An-Najah National University
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Translation and the Equivalent Effect: Translation of Allusions and Multilingual Quotations in T. S. Eliot's Poetry

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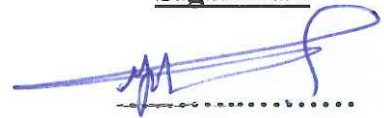This thesis was defended successfully on 24/07/2018 and approved by:

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3- Dr. Sufyan Abu-Arra / Internal Examiner	....

Dedication

I do not have the best answers, my friend, for I do not long for answers. I seek the questions.

To all the seekers of better questions,

To my wonder woman and my source of unconditional love, my dear mother, who has relentlessly stood by my side every time I fell, believing that I am strong enough to pick myself up,

To my guardian angel, my dear father, who has strived to provide for our family a better life and overwhelmed us with utmost love and care, I dedicate this work.

Acknowledgements

Long has been the journey of producing this work which would not have been successfully completed without the immense care of the Almighty Allah. He gave me the strength to carry on every time I stumbled and blessed me more than I ever asked for, and for that I am more than grateful.

It is commonly said that those who do not thank deserving people are not thankful to Allah. Therefore, I cannot but express my deepest appreciation and gratitude for every single person who I crossed paths with and whose words have been in one way or another reason for me to relentlessly keep moving forward.

To Dr. Nabil Alawi, I am forever indebted to you for all the wisdom, support, and life-lessons you selflessly and professionally provided me with.

To my thesis supervisor, Dr. Mohammad Hamdan, thank you tremendously for supervising this work with generous help and valuable guidance. It has been an honoring and overwhelming experience to have my thesis supervised by such a professional academic person like you.

I am also grateful to all my friends and relatives who encouraged me to become a better person on an academic and personal level, particularly my dear friends Maha, Hanan, Ihala, Mais, Manal, Shuaa, Aya, and Yousef.

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الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحت عنوان:

الترجمة والتأثير المكافئ: ترجمة الايحاءات والاقتباسات متعددة اللغات في قصائد ت. س. إليوت

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Translation and the Equivalent Effect: Translation of Allusions and Multilingual Quotations in T. S. Eliot's Poetry

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أقر بأن ما اشتملت عليه الرسالة انما هو نتاج جهدي الخاص باستثناء ما تمت الاشارة اليه حيثما ورد وأن هذه الرسالة ككل أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية أو بحث علمي لدى أي مؤسسة تعليمية أو بحثية أخرى.

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Declaration

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

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List of Abbreviations

SL: Source Language

TL: Target Language

PN: Proper-Noun

KP: Key-Phrase

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Abstract

This study tackles the translation of allusions and multilingual quotations in T. S. Eliot's "The Love of J. Alfred Prufrock", "The Hollow Men", "Journey of the Magi", "Gerontion", "Ash Wednesday", and "The Waste Land" in the light of the equivalent effect principle (Newmark, 1988). The study uses Leppihalme's (1997), Ruokonen's (2010) and Nord's (1990) strategies for the translation of allusions and quotations in analyzing the collected examples and evaluating the adequacy of the produced translations. It also proposes alternative translations for most of the examples in the light of Andre Lefevere's theory of translation as a form of rewriting. It concludes that the minimum change strategy is the most used in translating KP allusions whereas adaptive replication is the most used strategy in translating PN allusions. Moreover, these strategies reduce the allusion's interpretive possibilities as well as their musical, cultural and metalinguistic effects. They are not adequate in accounting for the equivalent effect of the allusions. The study, hence, suggests that the translator should treat each allusion as a new occurrence that requires intensive examination of its meaning potential and effects on the readers; s/he should be aware of the artistic, social and cultural aspects of the

translation of allusions in Eliot's poetry which are not necessarily translatable through the use of the traditionally used translation models.

Chapter One

Introduction

1.1 Background

This study is specifically concerned with the translation of allusions as a widely popular form of intertextual relations in T. S. Eliot's poetry. Allusions are known among theorists and scholars as being implicit references to external texts which belong to the mutual knowledge between the author/ poet and her/his audience of readers (Ruokonen, 2010: 33); some allusions are used explicitly in the text such as literal quotations. By way of illustration, when the text alludes to a person, event, historical period, etc., the readers of the text must be capable of recognizing the used allusion according to their prior knowledge in order to interpret its functions and special effects within the text. In other words, allusions cannot be spotted and understood in the text without being a part of the readers' prior knowledge. This issue is relatable to translation since translators are supposed to fully digest the ST with all of its minutest effects and functions in order to be able to reflect these details in the TT (ibid.). Further, the study also tackles the translation of foreign allusions, which are overt forms of allusiveness, in Eliot's poetry. His poems are known for their dense use of quotations and excerpts from different classical works; some of these quotations are written in foreign languages such as Latin and French. T. S. Eliot deliberately employs such quotations in their native language which gives his poetry a multilingual nature. In

translation, these quotations stand out as overt foreign allusions that make the translator's mission even more demanding.

In order to look into the translation of allusions in T. S. Eliot's poetry from English into Arabic, it is important first to be aware of the definition of translation and the various manifestations of the text. Translation, in its simplest definition, is the transference of the ST into the TT. It is a craft in which the translator attempts to replace the message of one language with the same message in another (Newmark, 1988: 7). Consequently, it is highly essential for translators to be acquainted with what the text is in order to be able to reproduce it in the TL. The reproduction of the text requires knowledge of literary and non-literary textual criticism in order to be able to interpret it and translate it afterwards (ibid.). The process of reproducing the ST is, in fact, dependent on the translator's perception of the text.

The Swiss linguist and semiotician Ferdinand De Saussure (1959) prepared the field for other linguists and theorists when he revisited the notion of "sign". In any attempt to understand textuality and the literary theory, the Saussurian theory cannot be overlooked since it thoroughly discusses how texts are formed starting with the smallest textual unit. According to the Saussurian theory, the text consists of a stretch of interdependent sign units, each of which is divided into a signified and a signifier. The signifier is the concept or linguistic term that refers to the

signified which is the sound-image evoked in the reader's mind by that concept:

> On the one hand, the concept seems to be the counterpart of the sound-image, and on the other hand the sign itself is in turn the counterpart of the other signs of language. Language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others. (De Saussure, 1959: 114)

De Saussure states that there are certain links or relations which not only connect each signifier with its signified, but also connect signs with other signs. He, hence, stresses that every sign unit has no value by itself; its meaningfulness is subject to its relations with other signs in the text. This manifestation of the text is simplistic, to say the least, since it renders it a clear mathematical equation whose answer is static; it reduces the value of the sign since it obviously presupposes that the sound-image of each sign is the same in everyone's mind. Therefore, Saussure's structuralist approach somehow announces "the death of the text" for it disregards the different sound-images that can be generated in the reader's mind in accordance with her/his prior knowledge. The phrase "the death of the text" was first coined by Carter Wheelock (1985) who uses it to refer to the disadvantage of interpreting the text with reference to the reader's own understanding and circumstances; he argues that the reader accepts the text only if it is already familiar to her/his awareness (p. 152). This is why he continues to suggest that stripping the text of its intended meaning and

admitting that it does not finally say anything is a case of murdering the text (p. 161). However, it is usedhere to refer to something which might oppose Wheelock's point. To admit that the text is made of a set of intersubjective signs whose meaning is generated through their dependence on other signs within the text is to manifest the text as a rigid recipe disregarding the different tastes of the readers/ receivers of it. By contrast to the Saussurian approach, Bakhtin (1981) argues that the text is more dynamic; he uses the term "heteroglossia" to describe the text's dynamism and its heterogeneous elements and relations. In his book *The Dialogic Imagination* (1975), he points to the textual relations that extend beyond the text itself to other external texts. In Bakhtin's view, the external politics of discourse, i.e., the way the text relates and negotiates meaning through its relations with other texts somehow redefines the Saussurian sign; the sign is seen as more vibrant and active. Bakhtin's sign is constantly affected by its relations not only to other signs within the text but also to its interrelations with signs in other texts. In agreement with Bakhtin's notion of "dialogue" among texts, Ronald Barthes (1977) states that the text consists of multiple writings issuing from different cultures and entering into dialogue with each other. This is to say that no text is perceived in isolation; it has to be set for comparison and contrast among its predecessor texts (Eliot, 1932: 15). Julia Kristeva (1986), who departs from Bakhtin's post-structuralist perspective, views the text in terms of its interrelations and influences of other texts; she states that no text is born in a vacuum; rather, in order for the text to come into existence, it has to be conscious of

the inevitable links it has with existing literature in order for its textual identity to be formed. She uses the term "intertextuality" to replace Saussure's interdependency of signs:

> [A]ny text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of inter-subjectivity, and poetic language is read as at least *double.* (Kristeva, 1986: 37; emphasis in original)

In the above-mentioned quotation, Kristeva (1986)points to the fact that any text is formed through its intertext, i.e., texts with which the text is influenced. Unlike the Saussurian approach, she argues that the text's intertextual nature allows for multiple readings of the same text since it is not a mere combination of signs (ibid.); instead, it is a transformational amalgamation which produces a new text. The term "double" in the previous quotation indicates that the text does no more have one reading or interpretation; on the contrary, it can be interpreted and analyzed in many ways in accordance with the links it has to multiple texts. This is interestingly different from the Saussurian theory. It also marks Kristeva's theory as distinct from Bakhtin's. "The politics of discourse" proposed by Bakhtin views the text as relatable to other texts; nonetheless, it manifeststhe text as a response to previous literature. Therefore, the text is read as a reaction rather than a continuous generation of meanings.

However intriguing Kristeva's intertextuality is, it can be criticized for certain shortcomings. For example, it presents itself as a replacement for De Saussure's inter-subjectivity of signs; nevertheless, it somehow creates a new kind of inter-subjectivity by manifesting every text as subject to its interrelations with other texts. By way of illustration, the text, according to Kristeva's approach, is dependent on its other textualrelations without which it is viewed as void of meaning. Irwin (2004) strongly argues against intertextuality claiming that it should be dropped from the lexicon of intelligent humans since it obscures the texts rather than illuminates them with new meanings. However, in defense of the intentions of her theory, Kristeva (1986: 111) suggests using the term "transposition" instead of "intertextuality" in order to avoid any conflicts caused by the term:

> The term *intertextuality* denotes this transposition of one (or several) sign-system(s) into another; but since this term has often been understood in the banal sense of 'study of sources', we prefer the term *transposition* because it specifies that the passage from one signifying system to another demands a new articulation of the thetic – of enunciative and denotative positionality. (Kristeva, 1986: 111; emphasis in original)

By way of illustration, the interactions between the text and other texts which appear in using quotations and citations, whether overtly or covertly, are not absurdist imitations or repetitions of sources. Each time a quotation is used in a new text, it acquires new connotations since it is

interpreted within a new system of signs. This is what I call "the added value" of the sign, i.e., the new connotations and implications the sign acquires by being evoked in a new text, whether the sign is as short as a word or as long as a quotation. What Kristeva (1986) attempts to say is that the value of the sign changes and grows every time it is intertwined within a new network of signification. This is because its "new articulation" is born in a new environment of signs which collaborate to produce the text.

Kristeva's intertextuality is highlighted by other theorists and scholars.Vincent Leitch, for example, views the text as a "culturally diverse army":

> The text is not an autonomous or unified object, but a set of relations with other texts. Its system of language, its grammar, its lexicon, drag along numerous bits and pieces_ traces_ of history so that the text resembles a Cultural Salvation Army Outlet with unaccountable collections of incompatible ideas, beliefs, and sources. (Cited in Porter, 1986: 35; emphasis in original)

Leitch (1983) assimilates the text with its dynamic relations and traces to a diverse army that includes members of different cultural backgrounds. The word trace here is used to refer to a process of tracking clues, "bits and pieces", or hints which exist outside the text; this is how the intertext is represented according to Leitch. The text is somehow raw colorless material which acquires its essence from the traces and links that

extend beyond the text to a diversity of texts. Again, certain aspects of this representation can be criticized for being not much different from the Saussurian approach. The sign, according to De Saussure's theory (1959), is the logos or the center of the text which gives it meaning through its interdependence on other signs within the same text. Leitch's traces and Kristeva's intertextuality create a new center for meaning instead of eliminating the centralism of the text; in other words, they go around the Saussurian structuralist perspective and sneak back into it. Both of their theories revolutionize the Saussurian sign; however, the center is still implicitly glorified. On the other hand, Derrida states that "there is nothing outside the text" (Derrida, 1976: 158):

> The present becomes the sign of the sign, the trace of the trace. It is no longer what every reference refers to in the last analysis. It becomes a function in a structure of generalized reference. (Derrida, 1976: 298)

Derrida's revolutionary theory of the text argues that the text itself is the sign which is activated in the present time in accordance with the reader's "metaphysics of presence" (Derrida, 1976: 108). He completely de-constructs the structuralist system which is based on the existence of a "transcendental signified" (ibid.), i.e., a static clear-cut meaning of the text that can be tracked. He implies that the meaning of any text is generated infinitely according to the reader's metaphysics of presence, i.e., the different factors and influences that affect the reading of the text such as

the reader's socio-political background and set of norms and beliefs. Every reading of the text is a new reading since the reader of the text is not a tracker of traces that extend outside the text. Derrida's trace is within the text since it is relatable to the reader's knowledge and her/his understanding. The trace is the interaction between the text and the reader's prior knowledge; it is the link of mutuality that bonds the reader with whatever is expressed in the text.

In relation to translation, such considerations of the text are incredibly important. Since the translator is a reader as well, s/he must be aware of how the ST is read and interpreted in order to be able to adequately produce the TT. By way of illustration, the translator cannot translate any text whatsoever without reading it, interpreting it, and unfolding its various implications and connotations. It is a pre-requirement for skillful translators to be competent readers as well especially when it comes to literary texts. Hatim& Mason (1990: 10-11) argue that there is something called a "meaning potential" of the text. This means that texts, particularly, literary ones, do not have one static meaning which is obvious and manifest for all readers as the same. The text, alternatively, is endowed with endless meaning potentials, i.e., interpretations. This is very similar to Kristeva's previously discussed "doubleness" of the reading of the text. When the translator reads the text, s/he must be aware of the fact the TT aimed at should account for as many meaning potentials as possible; it would be massively reductive and inadequate if the produced TT is a

translation of the translator's interpretation disregarding the ST's rich potentials.

1.2 Statement of the Problem

T. S. Eliot's poems, particularly "The Waste Land", "Ash Wednesday", "The Love Song of J. Alfred Prufrock", "The Journey of the Magi", "Gerontion" and "The Hollow Men", are vastly interwoven with multiple types of allusions covertly and overtly. These allusions, which are originally taken from religious, literary, mythical, cultural and historical sources, are deliberately used owing to their rich contribution to the general themes. The contribution of most of them is indispensable; nevertheless, it cannot be achieved without the reader's recognition of the allusions. Furthermore, Eliot uses some non-English allusions which appear in French, Latin, and Greek in "The Waste Land" and "The Love Song of J. Alfred Prufrock". The poet intends to use these allusions in foreign languages in order to emphasize their implications in the mentioned poems. Their significance lies in the fact they confuse the reader's familiarity with the expected language of the poem. They, additionally, allude to certain figures, stories, or events which support the meaning communicated throughout the poems through their symbolism and effects.

The issue this study tackles is that Eliot's allusions are normalized in the TT when they are translated from English into Arabic. Their allusive interpretive possibility is reduced into a non-allusive interpretation. Therefore, the TT readers will not be able to recognize these allusions or

associate them with their pragmatic connotations and textual effects. This study uses the translations produced by different Arab translators including Yousef Sami Yousef (1986 ،يوسف سامي يوسف), BadrShakir Al-Sayab(بدر 1998 ،شاكر السياب), and Abdel-Wahid Lu'lu'a (1995 ،عبد الواحد لؤلؤة). Most of these translators explain the allusions used in the specified poems in forwards or notes; they identify them with brief illustrations of their implications in the poems. However, the allusions are not recognizable in the produced translations which cause their effect to be lost.

1.3 Questions of the Study

This study endeavors to answer the following questions in particular:

1) With reference to the available models for translating allusions, namely Leppihalme's approach to translating allusions (1997), Ruokonen's strategies for translating allusions (2010), and Nord's strategies for translating quotations (1990) as cited in Ruokonen (2010), how can Eliot's use of different types of allusions be accounted for in the TT?

2) In the light of Andre' Lefevere's (1992) theory of translation as a form of rewriting, how are Eliot'sdouble-layered allusions treated by translators of Eliot's poetry?

3) In translation studies, several linguists and translation theorists discuss the importance of producing the same intended effect of the ST upon the TL readership. Pertaining the available translations of

Eliot's poems, is it possible for translators to adhere to "the equivalent effect" principle?

1.4 Significance of the Study

The study at hand focuses on the translation of different types of allusions in T. S. Eliot's poetry in relation to the equivalent effect principle. It contributes to the available literature on the translation of allusions since it views the translation of allusions as a dynamic and renewing process which does not necessarily abide strictly by a model of translation strategies. Despite the importance of existing translation models, namely Leppihalme's (1997), Ruokonen's (2010), and Nord's (1990) (See Chapter Two, p. 17), and their major contribution to the translation of allusions as well as to the domain of translation studies, it is vital to keep in mind that translation is a very complex multi-layered social and artistic human process. Therefore, the impact a literary text has on the ST readers should be reproduced in translation upon the TT audience in order to achieve the main goal behind writing texts, i.e., human interaction. On this basis, this study shows that each allusion is peculiar itself and does not necessarily conform to the conventional form or function of allusions. It also suggests that the impact of the TT allusions be measured through the examination of their stylistic and cultural traits that reproduce or at least compensate for the ST allusiveness. Eliot's poems, in particular, contain some unconventional allusions the translation process of which should include an intensive balancing of the ST traits and meanings and its intended impact

on the readers. This study does not propose a final answer to the question of how to translate Eliot's allusions or their equivalent effect, but itendeavors to shed light on the importance of treating each allusion as a new material which, despite being linguistically preformed, has novel connotations and implications that demand more attention by the English-Arabic translators.

There are studies which focus on the translation of allusions. Aya Halabi's study (2016), for instance, focuses on the translation of religious, mythical, historical, and literary allusions in Mahmoud Darwish's poetry from Arabic to English. Halabi uses Leppihalme's classification of allusions and her strategies for translating them. However, she discusses translating allusions with regard to one main aspect, namely Hatim& Mason's concept of intertextual space (1990); further, her study is mainly specialized in translating allusions from Arabic to English. The study at hand is different from Halabi's since it examines the translation of allusions from English to Arabic with regard to the equivalent effect principle.

Samah Jazmawi (2013) studies the translatability of post-modern cultural allusions in TV shows; her study examines subtitling and audiovisual translation of allusions. She uses Leppihalme's (1997) and Gambier's (2001) translation strategies as her methods of analyzing comic allusions. Unlike Jazmawi's study, this study is specialized in poetic allusions rather than parody and humor allusions.

Similar to Jazmawi's study, Laura Nieminen (2015) examines the allusions in Neil Gaiman's*Dream Country* with their translation using Ruokonen's strategies (2010). Her study sheds light on the features and functions of comic allusions; it is more of a descriptive study rather than an analytical one since it describes the main characteristics of the translated allusions.

Naeimeh Bahrami (2012) studies the strategies used in translating allusions in Hafiz Shihrazi's poetry. She basically evaluates Clark's Iranian-English translation of Shihrazi's poems (1891). Bahrami uses Leppihalme's classification and translation strategies and concludes that there is a favorable strategy for translating PN and KP allusions; in her opinion, retention without providing guidance is the most effective strategy for rendering PN allusions while literal translation with minimum change is the most recommended for translating KP allusions. Bahrami's study differs from the study at hand since it only refers to one translation model. Besides, it examines allusions' translation strategies from a statistical perspective; this appears in the tables included in her study which count the instances each strategy is used.

The significance of this study lies in two aspects: first, it meticulously examines the translation of allusions in T. S. Eliot's specified poems in relation to their effects in both the ST and TT. Second, the examples of allusions which the study focuses on are peculiar since they are double-layered; this is due to the fact that most of the examples are

linguistically as well as culturally allusive. This means that their translation is a double-staged process since it involves producing the significance of their original language and producing the significance they add to the poems. This is the first study that sheds light on translating this type of allusions in those poems.

1.5 Limitations of the Study

This study has a few limitations. It chooses the principle of equivalent effect as its major focus rather than discussing other aspects of translating allusions. Consequently, the findings of the study as well as its data analysis only address the TT and TL audience without discussing in details the specific properties and structural traits of ST allusions or the authorial intention of the ST.

This, however, does not affect the quality of this work. The limitation shall be compensated for through the depth of analysis and the bald discussion of the collected data. This is noticeable in the fact that this study uses more than one translation for each example and compares the pros and cons of each translation.

1.6 Layout of the Study

Chapter One: the first chapter is a brief outline which shapes the major aspects of the study. It consists of sixsections starting with an introduction to the topic, a statement of the problem,and a list of the questions proposed by the study. These are followed by a section that

highlights the significance of the study and its contribution to the field of translating allusions, the limitations of the study as well as its layout.

Chapter Two: this chapter describes the methodology the study uses in classifying and analyzing the collected data. The methodology consists of three translation models which are explained in details in three subsections.

Chapter Three: the third chapter of the study is the literature review. This chapter is divided into three main sections; the first section sheds light on allusions in literature with regard to their definitions. The second section lists down the types of allusions in literature and their various classifications.The third section is about the translator of allusions. It tackles different manifestations suggested by scholars for the role of the translator of allusions.

Chapter Four: this is the data analysis chapter; it includes three sections. The first is an introduction to the chapter. The second includes types of allusions in Eliot's poems. The types are examined and analyzed with reference to three major classifications; these are allusions according to their thematic purposes, PN& KP allusions (Leppihalme's classification), and interpretive possibilities of allusions (Ruokonen's classification). This section analyzes the translation of some examples of allusions found in the poems according to the models used by the study. The third and final section explores translating the effect of allusions with regard to Lefevere's

rewriting theory. It analyzes translated examples of allusions and evaluates their adequacy in reproducing the equivalent effect.

Chapter Five: this chapter includes the conclusions of this study as well as recommendations in the light of these conclusions.

Chapter Two

Methodology

2.1 Methodology

This study tackles a number of examples of allusions which are collected from Eliot's "The Waste Land", "Ash Wednesday", "The Love Song of J. Alfred Prufrock", "The Hollow Men", and "The Journey of the Magi". In these poems, T. S. Eliot extensively uses allusions which refer to religious scripture, works of literature, historical events and figures, myths, and pop culture. Some of these allusions are explicit and literally quoted from their original sources while others are implicitly intertwined in the aforementioned poems. The use of these allusions is deliberate in order to produce certain effects upon the readers and generate new connotations which enforce the poems' general themes.

The collected data are categorized according to Leppihalme's (1997) classification of allusions. She classifies allusions into two main categories: Noun Phrase allusions (NP), and Key Phrase allusions (KP). The study also uses Ruokonen's classification of allusions according to their interpretive possibilities: allusions with allusive interpretation possibility, allusions with pseudo-allusive interpretation possibility, allusions with non-allusive interpretation possibility, and allusions as cultural bumps. The study uses an additional category of allusions which is foreign allusions, which I

prefer to refer to using Hayman's phrase "multilingual allusions" (Hayman, 2014: 5), i.e., allusions written in different languages other than English.

Further, for data analysis, the study uses two main approaches: the evaluative approach which is used in evaluating and examining the collected examples' translations, and the analytical approach which is based on two methods: the first method is Andre Lefevere's (1992) theory of translation as rewriting. This theory is particularly selected since it views translation as a more liberated social act rather than a scientific process; therefore, it is the most suitable theory to discuss the translation of allusions in Eliot's previously mentioned poems. The second method is the use of translation models such as Ruokonen's (2010), Leppihalme's (1997), and Nord's (1990) models for translating allusions. These three models, which shall be covered extensively in chapter two, share the general hierarchy for translation strategies, but have slightly different sub-categories. The hierarchy consists of three main strategies: the retentive strategies which recommend preserving allusions, the modifying strategies which suggest making changes on allusions in the TT, and the omission strategies. These strategies will be applied in an attempt to figure out the most suitable translation strategy for each allusion.

The models are descriptive and prescriptive simultaneously. Every strategy they recommend is pre-conditioned with a particular description of the allusion. For example, if the allusion does not affect the general message of the ST and has no cultural connotations which may add to the

poem, it can be omitted. Allusions which dramatically contribute to the message of the text cannot be dispensed; rather, retentive strategies like replication or adaptive replication are recommended for this description. This is mainly how the study uses the models. In other words, the models are used to match each allusion's description in the ST with a suitable strategy in order to achieve the ST's effect in the TT.

2.1.1 Nord's Strategies for Translating Quotations

Nord (1990) proposes ten main procedures for translating quotations; since quotations are a type of allusive expressions, these procedures are applicable to translating allusions. The following list includes Nord's procedures as cited in Ruokonen (2010: 134):

- Direct quotation in which the translator retains the ST quotation without making any changes in the TT.

- Transcription or transliteration in which the translator transcribes or transliterates the ST quotation using the TL alphabets.

- Literal translation in which the ST quotation (or allusion) is preserved in the TT using the TL lexical and syntactic structures.

- Substitution in which the ST quotation or allusion is substituted with an existing or standard translation in the TT.

- Expansion/ footnotes where the quotation is translated with some explanation or guidance that helps the TT readers understand its

implications. This explanation can be short and included within the TT or written in a prolonged form as a footnote.

- Reduction in which the ST quotation is reduced or shortened in the ST which causes it to inevitably lose some of its intended signification in the TT.

- Adaptation which refers to the replacement of the ST quotations with an original TL quotation which has a similar function.

- Replacement by another device: this means that the ST quotation is completely omitted and compensated for by using another device in the TL.

- Paraphrase: the ST quotation is paraphrased into its sense using non-allusive TL wordage.

- Omission: the ST quotation is deleted and ignored in the TT.

Despite the fact that these procedures do not cover PN allusions (ibid), they are considerably usable in translating KPs and multilingual allusions.
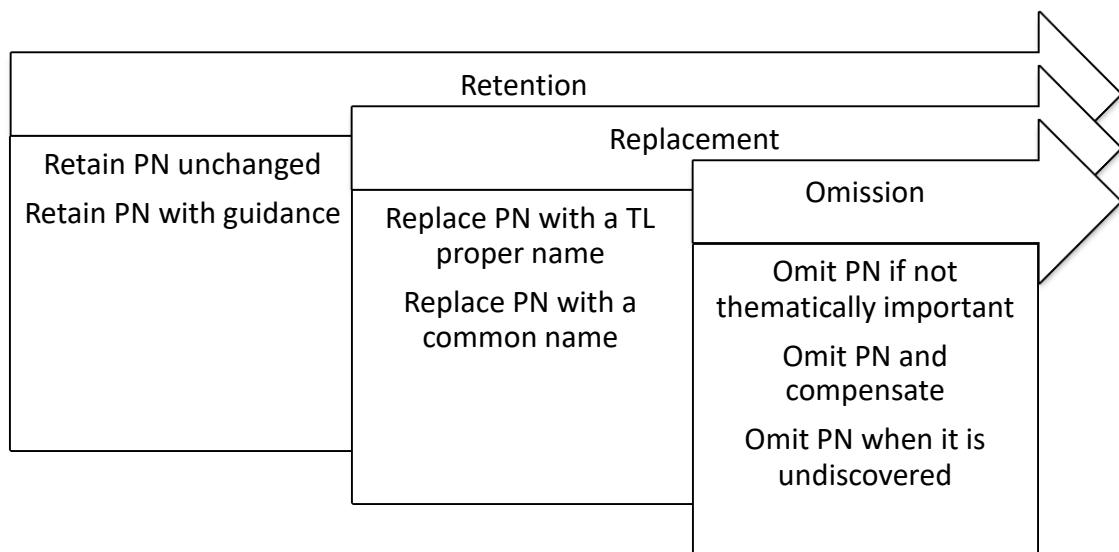
2.1.2 Leppihalme's Model for Translating Allusions

Leppihalme's (1997) model for translating allusions is probably the most detailed and inclusive one. She examines translating allusions as a cultural problem translators are encountered with since allusions are very

often deeply rooted in SL culture. The strategies she provides are mainly divided into two categories: strategies for translating proper name allusions (PN), and strategies for translating key-phrase allusions (KP).

For translating PN allusions, Leppihalme suggests three strategies: retention, replacement, and omission. The process of selecting an appropriate strategy depends on the estimated level of TT readers' familiarity with the allusions. The first strategy the translator is advised to use to translate a PN allusion is retention of the proper name, i.e., keeping the PN untranslated in the TT. This strategy is used in translating proper names which are widely known and are expected to be well-understood by the TT readers. PN allusions can also be retained with the addition of guidance, i.e., "small additions or alterations intended to supply some of the implicit background knowledge in theallusion unobtrusively" (ibid: 91). This is to say that PN allusions can be retained with the addition of a brief explanation that does not affect the reader's interest in or comprehension of their implications. The second choice available for translating PN allusions is replacement. This means that if the proper name cannot be retained without affecting its connotations, it can be replaced with either a TL proper name that compensates for the cultural implications of the ST proper name, or by a TL common name if the TT readers are completely unfamiliar with the PN. This obviously involves the loss of some of the textual effects and resonances of the ST allusion. Finally, PN allusions can be omitted; Leppihalme illustrates that PNs are omitted when they go

undiscovered by the translator, when they have no thematic importance that enriches the text, or when the translator has no choice but omitting the PN and compensating for it by using other devices (ibid: 93-94). The following graph encapsulates Leppihalme's PNs translation strategies:

Retention		
Retain PN unchanged	Replacement	
Retain PN with guidance	Replace PN with a TL proper name	Omission
	Replace PN with a common name	Omit PN if not thematically important
		Omit PN and compensate
		Omit PN when it is undiscovered

1Leppihalme's PNs Translation Strategies

On the other hand, KPs translation strategies include the following:

- Standard translation: this includes the use of a TL existing translation which has been standardized as corresponding to the SL key-phrase. This is similar to Nord's substitution strategy.

- Minimum change: this strategy involves retaining the KP's lexical meaning in the TT using the TL's syntactic structure; in other words, this strategy is correspondent to Nord's literal translation.

- Extra-allusive guidance: Leppihalme suggests adding guidance to the translated KP which helps the TT readers recognize the allusion and interpret it accordingly. This strategy is used when a minimum change translation causes the loss of the KP's allusiveness.

- Footnotes/ endnotes: this strategy includes the use of overt additional information to which the readers are referred in order to explicate the KP and ease its comprehension.

- Internal making: Leppihalme argues that the use of KP internal making such as using poetic vocabulary, marked word order, metaphors, or sound effects is a factor that helps TT readership in recognizing the allusion (ibid: 98).

- Replacement by a preformed TL item: the ST allusion is replaced with a TL original allusive item that compensates for the lost ST's cultural connotations and textual effects. This is equivalent to Nord's adaptation strategy.

- Reduction to sense: KP allusion is rephrased to clarify meaning. Leppihalme states that this strategy "prioritizes the informative function of the allusion, in a way seeing the allusion as an idiom whose meaning can be transferred without necessarily using any of its composite parts in translation" (ibid).

- Re-creation: after exhausting all possible means to reproduce the KP, this strategy allows translators to innovatively translate the ST

allusion the way they find most suitable in order to come up with an expression that fulfills the readers' needs.
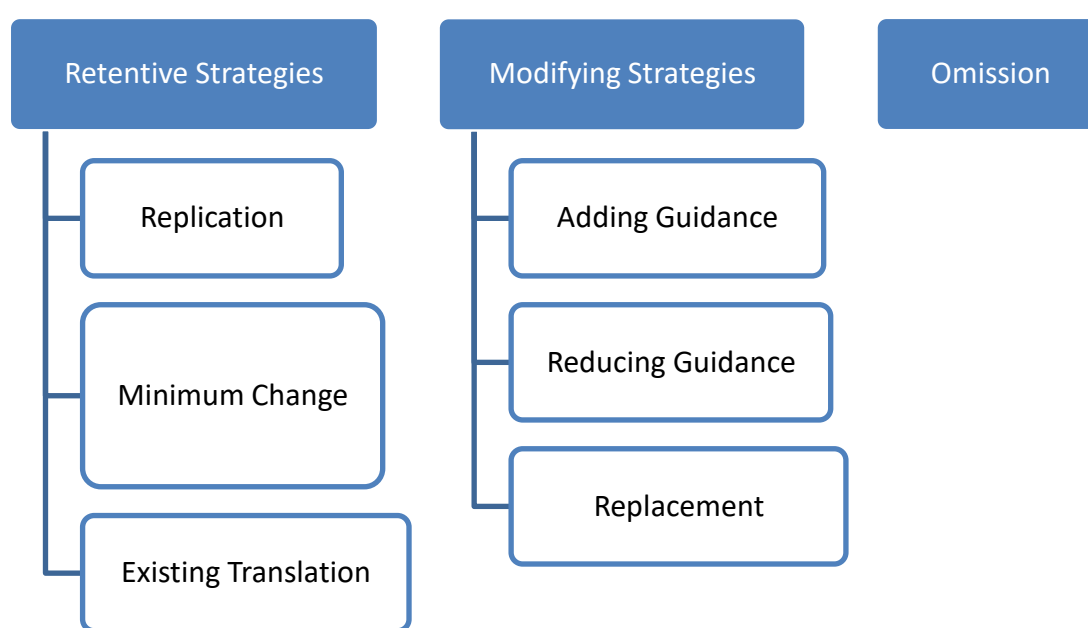
- Omission: if the translator is unable to re-create the KP, s/he omits it.

Leppihalme's model for translating KP allusions shares a number of commonalities with Nord's procedures. However, their ranking of strategies differs. Whereas Nord places literal translation as an option that precedes using an existing translation (substitution), Leppihalme ranks using an existing translation first. This is to say that she considers using an existing or standard translation as a strategy that more adequately preserves the nuances and effects of the KP allusion. Moreover, unlike Nord's procedures, it is noticeable that Leppihalme separates adding guidance strategy from using footnotes or endnotes since extra-allusive guidance is meant to be used in the TT text itself.

2.1.3. Ruokonen's Model for Translating Allusions

Minna Ruokonen (2010), who examines the translation of allusions from English into Finnish in a number of novels, proposes a new classification of allusions' translation strategies. Her classification is a revision of Gambier's (2001) Nord's (1990) and Leppihalme's (1997) translation strategies. Generally, there are numerous similarities between these models; however, their organization of strategies as well as their word choices is slightly different.

Ruokonen categorizes allusion translation strategies into two main groups: retentive strategies, and modifying strategies. Unlike Leppihalme, she does not draw a clear-cut distinction between NPs or KPs translation strategies; nonetheless, the strategies she proposes are not vastly different in their sense from Leppihalme's or even Nord's. Her model can be summarized in the following graph (Ruokonen, 2010: 142):

Retentive Strategies	Modifying Strategies	Omission
Replication	Adding Guidance	
Minimum Change	Reducing Guidance	
Existing Translation	Replacement	

Ruokonen's Model 2010

According to Ruokonen's model, the most prioritized strategy in translating allusions is retention, i.e., not doing away with the ST allusion. This includes replication of the allusion, using a minimum change translation, or utilizing an existing translation. The NP or KP allusion can be retained in the TT whether in the SL orthography and syntactic structure or transliterated into TL orthography. As far as minimum change strategy is concerned, Ruokonen points to the fact that the allusive interpretation of allusions is not taken into account since it involves the literal translation of

allusion based on its lexical meaning (ibid.). Furthermore, it is noticeable that Ruokonen's existing translation strategy is synonymous in its sense with Leppihalme's "standard translation". Still, Ruokonen justifiably argues against the term Leppihalme uses to describe this strategy due to the fact that an allusion could have more than one existing translation in the TL, none of which may have the status "standard".

It is conspicuous that Ruokonen, like Nord and Leppihalme, organizes allusion translation strategies like a pyramid in proportion with the readers' comprehension of the TT and the effort they make to interpret it. The closer the used strategy is to the base, the more explicit the text becomes. Consequently, the allusion enjoys a less allusive possibility and becomes more normalized in translation:

Replication

Minimum change

Existing translation

Adding guidance

Reducing guidance

Replacement

Omission
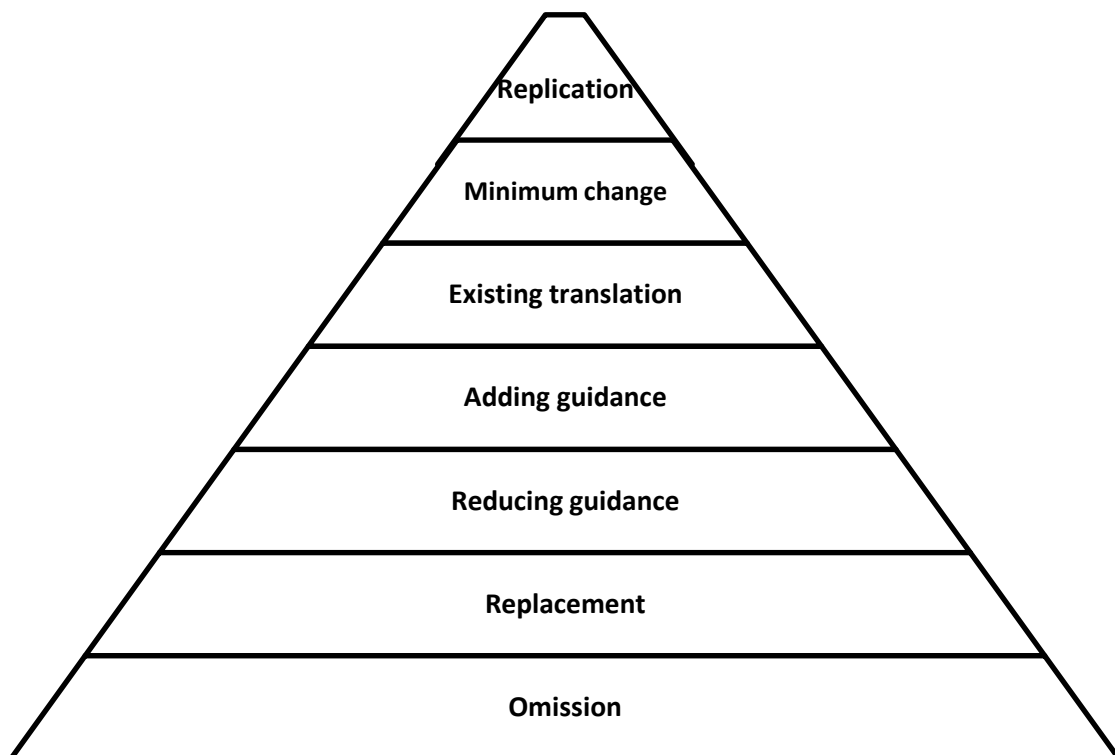
Chapter Three

Literature Review

3.1 Defining Allusion

Since this study examines the translation of allusion, it is worthwhile to first tackle the meaning of allusion and how it has been defined by a number of theorists and critics. While some definitions strictly view allusion as a one-word literary device which has specific connotations that are rooted in the authorial intention, others propose a considerably different manifestation of allusion.

According to Michael Leddy (1992), allusion is typically a one-word reference to an independent text which invokes some cultural associations and contributes to the concept of the text. In his article "Limits of Allusion" (1992), he discusses this definition which tackles the limits any allusion should have in order to count as an allusion. The first limit is that an allusion must be a reference to a kind of entity or event. However, Leddyargues that allusion's referential qualities are different from linguistic references (ibid.). "No! I am not Prince Hamlet" is different from "I am not your mother", Leddy exemplifies (p. 111). Whereas the former alludes to the well-known Shakespearean character Hamlet, the latter is simply a linguistic reference since it refers to a highly personal referent. Leddy illustrates that an allusion should neither be highly personal nor too obvious (p. 111-112); this is why "I am not your mother" is not an allusion, though

it can be allusive in appropriate circumstances. Secondly, an allusion should invoke associations of such an entity or event in order to contribute to the present context. By way of illustration, an allusion should refer to particular traits, cultural connotations, or some themes which are assimilated to or contrasted with the present text. This is to say that an allusion should have a function; it is not used haphazardly. The third limit Leddy proposes is the scale of allusion. His approach presents allusion as a small-scale device which is locatable; he calls it an "allusion-word" (Leddy, 1992: 110). Leddy's definition is controversial because it restricts allusions into a one-word form. He emphasizes that it is necessary for any allusion to be as small as a word; otherwise, it is not an allusion. This is refuted by the fact that there are numerous allusions used in literature which are as long as a complete quotation. In fact, the core principle of literature -the essence of literary texts -is based on freedom of expression. A word, a poetic line, or even a whole literary work may be read and understood as an allusion in certain circumstances. Therefore, to put a limit on the wordage of allusion is to deduct its value. Obviously, Leddy manifests allusion as a scientific formula with restrictive regulations and conditions that govern the way it functions. Irwin (2001), who describes Leddy's definition as a too soft statement, provides an alternative definition of allusion:

> Allusion is a reference that is indirect in the sense that it calls
> for associations that go beyond mere substitution of a
> referent. Allusions often draw on information not readily

available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature. (Irwin, 2001: 289)

Irwin's definition sounds agreeable since it includes the basic elements and characteristics of allusions. Firstly, he confirms that allusions need to be spotted and recognized by the reader. He also suggests that it is a precondition for the reader to be familiar with the linguistic and cultural features of allusions in order to understand their functions in the text. Thus, Irwin's view of allusions present them as dependent on their recognizability by the reader; they are viewed as void of allusiveness if they go unnoticed by the reader. Moreover, Irwin distinguishes between allusions and references; in spite of the vast similarities between both, he explains that allusions, unlike references, cannot pass the substitution test, i.e., an allusion cannot be substituted by a clear-cut referent. However, his definition excludes explicit allusions which appear in quotation forms. Besides, Irwin's approach of defining and studying allusions is not actually as perfect as it sounds. While reading his essay, "What is an Allusion?" (2001), one immediately notices that his perception of allusion is based on authorial intention. In other words, he argues that allusions cannot be completely understood without knowing what the author's intention behind them is. He draws a distinction between "accidental associations" and "the reader's creative associations"; while the latter kind of associations "fill the allusional gap in accord with the authorial intent", the former just "happen to be" (ibid., 294). But how can the associations made by the reader be

called creative if they are already subjugated by the author's intention? By way of illustration, it is not sensible to call something creative if it is pre-conditioned by a ready-made form or idea to which it conforms. Irwin's "creative associations" are, hence, preformed which means that they are not creative. It seems that his perception of allusion is somehow limited by one major concept, i.e., authorial intention. This inevitably underestimates the role of the reader in associating the allusion to her/his prior knowledge of the world. It is a self-contradictory perception since it states that allusion's understanding depends on its recognizability by the reader who should not associate this allusion to something the author does not intend it to be associated with.

In her article "A Poetics of Literary Allusion," Ziva Ben-Porat (1983) defines allusion as a literary device which manipulates a sign and causes simultaneous activation of two texts and builds intertextual patterns in.Ben-Porat's concept of the "simultaneous activation of texts" is to an extent vague; it disregards or somehow veils the role of the reader in recognizing and interpreting allusions. On the other hand, Pasco (2002) believes that the intertextual patterns are generated and energized in the reader's mind. He defines allusion as "the metaphorical relationship created when an alluding text evokes and uses another, independent text" (ibid.). This relationship is produced by "the metaphoric combination that occurs in the reader's mind" (ibid.). Pasco's perception of allusion tends to be metaphorical. What is agreeable about his definition is that he emphasizes

"the combination" that happens in the reader's mind. This combination is the interaction between the allusion in the text and the reader's knowledge about the world. It happens when the reader is already familiar with the allusion's origin and implications. Without the reader's knowledge, the allusion cannot be activated. Additionally, Pasco believes that allusion can be intentionally created in the text by the author, unintentionally created by the author, or generated from the reader's wild imagination (ibid.).

Leppihalme's and Ruokonen's definitions of allusion are the most relatable to this study since both of them define allusion from a translational point of view. Ruokonen states that allusion is "an implicit reference resembling an external referent that belongs to assumed shared knowledge" (Ruokonen, 2010: 33). Her definition is a brief statement that majorly includes two characteristics of allusions. First and for most, allusions are implicit references; this is to say that recognizability of allusions is a demanding task. Nevertheless, allusions are not necessarily implicit. Secondly, they belong to assumed shared knowledge. This means that the reader should belong to the same community the author belongs to or be aware of the shared knowledge within this community in order to be able to understand allusions.

In her famous book, *Cultural Bumps: An Empirical Approach to the Translation of Allusions*, Leppihalme (1997) states that allusion is "the use of preformed linguistic material either in its original or modified form, and of proper names, to convey implicit meanings." She entails that allusions

can either be original, i.e., literal quotes, or modified. Her definition of allusion is fairly concise. The wordage of it is witty since it alludes to a key principle behind using allusions. Stating that an allusion is linguistically preformed implies that its extra-linguistic features are not necessarily preformed; in other words, an allusion is a form that is used before, but one that has implications which are not previously used.

In the light of the presented definitions, allusion can be defined as an explicit or implicit use of a previously produced linguistic material that pre-stipulates knowledge of the alluded text and contributes to the buildup of new textual effects in the alluding text. As far as translating allusions is concerned, the translator should be able to recognize explicit and implicit allusions in the text on the basis of her/his awareness of their original texts in order to be able to understand their textual effects in the alluding texts and reproduce them in translation.

3.2 Types of Allusions

Not all allusions come in one form; there are different patterns, forms, and types, each of which demands that the translator use a special strategy in order to render it as adequately as possible. Therefore, it is important for translators of allusions to be familiar with allusion classifications. Both Sultan & Abdul Aziz (2007) and Niknasab (2011) classify allusions in accordance with their thematic purposes. These include religious, literary, mythical, and historical allusions. Whereas classifying allusions according to their thematic purposes is semantically enlightening,

it is not as helpful in translation. The translator's awareness of the thematic type of allusion does not necessarily define what strategy is most suitable; it only identifies the nature of the original source (the type of the text alluded to).

On the other hand, Ruokonen (2010) divides allusions into four categories according to their interpretative possibility, i.e., "the interpretive potential of an allusion for a particular audience" (Ruokonen: 2010, 90). The categories she proposes are these:

- Allusions allowing for an allusive interpretation possibility: these include explicit, familiar allusions which are known by the reader for being references to external texts and are interpreted on this basis.

- Allusions allowing for a pseudo-allusive interpretation possibility: under this category come allusions which are, to an extent, acknowledged as being allusions, but with which the reader is not quite familiar. Hence, the reader basically relies on the context of the allusion in order to guess its contribution to the text.

- Allusions as risks of a cultural bump: these, Ruokonen believes, are highly challenging for translators since their connotations and effects are deeply rooted in the SL cultural beliefs and implications; this is why she refers to them using Leppihalme's description of allusions in translation; "cultural bumps." Translators of allusive literature are very often confronted with culture-bound allusions which are

untranslatable without a thorough understanding and full awareness of both the SL's and TL's cultural environments.

- Allusions with non-allusive interpretation: this type refers to allusions which are interpretable by the reader, yet, not recognized as echoes of or references to external texts; this is to say that these allusions go unidentified by the reader as being allusions.

Ruokonen emphasizes the relativity of this classification; she illustrates that the criterion which determines the interpretive possibility of allusions is the effort the reader makes to interpret an allusion. Her classification of allusions is particularly helpful in the study at hand since it uses the reader's effort in interpreting allusions and their effects as its criterion. One of the categories Ruokonen includes, which is allusions as cultural bumps, is majorly borrowed from Ritva Leppihalme's approach to allusions from a translational point of view.

Leppihalme (1997) perceives allusions as bumps, i.e., problems which occur when a ST allusion which is deeply rooted in the SL culture loses its cultural connotations in the TT. Based on their linguistic form, she draws a crystal clear classification of allusions; she divides them into three major categories:

- Allusions proper which take the form of either a proper name (PN), or an original or modified key phrase (KP).

- Stereotyped allusions which are clichés and very familiar references that lost their freshness.

- The third category includes semi-allusive comparisons and eponymous adjectives.

Her classification of allusions is well-defined and self-explanatory. Nevertheless, there is a peculiar type of allusions, to which I previouslyreferred as multilingual or foreign allusions, which is not included in these classifications. These allusions are different from stereotyped clichés that usually appear in Latin or Greek or key-phrase allusions; they are quoted excerpts from foreign literature whose signification as allusions lies in both their allusiveness and their language.

3.3. The Translator of Allusions

It has been very debatable among scholars and translation theorists who the translator is and what her/his role exactly is about. Walter Benjamin (1996: 254-260) argues that translation is not a process of imitating the ST; rather it is one in which the fragments of both the SL's and the TL's features are recognizable. In his view, the most agreeable strategy for imitating the ways of meaning of the ST and celebrating the qualities of both languages is literal translation. Therefore, Benjamin statesthat the translator's task is not to "cover the original or block its light"; instead her/his task consists of "finding the particular intention toward the target language which produces in that language the echo of the original".

Benjamin's view of the translator's task represents the translator as a non-interventionist who tries to celebrate both the SL and TL peculiarities in translation. Having this applied in translating allusions, the translator's role seems very limited since s/he, according to Benjamin's representation, should ideally translate the ST literally. The following example from T. S. Eliot's poetry is literally translated:

Example (1a):

> Lady, three white leopards sat under a juniper-tree
>
> In the cool of the day, having fed to satiety
>
> On my legs my heart my liver and that which had been
>
> contained
>
> In the hollow round of my skull. And God said
>
> Shall these bones live? shall these
>
> Bones live? And that which had been contained
>
> In the bones (which were already dry) said chirping:
>
> Because of the goodness of this Lady
>
> And because of her loveliness, and because
>
> She honours the Virgin in meditation,
>
> We shine with brightness. And I who am here dissembled
>
> Proffer my deeds to oblivion, and my love
>
> To the posterity of the desert and the fruit of the gourd (Eliot,
>
> 1963).

Example (1b):

سيدتي، جلست ثلاثة نمور بيضاء تحت شجرة العرعر

في برد النهار، بعدما اغتذت حتى التخمة

من رجليَ وفؤادي وكبدي ومن ذاك الذي أودع

في الاستدارة الجوفاء لجمجمتي. وقال الرب

أوَ تعيش هذه العظام؟ أوَ تعيش

هذه العظام؟ وذاك الذي أودع في العظام

(التي جفت سلفاً) قال مشقشقاً:

بفضل استقامة هذه السيدة

وبفضل فتونها، ولأنها تمجد العذراء في التأمل،

فإننا نشع ألقاً، وأنا المتواري ههنا

أعرَض أعمالي للنسيان، وحبي

لذرية الصحراء وثمرة القرع (يوسف، يوسف سامي، 1986: 161).

The afore-mentioned excerpt is taken from Eliot's "Ash Wednesday" which contains an allusion to a verse in the Bible, namely in *Ezekiel* [37:3]: "And he said unto me, Son of man, can these bones live? And I answered, O Lord GOD, thou knowest." The biblical verse refers to God's ability to revive bones and bring humans back to life. The readership of the ST who share some mutual knowledge with the poet feel the religious resonances of Eliot's expression "Shall these bones live?" However, the same resonances

are not reflected or compensated for in the TT. The translator in Example (1b) is quite invisible; s/he renders the ST's allusive expression literally without recreating it or accounting for its allusive meaning potential. This is similar to Venuti's (1995) view of the translator and her/his invisibility. Venuti's perspective of the translator's role is based upon a link he establishes between the translator's visibility on the one hand, and the fluency of the produced translation on the other. By way of illustration, he argues that the translator's touch should not be visible, i.e., traceable or felt in the TT; otherwise, the produced translation would not be fluent enough. In relation to the previous example of translating allusion in Eliot's poetry, Venuti's theory seems fallacious or inaccurate. This is mainly because Eliot's use of allusion in his poems is deliberately expressive of his themes of perplexity, confusion and disorder. His poetic allusiveness is meant to slow the reading process of his poems in order to produce some effects which reflect these themes on the readers. The translator, nevertheless, in Example (1b) overlooks this since s/he translates literally. Therefore, the TT is more fluent and readable than the ST.

However, the translator of allusions in Eliot's poetry should be more than a non-interventionist invisible person. Hatim & Mason (1990) argue that the translator of any text is a privileged and a non-ordinary reader of the text. This is due to the fact that her/his responsibility includes being aware of both the SL and TL cultures. S/he is a negotiator and a decision-maker; s/he must account for the meaning potential of the text which

surpasses its lexical meaning. They present the translator as a smart skillful and responsible person whose effort appears in the produced TT. Therefore, in translating allusions, the translator is someone who is a bicultural and competent person who recognizes the ST allusions, accounts for their multiple meanings and contributions in the text, and reproduces their implications in the TT with the slightest margin of loss. This is how the following translation of Eliot's previously mentioned example emphasizes the translator's touch as special:

Example (1c):

<div dir="rtl">

سيدتي،

فهود ثلاثة جلست تحت شجرة عرعر

في برد المساء

اغتذوا حدّ الشبع

من أطرافي، قلبي، كبدي

و ما احتوته جمجمتي الخاوية ..

قال الربّ

أتحيا هذه العظام الرميم؟

أتحيا هذه العظام؟

غرّد ما حوت عظامي النخرة

لطيبة هذه السيّدة،

لحسنها ولأنها

تقدّس العذراء في صلاتها

</div>

نسطع في لمعاننا

و أنا المحتجب هنا

أمنح مآثري للنسيان

و حبي لعقب الصحراء،

لثمرة اليقطين (السايح، عبد الهادي، 2007).

Here, the translator uses the phrase "العظام الرميم" as an equivalent for "these bones… (which were already dry)". It is apparent that the translator successfully recognizes the religious allusion in the ST. Thus, he uses the adjective "الرميم" which is mentioned in the Holy Qur'an. This adjective brings to the mind of the majority of TT readers the religious nuances which are originally alluded to in the ST. The translator's clever choice of words indicates the decision-making process which produces the TT. Numerous are the options the translator has in order to account for the lexical meaning of "bones which are dry"; nonetheless, the translator's choice reflects the pragmatic and semiotic effects of the ST allusion in the produced translation. In comparison to Example (1b), Example (1c) indicates the non-conservative role the translator plays. Lefevere (1992: 51) confirms that "whereas the conservative translator works on the level of the word or the sentence, the "spirited" translator works on the level of the culture as a whole, and the functioning of the text in that culture".

Accordingly, the translator of allusions is a competent, responsible, and creative rewriter of the text. S/he is a bicultural reader who is capable

of spotting allusions, examining their implications and functions in the ST, and eventually reproducing their equivalent effects upon the TT readers.

Chapter Four

Data Analysis

4.1 Introduction

Translation of literature is often a very challenging process. One of the issues which encounter literary translators is the translation of allusions. Niknasab suggests that "being culture-bound, allusions are potential translation problems" (Niknasab, 2011: 53). This requires the translator to be fully aware of their types, connotations and the functions they perform in the ST as well as their impact on the readers. Additionally, the expert translator realizes the fact that it is her/his responsibility to utilize the most efficient and effective strategies to produce the TT.

Hatim & Mason define the process of translation as being a negotiation process in which the translator endeavors to track the traces of meaning and eventually make decisions in order to negotiate meaning between text's producers and receivers (Hatim& Mason, 1990, 3). Therefore, the translator should be able to recognize allusions used in the ST and investigate their original context and thematic purposes. Afterwards, s/he should be able to discover their new meaning potential and effects achieved in the ST. Accordingly, the translator shall indulge her/himself in a decision-making process in which s/he uses the most suitable strategies to reproduce the allusions in the TT.

This chapter takes T. S. Eliot's poetry, namely "The Waste Land", "Ash Wednesday", "The Love Song of J. Alfred Prufrock", "Gerontion", "The Hollow Men", and "Journey of the Magi", as a case study to shed light on the types of allusions he employs in his poems and how these allusions have been translated by different translators. The chapter classifies the collected examples in three subsections according to three classification criteria: thematic purpose, linguistic form, and interpretive possibility. Moreover, in the light of Andre Lefevere's (1992) rewriting theory, I discuss allusions' impact on the reader in relation to the "equivalent effect" principle in another section which is included in this chapter.

4.2 Data Analysis

4.2.1 Types of Allusions in Eliot's Poems

T. S. Eliot's poetry is famous for its prominent allusiveness; he usually uses religious, literary, historical, mythical and pop culture allusions to imply certain meanings and generate specific connotations and effects. In fact, it is a quite demanding task to trace the allusions Eliot uses due to his "frequent references to other literatures, languages and cultures which require a special knowledge in order to be traced" (Sultan & Abdul Aziz, 2007: 12). By way of illustration, it is a precondition for the readers to be familiar with the texts, characters, or events to which Eliot alludes in his poems in order to be able to interpret them and experience their effects during the process of reading. For being readers by default, translators of

Eliot's STs must be bicultural in order to be able to recognize allusions in the ST and reflect the cultural connotations in the TT in order for the intended effect of allusions to be achieved upon TL audience (Leppihalme, 1997, 4).

This section displays different types of allusions used in Eliot's poems as well as their translations in Arabic. As previously mentioned, the allusions are classified according to three basic criteria: thematic purpose, linguistic form, and interpretive possibility.

4.2.1.1 Religious, Literary, Mythical, Historical and Pop Culture Allusions

Classification of allusions according to their thematic purpose has been used by Niknasab (2011) and Sultan & Abdul Aziz (2007) who categorize allusions into religious, literary, mythical, and historical allusions. In addition to these, the study at hand includes examples of pop culture allusions.

1. Religious allusions are references to or citations from religious books e.g. the Bible, Holy Qur'an, Torah, or other holy scriptures, quotations said by prophets, citations from prayers, names of prophets, or events and stories told or referred to in holy scriptures. This kind of allusions embeds the text with transcendental and holy resonances and creates a special impact on the readers. T. S. Eliot's poetry is populated with religious resonances and echoes from

different chapters and verses of the Bible; these echoes are deliberately used in order to achieve particular purposes and beget new meanings such as irony and contradiction.

Example (2a):

I no longer strive to strive towards such things

(Why should the aged eagle stretch its wings?)

Why should I mourn

The vanished power of the usual reign? (Eliot, 1963)

Example (2b):

لم أعد أجهد سعياً وراء مثل هذه الأمور

(لماذا ينبغي أن يجد النسر الهرِم جناحيه؟)

و فيم يتوجب عليّ أن أندب

السلطة المتلاشية للنظام المألوف؟ (يوسف، 1986: 159، النص الأصلي)

These lines from Eliot's "Ash Wednesday" contain a religious allusion to the image of the eagle in the Bible. Eliot makes reference to *Exodus*[19:3-19:6] which says:

And Moses went up unto God, and the LORD called unto him out of the mountain, saying, Thus shalt thou say to the house of Jacob, and tell the children of Israel; Ye have seen what I did unto the Egyptians, and [how] I bare you on eagle's wings, and brought you unto myself. Now therefore, if ye will obey my voice indeed, and keep my covenant then

ye shall be a peculiar treasure unto me above all people: for all the earth [is] mine: And ye shall be unto me a kingdom of priests, and an holy nation. These [are] the words which thou shalt speak unto the children of Israel. (*Exodus*, King James Bible: 19:3-19:6)

The eagle in the mentioned verses is usually interpreted as a symbol for God; it stands for strength, superiority, and protection from evil. When Eliot interweaves it into the lines of his poem, the eagle is perceived as an aged and weak creature which is helpless and weary. Hence, the manipulation of the sign of the eagle changes its original connotations; after it travels across the intertextual space the sign acquires new meanings which are coherent with the atmosphere of the poem. This shift in the resonances of the biblical sign has an impact on the readers of the ST. It is particularly more effective and special since the readers of the ST are expected to understand the religious implications of the word "eagle" and the image of it stretching its wings. Therefore, ST readers comprehend the twisted meaning of the symbol since they are able to refer it to its original context and compare it to Eliot's theme of weakness and desperateness. This is where the challenge to translators lies; the competent translator must be aware of the cultural signification of the eagle and how this signification changes when it is used as an allusion in "Ash Wednesday". Consequently, s/he should be able to reflect the resonances of the ST in her/his translation in order to invoke the same impact on the readers of the TT.

According to Ruokonen's strategies (2010), a KP allusion can be translated using a minimum change translation. Therefore, the most recommended strategy to translate "why should the aged eagle stretch its wings" would be a literal translation like " لماذا ينبغي على النسر الهرم أن يمد جناحيه" (my translation). Leppihalme's model (1997) prioritizes a standard translation strategy over a literal translation. However, there is no standardized translation for this allusion in the TL. In Example (2b), the ST allusion is translated literally but with a kind of internal making. The translator combines two strategies which are pointed to in Leppihalme's model which are minimum change and internal making in order to compensate for the allusive effect of the line. He renders the verb "stretch" as "يجدّ" instead of using a more obvious or predictable verb like "يبسط" or "يمد"; the connotations of this verb indicate roughness, hardship, and need of strength. This is congruent with the themes of weariness and desperateness which are implied by the allusion in the ST. Therefore, the markedness of the verb somehow compensates for the lost effects of the ST allusion. The TT would not probably be able to recognize the allusion but its implications are, to an extent, comprehended.

Example (3a):

Between the idea

And the reality

Between the motion

And the act

Falls the Shadow

For Thine is the Kingdom (Eliot, 2003)

Example (3b):

<div dir="rtl">

ما بين الفكرة و الواقعة

ما بين الحركة و الفعل

يسقط الظل

لأن لك الملك (يوسف، 1986 :140−141)

</div>

This short excerpt from Eliot's "The Hollow Men" alludes to a prayer which is mentioned in the Bible, namely in Matthew 6:9-6:13:

> After this manner therefore pray ye: Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as [it is] in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and thepower, and the glory, forever. Amen.(King James Bible, Matthew [6:9-6:13]: 561)

T. S. Eliot quotes the line "For Thine is the Kingdom" in order to add a special touch to his poem and accomplish a specific goal. The aforementioned line is traditionally uttered in Christian prayer and rituals; it symbolizes utmost confidence and belief in God's power; it also implies complete surrender and praise to His overwhelming glory. In the poem, this line is recognized by the ST readers as a religious allusion to the Bible and the prayer; it is intertwined with the poem's components to help achieve the

intended effect of solemnness, concession and submission. It also bestows effects of fear and repentance upon the readers. Accordingly, the translator should be knowledgeable enough to recommunicate the biblical allusion; s/he should be able to make the most appropriate decisions in order to achieve the same effects upon the TT readers. Ruokonen (2010) suggests replication as the most prioritized strategy for translating a KP allusion. However, replication of the allusion in the above-mentioned text whether untranslated or transcribed in the TT would estrange the allusion and cost its intended effects to be lost. Hence, a minimum change translation is used to account for the allusion. In Example (3b), it is noticeable that the translator translates the KP literally following Leppihalme's and Ruokonen's models. However, despite the fact that a minimum change translation seems to be appropriate, it might not be the most recommended strategy. In the Arabic translation of the line "For Thine is the Kingdom", the holiness and spirituality of the ST allusion is completely missed. The ST allusion is orthographically marked since it uses capital letter forms in "For" and "Thine"; this markedness is part of its allusiveness since it is a hint to the ST readers. Nonetheless, this markedness of the form that constitutes part of the allusion's familiarity to the readers is not quite apparent in the TT. The translator could have made a better decision.

There is a line in a religious prayer in Arabic that corresponds to the divine nuances of "For Thine is the kingdom"; "إن الحمد والنعمة لك والملك" is part of an Islamic prayer that is widely familiar to the TT readers, for

example. In spite of the undeniable importance of the way the existing translation models arrange strategies, the translator has to be fully aware that each allusion requires a different kind of processing and prioritization of strategies. The choice of whether to use a minimum change translation, a standard translation, or a recreation, for instance, depends on the peculiarity of each allusion and the way it contributes to the text. In Eliot's poem "The Hollow Men", the KP being discussed is meant to resonate not only lexically, but also pragmatically. In other words, it is used to generate certain effects rather than be anatomized semantically. Therefore, replacing the ST allusion with an original TL item or allusion adapts with the KP's allusiveness more adequately. This is why "إن الحمد والنعمة لك والملك" is a more recommended translation. This strategy is suggested by Leppihalme, Ruokonen and Nord; however, the three models include literal translation/minimum change among the top three strategies.

2. Literary allusions make either an explicit or implicit reference to a previous literary work to accomplish particular purposes and perform certain functions. The revival of previous literature through alluding to a character, a line, a scene, a literal or modified quotation is not haphazard or fruitless in Eliot's poems. His literary allusions are, rather, perceived as new readings for the works of his predecessors.

Example (4a):

Thou hast nor youth nor age

But as it were an after dinner sleep

Dreaming of both.

Here I am, an old man in a dry month,

Being read to by a boy, waiting for rain.

I was neither at the hot gates

Nor fought in the warm rain

Nor knee deep in the salt marsh heaving a cutlass,

Bitten by flies, fought. (Eliot, "Gerontion", 1920)

Example (4b):

<div dir="rtl">

ليس لك شباب ولا شيخوخة

بل كما لو كنت في قيلولة بعد الظهر

وحلمت بكليهما.

ها أنذا, رجل عجوز في شهر جاف

يقرأ لي غلام, وأنتظر المطر.

ما كنت عند البوابات الحارة

ولا قاتلت في المطر الدافئ

ولا حاربت مخوضاً في السبحة المالحة,

يلسعني الذباب,

والسيف مشهر في يدي. (يوسف، 1986: 59)

</div>

This excerpt is taken from T. S. Eliot's "Gerontion" which was published two years after World War I. The poem's first three lines are literally quoted from William Shakespeare's *Measure for Measure* (2006), namely from Act III, Scene I of the play. The context in which these lines

are uttered is when Duke Vincentio preaches the prisoner Claudio, who was sentenced to death, about old age, death, and human submission to the natural course of life. Eliot uses these lines to reflect upon his fears of old age; he also tries to draw a representation of the visages of the Post-World-War-I figure who is weary of life and incapable of finding goal or meaning. He emphasizes this image in line 4 in which he stresses the theme of old age and the sense of humiliation.

ST readers who share Eliot's linguistic and cultural community would probably be able to recognize the allusion due to the mutual knowledge they have with the poet; however, it is noticed from the above-provided translation that the literary allusion used in the ST is fused into the TT; it is not recognizable as an allusion to another text. Thus, the translator of the ST has to be equipped with the needed information in order to understand the function of the allusion and the new connotations it gains; this information must be adequate to assist the translator in producing a TT in which the allusion's impact is sustained or, to say the least, compensated for. The translator in Example (4b) uses a literal translation or what Leppihalme (1997) and Ruokonen (2010) call a minimum change translation. This is apparent since the translator transfers the exact lexical meaning of the ST allusion using the orthography and the syntactic rules of the TL. According to Nord's (1990) organization of quotation translation strategies, the most appropriate strategy for translating this Shakespearean quotation is direct quotation. This means that the

translator should keep the quotation untranslated in the TT which would mark it as different or special. This hints to the readers that the quotation is an allusion to an external text; in other words, it makes it recognizable as an allusive material. Nord's strategy is similar to Ruokonen's (2010) who suggest replication of KP as the first strategy to use. However, this strategy is infeasible here since it would estrange the TT and make it sound multilingual unlike the ST. Leppihalme (1997) does not include replication of KP in her model; she proposes using a standard translation. There is no translation in Arabic for Shakespeare's quotation that can be labelled as standard. Nonetheless, there are multiple existing translations for Shakespeare's *Measure for Measure* that the translator may use.

3.   Mythical allusions are references or echoes of ancient stories which consist of supernatural events; these supernatural stories are often embedded with spiritual and historical resonances which reflect upon the origin of life and the universal cosmos. Eliot's poems are rich with allusions to Greek mythology; the myths he usually refers to are renewed with different resonances and linked to the aspects of modern life.

Example (5a):

The change of Philomel, by the barbarous king

So rudely forced; yet there the nightingale

Filled all the desert with inviolable voice

And still she cried, and still the world pursues,

"Jug Jug" to dirty ears. (Eliot, 1999)

Example (5b):

تحوّلُ "فيلوميل" التي اغتصبها بوحشية

ذلك الملك البربري، ولكن العندليب هناك

تملأ القفر جميعاً بصوت لا يُغتصب

و بقيت تصيحُ، وبقيَ العالمُ يلاحقُها،

زق زق لآذان قذرة. (لؤلؤة، 1995: 40)

The above-mentioned quotation is taken from T. S. Eliot's "The Waste Land" in which he alludes to a mythical character. Philomel is famous in Greek mythology for being the Princess of Athens. She is raped by her sister's husband, takes revenge, and changes into a nightingale. Her character is depicted as a symbol of sorrow and is associated with violence and revenge. Eliot uses Philomel here to emphasize the mournful atmosphere of the poem and stress the misery and violence of the modern world after the war. The incident of Philomel's violent rape bespeaks the hideousness and atrocity World War I has begotten. Philomel also represents the victims and their suffering. The ST readers who are expected to be familiar with this Greek mythical character are able to link Eliot's mythical reference and its implications in the poem.

In translation, Leppihalme (1997) suggests retention of the PN allusion unchanged or with added guidance as the most appropriate strategy

for PN allusion translation. This is synonymous with Ruokonen's replication strategy that proposes replicating the PN allusion untranslated or adaptively replicated. The translator in Example (5b) uses a combination of Leppihalme's and Ruokonen's strategies. He translates "Philomel" as an adaptive replication, i.e., a transliteration of the ST allusion using the TL phonetic and alphabetical system. He also places the transliteration فيلوميل between quotation marks; these marks are considered a kind of added guidance that distinguishes the word "فيلوميل". This enables the TT readers to recognize the PN as an allusive proper name whose connotations should be comprehended in the text. The symbolism of Philomel, however, is culture-specific; this requires the translator to be knowledgeable in the SL culture. It, additionally, means that s/he should compensate for the lost cultural connotations of the allusion. This can be achieved by using a footnote that briefly explains these quotations.

4. Historical allusions are references to or invocations of historical figures, events, dates, or places that are remarkable in history for having certain implications or importance. T. S. Eliot sometimes uses this type of allusions to compare the present with the past. For example, he alludes to the Battle of Mylae (Example 6a) which took place in 260 BC in Italy in "The Waste Land". This PN allusion functions as a comparison between the Battle of Mylae and World War I. It highlights the similarities between humans' greed and violence in the past and the present. It is translated using an adaptive

replication with added quotation marks as "مايلي" (Example (6b)) in Lulu'a's translation (لؤلؤة، 1995: ص39) or an adaptive replication without quotation marks as ميلاي (Example 6c) in Yousef's translation (يوسف، 1986: 98). Both translations transcribe the ST allusion using the phonetics and alphabets of the TL; still, they are phonetically different. The TT readers are not expected to be familiar with the name of this battle since it is a very ancient battle that is usually referred to in history courses in the SL culture.

5.   Pop culture allusions are references to certain concepts, events, figures, dates, or ideas which are deeply rooted in the ST culture and are familiar to the members of the SL cultural community. This kind of allusions is based on the mutual knowledge that is shared between the author/poet and the ST audience; it manipulates a cultural component to serve a purpose and generate some meanings in the text. T. S. Eliot uses many pop culture allusions in his poems that enrich them with images and dense expressions. For example, he alludes to a song that was very popular during the twentieth century in the English society. The Shakespearean Rag is a name of a popular song that is alluded to in "The Waste Land" as part of his network of allusions which generate musical effects and contribute to the buildup of the sorrowful and frustrating atmosphere the poem communicates. He also alludes to other pop culture symbols in the same poem such as his allusion to the famous tarot cards:

Example (7a):

Here is the man with three staves, and here the Wheel,

And here is the one-eyed merchant, and this card,

Which is blank, is something he carries on his back,

Which I am forbidden to see. I do not find

The Hanged Man. Fear death by water

I see crowds of people, walking round in a ring.

Thank you. If you see dear Mrs. Equitone,

Tell her I bring the horoscope myself:

One must be so careful these days. (Eliot, 1999)

Example (7b):

هنا الرجل ذو العصي الثلاث، وهنا العجلة،

وهنا التاجر وحيد العين، وهذه الورقة،

وهي خالية، هي شيء يحمله على ظهره،

محجوبة عنّي رؤيتُه. أنا لا أجد

الرجل المصلوب. اخشَ الموت بالماء

أرى جموعاً من الناس، يدورون في حلقة.

شكراً. اذا رأيتَ العزيزة مسز إيكويتون

قل لها إني سأجلبُ خريطة البروج بنفسي:

على المرء أن يكون حذراً هذه الأيام. (لؤلؤة، 1995 :38)

Example (7c):

<div dir="rtl">

وها هو ذا الرجل ذو العكاكيز الثلاث، ها هو ذا الدولاب،

وههنا التاجر الأحادي العين، وهذه الورقة

الفارغة، لهي شيءٌ يحمله على كاهله،

شيءٌ محظورةٌ عليّ رؤيته. لست أجد

الانسان المشنوق. ألا فلتخشَ الموت بالماء.

أرى حشوداً من البشر تدور في حلقة.

شكراً. لئن رأيتم السيدة إكويتون العزيزة،

بلغوها أنني سأحضر خريطة البروج بنفسي،

هذه الأيام ينبغي أن يكون المرء جد حذر. (يوسف، 1986: 97–98)

</div>

Tarot cards are used by horoscope experts to foretell the future; each card symbolizes something. In this quotation from the "The Waste Land", Eliot refers to some names of cards like "The Hanged Man", "The one-eyed merchant", and "The Wheel". It is known in the SL culture that The Hanged Man card stands for sacrifice and new beginnings and turns in life. On the other hand, The one-eyed merchant card symbolizes evil since it is associated with the image of a greedy capitalist man with a horrid figure. The Wheel card represents the wheel of fortune which predicts humans' luck and their sudden life changes; it symbolizes the fickleness and nonlinearity of life events.Eliot alludes to these culturally familiar symbols in order to satirize the superstition and superficiality of the English society during the post-World-War-I period; he parodies that people used to rely on

superstitious means to foretell their future instead of taking action and creating it; the violence of the war made them so desperate and helpless so much so they looked for trivial and impractical means to feel better and know what to do. He also employs these superstitious symbols to emphasize the themes of pessimism and helplessness that are communicated throughout the poem. In the above-mentioned quotation, Eliot states that the only card that may change luck and make things better is missing or forbidden. The Hanged Man card which foretells that a sacrifice has to be made in order to prevent evil incidents from happening is not found. Since the symbolism of the tarot cards is an integral part of the SL culture, it is inevitable that the ST readers are familiar with these names and are capable of recognizing these allusions in the text. Thus, the effects of the image Eliot incarnates through alluding to the tarot cards are communicated to and felt by the readers of the ST.

On the other hand, this type of allusions is in most cases translated literally in the TT; these allusions are categorized by Ruokonen (2010)and Leppihalme (1997) as risks of cultural bumps since it is a prerequisite for the readers to be familiar with the SL culture in order to understand their meanings and functions. In Example (7b), the translator uses a minimum change translation since he literally translates "The Wheel" as العجلة and "The one-eyed merchant" as التاجر وحيد العين. However, he translates "The Hanged Man" as الرجل المصلوب which is neither a minimum change translation nor an existing translation. The adjective المصلوب means "the

crucified" rather than "the hanged". It may evoke connotations which are vastly different from the ST allusion since the word المصلوب has religious resonances in the TL that relate to the crucifixion of Christ. Therefore, the desired meanings of the ST allusion are lost. Example (7c) also uses a minimum translation strategy. The translator renders "The Hanged Man" as الانسان المشنوق, "The Wheel" as الدولاب, and "the one-eyed merchant" as التاجر وحيد العين. Despite the fact that both translations are consistent with Ruokonen's and Leppihalme's translation strategies, neither Example (7b) nor (7c) captures the desired meanings and implications of the ST allusion. Whereas alluding to the tarot cards in the ST contributes to the poem's themes, the allusions' interpretive possibilities are reduced in the TT since they are not recognizable as allusions.

4.2.1.2 PNs and KPs

Eliot uses various forms of allusions in his poems some of which are proper-name allusions (PNs) while others are key-phrase allusions (KPs). Each form has a set of translation strategies that are detailed by scholars and researchers, mainly by Leppihalme (1997).

1. Proper-name allusions are references to well-known names from different sources; these can be Biblical names, names of historical figures, celebrity names, names of prophets, fictional or real characters. T. S. Eliot alludes to several names from various sources. For example, in his "The Love Song of J. Alfred Prufrock", he alludes to Prince Hamlet who is the protagonist in William

Shakespeare's *Hamlet* (2002). In the poem, he says "No! I am not Prince Hamlet, nor was meant to be" (Example 8a) (Eliot, 1915). The character of Hamlet is known for being strong-willed and insistent since he continues struggling with his fears and thoughts in order to find the truth about his father's death in the play. When Eliot alludes to Hamlet, he does so as part of a contrastive process in which he strips himself of all Hamlet's traits. He uses this allusion to draw a manifestation of the modern individual who is hesitant, weak and helpless, an individual who cannot make a good decision or act courageously. To translate this kind of allusions, Leppihalme (1997) suggests unchanging the name in the TT. Therefore, the aforementioned line can be translated as " لا! لست الأمير هاملت وليس مقدراً لي أن أكونه" (my translation). All of the available translations of this allusion retain the PN in the TT:

Example (8b):

" لا! أنا لستُ هاملت، وليس مُقدَّر لي أن أكونه" (عبد الهادي، 2015)

Example (8c):

"لا ! .. لست أنا بالأمير "هاملت" و لا ينبغي لي أن أكونه" (عبد الحي، 2008)

Example (8d):

" كلا! ما أنا بالأمير هاملت, وما أريد لي أن أكون " (عوض، 2007)

Nonetheless, each translator retains the allusion in a different way. For example, translation (8b) omits the title that precedes the name and reduces the allusion into هاملت. This makes the name sound as a name of a regular person; it is not familiar to the TT readers. Both (8c) and (8d) translations of the allusion use an internal marking since they place the word هاملت between quotation marks. This emphasizes the parodic contrast Eliot communicates through the allusion. The familiarity of the proper name among the TT readers may be relatives since it is not expected that most of the TT readers have the required knowledge about the character alluded to, but the use of the internal marker("") in translating Hamlet as "هاملت" assists the communication of the function of the allusion in the TT. Another allusion the poet uses within the same context is his allusion to Lazarus, a biblical character who is raised from the dead (*John*, 11:1-44):

Example (9a):

> And would it have been worth it, after all,
>
> After the cups, the marmalade, the tea,
>
> Among the porcelain, among some talk of you and me,
>
> Would it have been worthwhile,
>
> To have bitten off the matter with a smile,
>
> To have squeezed the universe into a ball
>
> To roll it towards some overwhelming question,
>
> To say: "I am Lazarus, come from the dead,

Come back to tell you all, I shall tell you all" (Eliot, 1915)

Example (9b):

وهل كان الأمر يستحق، على كل حال،

بعد الأقداح ومربى البرتقال والشاي

بين تماثيل الرُخام وبعض الأحاديث عنّا،

هل كان الأمر ليستحق،

لِنَبتُر الأمر ونبتسم

لنسحق العالم في كُرة،

ثم نقذف بها لسؤال مُلح،

لِنقول "أنا لازارس**، أتيت من عالم الموتى،

عُدت لأخبركم جميعا..عليّ أن أخبركم جميعا." (عبد الهادي، 2015)

Example (9c):

بعد الفناجين ، و المربى ، و الشاي

بين أطقم البورسلين ، و بعض الحديث بيني وبينك

أتراه كان يستحق و لو قليلا

أن تقطع الحديث فيه بابتسامة

أن تضغط العالم كله في كرة

لتدحرجها تجاه سؤال ملحاح

لتقول:

أنا جثة حية – قادم إليكم من عالم الأموات "

رجعت لأخبركم بكل شيء ، يجب أن أخبركم عن كل شيء" (عبد الحي، 2008)

Eliot alludes to Lazarus to say that he, unlike Lazarus, cannot rise from the dead. The revival alluded to here is more of a spiritual and mental revival rather than physical. Thus, the implications of this allusion contribute to the message of Eliot's "Prufrock" which, like "The Waste Land", criticizes the lack of communication and the state of frustration in the modern world particularly after the first world war. The ST readers' familiarity with the PN is key to their recognition and comprehension of the ST allusion. The translator is responsible and must be competent to reflect the connotations of the allusion in the TT and make it recognizable in order for its meanings not to be lost. According to Leppihalme's (1997) and Ruokonen's (2010) strategies for allusion translation, the most prioritized strategy is retention/replication of the allusion. This includes that the translator has to keep the allusion in the TT untranslated, transliterated, or literally translated with an added guidance. Guidance is used when the TT allusion still lacks familiarity or sounds incomprehensible. In Example (9b), the translator retains the allusion since she transliterates it using the TL phonetic and alphabetical system. Additionally, she uses a footnote in which she briefly explains the implications of the name of Lazarus. However, the retention of the PN would have been sufficient since the use of a footnote overly explicates the allusion's meaning for the TT readers. On the other hand, the translator in Example (9c) uses a completely different strategy. Instead of replicating the PN, he substitutes it with جثة حية which is a paraphrase that reduces the

allusion into its clear sense. While this clarifies the meaning of the line, it changes the PN allusion into a non-allusive phrase.

2.   Key-phrase allusions (KPs) are allusions that contain no proper name (Leppihalme, 1997: 10). This includes famous lines from literary works, Biblical lines and quotations from various sources. Eliot's poems are known for their intensive use of quotations and phrases that allude to certain texts. Some of the KP allusions he uses are as short as a phrase while others extend to the length of a multiple-line quotation. Some of the KP allusions are literally quoted from their original texts while others are modified and twisted to suit the purpose they are used for.

Example (10a):

Because I do not hope to turn again

Because I do not hope

Because I do not hope to turn

Desiring this man's gift and that man's scope

I no longer strive to strive towards such things (Eliot, 1963)

Example (10b):

لأنني لا آمل أن أرجع مرّة أخرى

لأنني لا آمل

لأنني لا آمل أن أرجع

<div dir="rtl">

لأغبط نعمة هذا و أسعى إلى صحبة ذاك

ما عدت أسعى لأسعى في هذه الأمور (السايح، 2017 :78–96)

</div>

Example (10c):

<div dir="rtl">

لأنني لا أؤمل في الاياب من جديد

لأنني لا أؤمل

لأنني لا أؤمل في الاياب

راغباً في أعطية هذا الرجل أو في بغية ذاك

لم أعد أجهد سعياً وراء مثل هذه الأمور(يوسف، 1986 :159)

</div>

The above-mentioned excerpt is taken from T. S. Eliot's "Ash Wednesday". The excerpt includes a KP allusion to the Bible, specifically to *Joel*, [2:12-2:14]:

> Therefore also now, saith the LORD, turn ye [even]
>
> to me with all your heart, and with fasting, and with
>
> weeping, and with mourning: And rend your heart,
>
> and not your garments, and turn unto the LORD your God:
>
> for he [is] gracious and merciful, slow to anger, and of great
>
> kindness, and repenteth him of the evil. Who
>
> knoweth [if] he will return and repent, and leave a blessing
>
> behind him; [even] a meat offering and a drink offering unto
>
> the LORD your God? (*Joel*, King James Bible: 2:12-2:14)

Eliot uses the allusion in order to magnify the rejection, hopelessness and unimaginable frustration he communicates in the poem. This appears in the fact that he begins the poem with this KP allusion in which he manipulates the concept of repentance and returning to God that is mentioned in the Bible. He tries to shape an incarnation of the modern human who has lost her/his faith and essence of humanity. Her/his life has no connection to God; instead, it is a pointless miserable and sinful one. It is consequently important for the reader and the translator to be knowledgeable in biblical concepts and doctrines in order to recognize this allusion. The ST readers who are members in the same socio-cultural community of the poet would feel the impact of the allusion; they would comprehend the meanings of unredeemability and irrevocability Eliot conveys by using this biblical KP. The biblical KP is also followed by another KP allusion to William Shakespeare's "Sonnet 29". "Desiring this man's art and that man's scope" is line 7 in the Shakespearean sonnet which describes a state of deep sadness and helplessness. Eliot uses this allusion in addition to his allusion to the Bible in order to form a gloomy and pessimistic atmosphere in which he rejects the materialistic and sensual possessions of the world. Both allusions collaborate in formulating a description or an envisioning of the modern individual who is doomed by worldly pleasures. The ST readers can sense the effect the allusions here create; for them, the use of both allusions is relatable to their metaphysics of presence due to their shared knowledge with the poet. This is where the challenge lies for any translator of this text. S/he has to be aware of the

allusions' sources and the implications they are embedded with in order to be able to translate the text adequately; otherwise, the produced text would be a monotonous and plain one that is stripped of its allusiveness. The translator's ability to recognize the allusions and he/his awareness of their meanings are important, but they only form the first step in the process. The translator has to be witty to what the most appropriate strategy to use is; "appropriate strategy" means that the selected strategy communicates the ST allusions' allusiveness, i.e., their allusive interpretation possibility, in order for their recognition by the TT readers to be possible. According to Leppihalme's (1997) strategies, a minimum change translation is the most suitable strategy to translate a KP allusion that has no standard translation in the TL. This applies to translating both the aforementioned allusions in Eliot's "Ash Wednesday". It is noticeable that the translator in Example (10b) uses the minimum change strategy indeed since he reproduces the exact lexical meaning of the ST allusion in the TL. This strategy is also used in translating the second allusion; however, instead of translating the gerund "desiring" as راغباً, he chooses أغبط which is a variation of the literal equivalence of the verb "desire" in the TL. The verb أغبط is embedded with emotions that originate from a religiously-specific background. This is owing to the fact that the verb أغبط refers to the human desire of having somebody else's blessing without wishing harm to that person. This concept is known for being relevant to the Islamic manners and doctrine. Nonetheless, the TT readers will not be able to recognize the allusions in the TT since there is no clue in the translation that indicates that these lines

allude to external texts. Anyway, the translator compensates for the lost allusive interpretation possibility by using a pragmatically special verb. In Example (10c), on the other hand, the translator partially recreates the first allusion since he changes its internal structure. This appears in the fact that he changes the infinitival phrase (to turn) into the noun الاياب. This choice is particularly smart since the noun الاياب is layered with religious implications and connotations that correspond to the ST biblical allusion; this noun is mentioned in the Qur'an, namely in Surah *Al-Ghashiyah*, Verse No. 25 which reads as "إن إلينا إيابهم /Indeed, to Us is their return" (*Al-Ghashiyah*, Holy Qur'an: 25). Therefore, the TT in Example (10c) accounts for the allusion's effect since the majority of the TT readers would be able to feel the religious nuances and their themes of rejection of worldly sins and frustration. The Shakespearean allusion is literally translated in Example (10c) in accordance with Leppihalme's (1997) model. It is not recognizable as a KP with an allusive interpretation possibility; rather, it is normalized and intertwined within the TT as a non-allusive KP.

Another example of the KP allusions Eliot uses in his poems is his allusion to the story of the betrayal of Christ which is narrated in the Bible:

Example (11a):

> Six hands at an open door dicing for pieces of silver,
> And feet kicking the empty wine-skins.
> But there was no information, and so we continued
> And arriving at evening, not a moment too soon

Finding the place; it was (you might say) satisfactory. (Eliot, 1963)

Example (11b):

وست أيدٍ تلعب "الزهر"،

بقطع من فضة مقامرات،

لدى باب مفتوح.

وأقدام ركل الزقاق الفارغات.

ولكن لم يكن ثمّ من نبأ أو هداية،

فواصلنا الرحيل ووصلنا في المساء

دون ان نسبق الميعاد ولا بلحظة واحدة،

فوجدنا المكان. وكان ─يمكن أن تقول─ وافياً بالمرام. (السياب، 1998)

The above-mentioned quotation is taken from T. S. Eliot's "Journey of the Magi". The KP "Six hands at an open door dicing for pieces of silver" alludes to the biblical story of the twelve men who betrayed Christ in order to win some pieces of silver. This appears in *Matthew* (26:14-26:15, p. 574) in which one of the men- Judas Iscariot- is referred to as someone who agreed to betray Christ for thirty pieces of silver. Eliot's allusion can also be related to many other biblical verses which tackle the same story such as "They part my garments among them, and cast lots upon my vesture" (*Psalms*, 22:18, p. 319) which refers to the scene of some men who agree upon their share from Christ's clothes. This religious KP allusion, then, tackles the meanings of betrayal and greed. Eliot uses it as part of the description of the various difficulties and encounters which

impedes the journey of the three wise men in the poem; one of these encounters is the grumpy and greedy people whose traits resemble the traits of the twelve men mentioned in the Bible as betrayers of Christ. The allusion here, thus, is recognizable by the ST readers since it has cultural connotations and religious nuances that are only understood through pre-familiarization with the biblical story. It is very important for the translator to be acquainted with the necessary cultural knowledge in order to translate the KP in the most suitable manner. According to Leppihalme's (1997) allusion translation strategies, the most suitable strategy to translate this KP is the use of a minimum change (literal translation). This means that Eliot's KP should be translated as "ستُ أيدٍ عند بابٍ مفتوحٍ تقامِرُ لأجلِ قطعٍ منَ الفضة" (my translation). This translation which is based on the direct lexical meaning of the KP reduces the religious resonances of the ST allusion since it is not familiar to the majority of the TT readers; there is nothing in this minimum change translation such as an internally marked form, an alliteration, or any other device that compensates for the religious connotations of the ST allusion or draws attention to the phrase in the TT. The TT readers are not hindered by a peculiar form or mark that would make them think of this phrase as an allusion. By contrast, the translator in Example (11b) uses more than one stylistic device in order to compensate for the KP allusion's nuances. In "وست أيدٍ تلعب "الزهر"... بقطع من فضة مقامرات", the allusion is divided into two lines instead of one as part of an Arabic prosodic system. Furthermore, instead of translating the gerund "dicing" as "تقامر", the translator reproduces it as "تلعب "الزهر" placing الزهر between quotation marks.

Additionally, he uses the plural adjective "مقامرات", which phonetically alliterates with following lines in the TT, to describe the silver pieces and emphasize the negative connotations of the dicing process. This translation may not be recognizable as a religious KP allusion, but it successfully communicates its effects since it uses multiple compensation devices to decorate the KP and emphasize its themes.

4.2.1.3 Allusions' Interpretive Possibilities

T. S. Eliot's poems include numerous allusions with diverse interpretative possibilities. Some of these, for example, are easily recognizable as culturally and stylistically familiar material that is relatable to a specific referent in the ST and the TT while others' interpretation possibilities change in translation. According to Ruokonen's categorization, allusions can have an allusive interpretation possibility, a pseudo-allusive interpretation possibility, a non-allusive interpretation possibility, or can be a risk of a cultural bump:

1. Allusions with allusive interpretation possibility: this includes allusions which are easily recognizable as allusive expressions, i.e., expressions alluding to an identifiable referent. This type of allusive interpretation possibility is high since these allusions are immediately identifiable by the ST readers as a culturally familiar material that can be related to some shared knowledge. For instance, the following quotation which is taken from Eliot's "The Hollow

Men" is a double allusion to a literary character and to a mythical ideology which correspond to obviously familiar cultural material:

Example (12a):

Mistah Kurtz- he dead.

A penny for the Old Guy

We are the hollow men

We are the stuffed men

Leaning together

Headpiece filled with straw. Alas! (Eliot, 2003, Emphasis in original)

Example (12b):

<div dir="rtl">

قرش ل"غي" العجوز

نحن البشر الجوف

نحن البشر المحشّوون

يسند بعضنا بعضاً

عقل مليء قشاً. أسفاه! (يوسف، 1986: 137، النص الأصلي)

</div>

In the above-mentioned excerpt, T. S. Eliot uses two allusions as an epigraph to the poem. Firstly, he quotes Joseph Conrad's *Heart of Darkness*(1995), particularly the line "Mistah Kurtz- he dead" which alludes to the intelligently evil and hollow character of Kurtz in the novel. Despite being a philanthropist and an ambitious character at the beginning

of the novel, Kurtz who exploits his authorities to satisfy his lusts and dreams of power represents the hollowness, evil spiritedness, and greed of imperialism. His death also reflects his shallow mindset since he calls for "exterminating the brutes" moments before he dies; this wish is representative of how machiavellian and selfish he has become. Thus, Eliot alludes to him at the beginning of the poem to stress his criticism of the modern life figure who has become a dead person not necessarily physically but rather emotionally, psychologically, and intellectually. He implies that the soul of the twentieth century's individual is as shallow, evil, and meaningless as Kurtz's who is a well-known character among the ST audience. As far as the translation of this allusion is concerned, it is important to examine the interpretive possibility of the allusion first in order to translate it adequately. On the basis of Ruokonen's (2010: 93) model for identifying an allusion's interpretive possibility, Kurtz as an allusion in "The Hollow Men" is a culturally familiar material that has a referent in the ST reader's minds since it is a main character in a popular literary work that is very recognizable among the SL cultural community members. Therefore, it is highly possible to be identified and linked to its original text as well as to its intended content. This is due to the fact that it is part of the mutual knowledge shared between the SL community members and the poet who belongs to the same cultural community. Consequently, the allusion to Kurtz here has an allusive interpretation possibility; in other words, it is recognizable as an allusive expression rather than an ordinary expression. By contrast, this allusion does not have

any cultural implications or referents in the TT since it is not familiarized to the TL community members. Being stylistically marked though, since it is originally italicized and bold-typed in the ST, is supposed to signal that this material is important and requires more thinking. In translation, the translator is expected to utilize this stylistic markedness in order to allow for a pseudo-allusive interpretation since the allusion is not culturally familiar and linkable to a certain referent. Hence, a reasonable translation for it may be السيد كيرتز... قد مات (my translation).

"*A penny for the Old Guy*" is the second allusion Eliot uses in the previously mentioned epigraph; it is a double allusion to two culture-specific referents. Firstly, it alludes to the Guy Fawkes Day which is celebrated by the English people every November. It is a reminder of an assassination attempt against King James I by a group of people led by Guy Fawkes who tried to blow the Parliamentary Building in 1605. On 5th November of every year, children commemorate this occasion by asking people for money to celebrate using fireworks to burn straw figures of Guy. Therefore, the Old Guy here is a historical allusion that is employed as an epigraph in the poem in order to reflect upon the emptiness and weakness of the modern individual; it emphasizes the function of Kurtz's allusion. Additionally, this allusion is interpretable as a mythical allusion which refers to the Greek myth of Charon the ferryman. According to the myth, it is believed that after death, one needs to pay Charon a few coins in order to cross the Styx river and rest in peace; otherwise, one's soul remains lost

between the two worlds of life and the afterlife and cannot pass through until the coins are paid. Thus, Eliot's allusion which refers to an old guy who is begging for a penny somehow emphasizes the message communicated throughout the poem since it serves as an incarnation of the spiritual and psychological state of loss and unrest. It is noticeable that this allusion has an allusive interpretation possibility in the SL since it is highly relatable to a familiar cultural material that has a certain referent or signification; its relation to the prior knowledge of the ST readers is what makes it intelligible and interpretable within its context as an allusive expression. As a result, it is imaginable that the TT production should be accomplished taking into consideration the culture-boundedness of the ST allusion; the translation process of these allusions should aim at producing the maximum allusive interpretation possibility in the TT.

In Example (12b), the translator completely omits the first allusion of the epigraph. This reduces its allusive interpretive possibility to no possibility at all. Although he refers to and explicates the allusion in a foreword to the translation, this omission is unjustifiable since it dispenses the readers' right in reading and attempting to interpret the allusion at first hand; the translator could have used a minimum change translation of the allusion. A minimum change of Eliot's allusion to Conrad's novel is the literal translation of the quote "Mistah Kurtz-he dead" including an adaptive replication, i.e., a transliteration, of the PN-Kurtz-as well the stylistic markedness of the quote. The minimum change that is suggested

previously-السيد كيرتز... قد مات in this discussion sounds suitable. Despite the fact that the minimum change translation of the quote reduces the interpretive possibility of the allusion into a pseudo-allusive interpretation possibility, it is still an adequate equivalent of the ST allusion. The unfamiliarity of the PN as well as the stylistic markedness would make the quote stand out as an important expression that demands more thinking and contextualization.

The translator, who also explains Eliot's allusion to Guy Fawkes Day in the foreword, uses a minimum change translation of the second allusion in the epigraph. He translates "A penny for the Old Guy" into "قرش ل"غي العجوز which is a transference of the literal meaning of the lexical items in the ST allusion that includes an adaptive translation of the name "Guy" as "غي" in quotation marks. In spite of the inaccurate phonetic transliteration of "Guy" in the TT, the use of italicized typology as well as double quotation marks in the translation help in making the TT allusion strange or incomprehensible. This incomprehensibility originates from the culture-boundedness of the ST allusion. Therefore, the TT allusion which seems to be a cultural bump in this example loses its allusive interpretation possibility and becomes a pseudo-allusive expression.

2.   Allusions of a pseudo-allusive interpretation possibility are allusions that display features that make them seem to be allusive although no referent is recognized by the readers (Ruokonen, 2010: 99). This includes some of the allusions T. S. Eliot uses in a number of his

poems which sound allusive and are recognizable by the ST readers as having a coherent contextual interpretation despite the fact that their referent may not be familiar or identifiable by the ST audience. For example, Eliot alludes to Baudelaire's *Flowers of Evil* in "The Waste Land" when he quotes "You! hypocrite lecteur! – mon semblable, - mon frere!" (Example 13a) (Eliot, 1999). This quotation which is translated into English as "Hypocritish reader, _ my fellow, _ my brother!" (Aggeler, 1954) has a pseudo-allusive interpretation possibility since it is a stylistically marked allusion whose referent is unfamiliar to the majority of the ST readers. Its stylistic markedness appears in the fact that it is French rather than being used in its English version. This linguistic distinction draws the readers' attention and make them think of it as a possible allusion to an external text. While its referent may not be identifiable, it stands out due to its lingual foreignness which stimulates the readers to make additional effort in order to contextualize it in the poem. However, it loses its lingual foreignness in the TT since it is translated into Arabic as "أنت، أيها القارئ المرائي! ــيا شبيهي، ــيا أخي!" (39 :1995 ،لؤلؤة) (13b). Nevertheless, the translator successfully maintains the same level of the interpretive possibility since he compensates for the linguistic foreignness with another typographical device, i.e., bold-typing. An additional example of this type of allusions appears in the same poem in which Eliot says "Bin gar keineRussin, stamm'ausLitauen, echtdeutsch" (Example14a) (Eliot, 1999). This

line is taken from "The Waste Land" in which the poet alludes not to a specific referent but to a general phenomenon that prevailed after World War I. By way of explanation, he alludes to the fascist and racist mindset which made people more proud of their nationality and race while they distance themselves more from their humanity. Despite the fact that the above-described quotation does not have a specific recognizable referent, it is stylistically marked since it is written in a foreign language, namely German, which makes it stand out as different from the English poem. Therefore, the readers are tempted to perceive this quotation, which is contextually interpretable and relevant to the poem's general meaning potential, as an allusive expression whose referent is not familiar to them. This is why its interpretive possibility is a pseudo-allusive one. In relation to translation, this allusion loses its linguistic foreignness since it is generally translated monolingually, i.e., using the same TL with no distinction that shows its markedness. The translator in both " أنا لست ما أنا " (14b) and (يوسف، 1986: 96) "روسية، بل من ليتوانية، ألمانية خالصة " completely (14c) (لؤلؤة، 1995: 36) "بالروسية، بل من ليتوانيا، ألمانية أصيلة eliminates the allusive interpretive possibility of the allusion; the ST allusion is reduced from a pseudo-allusive interpretation possibility into a non-allusive interpretation possibility. In other words, it is normalized and intertwined within the TT as void of any special connotations. This is owing to the fact that the translator uses a minimum change translation of the ST allusion without any special

stylistic features such as typographical or foreignization devices that compensate for the lost allusive meanings. Consequently, the TT readers will interpret the lexical meaning of the quotation within the context as a normalized non-allusive expression that has no remarkable effects or implications.

3. Allusions that have non-allusive interpretation possibility are allusions that may have a referent but are not recognizable by the readers as allusions due to their unfamiliarity with the referent and the unmarkedness of these allusions. Eliot's poems include some examples of this type. For instance, in his "The Hollow Men", he alludes to Greek mythology when he mentions "tumid river" in "Gathered on this beach of the tumid river" (15a) (Eliot, 2003) which refers to the Styx river. The Styx is a very popular mythological term that refers to the river that separates our world from the world of the dead; according to ancient myths, a ferryman known as Charon is responsible for transporting the dead across the river after they pay some coins. Eliot's poem which criticizes the emptiness and absurdity of the modern postwar life individual alludes to this mythological symbol in order to emphasize the superficiality, weakness, and inaction of the hollow men who are gathered at the bank of the Styx River stuck, afraid, and unable to cross to the other world. However, the mythical allusion here is not stylistically marked nor does it have an obvious referent since the poet replaces

the name of the river with the adjective "tumid". Thus, the ST readers have no hint or clue that draws their attention to this allusion. As a result, the allusion goes unnoticed and is interpreted as a non-allusive expression. Its non-allusive interpretation possibility makes it also unchallenging in translation, to an extent, since a minimum change translation accounts for the non-allusiveness of the ST allusion; it is normally translated as النهر العائم (15b) (1986 :يوسف، 140) with the use of no marked typographical or stylistic features.

4.   Allusions as risks of cultural bumps are allusions whose meaning is deeply rooted in the SL culture; thus, their comprehension and translation are pre-conditioned by the cultural awareness of their meanings, connotations, and possible reading effects. Otherwise, they cause a sense of discomfort and strangeness in the TT. Numerous are the examples of cultural allusion in Eliot's poems. The majority of the afore-discussed examples are culturally oriented ones such as the religious and mythical allusions which refer to certain symbols, events, characters, or doctrines that are not universally understood. Examples (2a, 5a, 7a, and 12a) are representative of this category since they requirethe biculturalization of the translator in order for her/him to be able to account for their cultural orientations.

4.2.1.4 Multilingual Allusions

One of the most intriguing types of allusions Eliot uses in his poems are the ones which are kept in their original languages such as Latin,

French, and German. He utilizes their linguistic foreignness as well as their allusive connotative meanings in order to serve the poems' general themes. By way of illustration, "The Waste land" and "The Love Song of J. Alfred Prufrock" are particularly popular among T. S. Eliot's poems for their use of non-English allusions. In addition to their allusive implications stemming from the fact that they refer to external texts, they perform a metalinguistic function in these poems which emphasizes the themes of lack of communication and confusion. Eliot uses them as idiosyncratic elements that generate certain resonances in the text. Thus, the translator has to be cautious of what these allusions are meant to do in the text since their allusive signification is multi-layered.

Example (16a):

" Nam Sibyllam quidem Cumis ego ipse oculis meis

Vidi in ampulla pendere, et cum illi pueri dicerent:

Sibylla ti theleis; respondebat illa: apothanein thelo." (Eliot, 1999)

Example (16b):

"بعيني أنا رأيت (سيبيلاً) في (كومي) معلقة في قارورة, وعندما كان يصيح بها الأولاد: "سيبيلاً ماذا تريدين"؛ كانت تجيبهم دوماً: "أتمنى أن أموت"." (لؤلؤة، 1995 :36، النص الأصلي)

The above-mentioned quotation is the epigraph of T. S. Eliot's "The Waste Land" in which he alludes to Petronius's *The Satyricon*, a very

ancient Latin work of fiction that dates back to the 1st century. It is translated into English as follows:

> "And then, there's the Sibyl: with my own eyes I saw her, at Cumae, hanging up in a jar; and whenever the boys would say to her 'Sibyl, Sibyl, what would you?' she would answer, 'I would die'". (Widger, 2007: 89)

Sibyl is a famous mythological character who asks Apollo for immortality but forgets to ask for eternal youth; she continuously decays over the years but never dies. This allusion is multiple-sided since it has more than one aspect of allusive signification. Firstly, the poet's allusion to the story of Sibyl functions as an opening to the poem that is supposed to prepare the readers for a gloomy desperate and decadent atmosphere that is congruent with the message communicated throughout the text. On the other hand, Eliot deliberately opts for preserving the Latin quotation in its original language rather than using its English version as an epigraph to the poem. Not all ST readers are expected to understand Latin; in fact, the majority of the ST readers would be confused and somehow distracted by the epigraph's language rather than its content. This means that the allusion here serves, as previously said, as a metalinguistic device. This linguistic barrier, so to speak, is important since it produces an impact of strangeness, unconventionality, disorientation, and perplexity among the ST readers, thus coinciding with the poem's actual thematic purposes. Instead of generating new connotations and meanings that are relatable to the readers'

prior knowledge and interpretable in the poem, the epigraph functions as an obstacle to meaning and comprehension; it, in other words, makes the readers slow down and take more time and effort to process the allusion. It is seriously intriguing how Eliot's use of a foreign allusion communicates two contradictory ideas simultaneously. Whereas this allusion's content contributes to the themes of loss and confusion that are communicated in the poem, its content is not intelligible to the majority of the ST readers. Besides, despite the fact that its foreignness makes it unreadable and exclusive since few are expected to understand Latin, it stamps the poem with a sense of multilingualism and inclusiveness due to the fact that the poem, if at least metaphorically, includes various languages. Its unreadability is the only message that is readable and relatable to the majority of the ST readers. This complexity of allusive connotations is, however, missing in the TT. The translator in (16b) uses one TL to translate the allusion; it is not clear whether he translates the allusion from Latin into Arabic or from its English translation into Arabic. The produced translation is a minimum change of the English translation of the Latin allusion. Whereas the foreignness of language is lost in translation, the allusion stands out, to an extent, as something odd and unfamiliar to the TT audience which stimulates thinking and attracts readers' attention. This is also supported by the translator's use of typographical markers such as inverted commas and brackets. Nevertheless, the produced translation of the ST changes the impact of the allusion on the TT readers. In spite of its cultural unfamiliarity, the TT allusion can be connected to a searchable and

identifiable referent. Its impact of disorientation and confusion is reduced and the TT readers are deprived of enjoying this impact during the process of reading. This is similar to the translation of Eliot's epigraph to "The Love Song of J. Alfred Prufrock":

Example (17a):

S'iocredessechemiarisposta fosse
A persona chemaitornasse al mondo,
Questa fiammastariasenzapiuscosse.
Ma perciochegiammai di questofondo
Non torno vivo alcun, s'i'odoilvero,
Senzatemad'infamia ti rispondo.

Let us go then, you and I,

When the evening is spread out against the sky

Like a patient etherized upon a table;

Let us go, through certain half-deserted streets,

The muttering retreats

Of restless nights in one-night cheap hotels

And sawdust restaurants with oyster-shells:

Streets that follow like a tedious argument

Of insidious intent

To lead you to an overwhelming question ...

Oh, do not ask, "What is it?"

Let us go and make our visit. (Eliot, 1915, Emphasis in original)

Example (17b):

S'iocredesschemiarisposta fosse

A peronachemaitornasse al mondo

Questa fiammastariasenzapiuscosse

Ma perciocchegiammai di questofondo

Non torno vivo alcun , s'iodoilvero

Senzatemad'infamia ti respondo

<div dir="rtl">

لنمض إذن .. أنت و أنا

عندما ينتشر المساء في السماء

كمريض مخدر على سرير

لنسري في تلك الشوارع الشبه مهجورة

ذلك المأوى المدمدم

لليالي الأرق في "فنادق الليلة الواحدة" الرخيصة

و المطاعم المفروشة بنشارة الخشب و أصداف المحار

الشوارع التي تتابع كجدال ممل

ذو نوايا خبيثة

في أن يدفعك لسؤال ملح

آه .. لا تسأل "ما هو ؟" .. دعنا نمض ، ونقم بزيارتنا. (عبد الحي، 2008)

</div>

Example (17c):

<div dir="rtl">

لو أنني اعتقدت أن خطابي موجه

الى من قد يرجع الى الدنيا

لما اختلج هذا اللهيب في صدري بعد الان

ولكن لأنه ما من أحد عاد حياً

من هذه الهوة: فإنني أمقت الحقيقة,

وأخاطبك دون حياء.

أبيات ايطالية

هيا بنا اذن, نمضي كلانا,

حين ينتشر المساء على السماء

كأنه مريض مخدر على مائدة.

هيا بنا نتجول في بعض الطرقات نصف المهجورة,

حيث همس النزلاء

في ليالي الأرق برخيص الفنادق المعدة للعابرين,

وحيث المطاعم مفروشة بنشارة الخشب, مزينة بأصداف أم الخلول.

هيا بنا نمضي

في شوارع تمتد كالرأى الممل

ذي المضمون الخبيث

لتفضي بك الى سؤال جارف.

أناشدك, لا تسل: وما هذا السؤال؟

وهيا بنا نمضي الى زيارتنا. (عوض، 2007، النص الأصلي)

</div>

The above-mentioned quotation, which is taken from 'The Love Song of J. Alfred Prufrock", alludes to Dante's *Inferno,Canto XXVII*. The Italian lines refer to a character‑ Guido da Montefeltro‑ burning in hell who is shameless about confessing what he did, giving false counsel to the Pope, since he knows that there is no return to earth. This allusion has various connotations that affect the reading of the poem and its atmosphere since it functions as an opening statement to the text. It implies that the poem's atmosphere is somehow as torturous as hell which is crowded with sinful people. On the other hand, the fact that the poet uses these lines in Italian is deliberately effective in the text since it misguides the ST readers and makes the message of the poem more covert. It creates a sense of confusion and unintelligibility because the ST readers are anxious to whether they should translate the Italian lines into English in order to relate the epigraph to the poem's meanings or treat the allusion's foreignness as the content itself. In relation to translation, the translator in (17b) retains the quotation untranslated which makes the produced TT as multilingual and dynamic as the ST. The translator selects the reproduction of the equivalent effect over the reproduction of the lexical meaning of the allusion. Nevertheless, the translator in (17c) produces a unified TT that uses one language and reduces the impact of the allusion's multilingualism though he uses a brief added guidance marked in bold-typing (**أبيات ايطالية**) in which he explicates to the TT readers that the afore-translated lines are actually Italian lines. This unfortunately undermines the TT readers' role and merit to enjoy the real effect of the text's reading and processing.

Both Ruokonen (2010) and Leppihalme (1997) do not mention multilingual allusions in their translation models. The most appropriate suggested strategy to translate foreign KPs is replication of the KPs untranslated in the TT since Ruokonen (2010, 149) refers to few examples of Latin phrases that are retained untranslated in certain English texts. Nord's (1990) strategies also refer to the direct quotation strategy that proposes untranslating the quotation in the TT as the most prioritized strategy when it comes to translating quotations regardless of their language; this is used in (17b). Another strategy the translator may opt for is the utilization of dialects in the TT. This means that the translator can translate the allusion into a certain Arabic dialect and translate the rest of the poem (the English lines) using another dialect. This would both communicate the content of the allusion as well as its impact that is originally generated by the use of a multilingual fabric of languages.

4.2.2. Translation and the Equivalent Effect: Rewriting Eliot's Allusions

Since all rhetorical forms are oriented toward the listener/reader and her/his answer (Bakhtin, 1981: 280), it is essential to identify how allusions are expected to reach out to the receivers of the ST and what impact they would bestow upon them. This is particularly important in translating allusions since the translator is encountered with the challenge of reproducing this impact upon TT readership as was obtained on the readership of the original (Newmark, 1988). When it comes to the allusions

Eliot uses in his poems, it is very noticeable that they function more as effective devices pragmatically rather than lexically. This is to say that they are densely embedded with meaningful effects that are meant to make the readers feel something or be startled.

The allusions used in Eliot's poems, particularly the ones written after World War I deliberately draw attention to themselves not only as intertextual fragments or manifestations of external texts but also as sources of influence upon the readers. Their effects range from being musical effects which peculiarly invoke familiar classical music during the reading process to cultural effects which are conventionally related to the SL cultural environment. Additionally, some allusions interestingly function in a way that is unpredictable or might appear to be ambiguous. Some allusions, for example, are used to dissipate the text's meaning instead of illuminating it with new meanings that are familiar to the ST's readers.

Therefore, translation of such allusions should achieve these effects or, to say the least, compensate for them. According to Lefevere's (1992) theory of translation as rewriting, the translator of allusions should take it upon her/himself to rewrite allusions in the most creative and effective way to project the image of the ST:

> Translation is the most obviously recognizable type of
> rewriting; it is potentially the most influential since it is able
> to project the image of the author and/or a (series of work) in

another culture, lifting that author and/or those works beyond

the boundaries of their culture origin. (Lefevere, 1992: 9)

This is to say that translation is a dynamic process which should not be subjugated to any model or set of strategies. Despite the importance of the existing translation models, they must not be taken for granted by the translator and applied as static mathematical equations. The translator should take into account that translation is a social and artistic act which aims at communicating an idea, a feeling, a doctrine, etc. With regard to translating T. S. Eliot's poems, for example, the translator must comprehend the allusions Eliot employs to communicate his ideas, how they are used in the text, and how they are expected to affect the readers. The following examples explain how ST allusions in some of Eliot's poems affect the ST readers and the difficulties and shortcomings translators are encountered with while reproducing the equivalent effect:

Example (18a):

Only there is shadow under this red rock,

(Come in under the shadow of this red rock),

And I will show you something different from either

Your shadow at morning striding behind you

Or your shadow at evening rising to meet you;

I will show you fear in a handful of dust.

Frisch weht der Wind

Der Heimat zu

Mein Irisch Kind,

Won weilest du?(Eliot, 1999, Emphasis in original)

Example (18b):

<div dir="rtl">

فما من ظلٍ إلا تحت هذه الصخرة الحمراء،

(انضو تحت ظل هذه الصخرة الحمراء)،

ولسوفَ أريك شيئاً يباين ظلك

الذي يخطو خلفك في الصباح

وظلك الذي ينهض ليلاقيك في المساء

سأريك الخوف في حفنة من التراب

ها قد خفقت الريح الرخية

باتجاه الوطن،

فيا حبيبتي الايرلندية

أين تتلبثين؟ (يوسف، 1986: 96–97)

</div>

Example (18c):

<div dir="rtl">

ليس غير الظل تحت هذه الصخرة الحمراء،

(تعال إلى ظل هذه الصخرة الحمراء)،

فأريك شيئاً يختلف عن

ظِلّكَ في الصباح يخِبُّ وراءك

أو ظلكَ في المساء ينهض كي يُلاقيك؛

لسوفَ أريكَ الخوف في حَفنةٍ من تُراب.

نشيطةً تهبّ الريح

</div>

تجاه الوطن

يا فتاتي الايرلندية

أين تنتظرين؟ (لؤلؤة، 1995: 36: النص الأصلي)

Example (18a) is taken from Eliot's "The Waste Land" which alludes to one of the most famous operas written by Richard Wagner during the second half of the nineteenth century, *Tristan and Isolde*. This opera is based on a romance from the 12th century between princess Isolde and her husband's loyal assistant, Tristan. Their story symbolizes unfaithfulness, forbidden love, and chaos. Wagner's lines which appear in Example (18a) are translated into English as follows:

Fresh the wind blows

Towards home:

My Irish child,

Where are you now? (DM's Opera Site, Retrieved in 2018)

As one can imagine, "The Waste Land" which was written shortly after World War I incarnates the psychological and social state of confusion, deep sorrow, and disorder which followed the war. The poem reads very slowly and is charged with contradictory feelings. Contextualized within Eliot's poem, Wagner's words support the themes of desperateness, chaos, and sin which are communicated throughout "The Waste Land". More importantly, the ST readers are mostly familiar with Wagner's opera and its musical tones. Therefore, it is expected that a ST reader of the poem would immediately recall the opera and its musical and

thematic effects and nuances while reading the poem. Further, Wagner's lines appear in German in Eliot's "Waste Land"; this linguistic shift from English, the poem's original language, to German which is the allusion's original language is significant since it adds to the allusive value of the excerpt. In other words, Wagner's lines allude to both the signification of Tristan and Isolde's romance and to German which is the language of a country that played a major role in World War I.

Taking this information into account, translating Eliot's allusion to Wagner's opera is a highly demanding task. The produced translation is pre-required to reflect the musical effects as well as the thematic and pragmatic resonances of the ST allusion in the TT. In example (18b), it seems that the translator reduces the allusion into a literal translation. He only transfers the lexical meaning of the individual words of the ST allusion. By doing so, the quoted excerpt is normalized within the TT since it loses its allusive interpretation. The TT readers are not expected to be familiar with Richard Wagner's *Tristan and Isolde*; therefore, the ST allusion is reduced into an ordinary readable succession of lines. Readable here means that the ST allusion which is meant to draw the attention of the readers and prolong the reading process is now easily read and comprehended by the TT readers as a non-allusive material; its linguistic foreignness is also lost in translation since the TT in example (18b) is monolingual in its nature. Thus, this translation fails to account for the nuances of the ST allusion and, hence, does not adequately produce the

equivalent effect of the ST. The translator mentions Eliot's allusion to Wagner's opera in a foreword to the translation of the poem; however, it is disappointing and still somehow confusing for the TT readers not to experience the allusion's effect during the reading process.

On the other hand, example (18c) marks the quoted allusion of the ST in translation. The translator translates Wagner's lines literally, but he emphasizes and distinguishes them by bold-typing and centering them unlike the rest of the poem's lines which are originally produced by Eliot. Using a marked typology to reproduce the allusive interpretation of the ST allusion compensates for the lost effects in the TT, to an extent; it forms a hint to the readers that this part of the poem is special or is deliberately embedded with certain connotations. Nonetheless, it is not quite enough.

Translating this type of allusions must involve different elements and aspects which should be examined by the translator; these include the allusion's double signification, its contribution to the poem's meaning as well as its effects on the readers. This is owing to the fact that Wagner's quoteas an allusion is made of multiple layers. It consists of a lexical signification, a pragmatic signification that includes its contextual connotations, an audio-signification that includes its musical nuances, and a linguistic signification. All of these collaborate to produce its allusive impact on the readers. The readers' familiarity with the significations of the allusion is key to their experience of its impact. In translation, it is inevitable that reproducing all these significations accurately and

simultaneously is almost infeasible; on the other hand, this should not be an excuse to do without the allusive interpretation of the ST allusion. The translator must act not as a scripter of the ST but as a rewriter in order to generate the effects of the allusion upon the TT readers. For instance, the translator of Eliot's allusion to Wagner's opera should consider rewriting the allusion into an excerpt from an Arabic classic song which communicates themes that are congruent with the whole poem. S/he can use different dialects in translation in order to reflect the impact of Eliot's allusion to German. Otherwise, the produced TT, as in examples (18b) and (18c), would lose the allusive effect of the ST on different levels.

Another musically effective allusion Eliot alludes to in one of his poems is a children song which was popular in the English culture at the time:

Example (19a):

Here we go round the prickly pear

Prickly pear prickly pear

Here we go round the prickly pear

At five o'clock in the morning. (Eliot, 2003)

Example (19b):

<div dir="rtl">

ها نحن أولاء نطوّف بالكمثرى الشائك

الكمثرى الشائك الكمثرى الشائك

ها نحن أولاء نطوّف بالكمثرى الشائك

في الساعة الخامسة من الصباح. (يوسف، 1986: 140)

</div>

The above-mentioned quotation is taken from Eliot's "The Hollow Men" which is a poem that was also written a few years after World War I. "The Hollow Men" draws an image of the twentieth century self that is hollow, perplexed and reclusive; it mainly tackles themes of meaning of life, desperateness, pointlessness of modern life. T. S. Eliot alludes to a culturally popular children song, namely "The Mulberry Bush", in order to satirize modern people who have become shallow and blind and who lack true knowledge, faith, and maturity. The allusion here is widely recognizable among ST readers since it is deeply rooted in the SL culture. Its rhythmic intonations as well as its cultural connotations create an effect upon the readers and emphasize the sarcasm through which Eliot criticizes society. It is apparent and easily detectable that the allusion loses almost completely its allusive implications in the TT as in Example (19b). The translator uses a literal translation of the ST allusion that only transfers the lexical meaning of its components. This somehow estranges the allusion in the TT since its cultural connotations are lost; it also reduces its musicality and audio-effects upon the TT readers into the minimum. Since the TT readers are not familiar with the song to which Eliot alludes, they are not expected to recognize these lines as an allusion, and hence, they are deprived of experiencing its musical and cultural effects or interpreting its contribution to the message behind the poem. In order to rewrite the allusion more effectively, the translator may replace it with an original TL children song that would be recognizable for the TT readers; s/he could, for instance, use "فتحي يا وردة" song in order to account for the multiple

significations of the ST allusion. Rewriting "Here we go round the prickly pear" as "افتحي يا وردة غمضي يا وردة" reflects the musical effects of the allusion, its sarcastic implications, and its allusiveness, i.e., its relation to material from outside the text. Besides, this Arabic children song is very popular in the TL culture. Therefore, it would successfully reproduce the equivalent effect of the original.

Another type of effects Eliot's allusions have is, as stated at the beginning of this section, disorientation. It collides with and abides by the essence of using allusions at the same time. By way of illustration, this type of allusions sounds somehow abnormal since it empties the text of meaning rather than enrich it with additional connotations. By doing so, these allusions emphasize the themes of meaninglessness or shallowness to which T. S. Eliot alludes. For example, Eliot uses a number of allusions which do not seemingly make sense to the reader since they do not share a bond of coherence or an understandable common ground of meaning in "The Waste Land". The only commonality these allusions have is that they draw attention to themselves for being incomprehensible; they impede the process of thinking and analysis while reading the poem. This interesting use of allusions as metalinguistic allusive devices serves to communicate the message conveyed throughout the poem. They are meant to make the reader feel anxious, puzzled, and chaotic:

Example (20a):

Shall I at least set my lands in order?

London Bridge is falling down falling down falling down

Poi s'ascosenelfocochegliaffina

Quando fiam ceu chelidon – O swallow swallow

Le Prince d'Aquitaine a la tour abolie

These fragments I have shored against my ruins

When then Ile fit you. Hieronymo's mad againe.

Datta. Dayadhvam. Damyata.

ShantihShantihShantih (Eliot, 1999, Emphasis in original)

Example (20b):

هل أرتب أراضيّ على الأقل؟

جسر لندن يتهافت يتهافتيتهافت

وبعدها غاص في تلك النيران المطهرة

متى أصبح صنو العصفور – أيها العصفور أيها العصفور

أمير "أكيتين" ذو القلعة الدارسة

أدعم بهذه الشذور أطلالي

ولهذا تلائمكم. لقد جنّ هيرونيمو مرة ثانية

داتا. داياد هفام، دامياتا

شانتيه شانتيهشانتيه (يوسف، 1986: 115)

Example (20c):

أما يتوجب علي في الأقل ترتيب شؤوني؟

جسر لندن يتهاوى يتهاويتهاوى

ثم توارى في اللهب المطهِّر

متى سأصبح مثل السنونو_ سنونو يا سنونو

أمير "أكيتين" ذو البرج المنهار

هذه النثارة دعّمت بها خرائبي

إذن لأتدبّرن أمرك. "هيرونيمو" قد جُنّ من جديد

أعطوا، تعاطفوا، سيطروا.

سلام سلامسلام (لؤلؤة، 1995: 57، النص الأصلي)

The above mentioned quotation is taken from Eliot's "The Waste Land"; it consists of a network of allusions which are combined together to produce a certain effect upon the readers. To start with, the second line of this quotation- "London Bridge is falling down…"- is an explicit allusion to a children song that is famous in the SL culture. This nursery rhyme stands for the instabilities and several dangers London Bridge has gone through. The song briefly explains the different damages and reconstructions of the bridge throughout centuries. Therefore, it stands for inconsistency and damage. Any ST reader would immediately recognize this allusion since the children song it refers to is extremely popular in the SL culture. As a result, the ST readers would feel the musical and cultural effects of the allusion while reading the poem. In both example (20b) and example (20c), the translator renders the allusion literally; this causes the loss of its pragmatic function and its musical and cultural connotations. The readers of the TT are not expected to recall a musical rhyme or any culture-specific

meanings while reading "جسر لندن يتهاوى يتهاوىيتهاوى", for example. It reads as a normalized non-allusive line in the poem which seems to have no effects.

The third line of the quotation which appears in Italian is an allusion to Dante Alighieri's *The Divine Comedy, Purgatory, Canto XXVI*, line 148. It is literally translated from Italian into English as "He disappeared in the refining flame" (Francis, 2015). It apparently describes humans' purgation from sins and lusts so that they are reborn as pure creatures. So, it gives the readers the impression of anticipation of new beginnings, and the need for pain as a form of salvation. However, not all ST readers are expected to understand Italian. The fact that Eliot uses Dante's line in its original language somehow excludes a great majority of the ST readers; this might be considered as a form of elitism of the allusion since only a certain rank of people in society, high-class people who are expected to be familiar with foreign literature, will understand its function. Nonetheless, the allusion here deliberately means something to both those who understand Italian and those who do not. By way of illustration, the poet purposefully uses the allusion in Italian in order to make the readers stumble and feel perplexed. Since there is a common ground of shared knowledge between the readers and the poet, the Italian allusion functions as a metalinguistic device that draws attention to its own effects of hindrance and frustration which originate in the attempt to decode its linguistic as well as pragmatic allusiveness. The ST readers are able to comprehend this inconspicuous effect of the allusion since it is relatable to the visages of World War I and

the misfortunes of modern life. However, in both translations of the allusion, the allusion loses its linguistic foreignness and its allusive interpretation. Unlike the ST allusion, it does not stand out as a different line that requires additional mental processing; it is rather rendered in Arabic. Besides, the text to which Eliot alludes to, Dante's *The Divine Comedy*, is not quite familiar to all of the TT audience. The translator uses bold typing in Example (20c) to mark the line as different; this, to an extent, compensates for the effects of the allusive interpretation of the ST allusion.

The following line in the quotation is an allusion to a Latin poem, "Pervigilium Veneris"/ "The Vigil of Venus". "Quando fiam ceu chelidon" is translated by Tate (1943) as "Shall I find my voice when I shall be as swallow?". It symbolizes a new start since it refers to the swallow which is a bird that is mostly active in spring; additionally, it expresses a feeling of longing for a simpler, tranquiller and freer life because it refers to nature and the life of the swallow. Similar to the previous allusion, the effects of this allusion are only experienced by multilingual ST readers who are able to both understand the language and recognize the line as an allusion. As for the majority of the ST readers, the allusion would have effects of perplexity and anxiety upon them.

The fifth line of the quotation which appears in French is an allusion to Gerard de Nerval's poem "El Disdichado". The title of the poem is written in Spanish words that mean "the unhappy one". The line used in

Eliot's "The Waste Land" is translated by Jenna Le (2013) in two different ways:

- "Am I the Prince of Aquitaine, that my towns should thus explode?"

- "The high-born son whose high-rise was demolished."

Both French-English translations express the themes of unhappiness and grief over the past. T. S. Eliot uses Nerval's line to express the same feelings but in a different context. The allusion here intensifies the themes of desperateness and sorrow which prevailed during that time. Hence, the ST readers are familiar with the allusion and are able to relate it to their metaphysics of presence. This allusion is followed by another allusion to a principle character in Thomas Kyd's *The Spanish Tragedy*. Hieronymo who is a high official in the King's court goes mad after his son's death; he becomes obsessed with avenging his son. Alluding to this character in the context of "The Waste Land" emphasizes the sorrowful and insane atmosphere the poem incarnates. This allusion is culture-bound because it demands that readers have a mutual cultural knowledge with the poet in order to capture its connotations. It is transliterated in the TT in both Example (20b) an (20c). The quotation ends with an allusion to a very ancient text that contains Buddhist and Hindu philosophies. The Sanskrit words "DattaDayadhvamDamyata… Shantih" literally mean "give, compassion, control, and peace". These represent a glimmer of hope with which Eliot concludes his message.

Reading and analyzing this mosaic of allusions from various texts and languages in Example (20a), it is noticeable that the ST sounds rich, diverse, and more often incomprehensible. T. S. Eliot collects these bits and pieces and combines them together to form a barrier or a device that obstructs the reading process of the poem. This obstruction is a reflection of the message the poem communicates; in other words, the allusions' seemingly incommunicable connotations are, as a matter of fact, communicated through their strangeness and diversity. Therefore, the numerous allusions in Example (20a) do not function as individual allusions each of which is decipherable with reference to its original text. Instead, they collaborate to generate a sense of confusion and instability which is congruent with the poem's meaning. The ST readers, hence, feel the effects of these allusions altogether. On the contrary, the TT readers do not enjoy the same effects. This is owing to the fact that both Example (20b) and Example (20c) translate each allusion of the ST on its own. The result is a completely different text which is an unjust reduction of the original. In Example (20b), for instance, the text becomes void of any allusive interpretation due to various reasons. Firstly, the ST foreign allusions are normalized and fused in the TT without being distinguished from other types of allusions. This changes the effects of these allusions from strangeness, complexity, diversity, and confusion into ordinariness, stability, unity, and monotony. The TT becomes an easily readable and comprehensible text that does not require intensive and cautious analysis. Moreover, ST allusions which are embedded with musical nuances are

literally translated in the TT with no compensation for their implications. This reduces them into non-allusive unimportant lines. In Example (20c), on the other hand, multilingual allusions are orthographically marked in bold-typing as a means of compensation for their foreignness and peculiarity. However, both translations fail to achieve the equivalent effect of the original.

Looking into the afore-mentioned examples, it is noticeable that allusions' interpretive possibilities are reduced in the TT which causes the minimization of their impact upon the readers. This is due to the fact that translators, as has been illustrated, tend to use literal translations disregarding the anticipated effects of allusions whether each on its own or their collaborative effects. A more adequate translation in example (20a), for instance, would be a rewriting of the quotation rather than picking each allusion and rendering it literally in isolation. The translator should be aware that not all texts use allusions for the same purpose. The allusions used by Eliot here seem to hinder meaning and complicate it, if only apparently, rather than make it more comprehensible. This effect can be experienced in the TT only if the translator understands that s/he is responsible for looking into the ST allusions from a more inclusive angle. This is to say that s/he must acknowledge the fact that allusions can be rewritten in order to sustain their allusive value in the TT and stand out as challenging and effective rather than normal.

Chapter Five

Conclusion

5.1 Conclusions

This study examined the translation strategies of various types of allusions in T. S. Eliot's "The Love Song of J. Alfred Prufrock", "The Hollow Men", "Journey of the Magi", "Ash Wednesday", "The Waste Land", and "Gerontion". The study more specifically considered what strategies are the most efficient in reproducing the equivalent effect of these allusions. It used Leppihalme's (1997), Ruokonen's (2010), and Nord's (1990) strategies for translating allusions and quotations according to their thematic purposes, linguistic forms, and interpretive possibilities. The aforementioned models proved to be effective in translating some of the allusions, particularly PN allusions, but mostly failed in reproducing the effect of the ST allusions in the TT. This is due the fact that each of these models lists down a number of strategies which rely on a certain description that cannot be generalized to include the peculiarities of each allusion. On the basis of analytical and descriptive approaches which have been relied on in tackling and analyzing a total of twenty different examples from the above-mentioned poems, the study has thoroughly illustrated the different types of allusions used in Eliot's poems and their peculiarities and effects on the ST readers. This aimed at finding out what strategies are more appropriate than others in translating each allusion. Certain available translations of the examined texts have been evaluated as

to whether they successfully achieve the equivalent effect of the ST allusions upon the TT readers or not.

With regard to the translation models previously referred to, it is noticeable that the most popular and widely used strategy in translating Eliot's allusions is the minimum change translation especially in translating KPs and long quotations as in examples 1b, 2b, 3b, 4b, 5b, 7b, 10b, 13b, 14b, 14c, 15b, 16b, 17c, 18b, 18c, 19b, 20b, and 20c. Some translators combine the minimum change strategy with other strategies such as stylistic and internal marking which, to an extent, compensates for some of the lost allusive interpretations. It can be inferred that the translators try hard to balance between the ST allusions' lexical meaning and the TT readers' interpretation of these allusions. In other words, the minimum change translation seems to be the safest choice the translator opts for in order not to lose the linguistic form of the allusions; however, it is not the most effective strategy since it, in most of the examples, reduces the allusions into non-allusive expressions that are naturalized and normalized in the TT. Additionally, the adaptive replication (transliteration) strategy is the most used strategy in translating PN allusions.

Nonetheless, it has been proven that the collected examples of allusions are somehow complex and unconventional as far as their effects on the ST's audience are concerned. In spite of the importance of the existing translation models, it has been shown that T. S. Eliot uses allusions not to explicate and ease the reading process, but to strip the text of its

meaning. By way of explanation, the multilingual allusions in particular are used as metalinguistic devices that make the text more unreadable and highly challenging. The examined translations of these allusions use the minimum change strategy in combination with typographical markers; nevertheless, they do not rewrite the allusions adequately. They do not produce a text that creates the same reading effects upon the TT readers. They, in fact, cause the double loss of the allusions' signification.

As far as the effect of allusions and their equivalent effect are concerned, it is obvious that the allusions T. S. Eliot uses generate various effects upon the ST readers, some of which are musical while others are cultural. Additionally, there are allusions, particularly multilingual allusions, which create effects of unreadability, disorientation, and confusion upon the ST readers. Contradictorily enough, they make the text more inclusive on the level of its linguistic diversity while it becomes exclusive on the level of its understandability. These allusions require the use of a creative translation that does not rigidly reproduce their lexical meaning; rather, their translation should be a creative rewriting process that reproduces their effects on the TT readers. However, these allusions are translated using the minimum change strategy which completely loses the multiple significations of the ST allusions. This makes the text more readable, less effective, and unchallenging.

5.2. Recommendations

Based on the finding of this study, the researcher recommends the following:

1. The translators of literary texts should be aware of the fact that not all allusions are used conventionally. This is to say that each allusion should be treated as peculiar and unprecedented, although it has been previously pre-formed as a linguistic material, since it acquires new aspects of meaning whenever it is used in a different context.

2. In spite of the vast contributions of the existing translation models and their validity in practice, the translators, especially the translators of literary texts, should not completely rely on these models. Rather, they should treat translation, not as a static mathematical equation, but as an artistic social and cultural act that deals with the everlasting infinite human capacity of thoughts and emotions.

3. The translators of literary texts should have the awareness of the infinite novelty in language in order to recognize each text as a new reading of the tradition.

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قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة في كلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

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الملخص

تتناول هذه الدراسة ترجمة الايحاءات والاقتباسات متعددة اللغات في قصائد ت. س. إليوت "قصيدة حب ج. ألفريد بروفروك" و"الرجال الجوف" و"رحلة المجوس" و"جيرونشن" و"أربعاء الرماد" و"الأرض اليباب" في ضوء مبدأ التأثير المكافئ. وتستخدم الدراسة استراتيجيات ترجمة الايحاءات والاقتباسات التي يقترحها كل من ليبيهالم (1997) وروكونين (2010) و نورد (1990) في تحليل الأمثلة وتقييم ترجماتها. وتقدم الدراسة ترجمة بديلة لكل مثال بالاعتماد على نظرية الترجمة كشكل من أشكال إعادة الكتابة ل "أندريه لوفيفغه". وتختتم الدراسة بأن استراتيجية الترجمة الحرفية هي الأكثر استخداماً في ترجمة الايحاءات المكونة من شبه جملة أو جملة (KP) في حين أن استراتيجية ال "Transliteration" هي الأكثر استخداماً في ترجمة الايحاءات المكونة من اسم علم (PN). إضافةً لذلك، فقد خلصت الدراسة بأن هذه الاستراتيجيات تقلل من المعنى التلميحي لهذه الايحاءات وتأثيرها الموسيقي والثقافي واللغوي، مما يحد من كفاءة هذه الاستراتيجيات في إنتاج "التأثير المكافئ". لذا فإن هذه الدراسة تقترح أن يعامل المترجِم/ة كل إيحاء كاستخدام جديد يحتاج لدراسة مكثفة لمعانيه المتعددة و تأثيره على القراء. إذ عليه/ا أن يدرك/تدرك مختلف النواحي الفنية والثقافية والاجتماعية لترجمة الايحاءات في شعر ت. س. إليوت والتي لا يمكن أن تترجم بالضرورة باستعمال نماذج الترجمة التقليدية.