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The translation problem

As related to research about Zaha Hadid expressed musically

Summary

From a starting point of Walter Benjamin's proposition about the impossibility of translation, this is explored in a deterministic Aristotelian way, where objects are discreet, finitely bounded and interconnected in an everyday manner.

The problem expressed this way means that a new object created from an original *is* new, like a child is not the parent, it is a separate entity. The only linkage is genetic inheritance within a shared environment, which does allow for some real word translation. So, the degree to which the child possesses similar characteristics to the parent permits that it can be said it has translated *from* the original. However, the original is still there in the new entity. Can this be said to be translation, not merely cloning? Admittedly mathematical models can be transformed but they still have to satisfy total property unchangedness. The differences would then be due to similar genetic structure operating in a unique space in the environment. The parent and child cannot occupy the same space (also, clones—and twins—however similar, are always different within a standard view of space-time dimensionality). Furthuremore, the degree to which the child is a unique combination of both parents, and evolves in its own space-time, allows for variations which means: part sameness, or inherited similarity, and part newness. Furthuremore, any outright mutations from a wide variety of variables allow for further originality, or newness, yet connected to the parent or the original translation source.

As is often said regarding evolutionary mutations, it is these that help propel the species forward, sometime producing eccentricities, yet which can against the overwhelming stability of the central part of a bell curve in normal distribution, produce interesting results. Zaha Hadid produced such eccentricities in her architectural designs. These can be matched during translations. An element of randomness could be said to be present. This can be noted to provide useful means during translation.

It can be seen that the explanation of translation, for which this argumentation is formulated, is needed in the interdisciplinary exchange of information about Zaha Hadid and her architectural world, such as to make for meaningful translation from the original, Zaha Hadid, to the translation end product, music.

Using the genetic paradigm, a balancing procedure is found in the research, according to the varying degree of parent and child in the evolving object states between the translation

original and the end product. That is: Zaha Hadid and me as an intermediary producing music.

In that research it is termed a 'spectrum' where the content of each proponent, Zaha Hadid and me, also further performers of various score types formulated by me, can be assessed for 'true' translation, or the degree to which each contributor is present.

The answer is found to lie in a multidimensional interconnected schema where objects are exogenously interconnected, both in an everyday manner, as well as a multitude of other interconnections, via a totally integrated system described as a theory of everything, where all modes of translation are valid.

Contents

Walter Benjamin:

Preamble

The reason the translation problem cropped up is that initially it was thought a simple matter to translate architecture to music, to map across similarities between the two disciplines, find a common language, find some mechanism, such as data sonification, possibly with the use of an algorithm or two, and simply translate, making music that is in some way something of architecture, or a specific architectural element, or more than one, translated into a musical form or language.

The difficulty then arose when considering the ontological aspects of this phenomenon, whether in theory this was, in fact, possible, without some form of kidology, that is, telling

oneself that one had literally translated some aspect of architecture into music.

How was this to be done? This then brought in consideration of: what exactly *is* translation? This led to a starting point of Walter Benjamin's *The Task of the Translator* (2000) originally published in 1923 in an introduction to Baudelaire's *Tableaux Parisiens*, standing 'on its own as a manifesto' (Archipelago, 2013).

Much has been written about interpreting what Benjamin meant and the import for translation. Rather than reiterating others' interpretations, an attempt is made here to express thoughts about this in an individualised way, without further recourse to others' writings, other than Archipelago's (2013) and by implication Hannah Arendt's attached introduction (1968).

The difficulty is about linguistic, or textual conversion from one language to another, a book, an article, or some text. Ideally, according to Benjamin, a poetic feel for the original is needed, although the text may not actually be poetic. In the final analysis a spiritual feel is necessary, where the acme of texts is biblical.

The author married to someone who studied Russian, Czech and Polish and undertook a translation course with optional French added in, discussed certain technical terms to do with science and technology. Even though technical translations deal with facts that must be transmuted across from one language to the other empirically, there was a constant admonition for a translation, even under these circumstances, dealing with straightforward technical words, to avoid transliteration; there must be a translation; the words must be different in the new language to best resonate, to fit, colloquially, to ring true in a new syntactical sense relevant to the language of translation; a poor translation is a transliteration where the words are mapped across to their nearest equivalent in the new language. This happens, for instance, in multi-language translations of instructions for commercial, perhaps electronic goods, made in a country where cheap labour is used and translation is not necessarily a top priority. This can be obvious and sometimes confusing: sometimes one has to carry out another mental translation to correct the printed one to understand, for instance, what batteries to use, how long they will last and so on.

Conversely when a 'good' translation is encountered, if one is aware of both languages, one detects subtle changes, sometimes more than subtle, although the meaning is somehow kept, and improved in the more correct translated version over the perhaps cheaper transliterated version. This can be subjective; readers must judge for themselves. Herein lies one of the rubs, if this comparison bears out, and it is assumed so: the wording needs to be changed from a direct one-to-one literal correlation. So, theoretically, it is different in the new state, although the, as it were, 'correct' version, preserves the original meaning, more so than a poor literal one.

As an example, whilst learning Italian recently, taking Michael P. San Philippo's case (2020) for the conjugation of the Italian verb *portare* (to bring, carry, or guide, or other meanings, as per Philippo's website, ThoughtCo, 2020), using the Congiuntivo Presente, or Present Subjunctive, in the third person singular:

Spero che il facchino mi porti la valigia fino al treno

I realised, in the first mode of: transliteration, and very literally, the translation could be something like this:

I hope that the porter me takes (or brings, or carries) the suitcase ending up at the train

The next phase then seems to be: 'making sense', slightly altering, with some colloquialisation, therefore needing to know the culturally applied context, that '*fino al*' could mean: *right up to (the train)*.

The next phase could then be making even more sense, adding a layer of translation, using perhaps another layer of colloquialism, and knowledge of syntax, that the '*la*', designating the definite article *the*, in this instance feminine, agreeing with the feminine noun '*valigia*', *suitcase* (*or luggage*), is, actually, used in the possessive case referring to the owner of the suitcase, so a possessive pronoun could be used instead of the formal sounding *the*.

The next discrete phase, or melded with another phase, or other phases, is rearranging the words as '*mi porti*', literally, *me he brings*, or some variant like that, which as noted in the last paragraph when coupled with the '*la*' of the suitcase, renders it as in the possessive case and as such '*my suitcase*'. So he would bring my suitcase. Often, in Italian, as in other languages, words are separated like this, rendering, for instance, pronouns to possessive pronouns as here. The translation rules here can be a bit moot, lost in the ether—as exhorted in the Reddit discussion (2023), one sometimes needs to think differently in a foreign language, where there is not always a one-to-one correlation obeying linguistic translatory rules. This, in the Zaha Hadid research, can be encompassed in information passing through a field, or fields, in what is termed a Saussurian Sandwich (see Gover, 2024b).

Sticking with the Philippo example, then, knowing that the subjunctive is probably going to be used by the give-away '*che*', which can mean several things, *that*, *which*, also *who*—it can be flexible depending upon the usage (refer to Reddit's discussion, 2023, and the Collins online dictionary, 2024); it can be a personal pronoun, or a conjunction, or an adjective. But, returning to the subjunctive, then there is an implied use of *should* or *would* or *could* or strictly *let*, as in say: 'let me (or us, or let's) hope that the porter …' (verging on the conditional case, but not explicitly, only in the English translation). This *should* (sticking with a literal usage) is often understood and then not stated. Further translating from *should*, or *would*, to make a coherent idiomatic English translation, one might use the word *will*, so an updated transitionary translation could read something like:

I hope that the porter will carry my suitcase right up to the train

But then, idiomatic (meaning culturally accepted usage, or perhaps eccentric, or locally

related to some meme, social, or symbolic), or colloquial (meaning street-wise usage, or similar to idiomatic, as cultural) usage can express this in the present case as is indicated in the actual Congiuntivo Presente, or Present Subjunctive, of the designated conjugatory form, so that could end up as:

I hope the porter takes my suitcase to the train.

Examining Philippo's variants in different tenses the wording varies slightly according to the considered import and here he translates '*fino al*' as *all the way to* (the train)'. Others examining the translation variants gone through above could find other aspects for comment to do with syntax and translation possibilities.

Just this straightforward short example demonstrates how many variations there can be in translation, the literal and interpretive processes which can influence subtle inflections of meaning, impacting form, word choice, net prose result and even aesthetic *poiesis*, the poetry that is so important for Benjamin.

It is further contended that those performing the translations and all the circumstances of the translation, that is the milieu of the translator (the room, or the natural environment, the sky, trees, birds, flowers, flowing river perhaps, the pen, the pencil, the paper, the mood, the day of the week and so on, the 'habitus' of Pierre Bourdieu), and as depicted by the translation, the circumstances, the 'habitus' of say, Sappho, including all uncertainties and postulations, which applies in particular to Sappho, with only traces of her poetry and history remaining (Britannica, 2023), all bring something to bear upon the translated end result. This will be partly evident during the following discussion of the poet Sappho and Kat Pedie's commentary. It is also an area under consideration during the research in conjunction with Zaha Hadid's architecture, resulting in a musical portfolio for possible detection of these influences (Gover, 2024b).

It can also be noticeable that fitting in with the theory of everything (Gover, 2024a) where infinity plays a significant part, the possibilities are already tending towards the infinite, with the variations of language construction, word choice, syntax, related issues of 'habitus', of the contemplated and contemplator, the translated and the writer-translator. Within the research about Hadid there is also the notion of infinite semiotic series associated with an object, which can be more than just the obvious everyday objects of chairs, tables, architectural buildings and parts of buildings, but extrinsic properties of such objects, making them, in fact extraordinary, and even, thoughts, as objects. This makes the choice of what to pick in translating something not only, perhaps, difficult, but interesting also, where, final outcomes are not prosaic, and, also, at least partly, celebratory of the subjective, of the personal choices made in the translation decision making process.

The starting point here, of translation, being all about textual translation, fits into a long tradition where words are of prime importance, even going back to biblical text studies, so important for Bejamin; they can be metaphors for other modes of translations and more than metaphors, they are like templates, even vehicles of thought processes, so evident in

Hadid's thinking examined in the research expressly about her (Gover, 2024b), where she goes beyond Derrida and others' consideration of structuralism, post structuralism, modernism, post modernism and deconstruction, where architecture and linguistic analysis bounce off and inform one another; are intertwined, yet struggle to be apart. One example of where words fit into Hadid's artistic vocabulary, is in made-up situations, like 'confetti', typically, as used in her radical stylized art work, really, for her, architectural design, as in the 1982 Peak Leisure Club, Kowloon, Hong Kong, competition which she won, of fluttering polygonal coloured shapes, depicting buildings adorning mountainous terrain. Another, is in the musical depiction of her in a piece called *Space Machine* (Gover, 2024b) as within a multidimensional universe with a running thread of her voice as narrative, aria and didaction.

Falling into this strong tradition, is also the illustrious history of literature. Where the theory employed in the Zaha Hadid research is widely embracing, for many intellectuals, which may coincide with left brained thinking, literature has such an importance as to somehow not only signify and suggest means of making creative art, but actually trump other art forms as a leading subject matter. It then assumes a modus operandi, a means to coding and decoding art. It could be the intellectual reading of the process, where, for others, more visual, tactile or auditory, in their psychological make-up, art could be painting, or sculpture, or sound art, or a combination of any of these factors. Creative thinking could be a combination of both left and right brained activities. The truth of perception and portrayal of subject matter could become further complicated by how brains work. A range of these methodologies are examined in making art in connection with Hadid (Gover, 2024b). Perhaps the literary analogy can only be carried so far; but, it does still figure in the discussion about translation, where the starting point seems to be about linguistic translation.

All this was, for Benjamin, the conundrum. The issues are firstly, technical proficiency: one must at least be very conversant in both languages; there is the issue of translating from one syntax to another.

Then there is the issue of 'feel' for the two languages, then the meaning in the original translated into the new form. Then on a higher level there is the poetic element even if it is not poetry being translated.

Then because the task is so difficult, the imperative must be that the translator is committed to the task in hand and 'feel', almost passionately, about the original and equally so for the new language form. This is almost in a mystical, ecstatic realm.

Benjamin realises that pragmatically there will be words that are sacrificed, because of the transliteration issue; also there will to an extent be new words added in, in order to fit in the new scenario. This is almost describing an impossibility[1]. The saving grace is the spiritual feeling. This somehow gets squeezed through the funnel of translation and comes out on the

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[1] John Rutherford (in Gover, 2024b), who seems to have such a grasp of the nuances of literary translation and of such an enigmatic figure as Don Quixote (2003), seems to agree with Benjamin in stating: "Translation is only impossible as any worthwhile enterprise is impossible: impossible to perform with the perfection that we desire. What translators must do, like knights errant, is to come as close as we can to the impossible goal.". In connection with this, I said: 'Composition is to architecture and ZH as translation is to literature'.

other side intact. Saying that it does not necessarily have to be poetry, if it *is* poetry involved then this imposes particularly challenging decision making, self-editing, creating, possibly almost going into a trance like state at times in order to transmit the meaning as condensed into the chosen words in the chosen format of the original[2]. For Benjamin the reader is paramount, and according to Archipelago (2013) there is even an onus on the reader, similar to the translator, that they must be as committed to the text with sincerity and passion. This is a relativistic situation. There seem few if any absolutes here. Again, making the translation task difficult, to say the least. One redeeming feature for Benjamin is if the translation settles into a new milieu of a new culture. The frames of reference will be different and then have a chance of a new life. He then countenances against repeated translations. This will be like the Chinese whispers syndrome where the original message is frequently mutated beyond recognition in the end. Of course this is a frequent issue of bible translators, behaving like detectives, forensic scientists, redacting, looking for original documents, languages and wording to seek the true meaning or interpretation of words. The claim is that the whole meaning should be taken so as to obtain the spirit of the aggregated meaning. This is pure Benjamin.

An example is the poetry of Sappho. Kat Peddie (2015), in her own attempt at translation of fragment 31 and ruminations on the problems involved, exemplifies so many of the issues in translation per se and in the case of poetry, especially, of well-trodden terrain such as the many translations over time of Sappho's fragments. Using her testimony one feels drawn to agreeing with her that where there is a personal connection the translation will be better as with her affinity for fragment 31, as Benjamin urged. From own brief forays into best translations it seems that there is a male dominated and learned account that, from a personal perspective, seems to frequently miss the point, the subtlety, the beauty of what is available of Sappho's poetry. A purely subjective choice is Anne Carson. Peddie cites her which may signify a similar opinion. This male dominance even colours later translations by females in the opinion of Kat Peddie, a plain case of chauvinism and patriarchy, and a case of translation upon translation making for the difficulty of finding the true wording and meaning, a compounded problem of the remove of history, its faraway-ness, also the wealth of interpreters since. Peddie states that there have been more poems based on Sappho than there are original versions.

Furthuremore the prejudices, mores and opinions of former translators bear upon successive translators as Peddie herself found, such as of Catullus, George Bataille and Jan Montefiore, sometimes with male-like slants of military aggression, even homoerotic inversions (if the true interpretation is the other way around, or even otherwise, such as not with lesbian overtones, but more of female openness amongst female company—this is just one example area of dubiosity that can arise and make for difficulty of truthful representation of the original; there may, indeed, be a mix of interpretive meanings: this would accord with the multi-dimensional readings that can be obtained via the theory, as Gover, 2024a). Apart

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[2] When there is classical text and form, in rhyming quatrains, this imposes additional squeezing through the funnel from the original to the translated text to emerge as fully formed verse in a new language with all the import of the first, and then when clouded with all the commentaries and different formations, as with the *Rubáiyát of Omar Khayyám*, as translated by Edward Fitgerald with his descriptive preface, the plot thickens as regards the merit and demerits of such a famous set of verses, yet there feels despite, perhaps healthy scepticism, perhaps a more honest 'rendition' and as translation a feeling that there is a measure of truthfulness there.

from the original wording translated into appropriate new wording, meaning-wise and language-wise, from ancient Greek to English and other languages, there are the issues of import, an extension of meanings of words as to the collective aggregation of words to provide a scene setting and intentional points, philosophical, aesthetic, social commentary, all embedded within the context of the time, to be translated truthfully into other timeframes and as Peddie points out in the first instance without any thought of consequential readings and imputation of import. However, in situations like this one can never know for sure whether the writer was not only writing for a local audience and or for herself, or with one eye upon history, an unknown stretching far into the future distance. From a physics perspectival approach (observer and observed, and 'message in a bottle' thrown into a sea of the future) how could this be faithfully addressed? Even the instabilities of uncertainty and possible historical obfuscation, within a reflexive theory, where all motions and patterns within are possible, transcend their superficial properties, providing potential numinous levels of interstitial meaning, like wisps of strange interconnected meanings, filigree, like chiffon or lace. Interpretation can become complex operating across these fields of meaning. In physical terms: scalar, vectoral, tensor-like, like Eigen values in a multi directional Hilbert space, connecting as neural networks in the brain or synthetic simulations.

From a generalistic point of view of translation, not only is translation, where dealing with poetry, the most difficult, apart from perhaps the bible, as in Benjamin's view, also, prose, electronic equipment instructions and technical translations, in need of forensic expertise as well as passionate commitment (yet one would add dispassionate objectivity as well, perhaps as Kazimir Malevich, who married the two extremes as in constructivism leading to abstract expressionism, and others of the Russian Suprematist school especially before the revolution in 1917, who greatly influenced Zaha Hadid—see Gover, 2024b), but one has to take into account all these other factors of environment at the time of the original and the translation, interference in the text, different version and so on. So, when generalizing about translation, one could take a narrow view and say just concentrate on the textual information in front of one, or, the more truthful wider view, of encompassing so much seemingly extraneous information, but which really is relevant.

When translating this principle to other scenarios, where truthful reality of translation is wanted and evident, such as translating Zaha Hadid to music, this becomes, as Benjamin expressed, a difficult task. As far as truth goes, Hannah Arendt isolates (1968), 'truth' for Benjamin as like a 'pearl' or 'coral', in the mode of a *flaneur*, walking the streets, collecting sights and sounds, actual artefacts and notebooks of quotations, rendering the past stripped of context, made 'present', of beyond, or before, words, where 'thought things' (Arendt, 1968, para 11) were transcendent. As Arendt implies this is like a predating of a Wittgensteinian type understanding (13). Words are important, but the inceptive thought is where the 'truth' lies. This sort of scenario is explored in the explicit research related to interpreting Hadid musically (Gover, 2024b).

There are other aspects, apart from wording and import. Peddie cites Page duBois in relation to the historical distance angle, as *hauteur* and 'more evocative of the *deliberateness* of this distance' [author's italics] referencing a frequent critical comment that 'the love poetry of Sappho is always, in one way or another, about the unobtainability of the loved one.'. This

in itself could be debated. A very personal reading is that the poetry generally is semi naïve, self-exploratory, exuberant about matters of the heart and with some knowledge of classical (to us, more current to her) history and mythology, perhaps teasingly disdainfully. The matters of sadism and harshness may be partly attributed to subsequent male interpreters.

There may be something in an Aphrodite-like chase after an inamorato or inamorata, but this could be innocent musings on love matters. The general points are illustrative of how extra dimensions of meaning and interpretation can become embroiled, further illustrating the difficulty of translation with accuracy in all departments of meaning and import.

A subtle point that relates to a later point of Lahav and Neemeh (2022) is as regards duBois's comment on Anne Carson's translation of fragment 105a '[…] the sweetapple reddens on a high branch […], where Peddie quotes duBois as saying: 'We can know the apple only through the poem. The poem cannot be the apple, can only realize for us its unobtainability.'. Peddie herself adds in a similar vein that: 'The genres of the love poem & the love letter are always at a remove, standing in for, but not, the person they talk of.'. Apart from the remoteness angle, which, if one subscribed to Peddie's point of view on this (which seems compelling), would have to be taken into account in a faithful translation, there is the delicate matter of the apple and knowing it. Anne Carson's translation seems sensitively to address this issue and without comparing this expressly with other translations, the point taken here is about the redness of the apple. This relates to Lahav and Neemeh's point yet to come about the difference between humans and facsimiles called Zombies by Chandler. The crucial point is here that the redness of the apple one can feel, or almost; the skilful poet has made it seem tantalisingly real, almost there, but out of reach, never tangible, only knowable within the poem. This acuteness of reality or near reality is something for the poet translator to consider, another immense subtlety to attain. For Lahav and Neemeh this is in a different ball game of translation, one between humans and simulacra-like robots. The terrain of translation is fraught with pitfalls, where at the very least an extremely sensitive approach is needed. All of this seems to fit with the sort of points that Benjamin was raising. In the end he did not say that it was impossible, just difficult.

Theoretical objection

From a static ontological point of view, almost in a symbolic logical positivistic point of view of, for instance, Bertrand Russel and Alfred North Whitehead, the position is this: If the object or thing to be translated is designated A, then how is it to be represented as B? If it is A, then it can never be B. If it is B it is not A. If A is to be translated into B, then the final translation should hold at least some property of A, otherwise it cannot be held as a translation, only something new altogether. For it to work, A, or A_0, becomes A_1, then A_2, then A_3 … B, or B_0, or at some point there is a transition between the transmuting stage of A when it becomes a precursive transmutation of B, such that, for instance, say, at stage A_4 it becomes synonymous with precursive B_4, or idiomatically to suggest precursion, $_4B$, so continuing A_5 is synonymous with (or equals, or =, or probably more accurately, equivalent =

$\equiv$) $_3$B, $A_6 \equiv {_2}B$, $A_7 \equiv {_1}B$ and finally $A_8 \equiv {_0}B$, or B. In the terminology as used earlier of biology some RNA or DNA of A is in B. Possibly there could be a weighting of retained properties carried over from one state to another, from A to B, so that B could be quite a lot like A. The obvious inference is of inherited genes. In nature the maximum would be a clone. In Lahav and Neemeh this would be a Zombie of a human. All of this is taken within the topology of the universe where every space-time position is taken as unique. Since what we are talking about is real things in a real universe (although thought and abstract notions are considered as real within this context, especially within the context of Zaha Hadid research), a clone is not exactly the same as its parent and as regards Zombies the discussion under Lahav and Neemeh will show a significant difference at maximum similarity as regards feeling the redness of an apple, with Kat Pedie's analysis of Sappho's poetry in mind. Maximum similarity may not happen, so differentiation may be more apparent, in both cases, of clones and Zombies. This will most likely be the situation in most instances of translation matching between translatee and translated. So, the degree to which translation can truly take place where the measurement is inherited genetic material carried across the 'mode' of translation (Archipelago, 2013), varies. It could be graded from weak to strong, or not at all, if no traits are carried over. In positive cases, it still could be held that due to unique space-time positioning that each stage of the mutation-translation process is a different entity, with perhaps similar properties to as in the previous stage, but it is different. Under this viewpoint, translation cannot take place, that is, each translation is in fact its own unique entity and not a relatively translational entity.

The practical problem was in considering, say, an element of a ZH building. Take the projection of the MAXXI building in Rome, a notionally gravity-defying eye catching modernist statement of more than a simple cantilever, or a 'jetty' from classical times, a jutting out bit of floor to make further floorspace as a building went higher. Where does one start? The materials, the steel reinforcement, the concrete, other materials, the space around it, the space within, the sociological, political and artistic statement? From the 'modes' (see Gover, 2024b, different choices of types of translation; to use a poetic analogy, a choice of free or variously metered verse; also, Archipelago's relaying of Benjamin's 'mode' regarding 'intention' and 'signification' in translation, 2015) one could choose any one or a combination and then work out a device or pattern or algorithm to take parameters from the object in question, the sticking out bit of building, then apply numbers and or other information that pertain to the chosen aspect or aspects to translate.

Whatever methodology is chosen, the residual query is: is this really translation? If yes, the strength of the translation rests upon the degree of compatibility with the original data or information about the chosen object, the RNA or DNA. Then partial answers started to appear. Does the strength matter? The answer comes back as: no. In simple terms, in human terms, as: who are we to comment upon another's translation according to translation strength? If they are happy, and if they believe it to be a translation, then that should be sufficient. Within this, however empirical one wants to make the determination of data or information, there is inevitably a subjective element involved. This is apparent in every case as outlined from the beginning of modernism in music as started from Darmstadt immediately after world war two, of Karlheinz Stockhausen, Karel Goeyvaerts

and Pierre Boulez to fit their versions of total serialism (Iddon, 2013) and Luigi Nono (Nielinger-Vakil, 2016) and Peter Maxwell Davies to fit their magic squares (Roberts, 2018). Robert Laidlow definitely interacts with his computer learning program (RNCM, 2018).

Invariably there is human input in some form or another in electronic computerised collaborations of human and machine in live combinations. The point is that, however scientific the translation, there is invariably somewhere along the line some decision making inserted that could invalidate a pure translation. However, it is averred, as one emergent outcome of the theory (TOE) that this is the opposite of a deleterious matter, it is a beneficial outcome, something to be prized, like human input in computerised music as it stands today. Possibly in the future autonomous computer generated music will be perfectly respectable and appreciated by humans of exceptional quality and originality. This is argued to be the case under the Lahav and Neemeh discussion yet to come. This adds another valorisation of composers at any stage of their translation strength where a translation is averred. It is the subjective that, rather than subverting the outcome, actually adds valuable material. The composer sits in the universe and all sorts of material runs through the composer either in series or parallel during the translation process, thus rendering any such translation as discussed here valid.

Solutions offered for the translation problem

Apart from the humanitarian position adopted, endorsed by the theory (TOE), due to the supremacy of the subjective, the objections above are based on a static view of logical positivism, whereas in fact the world everywhere is in constant flux; it is moving even if it seems not to, from a local observer's position; it is dynamic. This then negates that argument, at least partially, that is, except for a normal aggregated viewpoint, in the same way that Newtonian physics works at a local level, whereas the refined reality is that movement occurs in an Einsteinian relativistic way. On top of this the theory asserts that ontologically everything in space is moving and connected in every direction in an infinitely smooth calculus. This makes for gentle gradations of movement possible and hence translation states. This basically describes in minutiae, theoretically, the fine translations occurring via evolution. Where translation bears analogy to evolution, the previously seeming impossible achievement of translation states are obtained, in the same way that Zeno's paradox is achieved. The paradox stated that if a tortoise started a race before a hare then for every increment of movement that the hare made the tortoise correspondingly made one also. This way the hare would never overtake the tortoise. From common sense it is known that the hare would overtake the tortoise. The answer came in the smoothing out of the paths of each using calculus[3].

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[3] A further implication of an Aristotelian type analytical logic use could infer a deterministic Euclidian notion of space (and time). The TOE involves a multidimensional and dynamic view of the world where many contemporaneous possibilities exist which tend to undermine that argument, permitting great degrees of freedom and supporting the argument for translation possibility.

There is a further diffusion of the argument by those who consider the fallibility of relying solely upon formalistic logic, such as of the analytical school of thought. An interesting conversation on these lines considering the possibility of concepts outside logical positivism, such as mysticism, is conducted by Gianrocco Tucci on Researchgate (2015). An earlier proponent is H. G. Wells (1908, book 1, pp, 3-43) who advises against putting too much store by the devices of formal logic, symbols, classes, encirclement and so forth, as inexact. The theory which is all encompassing in its full application provides for more meaning than as formalistic conventional definition.

The conclusion is that, theoretically, translation is possible, where it was initially doubted. The type of translation that Walter Benjamin envisaged, as of any text between languages, literary, especially of poetry, contained so many variables as to be ordinarily unquantifiable (only quantifiable within the theory (TOE) which involves totting up literally everything in the universe from the Big Bang up until the present together with a dynamic on-going account) and with certain inherent constraints conveying ideas and linguistic tropes using other words. He placed emphasis upon technical linguistic knowledge and dexterity, a poetic feeling and a divine spirituality. This is his partial real-world solution.

What does this mean for translating ZH into music? Any of the modes or a combination of them can be used as effective in whatever philosophical form or description: phenomenal, existentialist, constructive, or otherwise and they will be real, valid (read Heidegger per Arendt, 1968, and Malevich in Gover, 2024b).

Lahav and Neemeh

Lahav and Neemeh (2022) provided an interesting paradigm that turned subjectivity on its head with a hypothesis that inverted qualia feelings by people undergoing MRI scans where data read by attendants at machines outside the scanner could be relativistically swapped for the introverted thoughts. This could mean that decisions about possible brain death and other acute decision making could be fine-tuned. In the end if their syndrome works it means that subjectivity is brought out into the open and is not such a secret thing anymore; it is as commonplace as data that can be read on a machine. I argue that subjectivity is an exigence of the TOE and is something to be prized. In the process they conjoin the general debate about whether human facsimiles can be synthetically produced. In this vein, they refute an argument about so-called Zombies. Having entered into grateful email communication with Nir Lahav, whilst using their argumentation as a solidifying counter argument basis (and accepting plausibility of their hypothesis about being able to read and better communicate with people undergoing MRI scans) I state that I personally think that computers in effect can make an evolutionary jump to consciousness. Since that time, this fits into a general public debate about a wide range of issues concerning AI. On this issue I personally think that precautions are needed involving ethical decisions but that it is an exciting time of a new evolutionary jump that will happen and that we aught to enjoy, and as Luciana Parisi intimates, collaborate with our soon to be computer friends (2004,2016, 2017).

Conclusions

Where this is related to research about making music in association with Zaha Hadid and various problems arising, including, as here termed, the translation problem, they tend to coalesce.

Hadid's world is abstract, abstruse, almost 'impossible, such as wanting to defy gravity (as in the 2010 MAXXI museum, Rome, Giannotti, 2012), build a wall from another (as her 1979 design for the Taoiseach's residence, Clerkin, 1979), drawing almost teleological inspiration from the ground, as well as relishing the challenge of building on an impossibly small footprint of about $3m^2$, in the Japanese Tomigaya (Zaha Hadid Architects, 1986) and other instances (see Gover, 2024b). This parallels Benjamin's 'impossibility of translation'.

Other 'modes' used, as my own definition of translation type, and Benjamin's more inscrutable use of this word, of the frame of mind needed to perform the translation from one language to another, are to do with spatial topology, such as superposition and other non Euclidean geometries. These are explored in the explicit Zaha Hadid research project (Gover, 2024b). Nebulous connections, as posited in the uncertainty clouds around Sappho, even thoughts, between objects, can add to the mystery of interpretation, in line with the ramifications of the overarching theory.

Hadid's conception of space is justified and allies with the notion of space in the TOE (Gover. 2024a). The TOE makes it possible to conceive of translation and carry it out. Furthuremore, as a topic it helps exemplify Hadid and her architectural world in, for instance *Space Machine* (again see Gover, 2024b), with its multiple cross internal referencing at different layers representing space, Hadid, thought and sound objects. The means of making translation feasible is bound up with the exemplification of the topic of translation; it both justifies and *is*.

So, the two go together. Hadid's cosmological view used in her architectural conceptions (Gover, 2024b) encouraged and helped enable thinking about the cosmological aspects of the TOE, which in turn made it possible to envisage, and have means of, translation, especially to translate the unique topic that is Zaha Hadid and her world.

Where it is conceded that any form of translation is containable within a TOE, it is comforting to those who worry about such matters as has occurred in contemplating this project. Translation is possible, in an evolutionary way, like passing on RNA or DNA and it can happen in a mathematically phenomenal and existential way too. Hannah Arendt would undoubtedly concur with the latter, especially with her citations of Heidegger in connection with Benjamin (Arendt, 1968).

The difficulty of the task is apparent from all the variables that can apply. This is apparent from Benjamin's literature based translation, as interpreted by Archipelago with additional commentary from Hannah Arendt, my own reading and nominally straightforward language translation example, the vagueries of translating Sappho as analysed by Kat Pedie, before applying all of this by analogy and working methodology to reading Zaha Hadid's

architecture and thinking. It is claimed that thought itself can be considered as objects for translation, a significant element of interpreting Hadid where she embeds her actual thought process in her constructed edifices. The dedicated research about her utilises this exposition on the 'translation problem', aptly fitting with her abstract thinking.

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