



**An-Najah National University
Faculty of Graduate Studies**

**TRANSLATION OF RELIGIOUS
INTERTEXTUALITY IN AHMED MATTER'S
POETRY: OBESTACLES AND STRATEGIES**

**By
Isra' Omar Abdullah Fuqha**

**Supervisors
Dr. Ayman Nazzal
Dr. Hussam Ramadan**

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

2022

TRANSLATION OF RELIGIOUS INTERTEXTUALITY IN AHMED MATTER'S POETRY: OBESTACLES AND STRATEGIES

By
Isra' Omar Abdullah Fuqha

This Thesis was Defended Successfully on 19/09/2022 and approved by

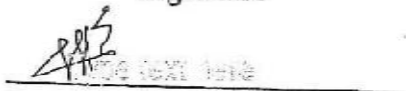
Dr. Ayman Nazzal
Supervisor


Signature

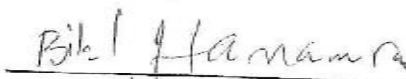
Dr. Hussam Ramadan
Co-Supervisor


Signature

Dr. Mohammad Thawabteh
External Examiner


Signature

Dr. Bilal Hamammra
Internal Examiner


Signature

Dedication

To those who prayed for me all time my beloved parents

To my dear brothers

To the one who shared me all lovely moments of life my dear husband

To my best friend 'Leena'

To everyone who taught and guided me to the good

Acknowledgment

First and foremost, I would thank Allah the Almighty for his generosity and support.

I would like to extend my sincere thanks and gratitude to Dr. Ayman Nazzal, who has accepted the supervision of this research and has spared no effort in providing all the necessary assistance, support, and guidance. May Allah reward him all the best.

I would like to express my thanks and appreciation to Dr. Hussam Ramadan, who has given me the honor of learning from his valuable knowledge. I also extend my grateful the 20 M.A. Translation students who assisted me to accomplish this research.

I am so pleased to thank the members of examining committee, Dr. Mohammad Thawabteh and Dr. BilalHamammra for their generosity in agreeing to discuss and judge this research.

I also have the honor to thank the members of the English Language at the Faculty of Arts and Humanities, at An-NajahNational University.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

TRANSLATION OF RELIGIOUS INTERTEXTUALITY IN AHMED MATTER'S POETRY: OBESTACLES AND STRATEGIES

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

Student's Name: اسرائی عمر عبداللہ فقہاء

Signature: اسرائی عمر فقہاء

Date: ۲۰۲۲/۹/۱۹

Table of Contents

Dedication	iii
Acknowledgment	iv
Declaration	v
Table of Contents	vi
List of Table	viii
Abstract	ix
Chapter One: Introduction	1
1.1 Background of the Study	1
1.2 Aims of the Study	3
1.3 Significance of the Study	3
1.4 Research Questions	4
1.5 Hypotheses	4
1.6 Statement of the Problem	4
1.7 Data Collection	5
1.8 Design of the Study	6
Chapter Two: Review of Related Literature	7
2.1 What is Intertextuality	7
2.2 Intertextuality in Arabic Poetry	10
2.3 Intertextuality in Matter's Poetry	13
2.4 Intertextuality with the Qur'an Discourse	16
2.5 Problems & Strategies of Translating Intertextuality	18
Chapter Three: Methodology	22
3.1 Population and sample of the study	22
3.2 The instrument of the study	22
3.2.1 Test Translation	22

3.3 Validity of the instrument	23
3.4 Data collection procedures.....	23
3.5 A- Statistical analysis.....	23
Chapter Four: Findings of the Study	24
4.1 Findings related to the first question.....	25
It is indeed Human Beings are in Los.....	29
4.2 Findings related to the second question	39
Chapter Five: Conclusions and Recommendations	42
5.1 Discussion related to the first question	42
5.2 Discussion related to the second question	43
5.3 Conclusions.....	44
5.4 Recommendations.....	45
List of Abbreviations	46
References.....	47
الملخص.....	ب

List of Table

Table 1: The Strange	26
Table 2: And He Sends Thunderbolts	28
Table 3: It is indeed Human Beings are in Los	29
Table 4: The Conclusion	31
Table 5: We are Coming Back	32
Table 6: The Umbilical Cord	33
Table 7: The Story of Abbas	34
Table 8: Frequencies and Percentages of Strategies Employed in Translating Religious Intertexts	40

TRANSLATION OF RELIGIOUS INTERTEXTUALITY IN AHMED MATTER'S POETRY: OBESTACLES AND STRATEGIES

By
Isra' Omar Abdullah Fuqha
Supervisors
Dr. Ayman Nazzal
Dr. Hussam Ramadan

Abstract

This study has examined the problems of translation of religious intertextual references in Ahmed Matter's poetry made by graduate students in the Translation and Applied Linguistics Programs at An-Najah National University. While translating intertextual references, translators may come across a broader range of connotations for which the process of translation would be complex and challenging. This matter requires a translator to adapt his/ her method depending on the case at hand. Against this background, this study has explored the problems the students have faced and strategies they have used to render their translations of Matter's poetry from Arabic into English. To this end, the researcher selected excerpts from the poet's poetry and examined some features of the selected intertextuality after translation. The researcher administered a translation test of seven poems by the poet. A random sample of 20 M.A. translation students were asked to figure out intertextuality and translate it into English. The findings of the study showed that the translators encountered several problems when rendering intertextuality. These problems were mostly related to ignorance of translation strategies, unawareness of some cultural expressions, lack of cultural awareness and linguistic proficiency, and inappropriate use of suitable lexical words. Actually, it was very difficult to maintain the poetic system which consists of harmony, verse, rhyme and rhythm. So, students were likely to face such problems while translating and loss the artistic value of the ST. Furthermore, the study revealed the students used the cultural strategy (using an equivalent in TL that has the same meaning as in SL) and functional strategy (using an equivalent in TL that can reflect the function achieved by ST expression). This accounted for 163 instances or 79.2%. Paraphrasing (putting what you have read into your own words) accounted for 80 instances or 35.1% and literal translation (a translation that follows closely the form of SL) accounted for 37 instances or 18.3% of total responses.

In the light of the study findings, the researcher also recommends that graduate students to be more aware of the differences between British and Arab cultures, and to familiarize themselves with Newmark's strategies and to possess linguistic competence. Furthermore, the researcher suggests introducing Matter's poetry in the curricula and conducting more studies on his poetry from other perspectives. By considering the theoretical background of intertextual aspect of the translated texts, the translator is qualified to produce a translation that attracts the TT readers. He/she deals with language a "baby" that grows and develops to give linguistic structures a semantic impetus (connotative meaning rather than denotative meaning). He/she is also the one who can get out of the context and give his/her text artistic features as in Matter's poetry.

Keywords: Religious Intertextuality; Obstacles; Strategies.

Chapter One

Introduction

1.1 Background of the Study

Translation is a process of transferring a message, thought or idea from the SL to the TL in a way that the author intended the text. That is to say, it is a strategy used to substitute the meaning of a written text of the SL into the TL using terms which have direct correspondence or bizarre terms to match the TL text. Translation includes cultural, religious, political and other aspects of language which make the process more complex. Naturally, one has to deal with linguistic and pragmatic discrepancies within these environments since there is a multidisciplinary process in translation. Some scholars define translation from a linguistic perspective, while others define it as a cultural process. Hatim and Mason (1990) identify translation as a channel through which both ideas and cultures are exchanged. In this respect, the message of the text in the SL is integrated by a cultural context. Therefore, the role of the translator is to convey and preserve the spirit of the original text, not only concepts; but so also is words and their order in the sentence. In a sense, a translator has to have an equivalent effect on target readers similar to that effect on source readers. The translator has to be faithful in transferring the message when translating culturally bound terms or expressions. Though, if this effect is difficult to accomplish, then explanatory notes are suggested and footnotes are considered essential when a translator finds himself in front of a dead end and a functional one is deemed an indispensable part of the translation process.

A fertile area of applied translation which requires specific linguistic and cultural treatment is the study of intertextuality; precisely religious intertextuality in Matter's poetry.

Linguistically speaking, a text is a communicative occurrence which adheres to the seven standards of textuality. These standards according to (De Beaugrande and Dressler, p.3, 1992) include cohesion, coherence, intentionality, informativity, acceptability, situationality and intertextuality. These linguistic and textual patterns

allow the text to be understood by readers. The last standard correlates with the author's presence; what the author gives to the reader. It is rather the author's mind; he needs to use his knowledge, experiences, and prior-readings to influence the reader's recognition and affirm his information in a text.

As a literary device, intertextuality (the relation with other knowledge) comes from the Latin *intertexto* which means 'to intermingle while weaving' (Keep *et al* 2000). The term "intertextuality" was first introduced by the poststructuralist Julia Kristeva in 1966. For her, "any text is the absorption and transformation of another" (P. 37, 1986); meaning that any text alludes to another text. Each text is a translation of pre-texts (STs) which preceded it and every interpretation is a follow for pre-analyses. Kristeva also stated that there is no original text; it's possible to deoriginate texts to a zero level by which nothing remains unsaid before (1980). Kristeva's point is that intertextuality implies the view that texts are never totally original or unique to a given author. They are always relayed on the prior existence not only of clearly identifiable texts but also of general conditions of appropriateness that may govern the entire genre. Similarly, Allen indicates that if they were able to look inside the author's head, they would not find original thought or even uniquely pragmatic meaning (2000:72). Bazerman also emphasizes that they create their texts emerges from the sea of previous texts that surround them, the sea of the language in which they live. And they comprehend the texts of others within that same sea (2004, p. 83-84).

From these views above, any literary work is built from a number of codes and traditions based on previous texts. Texts, thus, cannot stand in isolation since they lack independent meaning. Moreover, translating a text and recognizing its meaning demands shifting between the texts that constitute it in order to trace and discover its network of textual relations. Worth noting, writers devote intertextuality in their poetry to attaining a combination between cultures as it is one of the features that helps writers prove their educational qualification in their literary production. To improve their creativity, they have to have a broad knowledge of a variety of cultures and arts.

An intertext plays a great role in providing the translator with the information needed to grasp the textual element that intertextualizes with another text and permits him to transmit the message in an accurate way to the TL. Some theorists, such as Nisreen Al-Khawaldeh (2017), see intertextuality as a tool that helps readers understand a text by familiarizing them with certain objects and concepts, as well as the matrix of relations. However, not all translators could determine the intertextual relations because of their limited acquaintance of the source culture and absorbing them in reading for searching on meaning which is inherent in the SL.

Inspired by all that, the researcher chooses to study intertextuality; specifically, Qur'an-related intertextuality in Matter's poetry. This form of text can lead to intractable problems in translation and a misgovern of them would lead to a huge semantic gap. As a matter of fact, this is a laborious translation task since the translator should have a translation of some complex multi-layered meanings of the Qur'anic discourse which represents a state of conceptual density. Therefore, Qur'an-related intertextuality is believed to be an intricate element of the overall meaning of any given text. Such a discourse entails calling for high textual proficiencies (translate in an extraordinary way). Seen in this light, the study intends to show if students could figure out religious intertextual relations and how they could avoid problems that may occur. It also examines the artistic effects of intertextuality in the discipline of literary studies.

1.2 Aims of the Study

This research aims to present and demonstrate the term "intertextuality" as a concept and as a method that can be used to analysis and interpret of Matter's poetry. It also aims to investigate empirical problems of translating intertextuality and explore the strategies students adopt while translating.

1.3 Significance of the Study

This study provides translations of a variety of selected intertextual references from Arabic into English in Matter's poetry by a group of translator-students at An-Najah National University. It provides the opportunity to come across such terminology

structured from a ghost of voices which can be beneficial to students in the translation program. In addition, it gives them a chance to know how to tackle intertextuality while translating similar texts. Furthermore, the study shows the pitfalls of translation in rendering specific types of intertextuality as it provides suggested translations and strategies for overcoming or at least containing such difficulties. The study enables those who are interested in the field of translating intertextual texts to situate a text into a structure of relevant signs and conventions. As authors borrow from previous texts, their work gains new types of meanings because intertextuality alludes to deriving meaning from the ways in which texts are interrelated.

1.4 Research Questions

This study embarks upon examining the way intertextuality is translated into English. It intends to highlight some areas of Matter's poetry, translators failed to, accurately, convey the same degree of implicitness. So to speak, the study seeks to respond on the following questions:

1. What are the problems that face students when translating intertextuality in Matter's poetry from Arabic into English?
2. Which type of strategies do they use?

1.5 Hypotheses

To answer the research questions, the researcher conducts the following hypotheses:

- Students face some challenges due to linguistic, pragmatic and cultural discrepancies.
- Students deal with intertextuality by using literal translation, functional equivalence, cultural equivalence and paraphrasing.

1.6 Statement of the Problem

The view of "intertextuality as a dialogism" represents a direct challenge to the translators since it signs as multivalent; meaning there will be traces of other combinations, texts, writers or voices. This process involves an altering of one (several) sign system(s), the canceled of the old system and the establishment of new one. By this

the researcher means that words can be made from the same text which may seem difficult to distil the logical or valid interpretation: words are always subject to polyvalence (they have more than one meaning). It is therefore possible to establish contradictory interpretations in Matter's poetry, as the process of determination is always at work. To clarify here, identifying intertextuality in the process of translation, and trying to analyze it is difficult to comprehend, but the interpretation of texts is more even decisively in this permanent process. By intersection, each Qur'anic intertext generates implications that send messages and add stretched discourse hypertext. Each intrusion of Qur'anic intertext in the poetic text is the culmination of a complicated process in which the translator travels from text to text (the intertextual space). For handling intertextuality in translation, the translator requires to couch intertextual relations within some ideation of translation strategy. The theory of intertextuality gears the translator's role to retrieve his prior knowledge. This is in turn would permit him to make infallible translation in the rendition of intertextual references. "Without a translator of great sagacity and immense experience, the translation of intertextuality would turn out to be difficult; the end-product would also be utterly beyond TL recipients' comprehension" (Thawabteh, 2007:35). To put it differently, the translator's experience depends on his literary and cultural baggage. Nevertheless, if the translator does not have such experience, he will be unable to unlock the meaning and thus will misrepresent the message. Consequently, this may create a gap in the TL and produce a weak translated version.

In a nutshell, the current study attempts to account for the probable difficulties that students may encounter in the translation of Qur'anic intertext.

1.7 Data Collection

In the present study, the researcher deals with 7 examples cited from Matter's poetry. The selected poems are mainly of those which contain Qur'an-related intertextuality. A translation test consisting of those recurrent words in the Holy Qur'an will be administrate to the 20 students studying for Applied Linguistics and Translation at An-Najah National University. The analysis of translations depends on the linguistic view

of the researcher's assessment and the model translation furnishes by *Sahih-International Dictionary*.

1.8 Design of the Study

The study contains five chapters. It starts with the introduction, literature review, procedures, discussion and findings. It also ends with conclusions and recommendations. The first two chapters shed light on the theoretical foundations for intertextuality; the related literature paves the way for the second part. Chapter three involves the methodology and data analysis. The fourth chapter displays the discussion and the findings of the study. Finally, chapter five presents the feedback and ends with some pedagogical implications and recommendations.

Chapter Two

Review of Related Literature

Introduction

This chapter offers a review of the obtainable literature about the main topics of this study, namely problems of translating religious intertextuality in Matter's poetry. Some of the investigated studies tackled the concept of intertextuality, intertextuality in Arabic texts; while others dealt with using intertextuality in Matter's poetry. Other studies, however, investigated intertextuality with Qur'anic discourse. The theoretical underpinnings that are specific to the field of translating intertextuality; obstacles and strategies will be explored and clarified. These studies will all be presented in relation to the researcher's current study.

2.1 What is Intertextuality

To perceive the term "intertextuality", it is essential to understand this expansive definition of the term "text" as well as the relationship between texts, particularly literary works; how similar or related texts influence, reflect, or differ from one another.

Intertextuality is not a literary or rhetorical device, but rather a fact about literary texts- the fact that they are all closely interconnected. This holds true for all texts like novels, works of philosophy, films, newspaper articles, songs and paintings.

The notion of intertextuality is frequently associated with postmodernism and is said to have been created by the poststructuralist Kristeva (1986) who improved Bakhtin's works that denote to the text as dialogical; that is, it gains its meaning in relation to other texts (Wang, 2006:73).

A given text is "a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" as Kristeva explains (1980: 36). The originality of texts is distorted according to Bakhtin (1986: 89) since all utterances are constituted by prior-texts. He continues that "Our speech ...is filled with others' words, varying degrees of otherness and varying degrees of 'our-own-ness,' varying degrees of awareness and detachment. These words of others

carry with them their own expression, their own evaluative tone, which we assimilate, rework, and reaccentuate”.

Specialists in a variety of fields, including literary and linguistic, have been discussing the phenomenon of intertextuality. Intertextuality, which includes techniques like quotation, parody, and allusion, is regarded as the first to be considered in literary semiotics, and it is dealt with as a literary device to be examined in order to explore the heterogeneous construction of literary texts.

It is one of the seven textual aspects that help to sustain textual harmony by creating linkages between the present text and other source texts. In this case, the production and interpretation of a given text are dependent on the participants' prior knowledge of other used texts.

Panagiotidou (2011) examines the idea of intertextuality using cognitive linguistics. He seeks to offer a psycholinguistic explanation of how readers create intertextual links, how this creation may impact the reading experience, and how they modify their cognitive processes as they read. This study looks into the individuals' cognitive "positioning" that enables them to connect the text to their experiences and prior knowledge.

Many scholars, further, have done extensive studies on intertextuality like Al-Baqash (2007) who defines the term in contrast to texts. He confirms that a text is a group of paragraphs; each one is an intertextual product. He adds that intertextuality is the interaction joint between texts. His study shows that intertextuality is about having a text either as a reason to another similar text, as emergent of another text or as a component to another text. He concludes that literary intertextuality is about a text giving birth to another. This means that our perception of signs in a text is directly influenced by their relationship to signs within other texts and our perception of them.

The study of intertextuality needs recognizing the traces of the external utterances and understanding the intertextual relations that associate them with the original one. Bazerman (2004) states that "intertextuality is not just a matter of which other texts you

refer to, but how you use them, what you use them for, and ultimately how you position yourself as a writer to them to make your own statement". The analysis will, then, focus on the linguistic, rhetorical, and ideological functions that intertextuality serves in Matter's poetry.

Moreover, Allen (2000) defines intertextuality as:

"the textual transcendence of the text" or "all that sets the text in a relationship, whether obvious or concealed, with other texts".

He asserts that "intertextuality is and will remain a crucial element in the attempt to understand literature and culture in general". This means that intertextuality spotlights concentrate on the associations between a literary text and the vast cultural network.

De Beaugrande and Dressler (1981:10) also state that "intertextuality concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts". To put it differently, this reliance on other texts can be seen as a sign, an example of a type, or other textual connections, such as allusion, adaptation, quotes, etc. In this regard, each word in a text is a link in the communication process, i.e., words in any text are intertextual created by elements of other texts. Further, all words spoken or written either in a novel, story or scientific paper are oriented retroactively to the words of former speakers and actively to the expected words of the next speakers.

In translation, the translator may encounter texts that have previous references or dependent on previous environment. Meaning, these texts will have some value or experience in common with those that came before them. And the term "intertextuality" refers to this shared value or experience. The degree to which such relevant prior texts are recognized to the TL readership is the question which translation theory must attempt to answer. Thus, these prior texts require to be examined in order to recapture the meanings behind the linguistic term in question. Besides, the meaning of a text is perceived not only in the act of output but also in the act of input because intertextuality refers to both the absorption of a preceding text and the reader's reference to the text. In

other words, every text is related to other texts and their relations are essential for the generation of the text's meaning. However, 'no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists' (Eliot, 2015).

The researcher ranked these definitions progressively from broad to narrow. She believes that the definition of De Beaugrande and Dressler (1981:10) is more specific because it addresses how the participant's knowledge of other texts affects the production and reception of a given text. In its simplest sense, intertextuality is a way of text interpretation that emphasizes on borrowing, transferring, and absorbing words from other texts. For instance, every writer borrows from the former texts and discourses in the network via citations, allusions, quotations, connections or references.

2.2 Intertextuality in Arabic Poetry

Intertextuality is one of the poetic styles and creative strategies utilized by modern and contemporary poets as it adds to the text's artistic structure's richness and refinement. This artistic technique provides a good source for poets' intellectuality since they cannot transmit their message just via their own work. They draw on prior poetic literature to generate meaningful images of their personal and social realities. Poets, according to Al-Zawahreh (2008), do not produce words out of thin air; rather they derive their expressions from other interrelated experiences and attempt to establish excellent linkages and integrity with other people's work. In this concept, language is rather a system of signs and relations. The meanings we generate are governed by time, place and context. The meaning one reads in a text may not be the same that another reader finds. The meaning the writer encodes in a text is not necessarily what the reader decodes.

Al-Idwani (2008) tackles intertextuality in Arabic culture critically. He argues that intertext studies in Arabic language, in general, and in literature, in particular, took two realms: the first one dealt with treating terms and then applying them in a new vision without returning to old literature, while the second dealt with inspiring pieces of Arabic literature to reach the current new piece. He concludes that reading critical texts

would be intertextual by nature. The old use of terms in any text would not only have an effect on the new terms, but also the new terms would affect the old ones for the receiver of the text. However, it is important not to deal with intertextuality from a single approach; rather to be of more general, wider different approaches. In other words, look deeper in the text and not off the surface. The translator may produce a poor translation that may mislead the reader when not taking intertextuality with other texts under consideration when translating the text.

A translation of a poem, therefore, requires an understanding or a 'reading' that the translator should prepare before s\he translates. The translation of a literary text differs from one translator to another. The meanings that we decode are governed by different realities; familiarity with intertextual relations is one.

Al-Chenini (2003) treats the notion of intertextuality in both western and eastern cultures, adapting Mahmoud Darwish's 'Al-Jidaryah' (The Mural) as a case study. She argues that intertextuality exists in Arabic literature. She adds that researchers, such as the above-mentioned ones, generally take the contrastive approach, how two texts are different and not how they are alike, and do not study syntactic or semantic features. Moreover, she tackles the techniques and types of intertextuality by saying that intertextuality has no borders between a text and other texts, events or characters that a poet may consider to give a new output. Having intertextuality in a poem makes it rich of metaphors, similes and other figures of speech; this makes it more interesting to read. A poet may employ intertextuality from many resources: important ones, which are also called the general heritage; necessary ones which intertextuality with other poems of the same pact; and optional ones, which the poet chooses deliberately in order to build new information on. She concludes that there are two kinds of intertextuality: first clear intertextuality, which contains a citation, and quotation; which is also called the conscious intertextuality, and second unconscious intertextuality, in which the author is unconscious of the presence of other texts in the text he is writing.

Moreover, Bandari, Thabet and Hasan (2009) shed light on the types of intertextuality in contemporary Palestinian poetry, which include religious, historical, literary and

mythological intertextuality. With regard to religious intertextuality, they use some of Mahmoud Darwish's poems and analyze them by mentioning their references as they assert that knowing the reference is the main step in understanding any kind of intertextual content.

Al-Sultan (2010) explains the historical, religious and mythological symbols in the poetry of Mahmoud Darwish. He asserts on their importance since they could be used as a referent to important events and distinguished situations.

Kiany and Salimi (2012) discuss and criticize the phenomenon of Qur'anic intertextuality in the poetry of Mahmoud Darwish and Amal Donqul in chosen poems that were written for the sake of Palestine. They believe that Qur'anic intertextuality in particular does help in enriching the meaning of the poetic text and open the doors to a new and distinguished understanding of the poetic texts. Furthermore, Qur'anic intertextuality plays a vital role in glorifying the poetic discourse.

According to the researcher, Qur'anic intertextuality embodies the conceptual dimension that involves nuanced and sophisticated multi-layered meanings. In other words, it is a pragmatic ground for textual dynamism and potentiation of the total meaning of poetry.

Suleiman (2005) studies intertextuality with religious texts in Matter's poems. He deals with Matter's poems that intertextualize with the Holy-Qur'an. The study concludes that there is no literary work that does not intertextualize with other texts, such as the Holy-Qur'an, folklore or other literal text. In this research, some examples of intertextuality with the Holy-Qur'an will be illustrated.

Momani, Badarneh, and Megadi (2010) investigate the ideological conflict and power dynamics influencing the production of political texts in Arabic text. To achieve this, their study utilizes a multi-dimensional critical discourse analysis approach to examine a range of texts in both Arabic and English. It has been demonstrated that religion is utilized to "serve the own purposes of the producers" in the creation of political discourses.

Al-Momani (2003) investigates the political text in the media from a socio-political approach via a contrastive study between political texts written in Arabic newspapers and English ones, he concludes that the translation of political texts is distorted. The reason is that the translator is not always sufficiently aware of this distortion of SL concepts and of political and social restrictions, e.g., the political system or the taboos in the translator's culture, imposed on translators from Arabic into English and vice versa. This distortion leads to wrong beliefs in the minds of both listeners and readers. With regard to translating political texts, he suggests that the translator should be natural and try to interpret what is happening rather than what he believes or what achieves his goals and interest. In addition, he should have general information, such as prior texts, in order to get the most equivalent translation. The study also presents suggestions for translating political texts socio-politically. As translation does not deal only with words but also with ideas, the study supports, as well, the idea that the translator should have a wide cultural background in order to analyze the text correctly.

According to the researcher, intertextuality is one of the characteristics that identify poets with a solid education and memory. The ability to master this sign, which boosts creativity, it requires to exposure a variety of cultures and arts. In light of this, analyzing instances of intertextuality in contemporary Arabic poetry would be extremely helpful in raising target audience's awareness of the big influence of culture, religion, and society on language. Additionally, it would help them regain their language proficiency and translation experience, as well as improve the output quality.

2.3 Intertextuality in Matter's Poetry

Ahmed Matter, an Iraqi poet, has nine brothers and sisters, and he is the fourth among them. He is a distinguished poet, rich in his thought, language and images. One of the poets of struggle and revolution was able with his pen to create resistance. He was born in 1956, in the village of "Tanuma", one of the suburbs of Shatt al-Arab in Basra. He lived there during his childhood before moving with his family in his boyhood, to live across the river in the locality of Al-Asma'i.

In the place of his birth and his youth, the simplicity of the village becomes clear from the mud houses, palm trees, rivers and orchards, which confirms the purity of himself and the integrity of his instinct. Then he entered the political fray by reciting his poems in public forums. Therefore, the authority did not let him enjoy living, which in the end forced the poet to bid farewell to his homeland and his youth, heading to the State of Kuwait, fleeing from the pursuit of the authority, and in Kuwait he worked as a teacher for primary classes in a private school, where he passed - during that period and was then in his mid-twenties - He wrote down his poems, which he took himself hard in order not to exceed one topic, and he began hoarding these poems as if he was writing his diaries in his personal diary (Al-Khafaji, 2018).

Moreover, Matter made but soon it made its way to publication, and “Al-Qabas” newspaper, for which he worked as a cultural editor, was the loophole from which his struggle ideas came back again. In a suicidal poetic breakthrough, where his banners appeared without fear, and the newspaper contributed to its dissemination among readers. In Rehab Al-Qabas, Matter worked with Naji Al-Ali to draw cartoons to find in each other psychological compatibility, both of them knew that the other hates what he hates, and loves what he loves with his heart, without declaring. They often agreed in expressing one issue without prior agreement, for the ties that were between them were based on honesty, spontaneity, innocence, the unity of feeling the tragedy, and seeing things with an abstract eye far from the pitfalls of ideology and the grinding feudal closures of peoples by the betrayal of their rulers and the weakness of their power. Therefore, the chases and persecutions from the authorities were soon repeated, and the tragedy of the poet increased. His pure soul was affected, as his honest tone, sharp words, and his frank gestures angered the various Arab authorities, as did the feather of Naji Al-Ali in Al-Qabas newspaper, which led to a decision to exile both from Kuwait, where the two were accompanied from exile to exile. In London, Ahmed Matter lost his owner, who was assassinated with a silenced pistol, so he remained half-dead after him, and his consolation is that Naji still has his half alive, to take revenge on the forces of evil with his pen (Hamdan, 2002).

The Palestinian cause occupied the poet and acquired a large area of his feelings and poems, as his texts contained suggestive connotations and psychological dimensions. The aspect of its relevance to the poets' positions and their intellectual vision, which they see uttering, the Qur'anic intertextuality in the poetry of the resistance constitutes the main focus in its fabric. From what Matter praises, the Holy-Qur'an made him his source of sweet ideas, the rational pillar of its meanings, and the source from which he draws inspiration; whether at the level of significance or at the level of formulation by agreement or disagreement because the Holy-Qur'an represents a renewed richness in the nature of its meanings or its paradox (Hamdan, 2002).

The poem depicts a tragic atmosphere filled with fear, and reflects the frustration and despair that the poet suffers from, with his deep insistence on being independent, expressing himself and his experience with honesty, confrontation and freedom. So, he compares between a historical incident and his current situation, because of the similar causes and goals between them.

In addition, Matter's poem carries the meaning of common alienation, which he and his society suffer from, for the loss of the homeland. The pursuit and persecution are considered alienation, whether it is sensory or moral alienation, wherein alienation a meaning that cannot take place without psychological feelings". Also, a veiled complaint broadcast by the poet to expose the actions of the repressive regimes that prevent him from even moving or thinking aloud.

In the poem "The Remaining Hope" the poet resents the rulers, despairs of their affairs, and the remaining hope dies in him, so his imagination roams outside the scope of sanctification, bypassing the purposes of faith, and smelling the perfume of Qur'anic meanings, and he says (Matter, 2011):

And let us die,

Then death from your vision dead

And even the Grim Reaper from your souls is caught

And we fled from you. The house of God is from you

So in the house...a white house,

And if the last of our prayers...a white peace.

Despair reaches its climax, and tragedy reaches its climax in the poet's conscience when imagination collapses, and he paints a picture of death in order to fulfill his wishes, but how he can do that under unjust regimes of oppression, accusations and robbery of rights.

The analysis of such relations reveals how Matter consciously develops the intertextual field to express his ideas, opinions, and feelings.

2.4 Intertextuality with the Qur'an Discourse

Generally speaking, the poet, no matter how much his individual talent and how brilliant his tongue is, cannot reach his purpose by own without returning to his ancestors. Poets who utilize intertextuality in their poetry form a connection with transmitted traditions, which enables them to have a unique impact not only on the present but also on the past in order to reorganize literary connections. Intertextuality, according to Rababah (2000), reflects creative contact between the past and the present in its various forms: religious, historical, cultural, poetic, and political. Religious intertextuality is an important pillar to poetry. Poets tried to invest this important resource and employ it in their poetry, attempting to summarize the absent text from its original context, to become part of the present structure, realizing that the Holy-Qur'an - a miraculous rhetorical art - enriches their poetic language, and makes the concepts of their poetry more closely to people's comprehension and more influential on their hearts. In this light, poets don't generate words out of nothing, rather they provoke their expressions from other interrelated experiences and try to establish excellent linkages and integrity with other people's work (Al-Zawahreh, 2008). In other words, they employ earlier poetic literature to help them generate vivid representations of their own and other people's realities.

The relationship between the Holy-Qur'an and poetry is not something new today, rather it is ancient, where they are associated in aspects of unification and insights whether in the function or the purpose. The goal of poetry and religion remains the same; the goal of religion is not a theoretical belief but a practical outcome, that is, to elevate people to a position that their naive instincts and free emotions cannot reach, and that is the purpose of poetry as well, but through beauty. So, the difference between them is not in the purpose but in the mean since poetry purifies souls from emotions and feelings, not through praying, fasting and other rituals of worship.

Matter has successfully engaged technical and artistic intertextual relations in his works in an endeavor to create a bond between poetry and the Holy-Qur'an. This is due to the significance of the Holy-Qur'an as Muslims view the Holy-Qur'an the richest language text in the world rhetorically, linguistically, grammatically and morphologically. It contains powerful metaphors, a variety of rhetorical devices and an infinite number of linguistic arts. This crucial point can be linked to (AlBadi, 2009) who claims that the Holy-Qur'an is deeply embedded in Muslims' brains, including all prodigious narrative, aesthetic richness, and verbal economy. Additionally, what makes the Qur'anic discourse is so special is that it expresses the human model, natural views, the psychological and mental states in a very expressive lively portray (Qutib, 1954). The primary concern here is that the Holy-Qur'an proved to be a beneficial environment for textual dynamism because it devises a delegate language repertoire and not for its eloquent or inimitable. Further, the Qur'anic verses evoke a strong bond of intertextual relationship between the poem and the Qur'anic text from which it poses a challenging task in front of the translator. With this in mind, this relationship cannot be recognized without understanding its context. Additionally, Sanatifar (2015) seeks for more attention to the translation of intertextual references.

More so, the researcher believes that poets utilize religious intertexts to provide a social identity for themselves. As (Thawabteh, 2012) states that intertextuality is a rhetorical mechanism employed by text authors to express multiple thoughts in an utterance. This could imply that the poet's social and personal reality are voiced through poems.

2.5 Problems & Strategies of Translating Intertextuality

The construction of translation is not based on various reading factors including the reader's experience and expectations, in addition to the translator's choices. Therefore, a translation is not the output of a translator's labors; rather, it is the output of different interpretative choices that play different textual roles in the meaning of a text. The interaction's openness may lend credence to the claim that translation can enhance a text by reinterpreting the very concept of its textuality in a different language. Moreover, having a wide background is a necessity when transferring a text from one language to another. The translator's task here is to transfer a whole culture to another. For the translator to have a good rendering, he should analyze the text from an intertextual panoramic view (Papargryriou, 2004).

Some researchers found that intertextuality was viewed with some challenges followed by strategies to facilitate the process of translating. For example, *Eroticon*, a novel written in Greek in 1995 and translated into English in 1999 by David Connolly, features the gap between a variety of well-known and cultural intertextual sources. The problem of translating a culturally limited inter-text has become more notable in our post-modern era, where the literary work is very dependent on its textual background. Another study examines the intertextual allusions behind the *Eroticon* and solutions given by its translator within the scheme of discussing relationships between translation and postmodernism. It concludes that the text's original effect is rather a possibility, which makes it responsive to different readings. The task of the translator then is to recreate this possibility and deliver the work to the readers who will put it into effect (Papargryriou, 2004).

Another study was conducted by Salo-oja (2004) who introduces allusion as a type of intertextuality in another study. It then goes on to discuss the structure of intertextual networks in *The Wood Beyond* (1996) and *On Beulah Height* (1998), and their Swedish translations by Nille Lindgren and Carl G. Liungman in *Dalen* (1999). It also goes over the concept of intertextual translation strategy in general, as well as possible allusion techniques in specific. To understand references, Salo-oja contends that readers must

first recognize them. On the other hand, identifying allusions is contingent on the reader's familiarity with the cultural texts that are typically awakened; nevertheless, one can only arouse something, i.e. an allusion, if it was of pre-existence.

Papargyriou (2004) studies problems of translating texts that are based on intertextual allusions, such as the cultural significance that such allusions might reveal. The study looks at the process of rendering the cultural information that literary works hold in their intertextual baggage from the SL to the TL.

The researcher believes that references are usually recognized by a subset of readers, such as those who are skilled readers of various types of texts, but not by all. According to Salo-oja, translators, who are presumed to be competent readers of the materials they translate, should be able to spot allusions and translate them satisfactorily. Otherwise, they run the risk of producing incomprehensible passages. The study offers different kinds of translating strategies said to be a solution to intertextual allusion such as 'retention, changing the allusion somehow, and omitting it'.

Moreover, Salo-oja analyses the examined strategies mostly used in translating intertextual allusions in the novels, based on translating proper name allusions or key-phrase allusions. Statistics advocate the hypothesis that translators resort to select strategies of minimum change, like using citations, for example. He concludes that allusive models may be undermined in translation; there is still a long way to go before we can really say whether allusions and intertextuality are truly lost in translation.

Al-Kuteifan (1995) investigates the problems translators face while rendering political newspaper headlines that include intertextuality from Arabic into English. He claims that it has been found out that unawareness of the prior texts that a headline depends on will result in the translator's inability to decipher the message of the headline because the prior texts are already encapsulated in the headline in one way or another and have become part of it. The study argues that awareness alone is not enough, as translation needs to realize the substantial modification the headline undergoes because of its dependence on the prior texts. The study divides the suggested data into three

categories: one for headlines that do not need prior knowledge, another for headlines that need prior knowledge and the third for headlines that have intertextuality with more than one text.

Shadafan (2009) focuses on the translation of intertextuality in political texts. The study discusses the ways that a translator may use to render an intertextual text in the SL into an equivalent one in the TL. It also investigates how student translators dealt with culturally-related texts. After examining their translations, she found some linguistic errors and classified them into two main categories: lexical and syntactic. She asserts that the lexical errors are due to omission, wrong choice of words, untranslatable and addition. The syntactic errors are related to concord, use of prepositions, and the wrong use of word forms. Shadafan explains that the errors have been made due to carelessness, lack of knowledge, lack of comprehension and lack of both SL and TL cultures and linguistic competence.

The researcher also has come up with a number of articles that discuss the most common strategies for approaching intertext or cultural reference in translation. Starting with proposing a variety of strategies as explained by Mona Baker, include ‘Omission, Elaboration and Explication’ Literal Translation and Cultural Substitution’ (1992, pp.71-77). Hatim and Mason (1990), on the other hand, adopt a semiotic functional approach to translating intertexts. They regard intertextuality as “the best viewed in terms of semiotic system of signification (intertexts are brought into texts for a reason), not as “a static property of texts”.

Moreover, Alawi (2010) stresses training for developing efficiency in translating intertexts. To produce better translations, he advocates for the inclusion of more training courses that offer translation and intertextuality practices alongside translation theory courses in translation programs in Arab universities.

Accordingly, the translation of an intertextual item should be easy for an informed reader who has a very wide experience and it should be difficult for a novice translator or reader. In translation, as Venuti (2009) notes, not all readers recognize the

intertextual relations, mostly because of constrained information (of source content culture) and somewhat because of perusing for meaning that's supposedly inborn within the ST, which points at stimulating a certain reaction on the portion of the target reader.

In short, the researcher reviewed some previous studies which are sequenced thematically according to the importance of the topic. The researcher presented them in depth in order to benefit from their findings, and suggestions. The studies were classified into five fields: the first field reviews studies related to the meaning of intertextuality; the second field reviews studies related to incorporating intertextuality within Arabic text; the third and fourth field review studies related to building religious intertextuality in Matter's poetry; the fifth field reviews studies to revealing the problems and strategies of rendering intertextuality.

Chapter Three

Methodology

Introduction

In this chapter, the methodology of this study is presented. It describes the population and sample of the study, the instrument and its validity, data collection procedures, and statistical analysis.

3.1 Population and sample of the study

The population of this study is composed of students who hold an M.A degree in Translation and Applied Linguistics at An-Najah National University. A sample of 20 translators (male and female), the researcher has conveniently decided to choose to take the translation test which is composed of a collection of Matter's poetry that contained a variety of intertextual references.

3.2 The instrument of the study

This study used the qualitative approach (analysis of intertextual markers) & the quantitative approach (a test translation) to help in presenting the findings of the research. The researcher has chosen a sample of 20 M.A. translation students at An-Najah National University to take the test which contained 7 poems to be translated into the TT.

3.2.1 Test Translation

The data analysis of the test items is based on Gaber's (2005) and Newmark's (1988) techniques for translating culturally-bound expressions.

1. If intertextuality is translated by using cultural equivalence, functional translation, glossing or borrowing, the answer is correct.
2. If intertextuality is translated by using the paraphrase technique with correct language or transferring, the answer is acceptable.
3. If intertextuality is translated by using literal translation, by giving irrelevant meaning or by making linguistic and stylistic mistakes that distort the entire meaning of the intertextuality reference, the answer is wrong.

3.3 Validity of the instrument

An expert in the field of Translation and Applied Linguistics reviewed the translation test and modified it until the study instrument reaches its final form.

3.4 Data collection procedures

The data that the researcher gathered from the test were presented in tables followed by some remarks, percentages and frequencies of the responses were figured out and the qualitative data were analyzed and described.

3.5 A- Statistical analysis

It is the process through which the researcher prepares the scientific data in order to conduct the analysis on it and extract new and valuable information. This process includes three procedures: interpretation of grades assigned to students, interpretation of quality of evaluation method applied and analysis of variance (ANOVA).

Chapter Four

Findings of the Study

Introduction

In this section, the observed and expected frequencies were calculated for both problems and strategies of translating intertextuality in Matter's poetry from Arabic into English. The percentages of the problems were calculated to explore the type of faults that students have committed.

The percentages of the strategies were also calculated to discover the degree of difficulty followed by the total percentages for each strategy utilized in the case of acceptable translation to detect the effectiveness of the used strategy according to the type of intertextuality.

In the light of results, the analysis of participant's translations has shown that they have committed a considerable number of lexical and textual issues both qualitatively and quantitatively. In addition, it has shown that they adopted three to four translation strategies in order to handle the appropriate equivalence. The analysis of data was relayed on the linguistic findings provided by the researcher's assessment. The results are presented in tables to be clearer for the target readers.

Findings Related to Translation Test

This part introduces the findings of the study in relation to review of theoretical literature. The data analysis has provided the researcher with profitable insights into the types of obstacles that M.A. translation students at AN- Najah National University had when translating intertextuality from Arabic into English and the translation strategies they utilized to overcome these obstacles. By the way, the test was a crucial instrument and a basis of privileged information for the researcher as it represents translator's proficiency in translating intertextuality, the strategies they tend, and the challenges they face when translating. The researcher, then, would like to present a textual analysis of the poems; followed by exploring their structural references and examining their denotative (dictionary meaning) and connotative meaning (pragmatic meaning).

4.1 Findings related to the first question

The first question in this study was: **What are the problems that face translators when translating intertextuality in Matter's poetry from Arabic into English?**

Findings of the student's performance are shown below in terms of their frequencies and percentages. Each extract is discussed independently to demonstrate the type of challenges encountered. The researcher here began with displaying the statistical analysis of participant's performance when rendering religious intertextuality as follows:

Poem No.1 (الغريب)

ان فرعون طغى، ايها الشعر

فايقظ من رقد

قل هو الله احد

قل هو الله احد

قل هو الله احد

قالها الشعر

ومد الصوت و الصوت نفذ

واتى من بعد بعد

واهن الروح محاطا بالرصد

Table 1*The Strange*

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	ان فرعون طغی، ایها الشعر	5	25	15	55	4	20
2	قل هو الله احد	20	100	0	0	0	0
3	حبلا من مسد	16	80	2	10	2	10

ان فرعون طغی، ایها الشعر

25% of the participants answered properly by using the functional equivalence: “Pharaoh has indeed transgressed all the bounds”. Meanwhile, 55% gave acceptable answers like “Pharaoh has oppressed, Pharaoh has conquered, Pharaoh has tyrannized”, “Pharaoh has preponderated”. 20% gave wrong answers because of having some linguistic problems like “the Pharaoh has tyrannizes”.

قل هو الله احد

100% provided correct translations such as “Say: He is Allah, the One”, Say “Allah is the One- the Singularity”, Say, “He is Allah, [who is] One”, “He is Allah, the One and Only”, and “Say that Allah is the One”, “Say Allah is the only God”.

حبلا من مسد

80% of the respondents succeeded in translating this stanza because of their acquaintance with its English cultural-substitution “A twisted rope of palm-leaf fiber”, or “a rope of [twisted] fiber”. 10% presented acceptable answers either by using transliteration with a footnote like “A rope of Masad: Palm- fiber” or paraphrasing like “A strong robe” and “A rope of thrones”. Otherwise, 10% provided unacceptable answers by committing some linguistic plunders such as “Palm fibers rupes”.

Poem No. 2 (ويرسل الصواعق)

ويرسل الصواعق

ان صواعق تنقضُ

الساعة، من صوب الغيب

آتيةٌ تبحث عن (رأس المال)

لتشتعل فيه الشيب

لا ريب ستجعل من هذا النفط ضياء

في ليل جميع الشرفاء

وتصيرهُ محرقة لملوك العيب

ان الساعه آتية لا ريب فيها

Table 2*And He Sends Thunderbolts*

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	ويرسل الصواعق	0	0	14	70	6	30
2	لتشتعل فيه الشيب	0	0	0	0	10	50
3	ان الساعه آتية	10	50	10	50	0	0

ويرسل الصواعق

70% gave right answers by paraphrasing as “and He lets loose the thunderbolts”, “he flings the loud-voiced thunderbolts”. However, 30% provided unacceptable answers by committing some linguistic and stylistic blunders such as “he send thunderbolts”, “thunderbolts are sent by Allah”, “he flingeth the loud-voiced thunder bolts”.

لتشتعل فيه الشيب

About 50% of the students provided incorrect translations since they selected word-for-word translation of the ST with committing some linguistic mistakes that distort the entire meaning of the stanza resulted from a lack of proof-reading after finishing. For instance: “it is gonna ingite”, “and the heads becomes full of grey hair”, “to make the head filled with whihte”, “to spread grey all hair over it”, “to ignite the gray”. Otherwise, the rest were not able to decide where is the intertextual content in the poem.

ان الساعه آتية لا ريب فيها

50% of the respondents provided correct Qur’anic equivalences as “indeed, the Hour is coming, no doubt about it”, “the Hour is coming, there is no doubt in it”, “lo! The Hour is surely coming, there is no doubt thereof”, “the appointed time is undoubted will come”, “truly, the Hour is that which arrive”, “the Hour inevitably coming; no doubt about it”. Only 10% responded fittingly by using the functional technique like “eventually, non can escape his destiny”. Also, 40% gave an acceptable answer by using

footnoting to convey the idea to the target readers such as “indeed, the Hour [the day of Judgment] is surely coming”, “[the judgment day] is inevitably coming”, “there is no doubt that [the afterlife] will definitely come”, “[the judging day] is coming for sure”.

Poem No.3 (والعصر، ان الانسان لفي خسر)

والعصر

ان الانسان لفي خسر

في هذا العصر

فاذا الصبح تنفس

اذن في الطرقات نباح كلاب القصر

قبل اذان الفجر

وانغلت ابواب يتامى

وانفتحت ابواب القبر

Table 3

It is indeed Human Beings are in Los

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	والعصر، ان الانسان لفي خسر	17	85	3	15	0	0
2	فاذا الصبح تنفس	19	95	0	0	1	5

والعصر، ان الانسان لفي خسر

According to Sahih International, the typical translation for this stanza is “By time (1) Indeed, Mankind is in loss”. Almost 85% of the entrants rendered the meaning correctly by using Sahih International’s translation as a cultural equivalent. Otherwise, 10% translated by paraphrasing like “Oh, I swear by time”, “By a passage of time”. And 5% transliterated the expression as “I swear by Al-Asr”.

فاذا الصبح تنفس

Around 95% presented accurate answers by using English cultural equivalences as “and by the dawn as it brightness”, “and by the dawn when it breaths”, as the dawn is about to break”, “the dawn as it breathes away the darkness”, “and as morning breathes a new day”, “and if the dawn breathes”, “what if the morning breathed”, “if the dawn breathed”. Only 5 % gave wrong answer as “if the morning were breathing”.

Poem No.4 (الخلاصه)

انا لا ادعو

الى غير الصراط المستقيم

انا لا اهجو

سوى كل عُنُلّ وزنيم

Table 4*The Conclusion*

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	الى غير الصراط المستقيم	9	45	0	0	0	0
2	سوى كل عتُلّ وزنيم	0	0	0	35	0	0

الى غير الصراط المستقيم

This expression was very easy to be translated appropriately by 45% of the students. Their answers were like “the straight path”, “but to the straight path”, “to the non-straight path”, “the straightway”, “other than the straight path”, “to rather than the straight line”. In addition to that, some students used the functional equivalence like “but all good deeds”.

سوى كل عتُلّ وزنيم

Most of the students had difficulty in translating the terms “عتُلّ” which means “cruel” and “زنيم” which means “illegitimate pretender”. They were unable to handle the Arabic meaning of the terms which made the process of translation more difficult. Meanwhile, 35% gave acceptable answers by paraphrasing the expression like “but every infamous cruel being”, “but every rude and fake”, “but every cruel and ignoble”, “all but every cruel and pretender”, “except for every stodgy and outsider”, “just each cruel and mean”.

Poem No. 5 (عائدون)**عائدون**

ولقد عاد الاسى للمرّه الالف

فلا عدنا..

ولا هم يحزنون

Table 5

We are Coming Back

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	ولا هم يحزنون	20	100	0	0	0	0

ولا هم يحزنون

All students were felicitous in giving the cultural equivalence of the expression as “Nor shall they grieve”, “and they shall not grieve”, “nor they are sad”, “nor will they fell remorse”, “they shall not grieve”, “so, they do not get sad”, “then shall never mind” because of their familiarity with the meaning of the word “يحزنون” in their culture. Therefore, it was very easy to handle it into its original.

Poem No. 6 (الحبل السري)

فما لنا نختلق الاعذار

في السر والجهر

ونرتدي نياحه عن امها

كل ثياب العار!

وما لنا نعيش في جهنم

وامها في جنّة تجري

من تحتها ((الآبار))!

لا ترجموا زانيه ثابتة العهر

بل وفرّوا الاحجار لحبلها السري!

Table 6

The Umbilical Cord

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	وامها في جنه تجري من تحتها "الآبار"	6	30	10	50	4	20

وامها في جنه تجري من تحتها "الآبار"

About 30% of the students translated this stanza in a right way by using the functional translation where the students used words that have the same function in the SL as “while her mother is living life to the fullest”. 50% paraphrased the expression as “Garden of Eden underneath which wells flow”, “her mother is in garden beneath which wells flow”, “while her mother lives in heaven”, “her mother in a paradise- that [wells of oil] run beneath her”. 20% gave unbecoming translations like “gardens beneath which wells flow”, “a heaven which the rivers flows under it”, “her mother gardens beneath which wells flow”.

Poem No. 7 (حكاية عباس)

صرخت زوجته يا عباس

ابناؤك قتلى

Table 7*The Story of Abbas*

No.	Stanza	Correct Answers		Acceptable Answers		Wrong Answers	
		F	%	F	%	F	%
1	ضيّفك راودني	10	50	0	0	0	0

Almost 50% of the participants answered properly by using the functional equivalent of the word “راودني” as “your guest has tried to seduce me”, “your guest sought to seduce me”, “your guest is harassing me”, “your guest called me”, “your guest courted me”, “your guest asked me against my will”. The other participants were unable to figure out the intertextuality that the poet used in his poem.

It is worth mentioning here that the researcher tries to be loyal as much as possible to the aims of the study. She thinks that determining whether the translation is good or bad should be based on how much it serves the aims where it is created. She also believes that no one can be paused on one or two translation strategies, particularly with intertexts and cultural references.

Of course, the differences between Arabic and English Language provide additional translational confusions. Accordingly, the study suggests that the first procedure students should take is purging the TL version from the SL religious discourse before beginning the act of translation. Taking into consideration, intertextuality can either facilitate or complicate translation; forbidding it from being a tranquil communication and exposing the translated text to a range of interpretive possibilities depending on the cultural context of the recipient.

In a different vein, what you are about to read in this part is nothing more than a content analysis sheet to elicit the direct and indirect meaning of given religious intertextuality in the translation test.

As the researcher mentioned before, intertextuality is one of the most prevalent poetic means and creative strategies utilized by modern and current poets since it adds to the text's aesthetic structure's richness and refinement (Bahjat and Al-Naimi, 2013). Matter beautifully merges the intertextual instances with the words of Allah in the Qur'an. Actually, this is the most prevalent kind of intertextuality since the Holy-Qur'an is privileged with its expressive words and images. Hence, Matter's intertextuality has a variety of connotations. Meaning, the poet derives his thoughts and messages from religious speeches which intersect with his influential language and attractive style. The following are extracts from his poem titled (والعصر، ان الانسان لفي خسر):

والعصر، ان الانسان لفي خسر

فاذا الصبح تنفس

In the first poetic line, Matters make reference to Surah (Al- 'Asr, 1-2):

Allah says: "By time (1) Indeed, mankind is in loss" (2) *Sahih International*. Outwardly, Allah the Almighty swears by the time of Al- 'Asr and said that man is a loser except for the believers who do righteous deeds. While the poet tries to convey the reality of his present age in which the Arab person loses his dignity and his life, so he enters the grave leaving behind orphans before dawn.

In the second poetic line, he makes reference to Surah (At- Takwir, 18):

Allah says: "(18) And by the dawn when it breathes [i.e., Stirs]" *Sahih International*. When the dawn came, breezes and spirits lively kicked off in place. But, the poet's dawn became full of mourning and misfortunes which turned into darkness due to tyrants. So, the text's formula changed from the oath into the predicate to indicate that

this actually happened. On the one hand, the verse is associated with doors of the grave, all leading to the reason why this era is an era of human loss because of this muezzin who started his work from the morning's breath. On the other hand, the poet determines the time when the doors of orphans close and when the doors of graves open coinciding with rising the morning.

Another example is the poem "عائدون" which Matter utilizes only one verse from the Holy- Qur'an:

عائدون

ولا هم يحزنون

The poet here cites from Surah (Al- Baqarah) where Allah says: "(274) Those who spend their wealth [in Allah's way] by night and by day, secretly and publicly- they will have their reward with their Lord. And no fear will there be concerning them, nor will they grieve)" *Sahih International*.

It appears that the Qur'anic verse did not come in its original context, which promises those who spend for the sake of Allah, that they'll have a great reward. Rather, it takes a new meaning; another indication of the boredom of that fake promises to return to Palestine. Further, Matter makes a temporal comparison of the melody. He uses present continuous to denote that the action is still going on but the act of (returning) did not occur despite the change in time and its extension.

To make sense of the speech, Matter employs the Holy-Qur'an in a graceful way to serve the key effect of his poem "الحبل السري":

وما لنا نعيش في جهنم - وامها في جنة تجري من تحتها "الابار"

This line incorporates with what Allah says in Surah (Al- Baqarah):

“(266) Would one of you like to have a garden of palm trees and grapevines underneath which rivers flow in which he has from every fruit? But he is afflicted with old age and has weak [i.e., immature] offspring, and it is hit by a whirlwind containing fire and is burned. Thus does Allah make clear to you [His] verses that you might give thought” *Sahih International*.

It seems that Matter meant by “الحبل السري” the submissive Arab ruler who should be stoned instead of [Israel] because he supplies it with our bounties “Oil Wells”. Matter displays a contradictory poetic connotation. First, he describes the Arab World as infernal for Arabs. Second, he describes “جنة” as a paradise for the Arab rulers and their allies from the enemies, such as the Jews and the Americans.

It is worth noting that Matter utilizes the word “جهنم” as an indication to the tragic Arab World

where people are deprived of (rivers of water, oil wells, palm trees, etc.) while he utilizes the word “جنة” as an indication to the happiness that the Arab rulers live in.

Other intertextual reference is the echo of Al-Waleed bin Mugheerah as in Matter’s poem “الخلاصه”:

انا لا ادعو الى غير الصراط المستقيم

انا لا اهجو سوى كل عتل وزنيم

These lines highlight the importance of utilizing intertextuality to produce effective poetry. Matter alludes to intertextuality from Surah (Al-Fatihah): “(6) Guide us to the straight path” and Surah (Al-Qalam): “(13) Cruel, moreover, and an illegitimate pretender” *Sahih International*.

A footnote: Matter intertexts “الصراط المستقيم” with his poetic heritage as a denotation to Islam or democracy to achieve social justice and security for the homeland and the citizen. However, he uses the terms “عتل” and “زنيم” as an indication to the absence of freedom of expression and requisite every single word addressed to the Arab ruler, even if its source is from the Book of Allah [the Holy-Qur’an].

In this very context, the poet’s mission is to call for the establishment of democracy [Justice and Equality] which the Arab ruler has excluded. That is why he spells it with the descriptions of Al-Waleed bin Mugheerah; where he suffices with the last two descriptions as they come in the verse:

“(10) And do not obey every worthless habitual swearer (11) [And] scorner, going about with malicious gossip (12) A preventer of good, transgressing and sinful, Cruel, moreover, and an illegitimate pretender.” *Al- Qalam*

As if the slander directed at the pre-Islamic tyrant is also directed at the contemporary tyrant in the way of multiple Qur’anic connotations. A ruler of this type does not deserve obedience according to the poet.

Matter’s study of the Holy-Qur’an goes on further with another instance of intertextuality where he utilizes phrases from (Surah Al-Rad, Surah Maryam and Surah Al- Hajj) respectively in his poem “ويرسل الصواعق”:

ويرسل الصواعق

لتشتعل فيه الشيب

ان الساعه آتية لا ريب فيها

Controversially, Matter moves with many texts in a small space, three verses of the Qur’an have taken up a tight space. The first verse: “(13) And the thunder exalts [Allāh]

with praise of Him - and the angels [as well] from fear of Him - and He sends thunderbolts and strikes therewith whom He wills while they dispute about Allāh; and He is severe in assault.” *Surah Al- Rad*

The second verse: (4) He said, "My Lord, indeed my bones have weakened, and my head has filled [807] with white, and never have I been in my supplication to You, my Lord, unhappy [i.e., disappointed]. *Surah Maryam*

The third verse: (7) And [that they may know] that the Hour is coming - no doubt about it - and that Allāh will resurrect those in the graves. *Surat Al- Hajj*

The text is not linked by strong bonds except through an unmentioned analogy or rather a metaphor; by mentioning the earthly lightning not the heavenly lightening, which is probably meant by warplanes with sounds similar to the sound of lightning bolts in a war close to the Arab oil fields.

Moreover, Matter did not unleash his imagination to soar in the atmosphere of each verse and what it carries of artistic and spiritual contents. But, he leaned on verses bearing shortened meanings, thus he lost his opportunity to benefit from each verse by mobilizing them close to each other without spacing them apart.

To be clearer, the excerpts in this chapter represent the type of instances of religious intertextual references which are translated by a group of translator students. The students interpreted the texts above and discovered their meanings by tracing and understanding the network of textual relations; they moved between texts that comprised them. More precisely, the meaning of a given text exists between the first and last text to which it refers and relates. In this context, the texts become an intertext (Allen, 2011).

4.2 Findings related to the second question

The second question in this study was: **Which type of strategies do students use?**

Findings of the strategies that students adopted with its frequencies and percentages are presented in the table below.

Table 8*Frequencies and Percentages of Strategies Employed in Translating Religious Intertexts*

No.	Intertext	Cultural and Functional Equivalent		Paraphrasing		Literal Translation	
		F	%	F	%	F	%
Poem 1 (الغريب)	ان فرعون طغى	5	25	15	55	4	20
	قل هو الله احد	20	100	0	0	0	0
	حبلا من مسد	16	80	2	10	2	10
Poem 2 (ويرسل) (الصواعق)	ويرسل الصواعق	0	0	14	70	6	30
	لتشتعل فيه الشيب	0	0	0	0	10	50
Poem 3 (والعصر)	ان الساعه آتية لا ريب فيها	10	50	10	50	0	0
	والعصر، ان الانسان لفي خسر	17	85	3	15	0	0
Poem 4 (الخلاصه)	فاذا الصبح تنفس	19	95	0	0	1	5
	الى غير الصراط المستقيم	9	45	0	0	0	0
Poem 5 (عائدون)	سوى كل عتل وزنيم	0	0	7	35	0	0
Poem 6 (الحبل السري)	ولا هم يحزنون	20	100	0	0	0	0
Poem 7 (حكايه عباس)	امها في جنه تجري من تحتها "الآبار"	6	30	10	50	4	20
	ضيفك راودني	10	50	0	0	0	0
The Total Number of Intertexts for 20 M.A Translation Students		163	79.2	80	35.1	37	18.3

As can be inferred from the above extracts, the percentages and frequencies exemplify the following strategies which can be improved to deal with intertextual references:

I. Cultural & Functional Equivalent

The most common strategies, accounting for (79.2%) of the student's performance, are cultural and functional equivalents. Some students provided accurate translations because they were familiar with both the S and T cultures. Students occasionally utilized a cultural equivalent that was different in form but had the same meaning in the

SL. Other students utilized the functional equivalent because some intertextualities are recognized to them and utilized in their everyday lives like “وامها في جنه”, “ضيفك راودني”, “تجري من تحتها الابرار”.

II. The Paraphrase Technique

This strategy, which accounts for 35.1%, is the second most strategy adopted by students in translating intertextuality from Arabic into English and vice versa. Students favored to give a close meaning as soon as possible to the original meaning in the SL. For example, the students tend to utilize paraphrasing while rendering the intertext “سوى” to be as “but every infamous cruel being”, “but every rude and fake”, “but every cruel and ignoble”, “all but every cruel and pretender”, “except for every stodgy and outsider”, “just each cruel and mean”.

III. Literal Translation:

Unluckily, this strategy was unsuitable for delivering smooth and accurate translation of intertextualities since it did not take into account the variances in cultures or the background knowledge between readers of the original language and readers of the translation in the TL. An effective translation should transfer the same meaning as it is in the original language with no mistakes, yet, this strategy failed to transfer the sense at all, and carried another one. For instance, in translating the intertext “لتشتعل فيه الشيب” the translations received were “it is gonna ignite”, “and the heads becomes full of grey hair”, “to make the head filled with white”, “to spread grey all hair over it”, “to ignite the gray”.

An expert translator must be able to satisfy the TL audience and the source culture readers as well. Thus, he could employ one or two strategies to fill the gap of an impeded message while the process of translation.

Chapter Five

Conclusions and Recommendations

Introduction

The previous chapter offered the findings of the rhetorical analyses of this study, including two aspects of the analyses. The first was an examination of the intertextual items in each text and a determination of the problems that students faced when translating and the strategies as well. The second part was an examination of the participants' abilities to translate. This chapter discussed the data analyses of this study. It was found that Matter focused on one of the main categories of intertextuality- Religious intertextuality. In this category, some Qur'anic verses are found to intertextualize with Matter's poetry.

5.1 Discussion related to the first question

The discussion of the intertextual elements prominent in seven of Matter's poems has aimed at shedding light on some explanations for such phenomena that cannot be disregarded or marginalized. Cultural consciousness is a crucial matter that a translator should take into account. The first obstacle that faces Master students is their inability to figure out intertextuality since they are unfamiliar with the alluded texts. They are not very keen on poems which would take them a bit of time to understand the gist of the poem first, then figure out the intertextuality in order to properly digest the text. Secondly, figuring out how to translate these intertextualities- as in to be faithful to the form of the poem or forsake it to add more meaning to the text for the reader. In other words, these intertextualities are mostly taken from the Holy-Qur'an, the Muslim reader will take less time to understand the meaning than someone who is not Muslim; thus the balance to make it understandable for a non-Muslim. During the process of translating the Qur'anic verse, the problem arises when dealing with some lexicographical terms, especially if there is no direct counterpart in the TL. For example, some expressions make sense in Arabic but they do not make sense in English like "العصر" which means "part of the day and Allah swears of it", but its meaningless and non-understandable in English culture. Thirdly, religious intertextuality is characterized by rhetoric, linguistic

combinations and distinctive stylistic features which make the translation process more complex. Another problem is related to linguistic and stylistic issues. Students make grammatical faults because they do not oversee their answers after finishing. They do not care of proofreading and write everything quickly.

In fact, an examination of intertextual examples in Matter's poetry would be extremely beneficial in promoting public understanding of the vast influence of culture, religion, and society on language. It would also assist to progress language knowledge and translation experience, as well as the quality of the translated text. In this respect, developing intertextuality knowledge, particularly among translators, has become critical. Due to the social knowledge required of the translator, translation across diverse texts may fail to detect intertextuality across many languages and cultures, and hence fail to produce an understandable translated text. By having a larger reservoir of intertextuality, the loss of meaning that is anticipated to happen during the process of transferring meanings between the ST and TT might be mitigated (i.e. acquaintance with diverse texts). As a result, translators must be familiar with both the SL and TL textual organizational structures.

5.2 Discussion related to the second question

Since there is no specific strategy for translating an intertextual instance, the same strategies that are introduced for rendering cultural references can be utilized to render intertextuality. Importantly, "students should decide what the appropriate strategy should be and that the decision arrived at should be governed by the more far-reaching considerations of text-function within situation within a culture" (Kussmaul, 1995, p.72). Accordingly, students can choose translation strategies relevant to the purpose of the translation mission they are working on.

The ambiguity about which translations strategies can be fit to translate the meaning accurately causes thorny in front of the students. The students utilize of strategies is unintentional and determined randomly. Some of them rely on literal translation and predicting procedures, which are not effective when interpreting intertextuality. Dweik

& Suleiman, (2013) state that the lack of knowledge of translation strategies would undoubtedly lead to distorted TL texts.

Interestingly, Gaber (2005) suggests numerous strategies for translating culturally-bound expressions. These include cultural equivalence in which culturally-bound words are converted into the TL cultural words. Second, functional translation in which the translator utilizes the TL word or phrase which has the same function as the source text. Third, paraphrase where the translator clarifies the meaning of a SL word or phrase such as translating “سوى كل عتل وزنيم” into “except for every stodgy and outsider” or “but every rude and fake”. Four, glossing in which further information is added in a footnote to describe an idea such as translating “ان الساعه آتية لا ريب فيها” where the students use foot note for the word “Hour” to be rendered as “Indeed, the Hour [the day of judgment] is surely coming”.

5.3 Conclusions

The current study aims to reveal the areas of intertextuality in Matter’s poetry, consider them, and clarify their artistic and literary value. It also shows the problems that students face while translating and the strategies they use to ease the process of translating through the practical application of some excerpts from Matter’s poetry.

The most important findings that the researcher touched through her study are:

- Matter has used intertextuality frequently in his poems.
- The Holy-Qur’an was the major source of the poet’s culture.
- The poet’s use of religious intertextuality indicates his adherence to the religious heritage and the cultural store that he acquired from the environment in which he was raised.
- The use of Qur’anic intertextuality in his poetry had an aesthetic effect and an artistic dimension, through which the poet preserved the construction of the poem.

- The poet was able to describe the reality of Palestinian people and their loss of homeland through the use of intertextuality.
- The use of intertextuality showed the poet's suffering in his exile; his longing for returning to his homeland and his family as well.
- Intertextuality had a positive impact on the formation of Matter's poetic experience; it extended his poems with a lot of connotations that called for contemplation of their meanings. His texts turned to texts that have an influential power on target readers.
- The study revealed that the obstacles which students face are: unfamiliarity with intertextuality, inability to accomplish the cultural equivalence, commit some stylistic and linguistic faults, and misconception of certain words. The study also revealed that students have used the following strategies when translating intertextuality: cultural and functional equivalence, paraphrasing, and literal translation.

5.4 Recommendations

Based on the previous findings, the researcher makes the following recommendations:

- Conducting more studies on Matter's poetry from other aspects.
- Including Matter's poems in the educational curricula in Arab countries, so they can get a benefit.
- Students have to be aware with both British and Arab cultures.
- Students need to have a linguistic proficiency to avoid making linguistic, stylistic, and grammatical mistakes.
- Students must be familiar with translation strategies in order to defeat any thorny that may occur.
- There should be special courses for translating intertextuality.

List of Abbreviations

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

References

English References

1. Al- Khawaldeh, Nisreen (2017). "The linguistic Features of Intertextuality in Jordan's Free Verse Poetry: Ayman Al- Qtoum as a Case Study." *International Journal of Applied Linguistics and English Literature*, 6 (1): 1-10.
2. Alawi, N. (2010). Intertextuality and Literary Translation between Arabic and English. *An-Najah Univ. J. of Res. (Humanities)*, 24(8), 2437-2456. Retrieved October 10, 2017, from https://journals.najah.edu/media/journals/full_texts/intertextuality-andliterary-translation-between-arabic-and-english.pdf
3. AlBadi, H. (2009). *Intertextuality in modern Arab poetry: Albarquthy as a model*. Dar Konooz Almaarefa. Jordan
4. Al-Kuteifan, H. M. (1995). Intertextuality in the Translation of Political Newspaper Headlines from Arabic into English. Unpublished M. A. Dissertation, Yarmouk University, Jordan.
5. Allen, G. (2011). *Intertextuality*. London: Routledge.
6. Allen, Graham. (2000). *Intertextuality*. New York: Routledge.
7. Al-Momani, M. M. (2003). *Socio-Political Impact on Translating Political Texts in the Media*. Unpublished M.A. Dissertation, Yarmouk University, Jordan.
8. Al-Zawahreh, T. (2003). *Intertextuality in modern Arabic poetry*. Dar Alhamed for Publishing and Distribution, Jordan
9. Al-Zawahreh, T. (2008). *The colour and its connotations in poetry, Jordanian poetry as an example*. Dar Alhamed for Publishing and Distribution, Jordan.
10. Bahjat, M., and Al-Naimi, A. (2013). Adaptation and intertextuality in the poems of the poets of the league of islamic literature. *Semat An International Journal*, 1(2), 202-210.
11. Baker, M. (1992). *In Other Words*. London: Routledge.

12. Bakhtin, M. M. (1986) *Speech genres and other late essays* (Trans. V.W. McGee). Austin: The University of Texas.
13. Bazerman, C. 2004. *Intertextuality: How texts rely on other texts*.
14. Beaugrande, R. de. & W. U. Dressler. 1992. *Introduction to Text Linguistics*. London, New York: Longman.
15. C. Bazerman. (2000). *Intertextuality: How Texts Rely on Other Texts*. *English for Specific Purposes*, Volume 32, Issue 3, 2013, pp. 131-143
16. De Beaugrande, R.A., & Dressler, W.U. (1981). *Introduction to text linguistics*. London: Longman.
17. Dweik,B & Suleiman,M. (2013). Problems encountered in translating cultural expressions from Arabic into English. *International Journal of English Linguistics*, 3(5) 47-60.
18. Eliot, T. S. (2015). "Tradition and the Individual Talent". *The Sacred Wood*. Retrieved August 10, 2015 from <http://www.bartleby.com/200/sw4.html>
19. Gaber,J. (2005). *A textbook of translation: Concept, method and practice*. Al Ain: University Book House.
20. Hatim, B. and Mason, I. (1990). *Discourse and the Translator*. London and New York: Longman
21. Keep, C., T. McLaughlin, and R. Parmar (2000) *Intertextuality*. Institute of Advanced Technology in Humanities, University of Virginia.
22. Kristeva, J. (1980) *Desire in language: A semiotic approach to literature and art* (Trans. T. Gora, A. Jardine & L.S. Roudiez) (ed. L.S. Roudiez). New York: Columbia University Press.
23. Kussmaul, P. (1995). *Training the translator*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

24. Momani, K. and Badarneh, M. A. and Migdadi, F. (2010). Intertextual borrowings ideologically in discourses: competing the case of the Middle East. Jordan University of Science & Technology. Journal of Intercultural Communication. Available from: <http://www.immi.se/intercultural/>.
25. Newmark, P. (1988). A Textbook of translation. Herdford-shire: Prentice Hall.
26. Panagiotidou, M. 2011. Intertextuality and Literary Reading: A Cognitive Poetic Approach. (Doctoral dissertation, The University of Nottingham)
27. Papargyriou, E. (2004). Translating Intertextuality as Cultural Reference Yoryis Yatromanolakis' Greek Novel Eroticon. UK: Burnel.
28. Qutib, S. (1954). *Literary criticism: origins and methods*. Dar Alfiker Alarabi, Jordan.
29. Rababa, M. (2000). *Intertextuality in models of modern Arab poetry*. Hamadah Corporation for University Studies for Publishing and Distribution, Jordan
30. Salo-oja, M. (2004). Lost in Translation? Translating Allusions in Two of Reginald Hill's Daziel of Pascoe Novels. M.A. Dissertation, University of Helsinki, Finland.
31. Sanatifar, M. (2015). Lost in Political Translation. (Mis)translation of an intertextual reference and its political consequences: the case of Iran. Journal of Specialized Translation, 24, 129-149. Retrieved December 11, 2017, from <https://doaj.org>
32. Shadafan, N.S. (2009). Intertextuality in Translating Political Texts in Jordanian Newspaper. Unpublished M.A. Dissertation, Yarmouk University, Jordan.
33. Thawabteh, M. (2012). The ubiquity of intertextuality: A case of Arabic-English translation. *Komunikacija I Kultura*, 3, 102-112.
34. Venuti, L. (2009). Translation, Intertextuality, Interpretation. *Romance Studies*, 27(3), 157-173. Retrieved from www.tandfonline.com

35. Wang, W. (2006). Newspaper Commentaries on Terrorism in China and Australia: A Contrastive Genre Study. (Doctoral dissertation, The University of Sydney).

المراجع العربية

1. البقاش، محمد (2007). المعمارية تبين النصو التناص، منتدى الرحمن.
2. البنداري، حسن. حسن، عبد الجليل. وثابت، عبلة (2009). التناص في الشعر الفلسطيني المعاصر. فلسطين.
3. حمدان، عبد الرحيم (2002). التناص في مختارات من شعر الانتفاضة المباركة، مجلة جامعة الشارقة للعلوم الشرعية والإنسانية، الشارقة، الامارات.
4. الخفاجي، ابتهاج سامي (2018). صورة الرفض في الشعر العراقي " محمد مهدي الجواهري وأحمد مطر نموذجاً" مجلة كلية التربية الأساسية للعلوم التربوية والإنسانية، جامعة بابل.
5. السلطان، محمد (2010). الرموز التاريخية والدينية والأسطورية في شعر محمود درويش، فلسطين.
6. سليمان، عبد المنعم (2005). مظاهر التناص الديني في شعر أحمد مطر. جامعة النجاح، فلسطين.
7. سليمي، علي. وكياني، رضا (2012). التناص القرآني في شعر محمود درويش وأمل دنقل، إيران.
8. الشنيني، ايمان (2003). التناص والنشأة المفهوم : جدلية محمود درويش نموذجاً، مجلة افق الثقافة الإلكترونية.
9. العدوان، معجب (2008). التناص في رواية طريق الحرير لرجاء العالم. البحرين، جامعة البحرين.
10. القران الكريم
11. مطر، احمد (2011). المجموعة الشعرية، ط1، دار الحرية، بيروت، لبنان.



جامعة النجاح الوطنية
كلية الدراسات العليا

ترجمة التناص الديني في شعر احمد مطر:
صعوبات واستراتيجيات

إعداد

اسراء عمر عبدالله فقها

إشراف

د. ايمن نزال

د. حسام رمضان

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

2022م

ترجمة التناص الديني في شعر احمد مطر: صعوبات واستراتيجيات

إعداد

اسراء عمر عبدالله فقها

إشراف

د. ايمن نزال

د. حسام رمضان

الملخص

تناولت هذه الدراسة مشاكل ترجمة التناص الديني في شعر احمد مطر بواسطة طلبة الدراسات العليا تخصص اللغويات التطبيقية والترجمة في جامعة النجاح الوطنية. فائتاء القيام بترجمة المراجع التناصية، قد يصادف المترجمون نطاقاً واسعاً من الدلالات التي تؤدي الى جعل الترجمة سهلة أو معقدة. تتطلب هذه المسألة أن يقوم المترجم بتكييف طرق الترجمة تبعاً للحالة المطروحة. وفي ضوء ذلك، استكشفت هذه الدراسة المشكلات التي واجهها الطلاب والاستراتيجيات التي استخدموها لتقديم ترجماتهم لشعر مطر من اللغة العربية الى الانجليزية. لهذه الغاية، اختارت الباحثة مقتطفات من شعر الشاعر ودرست بعض ملامح التناص المختار بعد الترجمة. وأجرت اختبار ترجمة لسبع قصائد من شعره. ثم طلبت من عينة عشوائية مكونة من 20 طالباً من حملة درجة الماجستير اكتشاف التناص وترجمته إلى اللغة الإنجليزية. أظهرت نتائج الدراسة أن المترجمون واجهوا عدة مشاكل عند ترجمة التناص. كانت أغلبها تتمحور حول الجهل باستراتيجيات الترجمة وعدم الوعي ببعض أشكال التعبير الثقافي ونقص الوعي الثقافي والكفاءة اللغوية، وكذلك الاستخدام غير المناسب للكلمات المعجمية. في الواقع، كان من الصعب للغاية الحفاظ على النظام الشعري الذي يتكون من الانسجام والشعر والقافية والإيقاع. ولذلك، من المرجح أن يواجه الطلاب مثل هذه المشكلات أثناء الترجمة وبالتالي فقدان القيمة الفنية للنص. علاوة على ذلك، اكتشفت الدراسة أن الطلاب لجأوا لاستخدام الإستراتيجية الثقافية (استخدام مكافئ في اللغة الهدف له نفس المعنى كما في اللغة المصدر) والاستراتيجية الوظيفية (استخدام مكافئ في اللغة الهدف يمكن أن يعكس الوظيفة التي تحققها اللغة المصدر). واللذان يمثلان 163 او 79.2% من اجمالي الردود. بينما تمثل اعادة الصياغة (صياغة ما تم قرائته بكلماتك الخاصة) ما يقارب 80 او 35.1% و الترجمة الحرفية (الترجمة التي تتطلب وجود شكل مثيل لذلك الموجود باللغه المصدر) تمثل 37 او 18.3%.

في ضوء نتائج الدراسة، يوصي الباحث أيضاً بأن يكون طلاب الدراسات العليا أكثر وعياً بالاختلافات بين الثقافتين البريطانية والعربية، وأن يتعرفوا على استراتيجيات نيومارك وأن يمتلكوا الكفاءة اللغوية. وتقترح الباحثة أيضاً تضمين شعر مطر في المناهج وأجراء المزيد من الدراسات حول شعره من وجهات نظر أخرى. ومن خلال التمعن في الخلفية النظرية للجانب التناسلي للنصوص المترجمة، فإن المترجم يكون مؤهلاً لإنتاج ترجمة تجذب قراء النص الهدف. بحيث يتعامل مع اللغة وكأنها (طفل) ينمو ويتطور لإعطاء البنى اللغوية حافزاً دلاليًا (المعنى الضمني بدلاً من المعنى الدلالي). وذات الشخص من يستطيع الخروج عن المؤلف وإعطاء السمة الفنية للنص كما هو الحال في شعر مطر.

الكلمات المفتاحية: التناسل الديني؛ الصعوبات؛ الاستراتيجيات.