

An-Najah National University

Faculty of Graduate Studies

**Intertextuality and Literary Translation from Arabic
to English**

By

Azza Ezzedin Hussein

Supervisor

Dr. Nabil Alawi

Co-Supervisor

Dr. Abdel Karim Daragmeh

**This Thesis is Submitted in Partial Fulfillment of the Requirements for
the Degree of Master of Applied Linguistics and Translation, Faculty
of Graduate Studies, An- Najah National University, Nablus, Palestine.**

2013

**Intertextuality and Literary Translation from Arabic to
English**

By

Azza Ezzelldin Hussein

**This thesis was defended successfully on 3/10 / 2013 and approved
by:**

Committee Members

Signature

1. Dr. Nabil Alawi / First Supervisor



Dr. Abdel Karim Daraghme/ Co- Supervisor



Dr. Mohammad Thawabteh/ External Examiner



Dr. Ruqayyah Herzallah/ Internal examiner



Dedication

To my parents, who taught me that success only comes
from patience and persistence.

And to my wonderful son, Fu'ad.

Acknowledgements

First and foremost, I am deeply indebted to my supervisor Dr. Nabil Alawi whose remarks, suggestions and encouragement helped me in all the time of writing this thesis. This thesis would not have seen the light without his support. I would like to express my gratitude to Dr. Abd Al Kareem Daraghma for giving me the needed observations. Immense gratitude is also due to the members of supervisory committee, Dr. Mohammad Thawabteh and Dr. Ruqayya Herzallah for their valuable comments and directions.

الاقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

Intertextuality and Literary Translation from Arabic to English

التنصص والترجمة الأدبية من العربية إلى الإنجليزية

أقر بأن ما اشتملت عليه هذه الرسالة، إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لدى أي مؤسسة تعليمية أو بحثية أخرى.

Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Students name:

اسم الطالبة:

Signature:

التوقيع:

Date:

التاريخ:

Table of Contents

No.	Content	Page
	Dedication	iii
	Acknowledgements	Iv
	Declaration	V
	Table of Contents	Vi
	List of Tables	Viii
	List of Abbreviations	Ix
	Abstract	X
	Definition of Key Terms	Xiii
	Chapter One: Introduction	1
1.1	Introduction	2
1.2	Statement of the Problem	2
1.3	Questions of the Study	4
1.4	Limitations of the Study	5
1.5	Significance of the Study	6
1.6	Methodology	7
1.7	Sample of the Study	8
1.8	Translating Allusions	9
1.9	Data Collection	11
	Chapter Two: Literature Review and Theoretical Background	16
2.1	Literature Review	17
2.1.1	‘Intertextuality’ is Under Attack	18
2.2	Intertextuality and Creativity	20
2.3	Telepathy is Inevitable	27
2.4	Intertextual References in the Pre-Islamic Arabia	29
2.5	Lost in <i>Déjà Vu</i>	33
2.6	Allusions as ‘Culture Bumps’	34
	Chapter Three: Texts De-origination: A Galaxy of Signifiers	39
3.1	Texts De-origination: A Galaxy of Signifiers:	40
3.2	Intertextual Denotations of Darwish’s Title ‘al-Jidariya’	43
3.2.1	Semiotic Connotations of Darwish’s Title ‘al-Jidariya’	43
3.3	Intertextual Forms in Darwish’s ‘Mural’	44
3.3.1	Literary Allusion	45
3.3.2	Forms of Literary Allusion	45

3.3.2.1	An implicit Reference to a Literary Character (Metatextuality)	45
3.3.2.2	Single Reference	47
3.3.2.3	'Multiple Reference 'or 'Conflation'	48
3.3.2.4	Casual Reference	50
3.4	Historical Intertextuality	51
3.5	Religious Intertextuality	52
3.6	Mythical Allusion	54
	Chapter Four: Procedures and Data Analysis	57
4.1	Procedures and Data Analysis	58
4.2	Minna Ruukonen's Classification of Allusions	59
4.3	A Checklist of Connotations for an Allusion	61
4.4	'A Metaphorical Allusion'	65
4.5	Intertextual References in 'Mural' as Tools to Defy the Discourse of the 'Other'	67
4.6	Macro-Level Allusions (Extended Allusions)	70
4.7	Recognizability of Allusions in Darwish's 'Mural'	73
4.7.1	Pastiche	74
4.8	Translation Assessment	79
	Chapter Five: Conclusions and Recommendations	86
5.1	Chapter Five: Conclusions and Recommendations	87
5.2	Conclusions	88
5.3	Recommendations	92
	English References	93
	Arabic References	99
	Appendix	101
	الملخص	ب

List of Tables

No.	Table	Page
(1)	Translations of PN allusions in ‘Mural’ by Akash et al. in <i>Unfortunately, it was Paradise</i> .	12
(2)	Translations of PN allusions by Hammami and Berger in <i>Mural</i> .	13
(3)	Translations of KP allusions in ‘Mural’ by Akkah et al. in <i>Unfortunately, it was Paradise</i> .	14
(4)	Translations of KP allusions by Hammami and Berger in <i>Mural</i> .	15

List of Abbreviations

KP	Key- Phrase
PN	Proper- Name
TT	Target -Text
ST	Source- Text

Intertextuality and Literary Translation from Arabic to English**By****Azza Ezzedin Hussein****Supervisor****Dr. Nabil Alawi****Co-Supervisor****Dr. Abdel Karim Daraghme****Abstract**

Scholars of intertextuality such as Barthes (1978) and Kristeva (1980) argue that a writer's only power is to mix writings from a ready-made dictionary and to imitate an already read and written gesture. They undermine any creative impulse in humans to the extent that they regard plagiarism as a form of intertextuality which is called "تلاص" or "استلاب" in Arabic criticism. According to the theorist's assumptions, texts are solely networks of other texts originated by piracy. You steal even if you do not think you are stealing.

There should be a fine line separating 'intertextuality' and 'plagiarism'. Theories of intertextuality just provided a narrow definition of the term by defining it against human agency and creativity. Recently, in academic researches and published articles, many scholars tend to use the term 'allusion' to talk about intertextual references despite the fact that 'intertextuality' as a theory is more inclusive than an 'allusion' that is just a type of intertextuality. Combining both intertextuality theories and translation research, could help us to become more aware of the intertextual chains in a text, whether intentional or concealed ones. In addition, it could contribute to a better translation of various intertextual references. The

study views intertextual references in the hands of the writer as ‘authorial-textual phenomena’. This study extends the definition of intertextuality since it is not just a mere reference to other texts, what matters is the way writers position themselves to the multiple intertextual references to make their own contributions and statements. As a result, writers can manipulate the functions of various intertextual references.

Intertextuality is seen as a helpful reading strategy that could generate new ways of the reading of a text. Operating within the realm of descriptive and comparative studies, the study offers a thorough analysis to intertextual references in Darwish’s ‘Mural’, the function of these allusions, their denotations and connotations and their functions at the macro and micro levels.

The study analyzes two translated versions of Darwish’s ‘Mural’. It judges the works of translators in the two versions depending on reader-response tests on the Google Book Review with the purpose of examining to what extent implicit meanings or functions of the ST have been conveyed. Many readers complained that they cannot understand considerable parts of the ‘Mural’ since the significance of many cultural allusions has not been activated. Thus, sensitive intertextual references that are retained lexically in ‘Mural’ often fail to convey the original functions and become puzzles or fragments that irritate the reader. Also, allusions with implicit forms blend to the alluding text; they disguise in Darwish’s ‘Mural’ in a form of a metaphor, paraphrase allusions, pastiches (stylistic

imitations) etc. In addition, many allusions have a checklist of connotations. Translators have failed to account for the intertextual references that have various connotations and denotations in the 'Mural'. They choose inappropriate informational or denotational cores since they have rendered allusions without giving due attention to their contextual, pragmatic and rhetorical functions on the textual level.

In translating Darwish's 'Mural', translators have employed 'minimum change strategies'. They have rendered many esoteric, sensitive or cultural references literally. Consequently, target text readers have been given less chance to establish mutual or reciprocal relations between a cultural intertextual reference and the theme or the context of the text. Thus, Arab translators should follow functional and inter-semiotic approaches in translating cultural and sensitive intertextual references in Darwish's 'Mural' so as to familiarize others with our patterns of reference and to undermine the discourse of the occupier.

Definition of Key Terms

Intertextuality: it “is the shaping of a text meaning by another text. Intertextual figures include: allusion, quotation, calque, plagiarism, translation, pastiche and parody” (Genette, 1997: 18).

Allusion: it is one of the forms of intertextuality. It is originated from the “Latin *alludere*, to play with, to jest, and to refer to. A reference to characters and events of mythology, legends, history” (Leppihalme, 1997:6).

Denotation: is defined as “the relationship between lexical items and non-linguistic entities to which they refer, thus [...] equivalent to referential, conceptual, propositional or dictionary meaning” (Shunnaq 1993: 37-63).

Connotation: refers to the additional meaning which an intertextual reference gains besides its principal meaning.

Culture Bump: “occurs when an individual finds himself or herself in a different, strange, or uncomfortable situation when interacting with persons of a different culture” (Leppihalme, 1997: 4).

Déjà Vu: The term *Déjà Vu* comes from French, meaning “have already seen.” “It is the phenomenon of having the strong sensation that an event or experience currently being experienced or has been experienced in the past, whether it has actually happened or not” (Yang & 2009).

Transtextuality: it is Genette's version of intertextuality. Genette formulated the term 'transtextuality' as a more inclusive term than 'intertextuality'. Genette uses the concept of 'transtextuality' as a reading strategy to "show how texts can be systematically interpreted and understood. In order to do so, Genette subdivides the term 'transtextuality' into five more specific categories: intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality (Simandan, 2011).

The Semiotic meaning: Ping (1999) points out that the semiotic meaning of a reference is based on three types of semiotic relationships: (1) semantic relations between the sign and the entity it refers to (2) pragmatic relations (3) and syntactic relations between the signs themselves (289-300; see also Thawabteh: 16).

Typography: is a translation strategy type proposed by Leppihalme (1997). It indicates making allusions more visible or distinguished through typing such as italicizing a specific allusion or using a marked wording or syntax to draw the receiver's attention for an allusion.

Chapter One

Introduction

1.1 Introduction

Intertextuality is derived from the Latin *intertexto*. It is a term coined by the French semiotician Julia Kristeva in the late 1960s. Kristeva's *intertextualite* or *intertextualitat* defines the text as “a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 1980: 66). According to Kristeva (1980) there is no original work and there is nothing unsaid before.

Scholars of intertextuality such as Kristeva (1980) and Barthes (1978) define intertextuality as a mere re-writing and re-arranging of earlier corpus of texts, undermining the space of creativity and reformation that creative writers indulge in. This study argues that writing is not a mere re-organizing and re-arranging of texts as intertextuality theorists postulate; the writer still has his/her own contribution, creativity, touch, spirit and style. This research highlights that the writer modifies, adds and changes connotations of intertextual references. In short, the writer is not a mere orchestrator, re-arranger or a complier of a mosaic of texts as intertextuality theorists claim.

1.2. Statement of the Problem

Translating an intertextual reference is a demanding task due to the fact that a reference combines two functions: denotations, (dictionary meanings), and connotations, (rhetorical, situational and pragmatic

functions), in the Source Language (SL) culture that are not necessarily available in the Target Language (TL) culture.

Intertextual references do not stand by themselves; their associations have to be activated in the reading text to form stable relations with the other parts of the text. Further, an intertextual reference might have different multiple connotations and denotations; sometimes translators add inappropriate connotations and denotations regardless of the contextual and rhetorical purpose of the reference in a certain text. Thus, the translator should have the selective power to decide what aspect of translation should be explained explicitly or ignored.

Intertextuality theorists argue that it is possible to de-originate and de-construct all intertextual references in a text to a zero level. However, it is not easy for translators to recognize all allusions in a text. Many allusions hide disguised in the text and they are rendered as if they were the writer's own ideas. In his 'Intertextuality and Literary Translation between Arabic and English', Alawi (2010) argues that it is an easy task for translators to acquaint themselves with textual patterns in both cultures since every stretch of language is likely to recur.

Thus a translator who practices the translation of poetry for several years becomes acquainted with patterns and structures that are repeated in different other texts. Awareness of theoretical materials on the know-how of translation has little value in contributing to the proficiency of a translator; practice is the path of excellence (Alawi, 2010: 2437).

Actually, recognizing intertextual patterns is not like computing. Not all intertextual patterns are explicit and the translator cannot identify all

references in the text easily. Intertextual references could be easily identified if we are talking about explicit ones like names of myths and characters. The question is: whether or not the translator is capable of recognizing all intertextual references in the text as an initial step before translating them? Probably, scholars have not arrived at a theoretical framework explicating methods of recognizing intertextual references and it seems challenging to achieve such a thing. Although Leppihalme (1997) came up with a theoretical approach guiding the reader to identify various types of allusions along with their functions, it is impossible to come up with a theoretical model identifying all allusions in a text since readers have different frames of knowledge and references (Leppihalme, 1997).

1.3. Questions of the Study

More specifically, the study addresses and seeks to find answers to the following questions:

1. How could intertextual chains in Darwish's 'Mural' be identified and what traces and forms of intertextuality could be found on it?
2. Which translation methods are generally used to translate intertextual relations in a text? Is it possible to produce the same or at least a similar effect on the target readers as it was created on the source readers especially in the presence of a density of 'culture bump' allusions?
3. Is the use of Leppihalme's strategies and Hatim's inter- semiotic translation in rendering intertextual references effective? Is it easy

for translators to acquaint themselves with intertextual patterns or chains in Darwish's 'Mural' or 'al-Jidariya'? What are the changes that take place on an intertextual reference (such as an allusion) when it is employed by a writer? Does the writer give it any special touch? What is the function of the intertextual reference in the new text? Does it change?

4. Why is it important to preserve the semiotic and the rhetorical potentials of a cultural intertextual reference? Is it possible to employ 'intertextuality' as an approach to deconstruct texts to a 'zero level' as intertextuality theorists argue?

1.4. Limitations of the Study

The present study has certain limitations that need to be taken into account when considering the study and its contributions. The study focuses on the special touch and creative impulse in writing, aiming at reaching to a more balanced definition of 'intertextuality' unlike intertextuality theorists, such as Kristeva (1980) and Barthes (1978), who went to extremes while defining the term against creativity and human agency.

Moreover, the study is limited to highlighting how intertextual patterns work as rich semiotic potentials in the text that most translators are not aware of. Thus, the study proposes reading strategies that could help translators to unfold the potentials of allusions by de-originating Darwish's 'Mural'.

The study is restricted to apply Leppihalme's (1997) strategies of translating Proper Name (PN) and Key Phrase (KP) allusions to Darwish's 'Mural', to examine whether or not they are sufficient or efficient approaches that account for the semiotic potentials of allusions.

1.5. Significance of the Study

An intensive survey of past studies has revealed that the topic of translating 'intertextuality' as a semiotic approach is a recent field in the world of research. The study examines how the translator's negligence of semiotic and rhetorical potentials in translating sensitive and cultural intertextual references for Arab poets such as Darwish causes many fragments in the text and loss in the intended message. There is a big negligence to the significance and potentials of allusions in translation. No courses in university address 'intertextuality' as a subject itself. 'Intertextuality' always comes as a small chapter in discourse analysis books, without highlighting the light on the different functions of many intertextual references that have cultural nuances and rhetorical purposes in translation. Intertextuality is still viewed narrowly in university courses, using the traditional definition that it is a mere reference to previous texts. This study intends to extend the definition of intertextuality in relation to semiotics and to highlight writers' contributions in adding more to the intertextual reference. Furthermore, it calls on the importance of regarding intertextuality as a reading strategy to discern the functions of intertextual references in a text. Unlike previous studies of intertextuality, this study

demonstrates that intertextuality is not a mere re-arranging and re-organizing of texts. It is a vehicle that could contribute to a more fruitful translation task.

Despite the mirage of citations and mosaic of other texts in Darwish's poem the 'Mural' or 'al-Jidariya' in Arabic. The study demonstrates that the writer still has his special touch and creativity in expanding and shifting the functions of many intertextual references.

Besides the researcher's own examples, further instances are taken from Darwish, Mostghanmi and poets of the Pre-Islamic Arabia to demonstrate that writers are not merely compliers or 'scriptors' of anterior mosaic of texts as intertextuality theorists argue. In addition, examples that are full with 'culture bump' intertextual references from Darwish's 'Mural' are illustrated to examine the way translators deal with their cultural, sensitive and rhetorical potentials.

1.6. Methodology

The researcher is going to achieve her goal by examining Darwish's 'Mural' or 'al- Jidariya' which is a long poem full of a mosaic of intertextual chains and networks. Operating within the realm of Descriptive Translation Studies, the paper de-originates and de-constructs Darwish's poem to unfold the implicit and explicit intertextual references using many different types of intertextuality. Then, the study offers a thorough analysis

of the function of these allusions on the macro and micro levels, their denotations and connotations.

This is a comparative- descriptive study; it applies a set of strategies suggested by Leppihalme (1997) for translating PN and KP allusions in Darwish's 'Mural.'

1.7. Sample of the Study

The collected samples of this study are a body of allusions which are extracted from Darwish's 'Mural'. The study examines two translated versions of Darwish's 'Mural'. The first version is translated by Akkash, Forche, Antoon and El-Zein in *Unfortunately, it was paradise* (2003), which includes a collection of translated poems for Darwish among them the 'Mural,' and the other version translated by Hammami and Berger called *Mural* (2009).

The researcher examines whether or not the translators follow Leppihalme's strategies; judges the frequency and efficiency of each strategy and discusses to what extent allusions create a cultural gap. Darwish's 'Mural' is rich with a density of intertwined relations that the unfamiliar reader with these fragments might be lost and arrive at a densely populated area with new signs that obstruct reading. This part seeks to address the following questions:

1. What are the strategies used in translating PN and KP allusions from Arabic to English in the two translated versions, based on Leppihalme's (1997)?
2. Does the two- version translation for Darwish's 'Mural' produce the same or at least a similar effect on the target readers as it was created on the source readers especially in the presence of a density of 'culture bump' allusions?

1.8. Translating Allusions

Leppihalme (1997) divides allusions into four thematic groups depending on their sources: religious, mythological, literary, and historical allusions. Leppihalme (1997) makes a distinction between a PN allusion (the one with a name in it) and a key phrase (KP) allusion (the one without the name). KP allusions are divided according to Ruokonen (2010) into:

1. Quotation like allusions: citing the referent text exactly or with some modification. Hebel (1991; cited in Ruokonen 2010) calls such allusions 'quotational allusions'.
2. Paraphrase allusions: sharing the semantic content of a reference.

Leppihalme (1997) suggests potential strategies for translating PN and KP allusions. The following strategies are almost an exact quotation from Leppihalme (1997a: 79; see also Ruokonen, 2010: 136-37). Here, there is a list of translation strategies for PNs allusions:

- (1) Retention of name (either unchanged or in its conventional TL form); with three subcategories:

- (1a) use the name as such;
- (1b) use the name, adding some guidance, such as a brief phrase suggesting connotations (Leppihalme 1997a, 109–110);
- (1c) use the name, adding a detailed explanation, for example a footnote.
- (2) Replacement of name by another (beyond the changes required by convention); with two subcategories:
 - (2a) replace the name by another SL name;
 - (2b) replace the name by a TL name.
- (3) Omission of name; with two subcategories:
 - (3a) omit the name but transfer the sense by other means, for example by a common noun;
 - (3b) omit the name and the allusion altogether.

Strategies for translating key-phrase allusions:

With the exception of the additions in italics, the following list is an exact quotation from Leppihalme (1997a, 84; cited in Ruokonen, 2010: 137).

A) use of a standard translation, “a preformed TL version” of a common ST, such as the Bible. (Leppihalme 1997a, 127, Note 1, cited in Ruokonen, 2010: 136);

B) minimum change, that is, a literal translation, without regard to connotative or contextual meaning – there is thus no change that would aim specifically at the transfer of connotations;

This strategy is not included among the minimax strategies, but it was frequently used in the translations studied by Leppihalme (1997a, 96);

C) extra-allusive guidance added in the text, where the translator follows his/her assessment of the needs of TT readers by adding information (on sources etc.) which the author, with his/her SL viewpoint, did not think necessary; including the use of typographical means to signal that the material is preformed;

D) the use of footnotes, endnotes, translator’s prefaces and other explicit explanations not slipped into the text but overtly given as additional information;

E) simulated familiarity or internal marking, that is, the addition of intra-allusive allusion-signaling features (marked wording or syntax) that depart from the style of the context, thus signaling the presence of borrowed words;

F) replacement by a preformed TL item;

G) reduction of the allusion to sense by rephrasal. In other words, making its meaning overt and dispensing with the allusive KP itself;

H) re-creation, using a fusion of techniques: creative construction of a passage which hints at the connotations of the allusion or other special effects created by it;

such as internal marking and replacements (Leppihalme, 1997a, 122–124) ;

I) omission of the allusion.

1.9. Data Collection

The collected data (all PN and KP) allusions are distributed in tables as part of a comparative study to find which translation version conforms to Leppihalme's strategies, how frequent and efficient they are.

Table (1): Translations of PN allusions in ‘Mural’ by Akkash et al. in *Unfortunately, it was Paradise* (2003).

PN Allusions (ST)	Allusion Type	Page N.	Target Text	p.	Translation Strategy
ريني شار	PN	462	Rene Char	128	Names are retained unchanged.
المعري	PN	463	al-Ma’arri	128	Retention of the name with detailed explanations (on the glossary).
قانا الجليل	PN	475	Cana of Galilee.	134	Retention of the name with detailed explanations (on the glossary).
طرفة بن العبد	PN	481	Tarafah	136	Retention of the name with detailed explanations (on the glossary).
بحرف النون	PN	482	the letter <i>Nun</i>	137	1. Names are retained unchanged. 2. Typography.
أوزيريس	PN	502	<i>Osiris</i>	146	1. Names are retained unchanged. 2. Typography
امرئ القيس	PN	504	<i>Imru’ al-Qays</i>	147	1. Retention of the name with detailed explanations (on the glossary). 2. Typography
عيد الشعير	PN	507	Feast of Barley	149	Minimum change (Literal translation)
عيد الكروم		507	Feast of the Vine	149	Minimum change (Literal translation)
جلجامش	PN	512	Gilgamesh	151-52	Retention of the name with detailed explanations.
أنكيديو	PN	513	Enkidu	153	Names are retained unchanged.
نشيد الأناشيد	PN	518	<i>Song of Songs</i>	154	1. Names are retained unchanged 2. Typography
مركبة 1,400	PN	521	1,400 chariots	155	Names are replaced by their conventional TL form.
12,000 فرس	PN	521	12,000 horses	155	Names are replaced by their conventional TL form.
بلاد الأرجوان	PN	504	A land of lavender	147	Literal translation.
معلقتي	PN	468	<i>My ode</i>	130	1. Names are replaced by another TL name. 2. Typography.

Table (2): Translations of PN Allusions by Hammami and Berger in *Mural* (2009).

PN Allusions (ST)	Allusion Type	Page N.	Target Language	Page N.	Translation Strategy
ريني شار	PN	462	Rene Char	19	Names are retained unchanged.
المعري	PN	463	Ma'ari	19	Names are retained unchanged.
قانا الجليل	PN	475	to Kana in Galilee.	24	Names are retained unchanged.
طرفة بن العبد	PN	481	Tarafa bin al Abed	27	Names are retained unchanged.
بحرف النون	PN	482	all the femininity of the letter "nun"	28	1. Retention of the name with some additional guidance inside the text. 2. Additional guidance outside the text. 3. Marked wording
أوزيريس	PN	502	Osiris	38	Names are retained unchanged.
امرئ القيس	PN	504	Imru al Qays	39	Names are retained unchanged.
عيد الشعير	PN	507	the feast-day for barley	40	Minimum change (literal translation).
عيد الكروم	PN	507	The feast day for vineyards	40	Minimum change (Literal translation).
جلجامش	PN	512	Gilgamesh	43	Names are retained unchanged
أنكيڊو	PN	513	Enkidu	44	Names are retained unchanged
نشيد الأناشيد	PN	518	The Song of Songs?	46	Names are replaced by their conventional TL form
مركبة 1400	PN	521	1,400 chariots	47	Minimum change
فرس 1200	PN	521	12.000 horses	47	Minimum change
معلقتي	PN	468	The poem	21	Names are replaced by a TL name.
بلاد الأرجوان	PN	504	the land of lavender	39	Minimum change (literal translation).

Table (3): Translations of KP allusions in ‘Mural’ by Akkash et al. in *Unfortunately, it was Paradise* (2003).

KP (ST)	Allusion Type	Page N.	Translator	Page N.	Translation Strategy
وكل شيء أبيض، البحر المعلق فوق سقف غمامة بيضاء. والأشياء أبيض في سماء المطلق البيضاء . كنت، ولم أكن. فأنا وحيد في نواحي هذه الأبدية البيضاء.	KP	441	Everything is white. The sea abroad a white cloud is white. And white is the nothing in the white sky of the absolute. I had been and I had been not. Alone wandering through white eternity	119	Minimum change
سأصير يوماً طائر، وأسل من عذمي وجودي. كلما احترق الجناحان اقتربت من الحقيقة، وانبعثت من الرماد.	KP	445	One day, I will be a bird and will snatch my being out of my nothingness The more my wings burn, the more I become near the truth and arise from the ashes	120	Minimum change
سوف تحملي وأحملك الغريب أخ الغريب.	KP	448	You will carry me and I will carry you. Strangers are also brothers.	121- 122	Minimum change
اسمي المذهب	KP	521	My golden name	155	Minimum change
اجلس علي الكرسي! ضع أدوات صيدك تحت نافذتي. وعلق فوق باب البيت سلسلة المفاتيح الثقيلة! لا تحدق يا قوي إلي شراييني لترصد نقطة	KP	484	Have a seat. Leave your hunting gear at the window and hang your heavy key chain on the door. Mighty one, don't gaze into my veins looking for some fatal flaw	138	Minimum change
أخيت سبلة تعلمت البقاء من الفناء وضده: ((أنا حبة القمح التي ماتت لكي تحضر ثانية. وفي موتي حياة ما))	KP	500	Every time I befriend someone or become brother to the ear of wheat, I learn how to survive both annihilation and its opposite I am the dying grain of wheat that grows green again.	146	Minimum change
باطل، باطل الأباطيل باطل كل شيء علي البسيطة زائل	KP	519	Vanity, vanity of vanities....vanity! All that lives on earth is bound to pass.	156	Minimum change
للولادة وقت، وللموت وقت، وللصمت وقت، ولللطق وقت وللحرب وقت، وللصلح وقت وللوقت وقت	KP	522	A time to be born and a time to die, a time to speak and a time to keep silent, a time for war and a time for peace. All is bound to pass.	156	Minimum change

Table (4): Translations of KP allusions by Hammami and Berger in *Mural* (2009).

(ST)	Allusion Type	Page N.	Translator	Page N.	Translation Strategy
وكلُّ شيءٍ أبيض، البحر المعلق فوق سقف غمامةٍ بيضاء. والأشياء أبيض في سما المطلق البيضاء. كنت ، ولم أكن. فأنا وحيد في نواحي هذه الأبدية البيضاء.	KP	441-42	Everything is white The sea hanging above a roof of white clouds in the sky of the absolute white nothingness I was and was not Here alone at the white frontier of eternity	9	Minimum change
سأصير يوما طائرا، وأسلُّ من عذمي وجودي. كلما احترق الجناحان اقتربت من الحقيقة، وانبعثت من الرماد.	KP	445	One day I'll become a bird that plucks my being from nothingness. As my wings burn I approach the truth And rise from the ashes	11	Minimum change
سوف تحملني وأحملك الغريب أخ الغريب	KP	448	You will carry me as I carry you For strangers are brothers to strangers	12	Minimum change
اجلس علي الكرسي! ضع أدوات صيدك تحت نافذتي. وعلق فوق باب البيت سلسلة المفاتيح الثقيلة! لا تحقّق يا قويّ إلي شراييني لترصد نقطة.	KP	484	Sit Put down your hunting things outside under the awning Hang your set of heavy keys above the door! You mighty One stop looking at my veins monitoring the last drop	29	Minimum change.
أخيت سنبلة تعلّمت البقاء من الفناء وضده: ((أنا حبة القمح التي ماتت لكي تخضر ثانية وفي موتي حياة ما)).	KP	500	Whenever I befriended or became a brother to an ear of wheat Annihilation and its opposite taught me survival I am the grain that died and became green again There is something of life in death.	37	Minimum change
باطل، باطل الأباطيل باطل كل شيء علي البسيطة زائل.	KP	519	Vain vanity of vanities....vain Everything on earth is ephemeral.	47	Minimum change.
للولادة وقت، وللموت وقت، وللصمت وقت، وللطق وقت وللحرب وقت، وللصلح وقت وللوقت وقت.	KP	522	There's a time for birth And a time for death A time for silence And a time for peace And a time for time.	84	Minimum change.

Chapter Two

Literature Review and Theoretical Background

2.1 Literature Review

“I live in a world of others’ words...and my entire life is an orientation in this world; a reaction to others’ words” (Bakhtin, 1986:143).

The relationship between texts has been studied thoroughly by scholars of intertextuality and still there is a permanent debate regarding the influence of other texts in literary writing, identification of sources, plagiarism or copyrights. Influenced by Bakhtin’s dialogism, Kristeva coined the term ‘intertextuality’ in 1969. Bakhtin, a leading Russian twentieth century philosopher, is the one who pioneered and laid out concepts and structures of intertextuality under his idea of dialogism in his work of the literary theory. Bakhtin (1986) points out that dialogism is a form of literature, which he calls a ‘dialogic literature’ in his discussion of the literary theory. Accordingly, dialogism is not confined to communication between humans. Bakhtin (1986) expands the definition of dialogism to refer to the dialogue or communication with other multiple works of literature and authors.

Bakhtin argues:

The speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time....In reality....any utterance, in addition to its own theme, always responds (in the broad sense of the word) in one form or another to others’ utterances that precede it. The speaker is not Adam, and therefore the subject of his speech itself inevitably becomes the arena where his opinions meet those of his partners (in a conversation or dispute about some everyday event or other viewpoints, world views, trends, theories and so forth (in the sphere of cultural communication). World views, trends, viewpoints and opinions always have verbal expression. All this is others’ speech (in

personal or impersonal form), and cannot but be reflected in the utterance. The utterance is addressed not only to its object, but also others' speech about it (Bakhtin, 1986: 93-4).

Kristeva defines 'intertextuality' as a mere 'permutation of texts' (1980:36); texts are only a number of permutations i.e. a number of others' different arrangements. Kristeva and Barthes view writing and creativity as a mathematical process where a different corpus of texts is re-arranged in a set which is the text.

Theorists of intertextuality have exhausted the issue of authorship. They view the author as a mere orchestrator of a text or what Roland Barthes calls the 'already-written' rather than 'its originator' (Barthes, 1974: 21; cited in Chandler, 2002: 194). In 1968, Barthes announced 'the death of the author' and 'the birth of the reader', declaring that "a text's unity lies not in its origin but in its destination" (Barthes, 1977: 148; cited in Chandler, 2002: 198). According to Barthes, the writer is not creative; he is just an imitator of previous gestures.

The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them; if he wants to express himself, at least he should know that the internal 'thing' he claims to 'translate' is itself only a readymade dictionary whose words can be explained (defined) only by other words (ibid).

2.1.1 'Intertextuality' Under Attack

Kristeva (1980), Barthes (2001) and their followers believe that texts are solely networks of other texts originated by piracy. You steal even if you do not think you are stealing. Recently, such arguments have drawn

fierce criticism by many scholars due to the extremism in defining the term against creativity and human agency. For instance, Graham Allen states that ‘intertextuality’ is one of the most used and misused terms in the contemporary critical vocabulary (2000: 2).

Irwin (2004) also touches upon Allen’s idea. He denotes in his study ‘Against Intertextuality’ that the term ‘intertextuality’ “has come to have almost as many meanings as users, from those faithful to Kristeva’s original vision to those who simply use it as a stylish way of talking about allusion and influence” (as cited in Singh, 2004).

Barthes minimizes the function of the modern writer. He describes the writer’s role as a ‘scriptor.’ The ‘scriptor’ as Barthes calls him “is born simultaneously with his text”; he can only imitate a gesture by recombining what is in the ready-made dictionary or what has been written. Accordingly, Irwin (2004) states that Kristeva, Barthes, or their followers do not propose either a rational or a coherent concept of ‘intertextuality’.

The use of the term *intertextuality* is dubious, as it implies that language and texts operate independently of human agency. While, in a sense, allusions are inter-textual phenomena, they are more properly and precisely described as authorial-textual phenomena [...]. Intertextuality is a term that should be shaved off by “Dutton's Razor,” the principle that jargon that does not illuminate or elucidate but rather mystifies and obscures should be stricken from the lexicon of sincere and intelligent humanists (Irwin: 240; cited in Singh, 2004).

Singh (2004) describes Barthes’s argument that readers create meanings while authors do not, as absurd. According to Singh, any weakness on the part of the author indicates also a weakness on the part of the reader. Singh contends that whenever approaching a text, readers bring

a set of experiences and they correlate their frames of knowledge with referents in the text. “It is not so much a matter of the reader ‘making’ meaning as a matter of the reader having the freedom to find unauthorized meanings” (Singh, 2004).

On the other hand, Chandler (2002: 201) views intertextuality in a more balanced way. He states that “texts owe more to other texts than to their own makers”. This view about intertextuality is very logical unlike those who went to extremes while defining the term against the creative impulse in humans. It is true that writing does not come out of the blank. However, there is a touch of creativity that distinguishes great poets from others.

2.2 Intertextuality and Creativity

Eliot (1964) touches upon the role the writer’s creativity and tradition in composition. He emphasizes that a work of literature has two dimensions: personal and universal. In other words, the literary work is made out of the individual talent and tradition which determines its worth and universal appeal. Accordingly, past affects the present, as well as the present have impact on the past. Consequently, the relationship between past and present is complementary rather than differential.

Fromkin et.al (2010: 34) refute Barthes and Kristeva’s narrow definition of intertextuality; that texts are only woven from the threads of the already written and read texts undermining any creative impulse in

humans. Fromkin et al. denote that creativity distinguishes human language from the language of other species. Creativity defines the basic units of language that can be used to form infinite forms of novel sentences that are not heard or said before.

Fromkin et al. argue that no matter how many words you know of a language, no one speaks in isolated words. Writers could memorize parts of literary words, but they could not memorize all literary long images and expressions. What matters is the way writers employ intertextual references to make their own statements and to form new connotations as if the intertextual reference is creatively employed. Thus, intertextual tools in the hands of an author can be used subtly and effectively to add new dimensions to texts.

Example (1a)

ليتنا في العشق وفي كل مواقعنا ومواقفنا في الحياة، نحسن "فسبكه" الأوجاع ونسيان من دخلوا
حياتنا وأوصدوا قلوبنا لأجلهم....

Example (1b)

"If only we in love and in all our positions and experiences in life could 'fasbakat' (Yufasbek) our pains and forget those who entered our life and locked our hearts for their sake" (my example & my translation).

The English word 'facebook', has entered the Arabic language after the revolution of social network sites, its connotations have been expanded.

The researcher noticed that some Arab writers and ‘Mufasbikuun’ started employing this technical intertextual reference in their literary writing; they activated new connotations and usages for this reference. It has been expanded to describe emotions. In example (1a), “فسبكة” connotes that the writer wishes as if our pains and illnesses like the rules of facebook, could be easily deleted and blocked as we easily block Persona non grata (an unwelcome person) and annoying ones with a push of a button.

In short, based on Example (1a) we could summarize the function of intertextuality according to Bazerman & Prior (2004) who renounce the traditional and the narrow definition of intertextuality. According to Bazerman & Prior ‘intertextuality’ is “not just a matter of which other texts you refer to, but how you use them, what you use them for, and ultimately how you position yourself as a writer to them to make your own statement” (2004: 94).

On the other hand, al- Jaḥīq, an Arabic prose writer born in Basra (781 –868), explains what distinguishes a writer from another. According to him, a writer’s inventory of anterior texts is not sufficient to create great works of literature:

"المعاني مطروحة في الطريق يعرفها العجمي والعربي، والبدوي، وإنما الشأن في إقامة الوزن، وتمييز اللفظ وسهولته، وسهولة المخرج، وفي صحة الطبع، وجودة السبك....." (الجاحظ، 1985: 136).

“Meanings lie scattered on the road and are known to Arabs and non Arabs alike. The art of composition has to do with the formal consideration of unique template, a distinct easy articulation and an excellent coinage” (al-Jahī, 1985: my translation).

This saying does not mean that al-Jahī underestimates the value of meaning (what) at the expense of the diction (how). He intends to say that there are common meanings known to people, for example freedom, honesty...etc. What the talented writer does is taking these general meanings and making them peculiar by giving them new connotations using his/her subtle tools. We all have ideas and knowledge of other texts, but when we put pen to paper, it does not sound all that great. The creativity of a work lies in the writer or speaker’s new ways of putting words together.

Example (2a)

"الرجل الوحيد الذي أعرفه ويتصرف بعقل.. هو الخياط.. فهو يأخذ
مقاساتي من جديد في كل مرة يراني، أما الباقون فيستخدمون مقاييسهم
القديمة.. ويتوقعون مني أن أناسبها" (جورج برنارد شو).

Example (2b)

“The only man who behaves sensibly is my tailor; he takes my measurements anew every time he sees me, while all the rest go on with

their old measurements and expect me to fit them” (Bernard Shaw as cited in Levinson 2006: 93).

This is a very great quotation taken from George Bernard Shaw. We notice that he uses simple words known to all of us even to children. But, what makes it great is the way he employs these simple words in a very creative and impressive way. The writer is creative since he makes the image of a tailor that we view routinely something more creative. The single isolated words in the quote are even ‘trivial’, but the overall philosophical comparison he makes out of the tailor image is fantastic. ‘Tailor’, ‘measurements’ and ‘fit’ are all there in our communication, but the real task is to make out of the known and ‘said’ words something ‘unsaid.’ Chomsky calls this ability ‘the creative aspect’ of human language use. Language is not only constrained to a stimulus-response behavior.

We are in the age of globalization which denotes openness and closeness of strange cultures. Literary language also evolves from time to time. There is always a need to invent new techniques, images, and styles of writing to meet nuances and complexities of human life. For instance, in her last novel *Forgetfulness.com*, Mostghanmi (2009) adopts a completely different style of writing that has not been employed before. She uses intertextual references from everyday language cleverly to talk about love. Such a shift in Mostaghanmi’s literary language, style and techniques is ‘fashionable’ since it breaks the established norms. Literary writing is the

same as language generally; it is influenced by ‘fashion’ and even individual idiosyncrasies.

Mostghanmi is the first Algerian woman to write in Arabic. She gained popularity and became one of the most celebrated and creative writers who have de-centered the idea that male writers are the center of creativity in literature, while female writers just imitate the already established norms. Language in Mostaghanmi’s hands becomes flexible since she generates new styles and connotations of the familiar intertextual references. Here are some of the illustrative examples from Mostaghanmi’s last novel *Forgetfulness. Com.*

Example (3a)

"ما نريده من الرجال لا يُباع، و لا يُمكن للصين و لا لتايلاند أن تقوم بتقليده، و إغراق الأسواق ببضاعة رجالية تفي بحاجات النساء العربيات" (ص. 16).

Example (3b)

“What we need of men cannot be sold; neither China nor Thailand can manufacture it to dump markets with men merchandise that can meet the needs of the Arab women” (my translation).

Example (4a)

"أبحث في تلك الحفريات العاطفية التي تراكمت خلال الأزمنة الجيولوجية و شكّلت مخزون السذاجة الأنثوية عن أسباب تطابق الخيالات النسائية و تشابه النماذج الرجالية" (ص. 26).

Example (4b)

“Looking at that emotional excavations that have accumulated during geologic times and formed a stock of female naivety, showing reasons of common disappointment for women and similarities between men models” (my translation).

Example (5a)

"النساء غوانتنامو الحب القابعات في معتقل الذاكرة دون محاكمة عن تهمة لا يعرفها إلا السجناء" (ص.29).

Example (5b)

“For Guantanamo love women captivated in the detainee memory without any trial for a charge known only by the warden” (my translation).

In a very clever way, Mostghanmi (2010) is capable of making everyday intertextual expressions that have no meanings but in their context, more connotative, descriptive and profound. She introduces such a change that has not been employed in previous writings as a way of literary writing. For instance, she employs such every day expressions: ‘surplus value of parting’, ‘the best anti-wrinkle cream is forgetfulness’, ‘emotional custody’.....etc to talk about love affairs in a very sarcastic and impressive way.

To sum up, Mostghanmi proves that writers do not only re-write, re-arrange or re-use the set rules of language patterns as intertextuality

theories assert. Inevitably, writers will already have the infrastructure of previous literary masterpieces; they employ many intertextual patterns, but the only thing that could not be imitated is the innate ‘seductive’ style that makes us feel astonished by a specific writer’s style that no one could obtain. Or else, all those who write literature would be called the giants of literature. In French, Mostghanmi is described as having the talent of *discours séducteur* in writing since once you start reading her, you cannot but continue reading until the end without feeling bored.

2.3 Telepathy Between Poets of Remote Cultures

Confluence of thoughts between humans of completely different and remote cultures is inevitable since humans share common feelings such as longing, loneliness, love, fear...etc. Consequently, many poets might come up with lines carrying the same idea and even diction accidentally (telepathy).

Example (6a)

"لوركا: لا أنا ولا البيت بيتي"

"أبو تمام: لا أنت أنت ولا الديار ديار"

Example (6b)

Garcia Lorca: “Neither I nor the home is mine”

Abu Tammam: “Neither you are ‘you’ nor the home is the home” (my translation).

In Example (6a) there is a telepathy between Abu Tammam and Lorca. The two poets were from different cultures and lived in different ages, or else I would have called this accidental telepathy- a plagiarism.

Scholars of intertextuality undermine any creative impulse in humans to the extent that they regard plagiarism as a form of intertextuality and it is called "تلاص" or "استلاب" in Arabic literary criticism. Scholars should explain the fine line separating 'intertextuality' from 'plagiarism'.

Abu Tammam (788-845) was an Arab and a Muslim poet who lived in the Abbasid period. Garcia Lorca (1898-1936) was a Spanish poet, a dramatist and a theatre director. Has Lorca read Abu Tammam's poetry?! No translations were available for Abu Tammam at that time although he was a great poet. It is worth mentioning that Darwish also alludes to the same line in his collection *Do not apologize for what you did*.

In short, telepathy occurs when addressing human concerns that worry human beings. The telepathic expression in example (6a) has become a trans-cultural signifier. Telepathic expressions that refer to human concerns are called 'trans-cultural intertextuality'.

Trans-cultural intertextuality is defined as a "border-crossing practice that engages with multiple histories and interweaves elements from a wide range of cultural and literary traditions" (Mai, 2010). To sum up, there are universal human thoughts about expatriation, loneliness,

nostalgia...etc that are not confined to a specific language or nation and so they cause telepathy between poets of remote cultures.

2.4 Intertextual References in the Pre-Islamic Arabia

Although poets in the Pre-Islamic Arabia were not influenced by other nations' literature and no sources of written poetry and knowledge were found; they expressed their needs by writing excellent poetry due to their wit and purity of their talent (Bubāiu, 2011).

Bubāiu argues that the influence of other texts only occurred in the later stages back to the Abbasid era. Poets in the Pre-Islamic era established a set of rules to assess good poetry. All Arab tribes were uniting yearly at *Su:q al-uqaa* which was a commercial and a cultural convergence. Poetry produced there was a high classical Arabic poetry known as *Muallaqaat*. The winning poems in the competition at *Su:q al-uqaa* were hung on *al-Ka'bah* in Makkah.

A set of examples are provided from the Pre-Islamic poetry demonstrating how poets employ intertextual references from their simple environment and adapting them if necessary. The Pre-Islamic poet engaged in an active process to adapt connotations of many allusions. No intertextual references were made to other cultures to infer that they were subjected to other texts and cultures to be able to produce an elevated poetry. This indicates that the wit of humans is capable to create something from nothing and even inventing new literature.

Example (7a)

"حلفت فلم أترك لنفسك ريبة

وهل يَأْثُمُ ذو أمة وهو طائع

لكلفتني ذنبَ امرئ وتركته

كذي العرِّ يُكوى غيره وهو راتع"

(ديوان النابغة الذبياني، تحقيق محمد أبو الفضل إبراهيم. ص: 29)

Example (7b)

"I swore to put away suspicion

Could an obedient and a devout fellowman be sinful?!

You have punished the innocent and left the offender

As the healthy camel was ironed while the sick one was left untouched"
(my translation).

A ubyaani wrote these lines as an apology to al- Nu□man Ibin Mun ir, the seventh Lakhmi king (418-461) seeking the evidence of his innocence and complaining about the unjust punishment (Abu al- Fa□il, 1977). The poet refers to a prevailing myth in ancient times that whenever camels are infected with "عر"، a disease like scabies, the healthy ones are ironed, whereas the sick ones are left untouched. People tended to iron the

healthy camels as a precautionary act. Nuḥman did the same, he punished the innocent and left the offender safe (Roḥmeya, 2004).

Arab primitive people believed in the myth of ironing the healthy camel rather than the sick one. So, people in that era believed in myths that were illogical. When Aḥubyaani employed this myth in example (7a), its connotations changed from a mythical context to a more logical one.

On the other hand, ḥdḥina (2005) states that the ‘crow’ was a source of myth-making in the Pre-Islamic era; it was a symbol of the sun; it was the one which directed Cain how to bury his brother Abel and a guide for Abdul al-Muttalib to the position of *Zamzam*, and it is a bird of Paradise. Consequently, the crow was regarded as a priest and as a guide carrying a message behind (Roḥmeya, 2004). However, the above connotations of the crow were not activated by poets. They employed the connotations that the crow is a symbol of pessimism. They used the active social connotations and blocked the other connotations. Besides, some poets were capable to reverse the pessimistic connotations of the crow symbol. They alluded to it as a symbol of optimism. For instance, Abdullah Bin al-Zubḥuri, a Pre-Islamic poet, employed the crow as a symbol of optimism. He portrayed it as a bad omen to his enemies and he became delighted when the crow started crowing. He saw it when Muslims were defeated in ḥhud battle, and he wished that his friends would return back to life to see the Muslims' corpses. He called on the crow to continue crowing (Faḥil, 1952: 198, see also Roḥmeya, 2004).

□lqama □lfahil also talks about crows and the act of flying birds by people. If the bird goes right, it indicates optimism and if it turns left, it indicates pessimism (ibid).

Example (8a):

"وَمَنْ تَعَرَّضَ لِلْغُرَبَانِ يَزْجُرْهَا

عَلَى سَلَامَتِهِ لَا بَدَّ مَشْوُومٍ "

مختار الشعر الجاهلي (429/1)

Example (8b)

“He who keeps flying crows

For his/her safety, ill-omened s/he will be” (cited in Ro□meya 2004, my translation).

The poet advises people not to embrace pessimistic behaviors since crows neither bring pessimism nor warn against bad things. Pessimistic people are unfortunate due to their pessimism which forbids them to see the light. The poet introduces a humane and psychological view. In short, poets participate in de-contextualizing intertextual references from their stereotypical views. Thus, “the richness of an intertextual reading depends not just on the cleverness and knowledge of the reader, but also on an awareness and appreciation of choices made by the writer” (Obeng & Hartford, 2002: 83).

2.5. Lost in *Déjà Vu*

Yang (2009) points out that intertextuality is being a device to create *Déjà Vu* phenomena. *Déjà Vu* is a French word meaning ‘already seen’.

Intertextual chains in a text create the feeling of *Déjà Vu*. It is a kind of a phenomenon expressing what is happening in our mind whenever we encounter a text. We sometimes have the feeling that something in a text reminds us of something that happened in the past or of something that we have recently encountered, but which we cannot recall.

Although many scientists try to find logical explanations for the *Déjà Vu* riddle, it is still unresolved. Recently, the researcher Thomas McHugh and several colleagues, neuroscientists, have conducted an experiment on mice. They have found a specific memory circuit in the brains of mice causing this whimsical sensation of *Déjà Vu*. The scientists pinpoint that such a memory circuit is a sort of “memory-based analogue of an optical illusion” (Yang & Wu 2009). Accordingly, we conclude that we absolutely have the feeling of having come upon some scenes either in real life or they are merely coined by ourselves in our imaginations. “There is also the possibility that people have traveled back in time and have very faint memory of what happened, and there’s the part that it’s merely a feeling” (Yang & Wu. 2009).

Thus, it is difficult for readers to activate the potentials of some intertextual relations since the meaning of a text changes over time, it is

affected by memory, life experience and reader's knowledge of other texts (ibid). In addition to the implicit types of intertextuality that are absorbed subtly in the text by writers.

2.6. Allusions as 'Culture Bumps'

Leppihalme (1997) asserts that allusions are a kind of 'culture bump'. "They are expected to convey a meaning that goes beyond the mere words used" (p.viii).

The term 'culture bump' was introduced by Archer to describe difficulties that face individuals who find themselves in uncomfortable and different situations while communicating with people of different cultures. Leppihalme (1997: 4) extends the function of the term 'culture bump' to translating allusions. The term is used to depict a situation where the TT readers have a difficulty in figuring out a ST cultural allusion. As a result of cultural idiosyncrasies, many allusions become puzzling or ambiguous wordings in the TT since they are not part of the reader's culture (ibid).

The term 'allusion', either in standard dictionaries or by many writers, is always defined in relation to implicitness and ambiguity. For instance, Abrahams (1993 as cited in Leppihalme 1997: 4), defines allusion as "a reference, explicit or indirect, to a person, place, event, or to another literary work or passage". Ruokonen (2010) also defines allusions as implicit references correlated with shared knowledge to be comprehended. Ruokonen summarizes the salient characteristics of allusions: (1) allusions

are implicit since their referents and connotations have to be activated in a text to be understood (2) allusions may take explicit or implicit forms (3) allusions are not problematic if they belong to the same shared knowledge.

According to Leppihalme (1997), translating allusions involves two cultures. Allusions have meaning in the culture or subculture in which they originate, but not necessarily in other cultures. Therefore, many allusions constitute a cultural problem or friction due to the differences and idiosyncrasies regarding their literary and pragmatic aspects on the textual level especially when talking about cultural allusions. Thus, receivers face difficulties in understanding allusions that are full with semiotic potentials. They cannot establish mutual relations or connection between the reference and the context of the text. Example (9a) below "سجّل أنا عربي", demonstrates that intertextual references are not merely linguistic units; their connotations vary according to their situational and contextual positions. However, in many cases, target readers cannot capture the potentials of a reference in a specific context. Consider the following:

Example (9a)

- "مالذي تعرفينه عن الصافي؟"

لا شيء غير أنني أحبه.... وأنه يفتش عن عمل... وأنه يغني أيضا بصوت جميل ويردد باستمرار - أغنية سجل أنا عربي، وقد تعلمتها منه" (سمّان، 1994: 70، ثوابته، 2006: 25).

Example (9b)

"What do you know about Safi?"

Nothing, except that I love him, he is looking for a job. He also sings and had a beautiful voice. He continuously repeats the song “Register. I’m an Arab” and I have learned it from him” (Boullata, 1998: 61; cited in Thawabteh, 2006: 25).

Example (9a) is an intertextual reference that is full of semiotic potentials that constitute a hard task for the Target Readers (TRs) to generate. ‘Write down, I’m an Arab’ (my translation), is a beautiful poem by Darwish which became part of the collective memory of Palestinians and Arabs. Darwish wrote this poem to mitigate the suffering of thousands of Palestinians who were killed and driven out of their countries.

What matters here are the semiotic potentials of the intertextual sign ‘Write down: I’m An Arab’. What are the semiotic potentials that the reference connotes in relation to the speaker’s context? What message does the speaker intend to pass by alluding to Darwish?

The phrase is a sign of suffering for Arabs. The speaker is jobless; he alludes to Darwish who endured huge suffering after 1948 war. Both, Darwish and the speaker share a considerable amount of suffering. The speaker is a ‘job seeker’ and Darwish is a ‘home seeker’. It is quite challenging for the TR to capture the potentials of such an intertextual sign (Thawabteh, 2006: 26).

Tammi observes that intertextual references “tend to acquire some functions in the local context” (1999: 6; cited in Ruokonen, 2010). For instance, the intertextual reference “Psalm” employed by Darwish gains more functions.

Example (10a)

"والمزامير صارت حجارة/ رموني بها/ وأعدوا اغتيالتي/ قرب بيارة البرتقال/ صار جلدي حذاء/
للأساطير والأنبياء" (من مجموعة العصافير تموت في الجليل، 1969).

Example (10b)

"And Psalms became stones- they have stoned me with- and re-assassinated me near an orange orchard- my skin has become a shoe for the myths and the prophets" (*Birds die in Galilee*, 1969; my translation).

Darwish alludes to Psalms in the Old Testament. Indeed, Biblical intertextual references only make sense if receivers activate their semiotic potentials within the theme of the whole work. Darwish deals with David's Psalms as his own and his nation's. Psalms are products of Canaanite culture despite their 'false' attribution in the Torah to the prophet David. Darwish here re-writes and re-originate this mythical reference to support his cause. He changes completely connotations, facts and significances of a Psalm reference. Psalms are one of the historical discoveries in the great Canaanite coast (from the northern of Syria to the south of Palestine). In particular, Psalms are old Canaanite folk songs, and even Mesopotamian ones that were discovered in Iraq. Migdadi (2009) argues that Darwish deals with the Psalm as a cultural reference. Likewise, Darwish views the Psalm as a literary reference when he named his poem 'the 151 Psalm', since the actual number of Psalms is 150. Darwish regards Psalms as the

collective production of his Canaanites ancestors. Therefore, he participates in the re-production by adding a new 'Psalm' to the existing ones (ibid).

In conclusion, intertextuality is more than the presence of a text in another. It complicates translation since intertextual references are not merely linguistic words; they are employed to perform a particular function and specific significances. Thus, a sensitive ideological allusion as in example (10 a) requires a semiotic analysis.

Chapter Three
Texts De-origination:
A Galaxy of Signifiers

3.1. Texts De-origination: A Galaxy of Signifiers

Intertextuality provides us with new ways to appreciate a text. Consequently, this research broadens the function and the definition of the term ‘intertextuality’ by adopting it as a helpful reading strategy for various intertextual forms in Darwish’s ‘Mural’ based on intertextuality theories. Jenny (1982) defines the role of intertextuality as a tool that could break down the linearity of texts and generate new ways of text reading. Thus, combining between both intertextuality theories and translation researches could contribute to a better translation of various intertextual references. Further, it could help us to be more aware of the intertextual chains in a text whether intentional such as (allusion, quoting...etc) or concealed ones in Darwish’s poem ‘al-jidariya’ or ‘Mural’.

Popvic (1975) points out that:

In order to establish a practical model of literary translation, we have to keep in mind the idea that a literary text is not merely a combination of verbal signs, but a culturally-loaded linguistic system, one that requires a thorough going comprehensive examination before translation is carried out (cited in Xiaohua, 2005: 5).

Although it is possible to figure out and de-originate many intertextual intersections in a text, and assign them new semiotic and rhetorical values, a zero level de-origination to allusions in the text as intertextuality theorists argue seems something merely theoretical. Since this depends on the familiarity of the reader or the translator with allusions, and their ability to recognize them. There are many allusions that are implied implicitly which are difficult to be recognized. Accordingly,

through de-originating Darwish's 'Mural' or 'al-Jidariya' the writer will prove the validity of such a hypothesis.

The contemporary French theorist and critic Genette (1997) proposes a helpful reading to intertextuality. He provides five subtypes of 'transtextuality' as a more inclusive term than 'intertextuality'. Genette coined the term 'transtextuality' to dissociate his approach from post-structural approaches (Simandan, 2011). According to Genette, 'transtextuality' is classified to:

1. **Intertextuality:** including: allusion, quotation, and plagiarism which are explicit intertextual forms.
2. **Architextuality:** is a subtle type of transtextuality. It connects a text to other texts through genre or framing that is based on a set of established conventions or codes. These conventions and codes satisfy the readers' expectations and make reading a text more intelligible.
3. **Hypotextuality or hypertextuality:** the relations between a text and an antecedent text. However, the resulting text modifies, elaborates and even transforms the connotations of its preceding 'hypotext.' For instance, parody, spoof and translation.
4. **Metatextuality:** Genette defines 'metatextuality' as "a critical relationship *par excellence* between texts in which

one text speaks of another, without necessarily quoting from it directly” (1982: 3; cited in Allen, 2000).

5. Paratextuality: ‘paratextuality’ defined as elements that lie at the threshold of the text helping to direct and even control the reception of the text by its readers. According to Genette (1982, cited in Allen 2000), ‘para-textual’ elements are divided to:

1. A peritext: titles, prefaces and notes.
2. An Epitext: consisting of interviews, authorial and editorial discussions.

A title of any text is an essential ‘para’ element since it is the space that occupies the text threshold. It facilitates our entrance inside the text. For instance, the title of Darwish’s poem ‘al-Jidariya’ is ‘para-textual’ since it facilitates our navigation inside the text. ‘Al-Jidariya’ is an intertextual title that designates significant connotations about the topic and the message that Darwish intends to pass. His choice of such an intertextual reference summarizes the theme and the gist of his poem.

According to Genette (1997:2), a ‘paratext’ such as the title of a poem constitutes a zone between a text and a non-text. It constitutes a transition and a transaction since it works like an advertisement for the text message and image. Furthermore, the title is the place where privileged pragmatics are stated and well knitted to leave an

influence on the public. Any intertextual reference has a denotative and a connotative function.

3.2. Intertextual Denotations of Darwish's Title 'al- Jidariya'

'Al- Jidariya' is a word synonymous to another intertextual literary allusion which is *Muqallaqa* (a plural form of *Muqallaqat* or the 'Hanging Poems.' These poems were hung on *al-Ka'ba* at Mecca. *Al-Muqallaqat* are a group of seven long Arabic poems or *qasida* that have come down from the time before Islam. They are considered the best works of Pre-Islamic poets. *Al-Muqallaqat* have a considerable value due to their elevated literary, historical and poetic values.

3.2.1. Semiotic Connotations of Darwish's Title 'al-Jidariya'

Darwish's choice of such a title raises the value of his poem and equates it with *al-Muqallaqat*. Moreover, Darwish summarizes his poetic experience, wisdom and unique vision in this poem to the extent that it will be ranked, immortalized and hung on in memory like *al- Muqallaqat* which were hung on *al-Ka'ba*.

Darwish used 'al-Jidariya' as a title subtly to employ certain connotations. 'Al-Jidariya' or its target equivalence 'Mural' celebrates the immortality of art or achievements left by people or human creators. What is amazing is that Darwish wrote this poem in the late nineties to 'celebrate his death.'

He makes from death something full of life and hope. Such a thing reminds me of what Jean Cocteau did in his film in which he filmed the death of himself. He said while his coffin was passing between his friends: do not weep so, pretend crying since poets do not die but they pretend dying.

3.3. Intertextual Forms in Darwish's 'Mural'

Intertextuality in Darwish's 'Mural' is divided into five types:

1. Intertextual references taken from literature. They are subdivided into:

a. Intertextual references from Arabic and Western myths.

b. Intertextual references from Arabic and global poetry.

2. Religious Intertextual references. They are subdivided into:

a. Intertextual references from Torah and Hebrew Literature.

b. Intertextual references from Christianity and Islam.

3. Historical Intertextuality: such as alluding to historical figures or places that occupy a special image in the collective memory of the people (Nadīm, 2011).

3.3.1. Literary Allusion

A literary allusion is “an explicit or implicit reference to another literary text that is sufficiently overt to be recognized and understood by a competent reader” (Niknasab, 2010: 49).

3.3.2 Forms of Literary Allusion:

3.3.2.1. An implicit Reference to a Literary Character (Metatextuality)

In ‘Mural’, Darwish refers to other texts without necessarily naming or citing the referent text. According to Genette’s classification (1982), ‘metatextuality’ is defined as uniting a text to another without naming or citing the referent text. In other words, the ‘intertext’ is being absorbed or concealed within the text without necessarily naming it (as cited in Allen, 2000).

Example (11a)

"يا اسمي: سوف تكبر حين أكبر

سوف تحمِلني وأحملك

الغريب أخ الغريب" (الجدارية، 2009: 448).

Example (11b)

“O my name, you will grow when I grow

You will carry me and I will carry you

Strangers are also brothers” (translated by Akkash et al., 2003: 121-22).

Example (11a) recalls an implicit intertextual reference to Imru’ul Qays.

"أجارتنا إنا غريبان ها هنا وكل غريب للغريب نسيب" (امرؤ القيس).

“Neighbor! We both o’er here full strangers are

And strangers to strangers are relatives dear” (translated by Ibrahim Al Mumais).

In Example (11a), Darwish employs an implicit Intertextual reference to Imru’ul Qays. In other words, the ‘intertext’ which is Imru’ul Qays is being absorbed or concealed within the text without necessarily naming it. On the other hand, Darwish paraphrased Imru’ul Qays’s idea. The implicit allusion to Imru’ul Qays appears as if it is Darwish’s own idea; the writer lets the allusion be absorbed in the text. According to Jenny, this type of allusion appears as “a paradigmatic element that has been displaced deriving from a forgotten structure” (1982: 44-5).

Figuring out an allusion enhances comprehension, draws more conclusions and thus adds more dimensions to the text at hand. Recognizing the implicit allusion that is made Imru’ul Qays is very significant in invoking new connotations and mental pictures.

Imru’ul Qays’s journey in life is similar to Darwish’s illness and challenge. Darwish’s exile is rooted in his soul since Imru’ul Qays’s days. Death was the white end for both. In short, Darwish’s allusion to Imru’ul

Qays is very challenging since it is indirect, the reader might think that it is the writer's own idea and analyzes it as a general idea. Consequently, such a kind of allusion is misleading; it requires a highly intellectual, knowledgeable and a biculturalized reader to unravel it.

3.3.2.2 Single Reference

The writer refers to an explicit literary, religious or historical figure.

Example (12a)

"رأيت المعري يطرد نقاده

من قصيدته :

لست أعمى

لأبصر ما تبصرون، " (الجدارية ص. 31\32).

Example (12 b)

"I saw al-Ma'aari chasing his critics away from his ode:

I am not blind to what you see.

Insight is light. It leads either to nothingness or madness" (translated by Akash et al., 2003: 128).

Although Darwish's reference to bul -lā al-Ma'arri is explicit, it requires activating its potentials in the text to be understood by TT readers. Al-Ma'arri (973-1057) was a famous poet who lost his sight at

the age of four due to smallpox. He hailed from the city of Maḥarra (المحررة) in Syria from which his name derives. To provide TT readers general information or denotations about al-Maḥarri is not sufficient. Thomas (1874) asserts that the reader or the translator has to “recall the context of the model and apply that context to the new situation” to understand an allusion. Darwish and al-Maḥarri have a common insight; Darwish detests a life in which humans lack their basic rights of peace, security and stability. Thus, people who are satisfied with life without such rights are blind according to him. Al-Maḥarri did not worry about critics so he was dismissing them from his poems. Darwish also practices dismissal and denial but against the Israeli enemy (Čšini, 2003).

To sum up, we need to apply the context of the allusion to the new situation to draw more conclusions intended by the writer subtly.

3.3.2.3 ‘Multiple Reference’ or ‘Conflation’

In his ‘Mural’, Darwish employs many allusions that have various referents. ‘Multiple Reference’ or ‘conflation’ occurs when “the immediate text mentions something which may reference several outside sources at once. This ambiguity provides the reader with uncertainty over what conclusions to draw about a specific aspect of a story” (Dufresne, 2010).

Example (13 a):

"باطل، باطل، الأباطيل، باطل"

كلّ شيء علي البسيطة زائل" (الجدارية، 87)

Example (13 b)

"Vanity, vanity of vanities... vanity!

All that lives on earth is bound to pass" (*Unfortunately, it was paradise*, 2003: 156).

In Example (13a), Darwish's allusion has different referents and sources: Lubid Bin Rabi'a and the Ecclesiastes. Such an allusion arouses various connotations. It recalls an intertextual reference to Lubid Bin Rabi'a when he says:

"ألا كل شيء ما خلا الله باطل وكلّ نعيم لا محالة زائل"

"Everything other than Allah is vain (false) All pleasure (luxury) is doomed to end" (my translation).

Darwish repeats this saying four times in his poem. Although Darwish's poem addresses the theme of immortality, he is sure that this world is mortal asserting this truth to console him. However, he is courageous and firm before death and he tries to immortalize himself by creativity.

On the other hand, Darwish's intertextual reference in Example (13a) also refers to a saying in the first chapter in the Ecclesiastes:

"بَاطِلُ الْأَبَاطِيلِ، قَالَ الْجَامِعَةُ: بَاطِلُ الْأَبَاطِيلِ، الْكُلُّ بَاطِلٌ بَاطِلٌ"

(تفسير سفر الجامعة، الجامعة 2:1).

Darwish uses images from the Ecclesiastes related to Solomon, a wise king and a poet who reached the peak of glory, to provoke Solomon's wisdom; however, nothing is immortal. Darwish admits this truth and thus he repeats Solomon's utterance "باطل... باطل".

In short, many Intertextual references in Darwish's 'Mural' refer to several outside sources at once.

3.3.2.4 'A Casual Reference'

Thomas (1874) defines a casual reference as "the use of language which recalls a specific antecedent, but only in a general sense that is relatively unimportant to the new context."

Example (14a)

"ما قلت للطلل : الوداع . فلم أكنْ"

ما كنت إلا مرة . ما كنت إلا

مرة تكفي لأعرف كيف ينكسر الزمان

كخيمة البدوي في ريح الشمال" (الجدارية، 47)

Example (14b)

“I never say goodbye to the ruins.

Only once had I been what I was.

But it was enough to know how time

Collapses like a Bedouin tent in the north wind” (translated by Akkash et al., 2009: 163).

Darwish’s line “I never say goodbye to the ruins” alludes to a practice in the Arabic poetry that is referred to as "الوقوف على الأطلال" or ‘overviewing ruins’. The Pre- Islamic poet would often start his poem by saying that he stood at the ruins of his beloved lamenting them. Darwish uses a common framing for the Pre-Islamic Arab poets. Whether or not a reader or a translator recognizes such a reference, it will not be that important to the meaning of the new context.

3.4. Historical Intertextuality

‘Historical intertextuality’ gives a cultural dimension to the text. In the example below, historical intertextuality provides an educational lesson stating that human beings particularly Arabs could triumph only through their science and achievements (□šini, 2003).

Example (15a)

هزمتك يا موت الأغاني في بلاد

الرافدين..مسلة المصري. مقبرة الفراعنة،

النقوش على حجارة معبد ..."(ديوان الأعمال الجديدة الكاملة، 2009: 450).

Example (15b)

“All the Mesopotamian songs have defeated you

The Egyptian obelisk, the Pharaoh’s tombs, the engraved temple stones”
(Akash et al., 2003: 142).

The poet praises his victories against death, the immortal achievements of human beings; the victory of memory, culture, civilization and history. Despite its authority over human beings, death could not swallow these immortal human achievements.

3.5. Religious Intertextuality

Darwish’s ‘Mural’ recalls many religious intertextual references from Quran, Torah and Bible. The presence of a religious reference is essential due to its presence in the collective memory of people. Darwish is engaged in a dialogue with the religious intertextual references, especially those taken from the Torah in order to undermine and resist the discourse of the occupier, and to question philosophical issues such as life and death.

Example (16a)

"سأصير يوماً كرمة،

فليغتصرنني الصيف منذ الآن،

وليشربُ نبيذي العابرون علي

ثريّات المكان السّكريّ

أنا الرسالة والرسول" (ديوان الأعمال الجديدة الكاملة، 2009: 446).

Example (16b)

"One day, I will be a grapevine

After today, let summer press me

Let passers-by drink my wine under the chandeliers of that sugary place

I am the message and also the messenger" (translated by Akkash et al., 2003: 121).

Darwish makes an intertextual reference to Jesus' blood in the last supper. Existence according to Christ is fraught with enormous sacrifices. Thus, existence always ends up with a satisfying death (Bakir & Salmi, 2011).

3.6. Mythical Allusion

Employing mythical allusions in poetry is highly significant since they are sensory images generating more meanings. Mythical allusions achieve a connotative and an aesthetic function within the poem. The poet does not merely mention the myth for esthetic reasons; otherwise, the myth creates intimation and interaction with the poetic experience. Such interaction intensifies and reforms the myth connotations and improves its dramatic dimension.

The importance of the myth stems from its presence in the nation's collective memory. Consequently, it is loaded with peculiar symbols and connotations. Darwish's primary sources of mythical allusions are eastern myths, and then in the secondary position come the western myths indicating the openness of the poem to other cultures.

In 'Mural' we notice a cross cultural journey where the mythical heritage overlaps and interacts across cultures. Thus, translating intertextual chains enhances dialogue and interaction between different cultures. The myths employed by Darwish belong to different cultures and civilizations for instance, Mesopotamia, Egypt and Syria. Also, there are other myths that belong to Roman and Greek civilizations. Mythical allusion reveals the movement of the myth across place, time and cultures.

The myth occupies a large part of Darwish's 'Mural'. The writer might employ the myth without citing its name or its characters. Or, he cites one of the characters of the myth.

The Example (17a) below demonstrates that an intertextual reference is employed by the writer to perform a particular function. Morgan (1985: 22) points out that no intertextual reference is ever "innocent or direct, but always transformed, distorted, displaced, condensed, or edited in some way in order to suit the speaking subject's value system".

Example (17a)

"خضراء ، أرض قصيدتي خضراء"

يحملها الغنائيون من زمن إلى زمن كما هي في

خُصُوبتها.

ولي منها : تأملُ نرجس في ماء صورته" (ديوان الأعمال الجديدة الكاملة، 2009: 473).

Example (17b)

"Green is the land of my ode, green and fertile,

beloved by lyricists from generation to generation

From my ode I received a Narcissus

gazing into his watery reflection" (translated by Akkash et al., 2003: 132).

□šini (2003) argues that Darwish is proud of his poem which will be a noble humanitarian enterprise. The poem gives him hope and life amongst an atmosphere dominated by death. In these lines, Darwish contemplates his green poem; he alludes to Narcissus who died due to his excessive admiration. Darwish alludes to this myth to signify that his poem will offer him immortality as the Narcissus flower immortalized by his owner.

Chapter Four

Procedures and Data Analysis

4.1. Procedures and Data Analysis

There are altogether 60 PNs and KP allusions identified in the ‘Mural’ in the two translated versions; *unfortunately, it was paradise* (translated by Akash et.al) and *Mural* (translated by Hammami and John Berger).

First, PN allusions are analyzed as rendered by Akash et al. (2003). As shown in Table (1), the highest frequency for translating PN allusions is associated with the first strategy suggested by Leppihalme, that is, retention of the intertextual reference with detailed explanations on the glossary and the strategy of replacing references by their conventional TL forms.

Table (1) shows that 14 PN allusions are retained unchanged without any explanation. While, other 14 allusions are replaced by their conventional TL form; three instances are translated literally; 11 instances are translated by the retention of the intertextual reference with detailed explanations (on the glossary) and six instances are translated by ‘typography’ along with the other strategies. Six instances are italicized intentionally by Akkash et al. and other two instances are marked.

While, KP allusions as shown in Table (3) are translated literally except one instance translated by rephrasing the allusion with an overt expression of its meaning.

On the other hand, the most prevalent strategy for the translation of allusions by Hammami and Berger in *Mural* is the retention of names without any guidance. The two translators have employed this strategy for

translating 18 instances. While 12 instances are translated by replacing the name with a target language name; four instances are translated literally; two instances are translated by replacing the intertextual reference by a preformed SL item; one instance is translated using marked wording or syntax and one instance is omitted and reduced to sense. Only one instance is translated by the retention of the intertextual reference with some additional guidance in a footnote. Regarding KP allusions as shown in table (4), all instances are translated using literal translation.

4.2. Ruokonen's Classification of Allusions

Allusions in Darwish's 'Mural' are classified into three categories based on Ruokonen's classification (2010). She classifies allusions according to cultural foreignness and familiarity into three categories: probably familiar, possibly familiar and probably unfamiliar.

1. Probably familiar: Here the translator retains the SL allusion since s/he supposes that the TT readers are familiar with it. The allusion is culturally familiar. For instance,

"نشيد الأناشيد"، "نرجس"، "ابن مريم"، "أيوب"، "قابيل"، "الأندلس"

2) Possibly familiar. The referent text is available in the target language, but not so widely. It may be familiar to some TT readers or translators. Even people who are well informed readers of literature, might not know so deeply about some allusions. So, an explanation either in a footnote, in – text explanation or an endnote is required. For instance,

“12,000” “مركبة، 1,400”، “أنكيدو”، “أوزيريس”، “أثات”، “هيدجر”، “ريني شار”
 “صوفي”. “حصانا

For instance, ‘Osiris’ " أوزيريس " was translated in the two translated versions by the retention of the name (transliteration), without any footnote, explanation or an endnote. Such a translation would be more efficient if we insert a footnote or an explanation since translating without any explanation for an allusion that is not widely known, would block activating its connotations within the text for the unfamiliar reader. So, a footnote stating that ‘Osiris’ is an Egyptian god, usually identified as god of the afterlife, the dead and the underworld, is necessary.

3) **Probably unfamiliar.** The referent text is not available in the TL. For instance,

"أرض الأرجوان" "بحرف النون" "قانا الجليل" "مجنون ليلي" "امرؤ القيس" "طرفه بن العبد"
 "المعري" "حجازي" "هودج" "معلقة" "عيد الكروم" "عيد الشعير" "مؤذن" "سورة الرحمن"
 "ياء" "بحرف النون" "احدى عشر كوكبا".

All the above allusions are retained without any additional explanation or addition by Hammami and Berger. While, Akkash et al. retained most of them with the addition of long endnotes. These endnotes contain general and unnecessary information that could not help the reader to activate the semiotic potentials of the allusions in the text.

For instance, "معلّتي" is translated as ‘My ode’ by Akkash et al. (2003). They replace the allusion by a TL name. Also, Hammai and Berger

translated the same allusion by replacing it with a TL name which is ‘poem.’ None of the two translations are accurate, they do not demonstrate the connotations that Darwish intends.

Darwish employs the allusion *Muqallaqa* to indicate that his poem is elevated and will be ranked like *Muqallaqat*. In order to achieve at least a similar effect on the target readers as it was created on the source readers, the allusion should be retained (foreignization) with an addition of a footnote.

Unlike Hammami and Berger who do not pay attention to allusions and they have translated them literally without any guidance, Akkash et al. are more attentive to allusions and have translated most of them by the addition of long endnotes. But, have they been aware of the allusions’ semiotic, sensitive or rhetorical potentials? Are the long endnotes efficient? The researcher cites some instances from the two translated versions to assess translators’ successes and failures in rendering intertextual references that yield various connotations and denotations.

4.3. A Checklist of Connotations for an Allusion

Intertextual references might have different multiple connotations and denotations. The translator should add and search for the correct connotation that suits the context and the rhetorical purpose of the text. Hatim and Mason point out that the semiotic analysis of an allusion depends on the context which “regulates the relationship of texts to each

other as signs” (1997: 289-300). For instance, "بحرف النون" is translated as ‘the letter *Nun*’ by Akkash et al. They retained the allusion unchanged despite the fact that it is culturally driven; they translated it literally in its traditional sense, without taking into account that the *Nun* has several denotations and connotations that vary depending on the context. This will increase ambiguities in the text as the text is full of “culture bump” allusions.

While Hammami and Berger translate "بحرف النون" as “with all the femininity of the letter *Nuun*.” They adopt the strategy of rephrasing the allusion with an overt expression of its meaning (in- text explanation), in addition to inserting an endnote at the end of the book stating that *Nun* is a “letter of the Arabic alphabet as letter N, the colloquial dialect of Darwish’s western Galilee uses the feminine suffix *hun* instead of the masculine *hum* for both masculine and feminine objects in the plural” (*Mural*: 2009).

Is such a translation efficient? Is such an explanation correct? Unfortunately, translators’ explanation for *Nun* is illogical in Darwish’s ‘Mural’ context. This explanation could be valid in another context. It seems that the translators are not familiar with the other denotations of the *Nun* allusion, and they do not conduct a lot of research to figure out the significance that the allusion yields. Many of Darwish’s allusions require a lot of research and inquiry. So, such a translation is peripheral. It is true that *Nun in Niswa* is one of the denotations of *Nun*, but it is not suitable in the context of Darwish’s poem.

Texts are processed on two levels: macro and micro levels. Macro level addresses the overall rhetorical function; while micro processing is at the level of the individual utterances (Trosborg, 1997: 36). We should search for the rhetorical purpose of the allusion *Nun* in order to come up with a comprehensible and a satisfying translation.

At the beginning of *Surat Al-Qalam*, Allah swears by the letter *Nun*.

“*Nun*. By the Pen and by the (Record) which (men) write”

Indeed, all separate letters that Allah swears by at the beginning of many *Suras*, their meanings are in ‘ilm-il-ayb’ or in the ‘Knowledge of the Unseen.’ Some scientists point out that *Nun* refers to the pen due to the importance of writing and so Allah called it *Surat al-Qalam* (the Pen). Others argue that *Nun* is a board in which angels write exactly what God orders them. No matter which the correct explanation is, both explanations refer to writing and stationery like pens or papers etc. There is also an anonymous poet, who employs *Nun* in this line, saying:

إذا ما الشوق يرجع بي إليهم ... ألفت النون بالدمع السجوم

(<http://www.al-eman.com>)

“Whenever longing takes me back to them The letter *Nun* /n/ sheds too many tears” (my translation).

Here, the poet alludes to the pen as *Nun*. Thus, Darwish’s *Nun* is a reference to writing or stationery but not to *Nun in Niswa* as it is stated by

Hammami and Berger. *Nun in Niswa* is not an appropriate referent for the *Nun* allusion in the context of Darwish's 'Mural'.

In brief, an allusion might have various denotations and referents. So, translators should choose the correct denotations and connotations depending on the situational context of an intertextual reference.

The translator has the selective power to decide what aspect of translation should be explained explicitly or ignored. According to Leppihalme (1997:87) the role of the translator is viewed as:

A cultural mediator and a decision marker during the translation process on a micro-level. He/She is an expert who must know which aspects of the SL must be explicit to his or her reader, and which should be regarded as 'intercultural common knowledge [...] The role of the translator on a macro-level is no longer seen as a 'mere 'language worker', but as a promoter of intercultural communication. The translator should be aware of his /her bonds to his/her own background, but equally of how to overcome them.

Hamami and Berger opted for the retention of allusions (literal translation) without additional notes. Only one instance is translated by the addition of an inaccurate footnote which is *Nun*, despite the fact that most allusions in Darwish's text are not trans-cultural. Thus, some additional notes and explanations are necessary to bathe the readers' way since a lot of culture obstacles might not only obstruct reading but also oblige the reader to stop reading due to many fragments and discontinuities in the text.

4.4. 'A Metaphorical Allusion'

Allusions have even been characterized as the cultural 'shorthand' that is 'the real untranslatable' (Lefevere 1992, 56). Most researchers are not as pessimistic, but it is generally acknowledged that allusions may easily disappear in translation (Voituriez 1991, 163), be misunderstood (Gambier 2001, 230) or become puzzling culture bumps (Leppihalme 1997a, 4 cited in Ruokonen, 2010: 58).

Sometimes allusions sound like the word 'illusion'. They appear in a way similar to a metaphor. For instance, 'Land of Lavender' or "بلاد الأرجوان" is translated literally in both translated versions of the 'Mural', and no explanation or further notes have been added although this allusion is historically and culturally driven.

No matter how intellectual or enlightened translators are, they might fall victims to a form of an allusion disguised as a figure of speech. At first glance, I thought that "بلاد الأرجوان" is a metaphor, but its function is ambiguous in the context of the lines of the poem. So, the researcher resorted to search historical journals. She has found that the compound noun "بلاد الأرجوان" is not a mere metaphor, it is a historical allusion. Kirillove (2003) defines an allusion as 'a special metaphor' and 'a type of textual implication' since it is indirect (cited in Pirnajmuddin & Niknasab, 2011).

Allusions are implied since the reader's role is to activate the implied significance of these fragments within the text structure. Further, in order to figure out the significance of these allusions, the reader and the translator should have some common knowledge so that the supposed effect will be achieved. Therefore, a footnote or a brief explanation in parentheses within the text stating that "بلاد الأرجوان" or the 'Land of Lavender' is a name given to Canaanite regions such as Palestine and Syria (since they were an important source of red purple), is necessary.

Darwish is a Sumerian and a Canaanite participating in the culture of the region, engaged in grouping Sumerian and Canaanite epics, and engaging in a debate around cultural themes such as love, fertility, life, death and immortality" (Migdadi, 2009).

'Feast of Barley' "عيد الشعير" and 'Feast of the Vine' "عيد الكروم" are also rendered literally in the both translated versions of the 'Mural' though they are culturally sensitive. We notice that translators opt for 'minimum change strategies,' using a minimum effort and effect.

"Intertextuality is a rhetorical device employed by text producers to express more than what is said in an utterance" (Thawabteh, 102: 2012). Thus, 'Feast of Barley' "عيد الشعير" and 'Feast of the Vine' "عيد الكروم" are mythical allusions referring to ancient Canaanite rituals; they carry the meanings of fertility and thrive. Darwish evokes these memories about the place to emphasize his right to return to all villages and cities in Palestine.

Accordingly, translators should account for sensitive texts idiosyncrasies. Levy (1997) argues that translators should develop

‘minimax strategies’, using a minimum effort to reach to a maximum effect (see Leppihalme, 1997: 26). Allusions require some explanations about their context, referent and meaning. Ruokonen states that:

Allusions are intertextual references conveying implicit meanings whose interpretation is based on referents assumed to be familiar to the reader. This combination of implicitness and assumed familiarity often makes allusions a translation problem: target-cultural readers are not necessarily familiar with the (source-cultural) referent and may be unable to deduce the deeper meaning of the allusion (2010: 50).

4.5. Intertextual References in ‘Mural’ as Tools to Defy the Discourse of the ‘Other’

Darwish admires the Hebrew poet Amichai. But, he describes his poetry as a “challenge to me, because we write about the same place. He wants to use the landscape and history for his own benefit, based on my destroyed identity. So we have a competition: who is the owner of the language of this land? Who loves it more? Who writes it better?” (Jaggi, 2002).

This paper views ‘intertextuality’ as an inspirational motive for writers to expand, change and de-contextualize references or allusions from their stereotypical images and beliefs. For instance, the reader of Darwish’s ‘Mural’ notices a great density of references made to Torah and Hebrew literature. Such a density of texts intersections in Darwish’s poem aroused a lot of criticism by some critics. One of these critics is Hawamdeh (an Arab poet and a critic) declared to *Poet News Agency* that he will be part of a project addressing many literary issues including plagiarism committed

by Darwish from Torah , in addition to other Arab poets (*Jaridat al-Dostur*: 2012).

Darwish's 'Mural' has been an arena for many critics who questioned the existence of many direct quotations. Many critics misunderstood many references in Darwish's 'Mural' due to their inaccurate familiarity with allusions. In an article entitled 'Mahmoud Darwish and the Torah', published at *al- Dostur*, a Jordanian newspaper, Hawamdeh (2012) argues that Darwish is influenced by the Torah and Hebrew literature which are one of his primary sources of citation, to the extent that the poet cites quotations from them directly as if they were his own ideas. Hawamdeh states that the excessive reference to Torah without mentioning sources, makes Darwish appear as if he were theological. Hawamdeh wants to say that Darwish throws densely direct quotations and attributes them to himself. He describes Darwish's use of intertextual references (quoting) without citing the source as "استلاب".

Hawamdeh (2010) depicts the process of citing quotations by writers without mentioning the source, as stealing the match that is like stealing the flame itself. Hawamdeh does not view allusions relating to their functions within the whole text. It is true that Darwish studied Hebrew and Torah, but this is not the only reason for this intensity of allusions. You could not refine and undermine sacred texts allegations without pointing to them. There is a necessity for this excessive alluding to Torah in Darwish's poetry. Darwish was subtly able to change the stereotypical allegations of

such texts, indicating a clash between a fixed allusion that comes to mean differently especially allusions related to the ideological aspect.

Siddiq (2010) states that Darwish's allusions to persona, themes, and motifs from Hebrew texts, Old and New Testaments aroused angry views against him by many Arab critics. They criticized Darwish of humanizing the enemy. Darwish's treatment of the image of the Israeli enemy is defensive in nature: it aims to 'rehabilitate' and shore up the habitually maligned and often forthrightly demonized individual and collective identity of Palestinians" (Siddiq: 491).

Darwish's allusion to Torah in 'Mural' could be divided into two levels:

1. Alluding to texts from Torah having a vision about the existence, life and death. These texts express absurdity of this existence that is doomed to death (Najim, 2011).
2. The second most important level of citations from Torah is the ideological aspect that Zionist movement adopted to justify and spread colonialism, killing and destruction. Darwish depends on these allusions to question the discourse of the other, identity, existence and famous Zionist allegations such as: Palestine as "a land without a people, for a people without a land."

Najim (2011) states that Darwish evokes such references or allusions and makes them absorbed in his texts for various reasons: (1)

deconstructing the Zionist ideological discourse (2) refuting it and removing the victim's mask from the face of the executioner by re-writing past tragedies. "By alluding to Torah, Darwish participates in transferring the Palestinian cause from its ideological and mythical horizon dictated by the occupier to a more humanistic perspective" (Najim, 2012).

Migdadi (2009) declares that Darwish also deals with the Torah in a literary way. He does not only allude to imply Canaanite and cultural significances. For example, Darwish alludes to Solomon to connote a special interrelated intertextuality between himself and Solomon. Solomon was a wise king and a poet who reached the peak of glory, but at the end he admitted that nothing is immortal and thus Darwish repeats Solomon's utterance: "vanity, vanity of vanities....vanity!" (translated by Akash et al., 2003:156) or "باطل، باطل الأباطيل باطل" (الأعمال الكاملة، 2009: 519). Darwish deals with Solomon as a figure having common traits with him and so he detaches the theological figure from its historical and cultural beliefs. It is merely a comparison between Solomon's wisdom, creativity and Darwish's.

4.6. Macro-Level Allusions (Extended Allusions)

According to Minna Ruokonen, a macro- level allusion is created when various allusions are grouped respectively to refer to the same referent text. They form a web of interconnected allusions that Pasco (1994) calls them 'extended allusions'.

Example (17a)

"باطلٌ، باطلٌ الأباطيل باطلٌ،

كلُّ شيءٍ على البسيطة زائلٌ

مركبة 1400

و 12,000 فرس

تحمل اسمي المذهب من

زمن نحو آخر.....

كلما ازداد علمي

تعظم همي؟

فما أورشليم وما العرش؟" (2000: 87).

Example (18b)

"Vanity, vanity of vanities...vanity!

All that lives on earth is bound to pass.

1,400 chariots and 12,000 horses carry my golden name, from
generation to generation [.....]

What uses of Jerusalem?

What use is the throne to me?" (*Unfortunately, it was paradise:*
521).

In example (18a), Darwish uses a series of micro signs that refer to the Old Testament to establish a new attitudinal and an ideological position. Darwish complies these micro references: "وماأورشليم" to portray his transition to the other world (death) festively when he evokes the reference to Solomon's horses, vehicles, money, and strength. In other words, Darwish alludes to such images to depict his triumph over death and the survival of creativity after the demise of kings and kingdoms.

Solomon's vehicles and strength were gone, but his golden name still glitters like gold. Darwish uses a series of theological references

"وما أورشليم وما لعرش"، "اسمي المذهب"، "فرس 12,00"، "1400 مركبة" without mentioning the referent which is Solomon. He de-centers these references from their previous discourse sensitivity by making them more individual.

Shahrouri, an Arab critic, criticized Darwish's allusion to Torah. He argues that Darwish's use of 'my golden name' or "اسمي المذهب" allusion implies that Darwish portrays himself as a Jewish and a follower of David (al- \square isa, 2010). Shahrouri misunderstands "اسمي المذهب" allusion since Darwish when alluding to 'my golden name', '12,000 horses', and '1,400 chariots', he refers to Solomon not David. Solomon used horses and chariots in wars and transmitting money, silver and gold. Even though Darwish de-centers these allusions from their theological functions, but if

the receiver does not understand to what they refer, the text will be ambiguous.

In brief, we notice that Darwish plays with highly sensitive motivated allusions flexibly. He assigns these motivated intertextual references new macro functions. Therefore, critics and translators should be familiar with allusions since making a mistake in tracing back allusions to their referents will lead to a wrong reading of a text.

4.7. Recognizability of Allusions in Darwish's 'Mural'

Alawi (2010) argues that allusions are one of the most visible forms of intertextuality that could be easily recognized by the translator. He offers a set of mechanics such as the passive voice, the use of the unmarked or marked structures...etc. to facilitate the recognition of an allusion.

Authors make many allusions appear obvious, but many times they make them remarkably subtle. Many allusions in Darwish's 'Mural' pass as if they were the writers' own words and as if the writer were the first one who gained precedence to produce them. In fact, concealed, embedded and masked forms of allusions in Darwish's 'Mural' are hard to be recognized since the poet reflects a historical or a religious story on himself implicitly without citing the referents of allusions; as if there were no text interaction or reference to other texts. Implicit allusions appear innocent but they are charged with other texts penetration. An example of implied intertextual

references is the use of ‘pastiche’ which is one of the forms of intertextuality.

4.7.1 Pastiche

Intertextuality as a textual strategy employs stylistic devices such as imitation and parody. Writers always verify the use of various intertextual forms such as allusion, quotation, claue, plagiarism, translation, pastiche and parody.

Pastiche or stylizing is a form of intertextuality. Pastiche occurs when a text imitates the style, words or ideas of another writer. The emphasis is more on the aesthetic aspect of the language. Pastiche, like parody, is a practice of mimicry, but it is “amputated of the satire impulse, devoid of laughter” (Avidan, 2007).

Example (19 a)

"وكل شيء أبيض ،

البحر المعلق فوق سقف غمامة

بيضاء. وألا شيء أبيض في

سما المطلق البيضاء

كنت ، ولم

أكن . فأنا وحيد في نواحي هذه

الأبدية البيضاء (الجدارية، 441).

Example (19b)

“Everything is white. The sea aboard a white cloud is white.

And white is nothing in the white sky of the absolute.

I had been and I had been not.

Alone wandering through white eternity” (translated by Akash et al. 2003: 119).

Stylistic intertextual frames are triggered in example (19 a). We could identify instances of formulaic phrases or genre similarities in (19 a) to Donqol’s poem ‘Against Whom.’ The repetition of ‘whiteness’ is obvious from the beginning of the poem; such recurrence and initiation of the ‘whiteness’ symbol recall an intertextual allusion to Amal Dnqol’s ‘Against Whom’ poem. Darwish imitates Donqol’s style of talking about ‘whiteness.’ The nurse who wears white, the patient also wears white clothes and carried by a white wing to a white cloud and then to the absolute heaven of ‘whiteness.’ Donqol begins his poem by:

في غرف العمليات،

كان نقاب الأطباء أبيض،

لون المعاطف أبيض،

تاج الحكيمات أبيض، أردية الراهبات،

الملاءات،

لون الأسرة، أربطة الشاش والقطن،

قرص المنوم، أنبوبة المصل،

كوب اللبن.

كل هذا يشيع بقلبي الوهن

كل هذا البياض يذكرني بالكفن! (الموسوعة العالمية للشعر العربي، 2005).

In the operating room

The physicians' veil was white

The coats were white

The female physician's crown, the nun's dress

The sheets

The beds, gauze bandages and cotton

The hypnotic pill

The serum tube

The yogurt cup

All of these were white

Such a thing creates weakness in my heart

This whiteness reminds me of the shroud! (my translation).

Donqol was describing his suffering due to his struggle with cancer; he was upset while waiting for his inevitable fate; the white shroud or death. 'Whiteness' was one inevitable choice for Donqol which is death; He was derived by Charon or Kharon to Hades world. On the other hand, Darwish recovered before he reached Hades world; he continued his

journey through his ‘green’ poem, the color of fertility, life and knowledge. ‘Whiteness’ according to Darwish was not the end; it was a rebirth and an escape from the grip of death. Darwish held his battle against death in his unconsciousness while he was under anesthesia; this is a very significant theme indicating that the unconsciousness is the generator of creativity for all artists to defeat the white shroud. Such a theme is not available in Donqol’s symbol of ‘whiteness.’

To conclude, Darwish adds on Donqol’s theme. Thus, pastiche is not a mere imitation. “Mechanization is more than repetition. It selects features from the target language and recombines them in a new structure. And doing that it subtly changes meaning” (Karrer, 2009).

Example (20 a)

"كلما أَخِيْتُ سُنْبُلَةً تَعَلَّمْتُ الْبَقَاءَ مِنْ

الْفَنَاءِ وَضِدَّهُ." (الجدارية، 438)

Example (20 b)

“Every time I befriend someone or become a brother to the ear of wheat,

I learn how to survive both annihilation and its opposite” (translated by Akash et al., 2003: 147).

The above example shows a self-reference, in which Darwish makes a reference to one of his previous works. The writer makes a self-reference

through using a style mimicry or pastiche. Darwish alludes in example (19 a) to one of his poems called Ahmad Zaʿtar,

"كلما آخيت عاصمة رمتني بالحقيبة
فالتجأت إلى رصيف الحلم والأشعار" (205).

“Whenever I befriend or become a brother to a capital

It hurls a bag at me

So I have no resort but the sidewalk dream and poetry” (my translation).

Internal intertextuality or a self-reference is a challenging task on the part of the writer since it requires a strong intellect to re-generate the same idea but with new connotations and additions to it. Befriending a capital, has thrown Darwish in exile. While, befriending the ear of wheat has given him a new hope.

Darwish’s ‘Mural’ is full of stylizing or pastiches. Pastiche is not only used for aesthetic purposes; Darwish employs it for thematic purposes and he adds his own contribution.

Translating the style (pastiche) could not be compensated for. Only, the target reader who is familiar with the stylistic imitations will enjoy the beauty and the amazement of the writer’s manipulation of a specific style. Stylistic deviations that are based on cultures specific literary works go unrecognized by TT readers and even by ST readers who are not well-informed readers of literature. Only references representing a ‘white

knowledge' (trans-cultural references) are easily recognized by TT readers even without displaying their referents. In short, allusions are not necessarily visible. In many cases they are absorbed, concealed and masked by the writer, they sometimes appear as if they were the writer's own ideas.

4.8. Translation Assessment

Hatim and Mason (1997) argue that for us to know whether the translation is successful or not, we can measure the efficiency of translation strategies employed by translators on the target audience by means of reader-response tests to infer whether readers are able to figure out the function or significance of ST allusions.

Through browsing various book reviews written by different readers who read *Unfortunately, it was Paradise* and *Mural* on Google Book on the internet, the researcher has noticed that many readers complained that they could not understand huge parts of Darwish's 'Mural' and the problem in their points of view was due to bad translation. 'Mural' is a very long poem that is mainly based on intertextual references. It seems that the semiotic and the rhetorical potentials of the allusions in 'Mural' are not activated in the translated texts which hinder the continuity between fragments of the long poem. Another review on Google Books for Darwish's 'Mural' in *Unfortunately, it was Paradise* says:

I skipped the last 20 pages of the 'Mural' poem. I could not get into it, and after that, the rest of the book was a breeze. The long-

ish poems trip me up, since on the surface, they seem to be a series of disjointed ideas (Phayvanh, 2008).

Another reader complains about the lack of the required knowledge and the significance of many intertextual references:

Reading Darwish's work in its non-native language, and not knowing details of the history of the people of this land make me wonder how much of the texture and depth is lost in translation. Having limited knowledge of the many references made and significance of those references [...] probably means that this reader is missing out on a great deal of the nuances of his creation (Carol G's, 2008).

Further, other readers complain about the density of what they call 'oblique and mixed metaphors'.

Hammai and Berger translate allusions in *Mural* literally without any explanation either in a footnote, endnote or in-text explanation. Ritva Leppihalme's strategies in translating allusions are very effective. However, Hammai and Berger do not choose the appropriate strategy for translating problematic intertextual references. They tend to add the general informational core of the allusion; they do not add its essential semiotic potentials.

Even though Akkash et al. are more capable to identify allusions that are culturally problematic unlike Hammamai and Berger, they are not capable of accounting for their semiotic potentials or intentions. Moreover, they make a list of most problematic allusions in a form of very long endnotes, some of them half a page, without activating the sensitive potentials of allusions in the text. This makes the reader feel bored and

loose track in a text that is highly occupied with intersections that are culturally problematic.

For instance, the allusion “I want to read all Tarafah”:

"انتظِرْني ريثما أنهِي

قراءة طرفة بن العبد" (الجدارية ص. 49)

“I want to read all Tarafah, so give me time” (translated by Akkash et al., 2003: 163).

Akkash et al. add an endnote indicating that Tarafah is an “Arab poet, author of the longest of the *Seven Odes* in the celebrated collection of pre-Islamic poetry *al-Muḥallaqat*” (glossary: 187).

The information provided about Tarafah is merely informational and denotational. The translator does not add incidents suitable for the new context. Darwish does not allude only to Tarafah but to his *Muḥallaqa*. Thus, there is a need to indicate what is missing in terms of intentionality for TT readers. The TT reader wonders about the function of the allusion to *Muḥallaqat* Tarafah.

There is a necessity to apply Hatim’s inter- semiotic approach for translating culturally problematic allusions. It touches upon the importance of activating the semiotic and the rhetorical potentials of intertextual references. According to Hatim and Mason (1990), translation is the process of transferring one semiotic entity to another, since we deal with

semiotic codes and pragmatic functions. Hatim and Mason's inter-semiotic approach is based on Pierce's semiotic analysis. Pierce analyzes signs into three parts: (1) whatever initiates identification of the sign; (2) the object of the sign; (3) the interpretant or the effect of the sign that is meant to relay (Lonsdale, 1996: 38). Thus, a translator should pay attention to the form of the intertextual reference, its function and its semiotic status.

For instance, the allusion to *Muqallaqat* Tarafah passes through the following steps according to Hatim and Mason's approach, having different four procedures or stages that could create solutions for semiotic entities that constitute a cultural encounter:

1. Identification:

The allusion is retained in transliteration to illustrate its semiotic potential. 'Tarafah Ibin Al- Abed'.

2. Information: A suitable TL dennotational or informational core for the sign is provided. Tarafah ibn al-Abd (543-569) is a Pre-Islamic poet who wrote one of the longest *Muqallaqa* carrying his name.

3. Explication: The translator explicates the allusion by means of synonymy, expansion or paraphrases when it is not sufficient for a reader of a different culture. The informational core stating that Tarafah is a poet of a *Muqallaqa* is not sufficient since the semiotic potentials of such an allusion are not activated. The foreign reader will wonder: what is the significance of alluding to Tarafah and his *Muqallaqa*. We should provide

the following dennotational explication: Tarafah wrote a poem satirizing Amer Ibn Hind, the king of al- hira city (a historic city located in south-central Iraq). The king asked Tarafah and his friend to come and he ordered them to go to his assistance in Bahrain carrying a letter to him. Tarafah's friend opened the king's letter and found that the king asked his assistance in Bahrain to kill him. Immediately, Tarafah's friend told and asked Tarafah to open his letter. Tarafah refused to open the letter and pursued his way to Bahrain where he was killed.

4. Transformation: The translator states what is missing in terms of intentionality and status of the sign. Darwish seems as if he is reciting and carrying the instrument of death like Tarafah who carried in his hand a letter ordering his killing. Both poets have a *Muqallaqa* which talks about death that occupies a large part of it, in addition to confronting death steadily. "The signifier and signified work together to give rise to a sign which has a denotative meaning, the resulting sign [...] requires an additional meaning, (and) becomes a new signifier in search of connotative meaning" (Hatim and Mason, 1990: 112).

The researcher chose an inter- semiotic method in order to bridge the gap between 'we' and negotiate our identities in relation to other identities. Hopefully, translating intertextual references as semiotics might create cultural Hybridity and diminish cultural supremacy and cultural ghettos. In short, the semiotic approach to translation attempts to remedy language breakdown through inter-cultural communication (Hatim, 1990).

Hammami and Berger deal with translation as if it were merely a unit of words. They turn a blind eye to the semiotic and rhetorical potentials of many intertextual references. Further, most allusions are rendered word by word with no change, in addition to many mistakes due to rendering allusions and words literally. Robyn Creswell argues that:

Hammami and Berger's translation is looser and more colloquial. They have done away with most punctuation – there are very few periods or commas – and rearranged the original's line breaks to make a more punchy, readable, and epigrammatic text and there are other misreading (2009: 20).

While, Akkash et al.'s translation is more reliable, the translators adopted the semantic approach in translation, it is more semantically rich and more attuned to the rhythm of Darwish's lines or music. But they were not capable to provide the reader with a good and accurate identification of the semiotic and connotative potentials of some allusions in a text that is full of other text chains.

Translating allusive texts, then, is complicated by two factors. Firstly, it is probable that the readers of the translation cannot make much of a number of allusions, even if the source is given, because the connotations of those allusions are not activated in the reading process. Secondly, readers of translations are not a homogenous group, and some of them will probably spot and enjoy allusions if they are given a chance to do so, but will resent being written down in the form of additional explanations (Leppihalme, 1997, p.110; cited in Niknasab, 2011:53).

Intertextuality is deemed as a “signifying system which operates by connotations and extends the boundaries of textual meaning” (Barthes 1970; cited in Hatim and Mason 1990: 129). Therefore, in order to arrive to a more sympathetic reading to Darwish's ‘Mural’, more attention should be given to cultural and historical allusions when translating to Western

recipients to consolidate the Palestinian right in their land. The researcher views 'intertextuality' as a tool that could break down the notion of a 'super- text' in the age of plurality of meanings. Always Arab writers allude to the different domains of the European culture; it seems that intertextuality works in one direction since Arab intellectuals are familiar with western allusions and 'inter-texts,' but not vice versa. Consequently, more attention should be given for cultural and sensitive allusions whenever translating from Arabic to English especially for famous poets so as to familiarize foreign readers with Arabic culture and to achieve a cultural dialogue through intertextual references.

Chapter Five

Conclusions and Recommendations

5.1 Conclusions and Recommendations

The major concern of this study has been to demonstrate that writing is not a mere re-arranging of a mosaic of other texts as intertextuality theorists argue; the writer still has his own spirit and creativity. The study found how much it is important to preserve the semiotic potentials of many allusions that are culturally motivated.

Therefore, translating allusive texts is a very intricate task due to two main reasons. Firstly, it is probable that the readers of the translation cannot make much of a number of allusions, even if the source is given, because the connotations and referents of those allusions are not activated in the reading process. Also, many allusions are disguised in the text and they are rendered as if they were the writer's own ideas.

Most translators do not pay attention to intertextual references; their connotations are not transferred or activated due to the translators' failure to acknowledge them or to their unawareness to the importance of the process of activation. Consequently, allusions are lost and become like puzzles or fragments since their semiotic, rhetorical or sensitive potentials are not activated in the text. As a result, translation is ineffective. In brief, intertextual references are not merely linguistic units; what matters is what these references mean in a certain situational and contextual position.

5.2. Conclusions

Finally, the study arrives at the following conclusions:

- 1) Combining between both intertextuality theories and translation researches helps translators to be more aware of the intertextual chains in a text whether intentional or concealed. Translators should be aware of the functions of allusions on the macro and micro levels, their denotations and connotations. This would contribute to a better translation of the various intertextual references.
- 2) Allusions are indirect references that call for associations that go beyond the mere substitution of a referent. Allusions must be accounted for.
- 3) Reader-response tests could be a very resourceful area to examine the efficiency of translating intertextual references.
- 4) In translating ‘Mural’, translators opted for minimum change strategies. The translators rendered allusions linguistically, without keeping eyes peeled for their connotative and contextual meanings. ‘Minimum strategies’ are effective if allusions are trans-cultural. Culturally motivated allusions in ‘Mural’ became puzzles or fragments that TT readers complained about in the reader response results on Google Book Reviews. Whenever unfamiliar allusions are rendered literally, readers could not establish mutual or reciprocal relations between a ‘culture bump’ reference and the theme or the context of the text. Therefore, the translator’s role is to facilitate the reader’s navigation inside a text by activating the accurate connotations of allusions.

5) Translators opted for 'Minimum change strategies' in translating 'Mural,' for various reasons: 1. they demand less effort on the part of the translator. However, they do not produce a maximum effect especially for culture bound references that are not intelligible across cultural barriers. 2. Translators noticed an intertextual reference that is culturally bound and they did not catch it on, so Berger and Hamammi resorted to omission to be on the safe side. Yet, omission should be the last resort and it is sometimes unjustifiable. 3. Translators fell victims to an intertextual reference disguised in a form of a metaphor thinking that it is a ST author's own contribution such as "بلاد الأرجوان، عيد الشعير"، "عيد الكروم".

6) Intertextual references function as a clue to their meanings. As a result, they require a receiver's participation. If the reader or the translator is not capable to connect the clue with the appropriate connotations and referents, the reference turns to be a puzzle in the text. Many times, translators misunderstand an intertextual reference especially references or allusions with multiple connotations or denotations; they distort their functions by picking up inappropriate connotations or referents such as *Nun* in Darwish's 'Mural'. So, the translator should be aware of the contextual and pragmatic functions of an intertextual reference to determine which associations to choose. Receivers and translators misinterpret many intertextual references since they require a high degree of biculturalization and knowledge in order to be understood.

7) Although intertextual references that take the form of proper names in 'Mural' are overtly noticeable such as '1,400 chariots', '12,000 horses',

they convey implicit connotations. Readers find it difficult to correlate these allusions with their referent which is Solomon. Since the translator rendered them literally.

8) Activating the semiotic and the rhetorical potentials of allusions in translation in a plausible and brief way could participate in bridging the gap between 'we' and the 'other' and in undermining the cultural supremacy in the act of using allusions. Thus, translators especially Arabs should boost the translation of great Arab writers' works such as Darwish. They should activate the potentials of many cultural allusions so as to familiarize the others with our patterns of allusions and to defy the discourse of the occupier.

9) In our translation programs at Arab universities, no enough courses or time is devoted to teaching 'intertextuality' in relation to translation. Students in B.A and M.A programs take 'intertextuality' as a small chapter in a discourse analysis course without highlighting the focus on its translation problems and its dialectical definitions. Thus, intertextuality is taught narrowly in its traditional definition.

10) Intertextuality is more than the presence of a text in another text. Recently, many scholars tend to use the term 'allusion' to talk about intertextual references despite the fact that 'intertextuality' as a theory is more inclusive than an 'allusion' that is just a type of intertextuality.

11) Theorists of intertextuality particularly Barthes and Kristeva undermine any creative impulse in humans to the extent that they regard plagiarism as a form of intertextuality and it is called "تلاص" or "استلاب" in Arabic

criticism. Scholars should conduct more researches on intertextuality since there should be a fine line separating 'intertextuality' from 'plagiarism'. It is illogical to view plagiarism as a type of intertextuality.

12) Barthes distinguishes between two types of readers: 'consumers' who read the literary work for a stable meaning and readers who are described as 'writers of the text' since they participate in the textual analysis of the text. For instance, translators Berger and Hammami have given the reader of the translated text a less chance to participate in the production of meaning and deriving pleasure while reading due to the literal translation of esoteric or cultural intertextual references. So, the translator becomes an author of the text who plays with intertextual references either by omission or through literal translation. Intertextual references are described as authorial elements. This could denounce Barthes and Kristeva's theory that writing is against human agency and creativity.

13) It is possible to de-construct a text or to find roots for intertextual components of a text but not to a zero level as intertextuality theorists argue. 100% de-origination is impossible since our knowledge is relative and recognizability of allusions depends on how much the translator or the reader is familiar with allusions; how much they are biculturalized and how much they are intellectual enough to recognize implicit allusions. Many implicit allusions are disguised in the text and could be hardly recognized; they appear as if they were the writer's own ideas, so they are rendered literally due to their implicitness.

5.3. Recommendations

- The same quota should be allocated for teaching intertextuality as a theoretical and practical approach in universities.
- Assigning more training courses that address cultural peculiarities, and train translators how to bridge the gap when there are ‘culture bump allusions’.
- Assigning corporation and workshops between Arab and Western schools to discuss strategies of translating problematic intertextual references and to receive a commentary on translating these chains either by having a translation assessment activity or a feedback from each other.
- Teaching intertextuality as semiotics since it is an area rich with allusions having various semiotic and rhetorical potentials depending on the contextual, situational and pragmatic functions of a specific intertextual reference on the textual level.

English References

- Alawi, N. (2010). **Intertextuality and Literary Translation**. *An-Najah Journal of Humanities*, 24(8), 10-12. Retrieved February 15, 2014.
- Allen, G. (2000). *Intertextuality: the New Critical Idiom*. London: Routledge.
- Avidan, R. (2007). *“Bad Snow-Whites” Israeli Women's Poetry of the 1960's: the Poetics of Dalia Hertz, Yona Wallach, and Rina Shani* (Doctoral dissertation, ProQuest, Ann Arbor). 2. Retrieved February 15, 2014, from http://books.google.co.il/books?id=cm9ecRXxe3sC&printsec=frontcover&hl=ar&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.
- Bakhtin, M. (1986). *Speech Genres and Other late Essays* (V. McGee, Trans.). In C. Emerson & M. Holquist (Eds.). Texas: University of Texas Press.
- Barthes, R. (2001). **The Death of the Author**. *Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch et al. New York: Norton.
- ___. (1978). *Image-Music-Text*. (S. Heath, Trans.). London: Fontana.
- Bazerman, C., & Prior, P. (Eds.). (2004). **Intertextuality: How Texts Rely on Other Texts**. In *What Writing Does and How It Does It: An Introduction to Analyzing Texts and Textual Practices*. London: Lawrence Erlbaum Associates.
- Chandler, D. (2002). *Semiotics: the Basics*. USA and Canada: Routledge.

- Creswell, R. (2009). "I Am Not Mine, I Am Not Mine". In *Sufi News and Sufism World Report*. Retrieved July 24, 2013, from <http://sufinews.blogspot.co.il/2009/11/i-am-not-mine-i-am-not-mine.html>.
- Darwish, M. (2003). *Unfortunately, it was paradise: Selected poems*. M. Akash and C. Forche (Eds& Trans.) with S. Antoon and A.El-Zein). Berkeley: University of California Press.
- ___. (2009). *Mural*. (R. Hammami & J. Berger, Trans.). London: Verso.
- Dufresne, A. (2010). Literary Devices: What Are the Different Types of Allusions?. In *YAHOO! Voices*. Retrieved February 16, 2013, from <http://voices.yahoo.com/literary-devices-different-types-allusions-6957772.html>.
- Eliot, T.S. (1964). *The Use of Poetry and the Use of Criticism*. Harvard University Press, Cambridge, Preface.
- Fromkin, V., Rodman, R., & Hyams, N. (2010). *An Introduction to Language* (9th ed.). Boston, MA: Thomson Wadsworth. ISBN 978-1428263925.
- Genette, G. (1997). *Paratexts: Thresholds of interpretation*. Cambridge: Cambridge University Press.
- ___. (1997). *Palimpsests: Literature in the Second Degree*. (C. Newman & C. Doubinsky, Trans.). N.P.: University of Nebraska Press.
- Hatim, B. & I. Mason (1997): *The Translator as Communicator*, London: Routledge.
- ___. (1990). *Discourse and the Translator*. London: Longman.

- Jaggi, M. (2002). **Poet of the Arab world: Mahmoud Darwish.** *The Guardian*. Retrieved from <http://www.guardian.co.uk/books/2002/jun/08/featuresreviews.guardianreview19>
- Jenny, C. (1982). *Variation in an English Dialect: A Sociolinguistic Study*. N.P.: Cambridge.
- Karrer, W. (2009). Joyce's "Oxen of the Sun" Chapter: Parody or Pastiche?. In *Intertextuality*. Retrieved April 21, 2013, from <http://intertextuality.webs.com/pastiche.htm>.
- Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, p.66.
- Levinson, M. (2006). *Sensible Thinking for Turbulent Times*. USA.
- Leppihalme, R. (1997). *Culture Bumps: An Empirical Approach to the Translation of Allusions*. Cleve Don: Multilingual Matters Ltd.
- Lonsdale, A. (1996). *Teaching Translation from Spanish to English: Worlds Beyond Words* (p. 38). N.P.: University of Ottawa Press.
- Mai, X. (2010). *Transcultural Intertextuality: Reading Asian North American Poetry* (Doctoral dissertation, University of Michigan). Retrieved September 15, 2013, from http://deepblue.lib.umich.edu/bitstream/handle/2027.42/77842/xmai_1.pdf?sequence=1.
- Morgan, T. E. (1985). **Is There an Intertext in this Text?: Literary and Interdisciplinary Approaches to Intertextuality.** *The American Journal of Semiotics*, 3(4), 22.

- Niknasab, L. (2010). **Translation and Culture Allusions As Culture Bumps.** *SKASE Journal of Translation and Interpretation*, 5(1). Retrieved August 11, 2013, from http://www.skase.sk/Volumes/JTI05/pdf_doc/03.pdf.
- Oney, E. (2010). The Postmodern: Bricolage & Intertextuality. In *Fashion as Medium*. Retrieved July 8, 2013, from <http://fashionmedium.blogspot.co.il/2010/02/bricolageintertextuality.html>
- Obeng, S., & Beverly Hartford, B. (Eds.). (2002). *Surviving Through Obliqueness: Language of Politics in Emerging Democracies* (p. 83). New York: Nova Science Publishers.
- Pastiche. (2009). In *intertextuality*. Retrieved July 23, 2013, from <http://intertextuality.webs.com/pastiche.htm>
- Ping, K. (1999). **Translatability vs. Untranslatability: A sociosemiotic Perspective.** *Babel*, 45(4), 289 -300.
- Pirnajmuddin, H., & Niknasab, L. (2011). **Translating Political Allusions: A Survey of a Portrait of the Artist as a Young Man by James Joyce.** *Theory and Practice in Language Studies*, 1(7). Retrieved July, 2011, from <http://www.ojs.academypublisher.com/index.php/tpls/article/.324>.
- Ruokonen, M. (2010). **Cultural and textual properties in the translation and interpretation of allusions.** Finland: University of Turku. Retrieved July 9, 2013, from

<http://www.doria.fi/bitstream/handle/10024/66203/AnnalesB330Ruokonen.pdf?sequence=1>.

- Singh, A. (2004). 'Intertextuality' is under attack. In *Amardeep Singh*. Retrieved July 29, 2013, from <http://www.lehigh.edu/~amsp/2004/12/intertextuality-is-under-attack.html>.
- Siddiq, M. (2010). *Significant but Problematic Others: Negotiating "Israelis" in the Works of Mahmoud Darwish*. Special Issue: **Arabic Literature Now: Between Area Studies and the New Comparatism**, 47(4).
- Simandan, V. M. (2011). Genette's elements of intertextuality. In *Voicu Mihnea Simandan*. Retrieved July 29, 2013, from <http://www.simandan.com/?p=2168>.
- Shunnaq, A. (1993). **Lexical Incongruence in Arabic English Translation Due to Emotiveness in Arabic**. *Turjuman*, 2(2), 37-63.
- Thawabteh, M. (2007). *Translating Arabic Cultural Signs into English: A Discourse Perspective (Doctoral dissertation, University Of Granda)*. Retrieved February 16, 2013, from <http://digibug.ugr.es/bitstream/10481/1399/1/16541807.pdf>.
- __. (2012). "The Ubiquity of Intertextuality: A Case of Arabic-English Translation". *Journal of Communication and Culture Online*, 3. Retrieved from <http://www.komunikacijaikultura.org/Journal.html>

- Thomas, R. F. (1874). **Virgil's Georgics and the Art of Reference.** *Harvard Studies in Classical Philology.* 90, 171.
- Trosborg, A. (1997). *Rhetorical Strategies in Legal Language: Discourse Analysis of Statutes and Contracts.* Germany: Gunter Narr Verlag.
- White, E. J. (n.d.). Bakhtinian dialogism: A philosophical and methodological route to dialogue and difference?. In University of Hawaii. Retrieved July 9, 2013, from <http://www2.hawaii.edu/~pesaconf/zpdfs/16white.pdf>.
- Xiaohua, J. (2005). **Quasi-semiotic and Semiotic Approaches to Translation in the West: A Critical Survey.** *Journal of Macao Polytechnic Institute.*
- Xiwen, M. (2010). *Transcultural intertextuality: Reading Asian North American poetry* (Doctoral dissertation, University of Michigan). Retrieved July 8, 2013, from <http://gradworks.umi.com/34/29/3429431.html>.
- Yang, Y. (1993). *A Glossary of Literary Terms* (6th ed.). Fort Worth, TX: Harcourt Brace College.
- Yang, Y., & Wu, C. (2009). **Lost in Déjà Vu—The Textual Analysis of Nettles Based on Intertextuality.** *Asian Social Science,* 5(9). Retrieved July 8, 2013, from <http://www.ccsenet.org/journal/index.php/ass/article/view/3756>.

- إبراهيم، محمد. (1977) *النابعة الذبياني: ديوان النابعة الذبياني*: ، دار المعارف، القاهرة.
- الشيني، إيمان. (2003) "التناص (النشأة والمفهوم)" مجلة أفق الثقافية، <http://www.ofouq.com/today/modules.php?name=News&file=article&sid=1> 382.
- العيسى، توفيق. (2010) *ليلة سقوط النقد في زوبعة فنان قهوة*. <http://pulpit.alwatanvoice.com/articles/2010/09/20/209878.html>
- *الكتاب المقدس*. (1995) العهد القديم - سفر الجامعة الإصحاح الثاني، دار الكتاب المقدس، بيروت.
- بوبعوي بوجمعة. (2001) *جدلية القيم في الشعر الجاهلي*، منشورات إتحاد الكتاب العرب، دمشق.
- حوامدة، موسى. (2012) "محمود درويش والتوراة" *جريدة الدستور* <http://www.addustour.com>
- دنقل، أمل. (2005) الموسوعة العالمية للشعر العربي. <http://adab.com/modules.php?name=Sh3er&doWhat=shqas&qid=392&rc=1>
- درويش، محمود. (2000) *جدارية محمود درويش*، منشورات رياض الريس، بيروت.
- رومية، وهب. (2004) "توظيف الأسطورة في الشعر الجاهلي"، مجلة التراث العربي. <http://iaall.ir/pages/>
- شاكر، محمود. محمد بن سَلَام الجمحي، طبقات فحول الشعراء، السفر الأول، مطبعة المدني، القاهرة ص. 198.
- عجينة محمد. (2005) *موسوعة أساطير العرب عن الجاهلية ودلالاتها* دار الفارابي.
- مستغانمي، أحلام. (2009) *نسيان دوت كوم*، دار الآداب .
- مقدادي، ظافر. (2009) "الرمزية الميثولوجية في شعر محمود درويش والصراع على ذاكرة المكان". <http://www.diwanalarab.com/spip.php?article19088>

- نجم، مفيد. "التنافس بين الاقتباس والتضمين والوعي والاشعور" جريدة الخليج ، ملحق بيان الثقافة، ع 55، يناير 2001.
- -----".المرجعيات التواصلية في شعر محمود درويش"، رابطة الأدباء السوريين، 2012 <http://syrianswa.org/>.

Table (1): Translations of PN allusions in ‘Mural’ by Akkash et.al in *Unfortunately, it was Paradise* (2003).

PN Allusions (ST)	Allusion Type	Page N.	Target Text	p.	Translation Strategy
هيدغر	PN	462	Heidegger	128	Names are retained unchanged.
حجازية	PN	462	Hijazi	128	1. Retention of the name with detailed explanations (on the glossary). 2. Typography
الحج	PN	461	pilgrimage	128	Replacement by a preformed TL item.
عناة	PN	478	Anat	135	Retention of the name in its conventional TL form, with detailed explanations.
الضاد	PN	454	“Dad”	125	1. Names are retained unchanged and some detailed explanations are added. 2. Introducing textual features: marked wording or syntax.
الباء		454	“Ya”	125	1. Names are retained unchanged. 2. Introducing textual features: marked wording or syntax.
سورة الرحمن	PN	482	<i>Surat ‘Al-Rahman</i>	137	1. Retention of the name with detailed explanations (on the glossary). 2. Typography.
قابيل	PN	493	Cain	142	Retention of the name in its conventional TL form).
أيوبي	PN	493	the soul of Job	143	Retention of the name in its conventional TL form with an addition of a word.
الأندلس	PN	494	Andalusia	143	Retention of the name unchanged
المؤذن	PN	479	<i>muezzin</i>	135	1. Names are retained unchanged. 2. Typography.
وابن مريم	PN	502	<i>The Son of Mary</i>	147	1. Names are retained with their conventional TL form. 2. Typography.
صوفيّان	PN	493	Sufis	143	Names are retained unchanged.
حكمة الجامعة	PN	518	<i>The wise one of the Ecclesiastes</i>	154	1.Names are replaced by their conventional TL form 2. Typography
أحد عشر كوكبا	PN	518	Eleven	154	Names are replaced by their

			planets		conventional TL form with detailed explanations(on the glossary)
سليمان	PN	523	Solomon	156	1. Names are retained unchanged. 2. Typography.
السوق		525	Souk	157	Names are retained unchanged.
مجنون ليلي	PN	525	Majnoon Laila	157	1. Retention of the name with detailed explanations (on the glossary). 2. Typography.
ريشة العنقاء	PN	476	The phoenix	134	Omission of the first part and the other part is replaced by a TL name.
لهودجك	PN	466	<i>Your howdah</i>	129	1. Names are retained unchanged 2. Typography.

Appendix II

Table (2): Translations of PN Allusions by Hammami and Berger in *Mural* (2009).

PN Allusions (ST)	Allusion Type	Page N.	Target Language	Page N.	Translation Strategy
هيدغر	PN	462	Heidegger	19	Names are retained unchanged.
حجازية	PN	462	Hijazi	18	Names are retained unchanged.
الحج	PN	461	Hajj	18	Names are retained unchanged.
لهودجك	PN	466	Your saddle	21	Names are replaced by a TL name.
عناة	PN	478	Anat	26	Names are retained unchanged.
بحرف الضاد	PN	454	Arabic	15	Omission: Replacement of the name with another SL name
بحرف الياء	PN	454	The feminine principle	15	Omission of allusion: It is reduced to sense/meaning.
سورة الرحمن	PN	482	the <i>Sura</i> of the Merciful	28	The first part of the name is retained unchanged And the other part is translated literally.
قابيل	PN	493	Cain	34	Retention of the name in its conventional TL form.
صوفيان	PN	493	Two Sufis	34	Names are retained unchanged.
أيوبي	PN	493	Job	34	Retention of names in their conventional TL form.
الأندلس	PN	494	Andalusia	35	Names are retained unchanged.
ابن مريم	PN	502	son of Mary	38	Names are

					retained unchanged
امرى القيس	PN	504	Imru al Qays	39	Names are retained unchanged.
نشيد الاناسيد	PN	518	The Song of Songs?	46	Names are replaced by their conventional TL form
أحد عشر كوكبا	PN	518	eleven planets	46	Names are replaced by their conventional TL form.
سليمان	PN	523	Solomon	48	Names are retained unchanged.
ريشة العنقاء	PN	476	The feather of the ostrich	25	Minimum change
السوق القديمة	PN	525	Suq	49	Names are retained unchanged.
المؤذن	PN	479	muezzin	26	Names are retained unchanged.
مجنون ليلى	PN	525	Majnun Layla	49	Names are retained unchanged.

Table (3): Translations of KP allusions in ‘Mural’ by Akkah et al. in *Unfortunately, it was Paradise* (2003).

KP (ST)	Allusion Type	Page N.	Translator	Page N.	Strategy
هذا هو إسمك	KP	447	This is your name	119	1. Minimum change 2. Typography.
لتعيش ما بعد الحداثة ، بعدما انحرف المؤلف عن سياق النص، وانصرف الممثل والشهود ؟	KP	456	When the author digressed from the original text, to live in the post-modern, And when the actor and audience disappeared from view.	126	. Minimum change
درب الحليب	KP	455	Tired of plodding across	125	Rephrasing the allusion with an overt expression of its meaning.
نحن من أثر النشيد الملحمي علي المكان ، كريشة النسْر العجوز خيامنا في الريح . كلّا . كلّا طيّبين وزاهدين بلا تعاليم المسيح.	KP	471	We are left in place as the echo of an epic hymn. And like an old eagle’s feathers, our tents are swept away with the wind. We are kindhearted and self-denying even without the teachings of Jesus	131	Minimum change
لي منها : حمار الحكمة المنسي فوق التلّ. يسخر من خرافتها وواقعها	KP	473	I received a wise, forgotten mule on a hill from her, Making fun of both myth and reality.	132	Minimum change
إذ قلت للشيطان : لا . لا تمتحنني لا تضعني في التنازلات ، واتركني كما أنا زاهدا برواية العهد القديم	KP	474	I told Satan: <i>No, do not inflict your tribulations upon me</i> <i>.Do not corner me into dualities.</i> <i>Leave me as I am, uninterested in the Old Testament version.</i>	133	Minimum change 2. Typography.
وأريد أن أحيا فلي عمل علي ظهر السفينة . لا لأنفذ طائرا من جوعنا أو من دوار البحر ، بل لأشاهد الطوفان عن كثب : وماذا بعد ؟	KP	480	I want to live ...I have a work to do abroad the ship. Not the work of rescuing the bird from our hunger or seasickness But to be eyewitness to the flood: what comes next?	136	Minimum change
لي عمل لأخترتي ؟ كاني لن أعيش غدا. ولي عمل ليومي حاضري أبدا.	KP	488	I have work to do for the afterlife, as if tomorrow I will not be alive. I have work to do for the	140	Minimum change

			eternal presence of today.		
الرياح شمالية والرياح جنوبية تشرق الشمس من ذاتها تغرب الشمس في ذاتها	KP	519	Northern are the winds. Southern are the winds. The sun rises from the sun. The sun sets into the sun.	154	Minimum change
كلُّ حيٍّ يسير إلى الموت لا شيء يبقى سوى اسمي المذهب	KP	521	Everything living will die Nothing abides but my name in gold.	156	Minimum change

Appendix IV

Table (4): Translations of KP allusions by Hammami and Berger in *Mural* (2009).

(ST)	Allusion Type	Page N.	Translator	Page N.	Strategy
هذا هو إسمك	KP	447	Here is your name	9	Minimum change
تعبت من درب الحليب إلى الحبيب.	KP	455	The Milky Way	16	Replacement by a preformed TL item.
لتعيش ما بعد الحداثة ، بعدما أُحرف المؤلف عن سياق النص وانصرف الممثل والشهود ؟	KP	456	To live the post-modern when the writer deserts his text And both actor and audience leave?	16	. Minimum change.
يا بنت : ما فعلت بكِ الأشواق؟	KP	470	O girl what did the longed-for ones do to you?	22	Minimum change
نحن من أثر النشيد الملحمي علي المكان ، كريشة السُر العجوز خيامنا في الريح . كُنّا . كُنّا طيّبين وزاهدين بلا تعاليم المسيح	KP	471	The land is a festival of the vanquished and we are among them It's we who brought the anthem here Camping in the wind like an old eagle's feather. We were good and pious without Christ's teachings	23	Rephrasing the allusion with an overt expression of its meaning.
لي منها : حمار الحكمة المنسي فوق التلّ. يسخر من خرافتها وواقعها	KP	473	And I have of her: the donkey of wisdom abandoned on a hill, mocking her legends and her reality	24	Minimum change.
إذ قلت للشيطان : لا . لا تمتحنني لا تضعني في التنازلات ، واطركني كما أنا زاهدا برواية العهد القديم	KP	474	When I told the devil: No, don't test me! Don't give me your either-ors Leave me in the Old Testament climbing to heaven There is my kingdom.	24	Minimum change.
وأريد أن أحيا فلي عمل علي ظهر السفينة . لا لأنفذ طائرا من جوعنا أو من دوار البحر ، بل لأشاهد الطوفان عن كثب : وماذا بعد ؟	KP	480	I want to live... I have work to do on deck Not to save birds from our famines or sea sickness But to study the deluge close up	27	Minimum change.

			and after?		
لي عمل لأخرتي ؟ كأنني لن أعيش غدا. ولي عمل ليومي حاضري أبدا .	KP	488	I have work till my end As if I won't see tomorrow And I have work for today who isn't here	31	Minimum change.
ألرياح شمالية والرياح جنوبية تشرق الشمس من ذاتها تغرب الشمس في ذاتها.	KP	519	The winds are north The winds are south The sun rises by itself and sets by itself,	47	Minimum change.
كلّ حيّ يسير إلي الموت والموت ليس بملآن ، لا شيء يبقى سوي اسمي المذهب.	KP	521	Everything living will die And death is still not full Nothing will remain after me except a gilded name.	48	Minimum change.

جامعة النجاح الوطنية

كلية الدراسات العليا

التناص والترجمة الأدبية من العربية إلى الإنجليزية

إعداد

عزة عزالدين حسين

إشراف

د. نبيل علوي

د. عبد الكريم دراغمة

قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في اللغويات التطبيقية والترجمة
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس فلسطين.

2013

ب
التناص والترجمة الأدبية من العربية إلى الإنجليزية

إعداد

عزة عز الدين حسين

إشراف

الدكتور نبيل علوي

د. عبد الكريم دراغمة

الملخص

خُصَّ علماء التناص: كرسيفا وروланд بارت إلى تعريف لوظيفة الكاتب عند استخدام التعلقات التناصية. تتمحور وظيفة الكاتب بالنسبة لهم فقط في مزج نصوص مستقاة إذا صح التعبير من معاجم أو مراجع تناصية سبق قراءتها وكتابتها. قوّضت نظرية التناص الحافز الإبداعي كلياً في الكاتب لدرجة أنهم تعاملوا مع السرقة على أنها نوع من أنواع التناص أو ما أُطلق عليه مؤخراً في نظريات النقد العربية "الإستلاب" أو "التلاص".

يجدر بدارسي هذه النظرية تقديم فروق جوهرية تميّز السرقة عن التناص، حيث أنه لا بدّ وأنّ هناك شعرة تفصل بين التناص كأداة لتوسيع دلالات النص والسرقة. لذلك، فإن تعريف التناص بعيداً عن الإبداع وإرادة العقل الإنساني في هذا الجانب مضمحل جداً. يلاحظ مؤخراً، وبالتحديد في العديد من الأبحاث الأكاديمية والمقالات المنشورة أنّ هناك شيوع للعزوف عن استخدام مصطلح التناص واستبداله بـ "التلميحات" أو "allusions" في الإنجليزية، علماً بأنّ التلميحات هي ليست سوى نوع واحد من أنواع التناص المتعددة وأن التناص كمصطلح وكنظرية أكثر شمولاً.

إنّ الجمع بين قراءات نظريات التناص والترجمة يسهم في زيادة وعي المترجم بالتعلقات التناصية وأنواعها سواء أكانت ظاهرة أو مُبطّنة، وبالتالي الوصول إلى أفضل ترجمة لأنواع التناص التي يزدحم بها النص. تهدف الدراسة إلى توسيع وتفريغ تعريف التناص من مفهومه التقليدي بتأن الكاتب لاحول له ولا قوة سوى مجرد جمع ولصق نصوص موجودة - فالمسألة الأهم تكمن في كيفية تعامل الكاتب مع تلك التعلقات ومزاوجتها في نص وسياق جديد، وبالتالي

إضفاء وتقديم لمسات ومساهمات خاصة لها. للكاتب قدرة على التلاعب في وظائف المراجع التناسية في سياق النص، كما في "جدارية" محمود درويش والذي استطاع تفريغ الرموز التوارثية من سياقها الأيدلوجي الحساس الأصلي لتفكيك الخطاب الصهيوني.

رغم الغلو في تعريف التناص كمصطلح إلا أن دارسي هذه النظرية قدموا قراءات وطرق جديدة تسهم في التعاطي مع التعلقات النصية داخل النص. تنتمي هذه الدراسة إلى نمط الدراسات الوصفية والمقارنة وذلك بتحليل التعلقات النصية في "جدارية" محمود درويش. تستخدم الدراسة مفاهيم وآليات التناص لتحليل وظائف ودلالات التناص على المستوى الكلي والجزئي.

تقوم الدراسة على تحليل ترجمتين لجداريه محمود درويش. تقوم الباحثة بتقييم تلك الترجمات اعتماداً على مراجعات القراء في مكتبة جوجل للكتب الإلكترونية وذلك لمعرفة فيما إذا كان المترجم واعياً بالمدلولات المبطنّة لعدد من المرجعيات التناسية في النص الأم. حيث أن الكثير من القراء في مراجعات لترجمة الجدارية تذكروا من عدم فهمهم لأجزاء كبيرة من الجدارية نظراً لأنها تقوم على شبكة من التعلقات النصية ولم يتم تفعيل دلالاتها الثقافية الحساسة.

المراجع التناسية التي تعبّر عن حساسية ثقافية وأيدلوجية تمت ترجمة معظمها بشكل معجمي في "جدارية" درويش، حيث فشل المترجم في نقل المهام والدلالات الأصلية لها فأصبحت وكأنها ألغازاً أو شظايا نصية تثير غضب القارئ. يعود تعثر المترجم في ترجمة بعض المراجع التناسية في "الجدارية" والتي هي قصيدة طويلة وقائمة على شبكة من التعلقات التناسية، إلى أن الإحياءات النصية فيها اتخذت عدة أشكال متنوعة: جزء كبير من المراجع التناسية في "الجدارية" تم تذويبها في النص بشكل مبطن، فهناك مرجعيات تحمل خصوصية تاريخية وثقافية ظهرت وكأنها مجازاً أو استعارة فاستبعد المترجم أنها مرجعيات تناسية.

لا يعتمد التناص فقط على الإشارة إلى الرموز التاريخية والأسماء بشكل واضح، فالقصيدة تزخر بتلميحات مبطنّة عن أساطير دون ذكر شخصياتها أو أسمائها إضافة إلى المحاكاة الأسلوبية لقصيدة معينة. عدا أن العديد من التلميحات لديها قائمة من الدلالات؛ لكن المترجم

اختار دلالات خاطئة دون أي اعتبار لوظائف تلك المرجعات التناصية سواء البراغمية والخطابية والسياقية على مستوى النص.

اتّبع المترجم في ترجمة "الجدارية" "استراتيجيات تغيير الحد الأدنى" في التعامل مع المراجع التناصية. بذلك يكون المترجم منح القراء فرصة أقل للمشاركة في إنتاج المعنى أثناء قراءة نص زاهر بتعالقات نصية ذات دلائل ثقافية وأيدلوجية وتاريخية في "الجدارية". وبالتالي، ينبغي على المترجمين العرب إتباع نهج وظيفي وسيميائي في ترجمة هكذا نصوص وذلك لتعريف الآخرين بأنماط التناص لدينا ولتقويض خطاب المحتل الأيديولوجي.

This document was created with Win2PDF available at <http://www.win2pdf.com>.
The unregistered version of Win2PDF is for evaluation or non-commercial use only.
This page will not be added after purchasing Win2PDF.