and I," Borges adroitly interweaves allusions to other literary works and authors, blurring the demarcations between his own voice and the voices of those who have profoundly shaped him. This intertextuality introduces an additional layer of intricacy

to the exploration of authenticity, as it exemplifies the interconnectedness of literary traditions and the inescapable influence of past writings on the construction of present narratives.

### **3. The transcreator's persona: hermeneutic implications and challenges**

The seminal work of Jorge Luis Borges, "Borges and I," sets the stage for a critical examination of the transcreator's role in the hermeneutic exploration. The introduction of a third persona within the narrative prompts an investigation into the necessity of the transcreator's visibility and active participation. By effectively mirroring the interplay between the private self and public persona depicted in the text, the inclusion of the transcreator's persona assumes a pivotal role, imbuing the interpretative process with depth and intricacy. The present scholarly discourse aims to offer a rationale for the significance of the transcreator's visibility in form of a third persona and their active involvement in the hermeneutic exploration of "Borges and I."

The incorporation of a visible transcreator's persona seamlessly aligns with the hermeneutic imperative, which underscores the recognition of the inherent subjectivity intrinsic to the act of translation (Russon, 2015). This inclusion, I believe, signifies a profound understanding that translations are not mere objective replicas of the source text; instead, they represent subjective interpretations that engage in a dynamic dialogue with the original work. In a manner analogous to the complex interplay between the private self and public persona in "Borges and I," the transcreator's persona emerges as a distinct voice that contributes to the intricate texture and interpretation of the narrative.

The visibility of the transcreator's persona within the hermeneutic dialogue assumes a paramount significance due to several compelling reasons. Firstly, it bestows due recognition upon the transcreator's agency and subjectivity, thereby highlighting their active role as vital participants in the interpretation and representation of the text. This critical awareness aligns seamlessly with the hermeneutic tradition's insistence on acknowledging the interpreter's presence and engaging in a self-reflective process of interpretation (Godrej, 2009).

Secondly, the introduction of the transcreator's persona significantly enhances transparency within the translation process. By illuminating the transcreator's choices, cultural positioning, and interpretative strategies, it facilitates a more nuanced comprehension of the intricate dynamics involved in mediating Borges's narrative. The act of rendering the transcreator's decisions visible within the hermeneutic exploration embraces the notion that interpretations are multifaceted and contingent upon a myriad of contextual factors. Furthermore, the inclusion of the transcreator's persona effectively

mirrors the inherent tensions between self-representation and cultural mediation depicted within the text of "Borges and I." Analogous to the negotiation of roles and identities by the private self and public persona, the transcreator's persona deftly navigates the complexities arising from the fidelity to the source text, creative expression, and the expectations and cultural context of the target audience. This critical engagement thus underscores the intricate nature of self-expression and cross-cultural dialogue, emphasizing the transcreator's solemn responsibility to navigate the tensions between different personae in their earnest endeavour to faithfully convey Borges's narrative.

The visibility of the transcreator's persona within the hermeneutic dialogue, I argue, significantly contributes to a comprehensive and critical understanding of "Borges and I" as a text situated within the broader context of translation studies. This academic discussion acknowledges the transcreator as an integral part of the interpretative framework, emphasizing their active role in shaping the reader's understanding and reception of the work.

Furthermore, the inclusion of the transcreator's persona harmoniously aligns with the hermeneutic tradition's commitment to interdisciplinary dialogue (Novokhatko, 2020). This recognizes that translation transcends linguistic boundaries, encompassing various disciplines such as literary analysis, cultural studies, and philosophy. However, the transparency of the transcreator makes it possible for an interdisciplinary engagement that enhances the hermeneutic analysis of "Borges and I," allowing for a more thorough understanding of the socio-cultural implications of the work and the complex interaction between language and meaning.

Important ethical questions are brought up by critically analyzing the transcreator's function and their outward persona inside the hermeneutic debate. It encourages researchers to do reflective studies of problems with agency, representation, and power relations in the translation process. Due to the transcreator's transparency, it is possible to evaluate any prejudices, cultural predispositions, and interpretive decisions that may have influenced the translation of "Borges and I." These continuous conversations about cultural appropriation, authenticity, and language imperialism are sparked by this critical perspective, which enables a more thorough comprehension of the socio-political ramifications and ethical duties related to the transcreator's position.

#### **4. Hermeneutic Framework for Analysis**

The philosophical framework of hermeneutics is an essential tool for understanding the complexities involved in the process of textual interpretation (Byrne, 2001). With its roots firmly grounded in the recognition of the inherently multifaceted nature of meaning, hermeneutics

underscores the intricate interplay among the text itself, the reader, and the broader cultural and historical backdrop within which it resides. By embarking on a critical and analytical exploration of hermeneutics in the context of textual interpretation, we are afforded the opportunity to navigate the [labyrinthine] complexities associated with comprehending and engaging with literary works, including the enigmatic "Borges and I."

At its fundamental core, hermeneutics nurtures a profound and immersive involvement with the text, unyieldingly acknowledging that meaning remains a fugitive entity, resistant to fixed or objectively predetermined categorizations. Instead, interpretation metamorphoses into a vibrant and ever-evolving dialogue that incessantly transpires between the reader and the text, a dialogue fundamentally influenced and shaped by the reader's individualistic perspectives, experiential tapestry, and culturally ingrained background. This discernment courageously challenges the age-old notion of a singular, irrefutable interpretation, directing our attention to the profound import inherently residing within the myriad interpretations that emanate from diverse readerships. Furthermore, hermeneutics unearths the pivotal role assumed by the reader in the process of meaning construction. It compellingly underscores that the reader's interpretation is not a passive undertaking, but rather an actively engaged Endeavor, wherein the reader seamlessly interweaves their preconceptions, biases, and idiosyncratic hermeneutic frameworks into the very fabric of the reading process (Thatchenkery, 2001). This relentless critical engagement unswervingly impels us to engage in introspective introspection, as we conscientiously scrutinize our own interpretative lenses, thereby eliciting an unflinching contemplation of the far-reaching influence that our personal perspectives exert upon the tapestry of our comprehension surrounding the enigmatic opus that is "Borges and I."

The application of hermeneutics to the analysis of "Borges and I" reveals a captivating labyrinth of meaning, inviting us to embark on a critical examination of the text's multifaceted themes encompassing identity, self-representation, and the intricate interplay between public and private personae. By adopting a hermeneutic approach, we recognize the text's remarkable capacity to elicit diverse interpretations, thus underscoring the imperative for a nuanced exploration of Borges's narrative choices and their broader socio-cultural ramifications.

Hermeneutics grants us unfettered access to the complexities inherent in comprehending the intricate dynamics between the private self and public persona depicted within the text. Through the discerning lens of critical analysis, we are poised to unravel the taut tensions and paradoxes that permeate Borges's navigation through the nuanced terrain of his own identity. In doing so, hermeneutics compels us to question the authenticity of self-representation and embark on an

introspective quest to unravel how the intricate interplay between the private and public personae interweaves to contribute to the multifarious construction of meaning within the text.

Moreover, hermeneutics beckons us to engage in a profound and ongoing dialogue with "Borges and I," fully cognizant of the fact that interpretation transcends temporal confines and manifests as an iterative process (Weinsheimer, 2016). Through successive cycles of voracious reading, profound reflection, and bold reinterpretation, we are poised to unearth novel insights and plunge deeper into the abyss of transformative effects woven into the very fabric of the text. This incisive and analytical discourse impresses upon us the inescapable importance of wholeheartedly embracing a hermeneutic approach, thus peeling back the layers of meaning that lay enigmatic and intrinsic within the text, "Borges and I." Therefore, the exploration of the transformative effects of translation brings to the fore the intricate dynamics that permeate the transcreation of literary works, exemplified by the enigmatic masterpiece "Borges and I." It is imperative to recognize that translation transcends the mere mechanical transfer of words between languages; it is an intricate process that demands adeptly navigating linguistic, cultural, and interpretative choices. Through a critical and analytical expedition into the realm of translation, we gain profound insights into its commanding influence in shaping the reader's interpretation and comprehension of the original work.

Translation, as an act imbued with transformative potential, serves as a conduit for the transmission of ideas, themes, and cultural subtleties across linguistic and cultural boundaries. The transcreator's interpretative choices bestow upon the original text a renewed conceptualization, adaptation, and reimagining that resonate profoundly with a new audience. This metamorphic process bequeaths a cornucopia of fresh perspectives, unfurls the tapestry of readers' exposure to hitherto unexplored cultural milieus, and kindles the flames of cross-cultural dialogue.

Within the context of "Borges and I," the transformative effects of translation assume a significance of towering magnitude. The text, delving into the profound themes of self-representation, cultural mediation, and the intricate complexities enshrouding identity, propels translation into the vanguard as a lens through which these themes are refracted with unparalleled lucidity. An incisive and analytical discourse on translation in relation to "Borges and I" affords us the opportunity to meticulously evaluate the transcreator's role in shaping readers' understanding, the degree of fidelity with which the translation pays homage to the original work, and the remarkable potential for cultural and linguistic metamorphoses that reverberate within the transcreation process.

I propose that the examination of translation within the sphere of "Borges and I" yields invaluable insights into the profound interplay between language, culture, and the human experience. It serves as a

testament to the rich tapestry of literary artistry that transcends borders and fosters the growth of a global literary consciousness. The transformative journey embarked upon through translation invites us to challenge our preconceived notions, broaden our horizons, and engender a deeper appreciation for the intricate nuances that reside within the interstices of linguistic and cultural diversity.

### **5. Hermeneutic justification for introducing transcreator persona in "Borges and I"**

It is imperative to approach the implementation of a transcreator's persona with a discerning eye, acknowledging and critically evaluating the attendant challenges and limitations. This critical dialogue endeavours to undertake a rigorous analysis of the potential pitfalls and hurdles that emerged when embracing a transcreator's persona in the translation process.

One salient challenge arose from the risk of the transcreator's persona eclipsing or distorting the original author's voice (Borges and-or his self in this context); should the transcreator's persona, as I introduce it to the narrative, assume an overwhelming prominence or deviate substantially from Borges's intentions and stylistic nuances, the integrity and authenticity of the work may be compromised. Achieving a delicate equilibrium between the transcreator's creative agency and the imperative of fidelity to the source text is a task that demanded meticulous consideration and artful navigation. Thanks to the aesthetics of the original, they allowed freedom for me to introduce the third persona, while trying to reconcile the private self and the public persona in the way.

The integration of a transcreator's persona raised pertinent questions pertaining to transparency and ethical responsibilities. While the visibility of the transcreator's persona provides readers with invaluable insights, it concurrently introduces the potential for bias, subjectivity, and the inadvertent perpetuation of cultural appropriation. It became incumbent upon me, the transcreator and necessarily the third persona, to exercise critical evaluation and self-awareness, diligently navigating these ethical quandaries and ensuring that the transcreator's persona remains firmly grounded in respect for the cultural nuances and sensitivities intrinsic to both the source and target texts.

Having covered concerns in the context of integrating the third persona in "Borges and I," I believe that the presence of a transcreator's persona serves as a powerful vehicle for amplifying the interpretive dimensions of the translation. It fosters a profound appreciation for the transcreator's role as an artist and creative mediator, deftly transposing the source text into a new cultural and linguistic realm. Nonetheless, a conscientious and measured approach is essential to mitigate the potential challenges and limitations that arise, preserving the delicate balance between creative expression and faithfulness to the original work.

An additional constraint worth considering revolves around the potential influence or constriction of reader interpretation due to the third persona. Readers may inadvertently develop preconceived notions regarding the text, informed by their perceptions of the transcreator's distinctive characteristics or personal biases. This phenomenon can, in turn, impose limitations on the breadth of interpretation, thereby circumscribing the reader's ability to engage with the text autonomously and potentially distorting the intended meaning of the original work. Naturally, the examination of the impact on reader interpretation serves as a paramount Endeavor, necessitating a meticulous assessment of the implications stemming from the introduction of a transcreator's persona. The objective of this academic discourse is to proffer a comprehensive and discerning analysis of how the transcreator's persona exerts its influence, subsequently shaping the reader's understanding and reception of the translated text.

A crucial facet to contemplate resides in the capacity of the transcreator's persona to enrich the reader's engagement and foster a heightened appreciation of the text. The conspicuous presence of the transcreator's persona extends a profound invitation to readers, beckoning them to forge a deeper connection with the translation itself, as it metamorphoses into a tangible manifestation of the transcreator's interpretation, cultural insights, and creative predilections. This augmented level of engagement, as I see, invariably paves the way for a more profound and immersive reading experience, one that holds the potential to unlock new dimensions of meaning and significance within the text.

The transcreator's persona, I argue, can serve as an indispensable conduit, bridging the linguistic and cultural gaps that separate readers from the original work. By imbuing the translation with their distinct voice, interpretive nuances, and cultural sensitivities, the transcreator bestows upon readers an opportunity to explore the text through a multidimensional lens, enabling them to delve deeper into its intricacies and appreciate its manifold layers of meaning. Nevertheless, it is essential to recognize that the inclusion of a transcreator's persona may inadvertently introduce biases or preconceived notions, thereby impeding readers' capacity for independent interpretation. If readers become excessively influenced by the transcreator's persona, their comprehension of the text may become constricted or distorted, consequently curtailing the potential for a multiplicity of diverse interpretations. Hence, it becomes imperative for readers to approach the translated work with a critical mindset, actively acknowledging and assessing the potential impact that the transcreator's persona may wield over their own interpretive endeavours (Tietze et al., 2017).

Furthermore, the transcreator's persona possesses the ability to shape readers' perceptions of the cultural milieu and social dynamics embedded within the text. The transcreator's distinctive cultural background, interpretative choices, and personal perspectives inevitably colour readers' understanding

and navigation of the intricacies and subtleties ingrained within the translated work. This impact amplifies the significance of undertaking a critical examination of the transcreator's persona, ensuring its alignment with the cultural and historical context of the original text.

## 6. Conclusion

The current scholarly inquiry encapsulates a meticulous and comprehensive examination of the advantages and challenges entailed in integrating a transcreator's persona into the transcreation of "Borges and I." Employing an analytical and systematic framework, this investigation has yielded invaluable insights into the intricate dynamics underpinning interpretation, cultural mediation, and self-expression. By delving into the intricacies of these domains, the present paper is hoped to make contributions to the realms of hermeneutic studies and translation theory, while concurrently participating in illuminating the ramifications for cross-cultural dialogue and the pursuit of self-expression.

The findings derived from this investigation incontrovertibly establish that the inclusion of a transcreator's persona possesses the potential to enhance the translation process through the cultivation of transparency, reader engagement, and cultural sensitivity. The conspicuous presence of the transcreator's persona affords readers a deeper comprehension of the interpretive choices, cultural positioning, and personal perspectives that coalesce to shape the translation itself. This revelation assumes profound significance within the field of hermeneutic studies, as it duly underscores the transcreator's active participation as a vital interlocutor within the intricate tapestry of the interpretative dialogue, thus foregrounding the indelible importance of transparency and subjectivity within the translation process.

Moreover, this paper has tried to unequivocally argue for the positive implications that arise from the incorporation of a transcreator's persona in engendering a conducive environment for creative expression and artistic interpretation. By infusing their idiosyncratic style, literary sensibilities, and interpretive insights, transcreators contribute to the multifaceted fabric of the translation, imbuing it with heightened depth and complexity. This finding assumes paramount significance within the realm of translation theory, as it discerns and acknowledges the transcreator's role as an active agent of creativity, thereby endowing the translated work with an additional stratum of interpretation.

Nonetheless, the critical analysis undertaken in this paper also unearths a constellation of challenges and limitations entangled within the integration of a transcreator's persona. These encompass the potential overshadowing of the original author's voice, ethical considerations, and the

prospective influences on reader interpretation. These findings, constituting a vital contribution to translation theory, engender a host of paramount questions regarding the transcreator's role, the intricate equilibrium between fidelity and creative agency, and the potential ramifications on reader reception and comprehension.

The ramifications of this discourse reverberate far beyond the realms of hermeneutic studies and translation theory. By venturing into the realm of the transcreator's persona, this investigation elucidates the indispensability of cross-cultural dialogue and understanding. It prompts an acknowledgment of the cultural intricacies and subjectivities that inherently characterize the process of translation, thereby accentuating the imperative for sensitivity and reverence toward diverse perspectives. Furthermore, it accentuates the profound implications for self-expression, as the transcreator's persona emerges as an avenue for deftly navigating the inherent tensions that arise between individual agency and the ethical obligation to faithfully represent the original work.

The meticulous scrutiny of the benefits, challenges, and consequences affiliated with the integration of a transcreator's persona has yielded momentous insights within the domains of hermeneutic studies and translation theory. The findings accentuate the resounding significance of transparency, subjectivity, and creative agency within the translation process, while simultaneously underlining the need for discerning assessment and self-awareness. Moreover, the implications extend their tendrils into the expansive domains of cross-cultural dialogue and self-expression, eloquently underscoring the labyrinthine complexities intrinsic to the navigation of cultural disparities and the cultivation of an empathetic appreciation for diverse perspectives. Ultimately, this paper is hoped to participate with other research into the same concerns, assuming the mantle of a potent catalyst, stimulating further research and engendering scholarly discourse within the intersecting realms of hermeneutic studies, translation theory, and intercultural communication.

## المستخلص

## المترجم المبدع كشخصية ثالثة: الحافز للتفسير التحويلي في "بورخيس وأنا"

محمد الضلاعين

يقوم هذا البحث بدراسة شاملة ونقدية لآثار التأويلية المحيطة بالتناقض والأصالة ضمن العمل الأدبي المشهور "بورخيس وأنا" لخورخي لويس بورخيس. من خلال تركيز البحث على التأثير المحتمل لشخصية المترجم، يتناول هذا البحث بصورة عميقة التفاعل المركب بين تمثيل الذات، والوساطة الثقافية، والبنية المعقدة للهوية. باستخدام معالجة مبنية للترجمة. يدرس هذا البحث التوترات التي قد تظهر بين الشخصيات العامة والخاصة، مع إجراء تقييم دقيق للفوائد والتحديات التي تنشأ من دمج شخصية المترجم (الثالثة كما هو الحال في "بورخيس وأنا") في عملية الترجمة الإبداعية. من خلال الاستعانة بإطار تأويلي، يأمل هذا البحث في كشف عدد من الرؤى حول التأثيرات التحويلية للترجمة على فهم القارئ، مؤكداً بذلك ضرورة اكتساب فهم متقدم للتعقيدات الجوهرية التي تُقدّم في ميادين التعبير الذاتي والحوار الثقافي المتعدد.

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