

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

**Translation and the Intertextual Space:  
The Translation of Religious, Historical  
and Mythical Allusions in the Poetry of  
Mahmoud Darwish**

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## **Dedication**

Like a bird flinging the bars of the cage, wishing them branches of a tree, wishing them as a wide sky where it can fly, the small girl I once was, is now embroidering this work ,

To who warmly grappled my hands when I was tremulously writing “Alef” the letter that begins the alphabets of Arabic and my name as well: my father and my mother, who did their best.

To the fragranced soul of my childhood companion and hero: my brother Mohammad.

To the voice of wisdom and inspiration at An-Najah University, to the Great Professor that I will always be indebted to for changing my life completely: Dr. Nabil Alawi

And to the three heroes of my past, present and future, I dedicate this work.

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## الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل عنوان:

الترجمة وحيز التناسل: ترجمة التلميح الإيحائي الديني،  
التاريخي والأسطوي في شعر محمود درويش

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أقر بأن ما اشتملت عليه هذه الرسالة، إنما هي نتاج جهدي الخاص، باستثناء ما تمت  
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**Declaration**

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

Student's Name: **Aya M. J. Halabi** :

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Date: **13/01/2016** التاريخ:

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**List of Abbreviations**

<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>SL</b>	Source Language
<b>TL</b>	Target Language
<b>SLT</b>	Source Language Text
<b>TLT</b>	Target Language Text
<b>KP</b>	Key-Phrase
<b>PN</b>	Proper-Name



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**Abstract**

For many decades, allusions have become the ‘Treasure Land’ that has brought the attention of many scholars and researchers to write about. This study tackles the translation issue of religious, historical and mythical allusions in the literary works of Mahmoud Darwish in view of intertextual space concept.

Firstly, it proves that writing is not a mere alteration and adjustment of the existed texts, but it is a re-invention of an invention and a renewal of the previous meanings, thoughts and ideas; thus, adopting the rhetorical semiotic approach is very fundamental in the study of allusions in translation for the meaning matters before adopting any translation strategy. Secondly, translators need to engage themselves in the translation process with the assumption that texts are not genuinely created, but they can be intersected with an anthology of texts from everywhere. Last but not least, the translator should be a subject-matter expert and sensitive to all the meanings aroused by different types of the allusive references to enable her/him to select the most convenient strategy that is fair for both of the source text (ST) author and target text (TT) readers.

Through examining different examples (quotations, utterances, poems and verses), one can find that the translator opted for retaining the proper-name (PN) allusions, to use the standard translation for the keyphrase (KP) allusions, to delete, add or change them. We cannot evaluate this translation as right or wrong, but translators should conduct readers-response tests to examine the efficiency level of translation, and to evaluate the extent to which translators are able to transfer the meaning of the allusions from the ST into the TT.

### **Definition of Key Terms**

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

**Intertextual Space:** it is the locative space through which a sign travels between texts; by this way a sign gains different shades of meanings and implications.

**Literary Innovation:** it is the newly-created works in literature that have never been done or said before either in form or content or both.

**Allusive Expressions:** they are one of the forms of intertextuality. They are utilized to refer to famous quotes, events, incidents or characters from religion, history or mythology.

**The Death of the Author:** it is a concept from literary criticism which holds that an author’s intentions or biographical background should have no weight in the interpretation of the text. The interpretation of the text is only valid when it comes to its readers.

# **Chapter One**

## **Introduction**

**1.1 Background**

**1.2 Statement of the Problem**

**1.3 Questions of the Study**

**1.4 Significance of the Study**

**1.5 Limitations of the Study**

**1.6 Methodology**

**1.7 Layout of the Study**

## Chapter One

### Introduction

#### 1.1 Background:

“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. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of esthetic, not merely historical, criticism ”. (T.S. Eliot, 1920, 44)

According to translation theorists, translation is the rendering of the same ideas and thoughts from one language (Source Language: SL) into another language (Target Language: TL). Theorists almost agree that there is no absolute definition of translation; however, one can trace some definitions that have been provided. Newmark (1981:7) defines translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language”. This reinforces the idea that the translator has a very challenging task as a mediator between two languages. S/he is the only text receiver and the text producer as well since the translator has to understand and absorb the Source Language Text (SLT) meticulously before rendering it into the Target Language Text (TLT).

Literary translation is the most difficult type of translation. This is due to the fact that each literary text has its own specific characteristics

which distinguish it from others; i.e., poems, short stories and novels among many others. In this case, translation is a journey through which the translator can move on from one shore into another, from a shore that is familiar to her/him to a shore that s/he has no idea about; s/he begins to discover the mysteries of this shore, to employ her/his previous knowledge, and eventually the shore will be familiar to the translator and the act of translation will end when the translator forms a body of metaphors, words, ideas and images. Arabic literature, in particular, poses a serious challenge to the translator since it is rich in esthetic and phonetic features and figurative expressions which demand much effort from the translator to create the same impact on the target text receivers.

Literary texts intertextualized by using textiles from other prior texts require much time and efforts from the translator. In this case, s/he is thrust in the middle of a quest to transfer the style as well as the meaning of the original text to create the same impact on the target audience. Intertextuality is defined as:

A relation between two or more texts which has an effect upon the intertext (that is the text within which other texts reside or echo their presence) is read. In some usages the term intertextuality is reserved for more overt relations between specific texts, or between two particular texts while intertextuality is reserved to indicate a more diffused penetration of the individual text by memories, echoes, transformations by other texts” (Hawthorne, 2001, 182).

This study sheds the light on tackling the translation of the intertextual allusions in the literary works of Mahmoud Darwish. Since the

intertextualized networks gain new shades of meanings when traveling from one text to others, how can the translator mediate between the text tissues trying to understand the meaning and the values generated through the use of these allusive expressions? And what are the strategies that can be utilized to nearly reserve the same esthetic and rhetorical value between the ST and the TT?

## **1.2 Statement of the Problem:**

The problem of this thesis is coin-like with two different faces. First, almost all theorists have agreed that there are no original texts at all; we all live in a world of mimicry as the originality has been fading day after day. As we approach the literary works of Darwish, we find textiles from the Greek culture: Odysseus and Troy, biblical echoes: Virgin Mary, Jesus Christ, Songs of Solomon, Psalms of David, Isaiah and Quranic resonances. When these allusive references move from their original habitat to another, what are the new overtones that they will carry, and how does the way of representing the overtones to new audience add to the innovative literary repertoire of Darwish?

In view of this, and as a result of the different meanings carried by the intertextual references caused by the intertextual space, translation is considered a very demanding and challenging task. These allusions are folded with two possible layers of meanings: denotative meaning (the meaning of the dictionary) and connotative meaning and functions

(rhetorical, esthetic, situational and pragmatic functions). Besides, the meaning of these intertextual networks could be overt or covert or they may not exist in the stock of the TL culture. The translator, hereby, should follow certain strategies that enable her/him to decide what to keep or ignore of these intertextualized texts, and to cover all the perspectives implied in the allusive references without being lost in the trap of misunderstanding.

Within the context of intertextuality, allusions participate in the creation of a network of tissues between texts. Some allusions are very popular and occur in several texts; they travel between texts and every time they are borrowed, they gain new meanings within the intertextual space (Alawi, 2010, 2444)

### **1.3 Questions of the Study:**

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

- 1) Is the legend of Darwish vulnerable to be eroded under the mirage of intertextuality? In view of the disagreement between the theorists on the concept of intertextuality, is it true that intertextuality is in the eye of the beholder? How can intertextuality contribute to enriching the innovative literary repertoire of Darwish based on the concept of “intertextual space”?
- 2) What are the overtones of the religious, historical and mythical intertextual expressions in the poetry of Darwish? How does Darwish add his special touch to these expressions? If the main goal



of intertextuality is to generate meaning, how can the translator identify the inwardness of these intertextual relations? And will s/he be able to re-produce the same meaning and keep the same impact on the TL readers?

- 3) While being chased by the concepts of “allusions as culture bumps” and the “intertextual space”, what are the strategies that the translator can follow to nearly maintain the same esthetic and rhetorical values that exist in the ST in the TT? How can the translator mitigate falling in the trap of misunderstanding to the different shades of meanings generated by the intertextualized networks when traveling from one text to others? How does the translator fail to capture the meaning if s/he misses the different intertextual relations?

#### **1.4 Significance of the Study:**

Infinite are the research works made on the issue of translation and its relation to one or more of the linguistic fields; nevertheless, few are the studies that tackle the issue of the translation of religious, historical and mythical allusions in poetry. In fact, the topic of intertextuality has always been hidden in its own conch; some researches addressed this topic trying to release it to the world of linguistics and translation; still, none has verily reached to its essence yet. Particularly, this study examines the intertextual patterns used in the literary works of Mahmoud Darwish and their translation so as to elicit the shades of meanings that Darwish has managed

to create by his literary works. The value added to this study is the combination of three major fields: linguistics, translation and literature; three topics will be analyzed thoroughly and deeply in relation to each other. Most of the research works conducted about the poetry of Darwish deal with one or two of his poems tackling a topic in literature, linguistics or translation; however, this study follows the trails of Darwish in most of his poems focusing on the special touch that he adds in the allusions that echo other literary and religious books or prominent historical events. The scale of this analysis ranges from the story of Adam and Eve up to the events after the World War II, the peace process, the first Uprising (Intifada 1987) and the Second Intifada (2000), and how all of these incidents are seen by Darwish; in other words, the researcher will wear the binocular of Darwish in some instances, then she will take it off and be an appraiser who will assess the value of translation with a reference to intertextuality, the main approaches adopted and the strategies utilized. The researcher will eventually conclude new findings that are essential to the three aforementioned fields at once.

### **1.5 Limitations of the Study:**

The study in hand has certain restrictions that are worth tackling when discussing the study and its contributions. The study focuses on the analysis of the modern poetry of Darwish which is considered the main ingredient of this study since it enables the researcher to earn the anticipated fruits of this study.

The study concentrates on the intertextual tissues that a text has and the role of the intertextual space in the creation of different meanings and implications. This can be proved through the activation of the translation factor to follow the trail of the problems encountered by all translators when finding poetic intertextual textiles that need to be translated, and the possible ways that can be utilized to mitigate falling in the trap of these bumps.

### **1.6 Methodology:**

The researcher will be able to answer all the questions raised so far and to reach to the anticipated results through employing two main approaches: the descriptive and the analytical. A number of the allusive expressions encoded in the poetry of Darwish will be thoroughly examined describing their relation to the concept of “literary innovation” and how they support or negate this concept; these examples will mainly be in Arabic followed by their translation. Moreover, and after describing the textures of these intertextual relations, the researcher will conduct a deep analysis to the implications of the usage of such expressions applying the strategies derived by Leppihalme (1997) for translating these allusive expressions. In accordance with this, the researcher can compare between the SL and the TL in terms of meaning.

### 1.7 **Layout of the Study:**

In order to testify the complexity of the translation of allusions in the poetry of Darwish, this study employs the three interdisciplinary fields of study; literature, linguistics and translation so as to shed the light on the problems that the translators face during the translation of allusions. It is divided into four main chapters, most of which consist of a number of sections addressing one aspect of the chapter's topic.

**Chapter One** consists of six main sections that are considered as a foreword to the whole study topic; it instills the reader swiftly and briefly into the skeleton of the study in mere femto-seconds. The study problem, its questions, limitation, significance and methodology are presented in a very thoughtful way to fire a desire in the readers' minds that cannot be quenched unless they pass from one chapter into another.

**Chapter Two** introduces the main claims presented in the previous studies, books, articles and researches that echo the whole topic of the study. The theoretical background and review of literature are a micro-anchor that helps the researcher through her journey to decode the particles of the study problem.

**Chapter Three** tackles the issue of "intertextuality in the eye of the beholder" and testifies whether intertextuality negates or supports the literary innovation of Darwish in light of the "intertextual space" concept. This chapter is considered the corner stone of the whole study since it

focuses on the allusions as entities which are considered as bumps for the translators due to the factors of time, place and space. It presents the problems that translators encounter analytically trying to provide reasonable solutions to keep the same esthetic and rhetorical values that the allusions carry in the ST and in the TT.

**Chapter Four** is the final one that gives conclusions and recommendations by the way of generalizations on translation behavior in the targeted area of study.

## **Chapter two**

### **Literature Review and Theoretical Origin**

#### **2.1 Review of Related Works and a Theoretical Background:**

##### **2.1.1 Theoretical Origin:**

##### **2.1.2 Intertextuality vs. Innovation**

##### **2.1.3 Intertextuality and Translation Strategy**

##### **2.1.4 Inevitability of Intertextuality and Anxiety of Influence**

##### **2.1.5 Seemingly Mimic, Substantially Original**

#### **2.2 A Sneak-Peak to Allusions**

##### **2.2.1 The Concept of “Allusions as Culture Bumps” in a Nutshell**

##### **2.2.2 The Functions of Allusions**

##### **2.2.3 Translation of Allusions**

###### **2.2.3.1 Leppihalme’s Translation Strategies of Allusions**

###### **2.2.3.2 Basil Hatim and Ian Mason**

## **Chapter two**

### **Literature Review and Theoretical Origin**

#### **2.1 Review of Related Works and a Theoretical Background:**

##### **2.1.1 Theoretical Origin:**

“We create our texts out of the sea of former texts that surround us, the sea of language we live in” (Charles Bazerman)

The relationship of texts to other texts that precede them has always been a perpetual concern to many theorists and scholars since classical antiquity, yet the more theorists profoundly inject themselves in this issue, the more they encourage us to discover other aspects that have still not been utterly covered the way they should be. Intertextuality has been studied from the point of view of different disciplines; discourse analysis, applied linguistics, text linguistics, computational linguistics, literary criticism, comparative literature, media studies and translation studies; innumerable approaches within these disciplines have contributed to enrich the argument depicted in this thesis.

From the perspective of translation, intertextuality is an indispensable concept for translation since it involves both of the good reading and writing to arbitrate between the text producers and receivers. This means that if the translator fails to reach to a very high degree of

understanding and apprehension, this will not lead to the production of well-written texts.

The meaning is not static to be only found in a shell related to the old texts; intertextuality is believed to be instituted to multiply meanings and generate new and more different shades than those which already dwell in the layers of old texts. Thus, this chapter outlines the various theoretical approaches linguists and critics have taken in the definition of this term and the strategies used in the translation of allusive references.

First and foremost, the origin of the concept of intertextuality can be best traced to Ferdinand De Saussure (1986). De Saussure argues that the linguistic signs do not carry within themselves a one-to-one relationship with the objects they signify in the real world. Rather, the linguistic sign is divided into two parts; the sound pattern “signifier” and the concept or what it signifies “signified”, and there is an arbitrary relationship between the two parts. He goes on asserting that the linguistic sign is differential in nature, and not referential; it is activated and empowered not from within itself, but from its peers within the whole linguistic system. “The content of word is determined in the final analysis not by what it contains but by what exists outside it; in the language itself there are only differences” (De Saussure, 1986, 114-8). Thus, intertextuality does not indicate a one-to-one relationship neither with the physical surrounding world nor with the preceding words found in other texts. Kristeva said it all when she argued that:



The text is a productivity. Not in the sense that it is a product of being worked (as narrative technique or the mastery of style would demand), but as the very theatre of a production where the producer of the text and the reader come together: the text 'works' whenever and however it is taken up; even in written fixed form, the text does not stop working, or undertaking a process of production". (Kristeva, 1980, 36).

The "productivity of the text" simply implies the various shades of ideas and meanings that the text can signify when it is placed in different contexts within the same language. In other words, the ways in which both of its particles and its whole continue to signify a certain meaning in a certain context, but more importantly in all other possible contexts and in all other cultures with no exceptions. Finally, the text becomes like the axe which digs in the foundations of the authentic meaning till it destroys any original or fixed meaning because of its differential abilities to be placed in variable contexts simultaneously while it is also constructive when devoting all the necessary tools to build a contented meaning.

In spite of that, Kristeva insists that her concept of intertextuality is derived from another equally important critical concept regarding the nature of linguistic communication at large and the ways in which language functions as a whole; this is the concept of dialogism that is coined by the Russian scholar and theoretician Mikhail Bakhtin.

Bakhtin (1934) explains his concept of dialogism and the internal relationships between texts saying:

At any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word

(according to formal linguistic markers, especially phonetic) ... From this point of view, literary language itself is one of these heteroglot languages, and in its turn is also stratified into languages (generic, period, bound and others) and this stratification and heteroglossia, once realized, is not only a static invariant of linguistic life, but also what insures, stratification and heteroglossia widen and deepen as long as language is alive and developing. (Bakhtin, 1934, 232-3)

Apparently, Bakhtin argues that every linguistic or literary utterance is made of several layers and stratifications, each of which represents an ideological and/or social construction (classes, generations, educational or cultural standards, etc.); such statements or utterances are the basic means for constructing meaning, and this constitutes the dynamism of the language itself and the innovation of its maker/author. This dialogism as Bakhtin believes is in the nature of the signification itself; the longer the language lives and develops, the deeper this dialogue becomes in the final act of meaning. In Kristiva's words:

“Bakhtin was one of the first to replace the static hewing out of texts with a model where literary structure does not simply exist but is generated in relations to another structure”. (Kristiva, 1980, 65).

Bakhtin reiterates the inevitable phenomenon of intertextuality saying:

The speaker is not biblical Adam, dealing only with virgin and still unnamed objects, giving them names for the first time... [A]ny utterance, in addition to its own theme, always responds in one form or another to others' utterances that precede it. (Bakhtin, 1986, 93)

This quotation comprises the focal point of the concept of intertextuality; the text is no longer seen as an innocent creation of its original author, but of the whole socio-political and intellectual contexts in which it is born and will continue to be alive; a space that will travel between different contexts and be raised on the hands of several authors in different environments; however, the effect of creativity will decorate it while it moves on scoffing all the previous mythology that used to surround the text: authenticity, singularity and exclusivity. Eventually, original texts (if they exist) can be very difficult to understand. Intertextuality is regarded as a new means of facilitating texts comprehension, for readers understand new pieces of information through the old texts that they already know or come across in some other texts.

Roland Barthes (2001) followed Kristeva and others in their assumption about intertextuality which they think that it is a mere permutation of other preceding quotations; the text is solely a mosaic of intertextualized networks organized and ordered by piracy. Barthes gets his sword out of its scabbard announcing the “death of the author” and “the birth of the reader” pointing out that “a text’s unity lies not in its origin, but in its destination”. Barthes says: “The reader is the space on which all the quotations that make up writing are inscribed without any of them being lost; a text’s unity lies not in the origin but in its destination.” (Barthes, 1977, 144). It is crystal clear that the use of the word “quotations” reveals the idea that a text cannot really be “created”; it is always made up of an

arrangement of preexisting “quotations” or “ideas”. So the word of the “author” does not really exist as per Barthes’ belief, but the author is a scripter of preexisting texts.

### **2.1.2 Intertextuality vs. Innovation:**

Although ancient poets considered themselves the conservative guardians of language, they did not deny the unavoidable effect of the predecessors on them. Antara says in his famous Ode (al-mu allaqa):

"هل غادر الشعراء من متردم

أم عل عرفت الدار بعد توهم"

“Have the poets left anything for me to explore and reconstruct; and have you recognized the (beloved’s) abode after much guessing and uncertainty” (Antara’s Ode, translated by Mahmoud Abbas Masoud, 2010)

As being a ritual of the odes’ poets who used to embroider their poems lamenting the ruins and abode of their loved ones , Antara used the same practice expressing that what he said or what he will say is not new, but it is a resurrection of what others expressed, wrote or said. A poet who occupies a sublime literary rank as Antara admitted the inevitableness of intertextuality; still, his words, odes and poems are immortalized since they are regarded an original legacy for many generations to come; his poetry is authentic in terms of the meanings and images that it generates. Similarly, Imru’ al-Qays who is famous for many critics and readers by his innovation

and originality, even Prophet Mohammad (p.b.u.h) admitted his poetic excellence and described him as leading other poets to hell-fire, the Prophet's companions as well extolled his genius classicality and authenticity. His Ode is considered a masterwork amidst the literary productions of all; he inaugurates it saying:

"قفنا نبيك من ذكرى حبيب ومنزل بسقط اللوى بين الدخول فحومل"

“Let's halt! And on the abode of the loved ones weep

Where twixt “Dakhool” and “Hawmal” sands pile deep” (translated by Ibrahim Momayez, 2004)

Imru' al-Qays acknowledged that the traditions of halting on the abode of the beloved is nothing but a repetition of what others said though he excels in this genre much more than all of his predecessors or successors and the testimony of the Prophet is the strongest proof on this. Intertextuality is the womb from which the innovation is born since if there is no repetition or mimicking, the words will fade away as Ali ibn Abu-Taleb said:

"لولا أن الكلام يعاد لنفذ"

“If speech was not repeated, it would be drained” (my translation).

All in all, any poet or writer who wants to apprentice such a craft has to passionately engross her/himself into the literary stock of the

predecessors in order to sharpen her/his own thinking and to create her/his own way that will lead such a poet or writer to creativity and excellence.

Undoubtedly, confluence between remote poets and writers is unavoidable since all human beings from remote cultures and backgrounds and distant ages share the same feelings of longings, love, hatred, loneliness, etc. Therefore, many writers and poets produce masterpieces which carry the same ideas or meaning; this is what's called (telepathy). *Per contra*, the way the poet represents this particular image or theme begets new meanings and enables us to evaluate the literary work as creative or not. The thin line separates creativity from repetition is the capability to break the rules and change the standard scales of things to produce unfamiliar images and ideas. For example, the poems of Federico Garcia Lorca have touched and inspired lots of poets worldwide. His passion, provocation to oppression and injustice and his unique vivid incarnation of Al Andalous as a fusion of different distant cultures and civilization made him a poetry idol to many Arab poets and writers; this includes the Iraqi poets Bader Shakir al-Sayyab (1926-1964) and Abd Al-Wahab Al-Bayati (1926-1999), the Egyptian poet Salah Abd Al-Sabour (1931-1981) and the Palestinian poet Mahmoud Darwish (1941-2008).

### **2.1.3 Intertextuality and Translation Strategy:**

Popvic (1975) stresses out that:

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

Intertextuality provides us with a new way of appreciating texts; the study in hand broadens the definition and the function of intertextuality. It combines between both of intertextuality theories and translation theories; the researcher provides the means for a better understanding of the functions of intertextuality and the best translation techniques for the allusive references. Furthermore, it helps to excavate the galaxy of signifiers and signified embedded in the allusions that Darwish tends to use in his poetry whether explicitly or implicitly.

### **2.1.4 Inevitability of Intertextuality and Anxiety of Influence:**

Whether we believe that intertextuality is intentional or innate, it exists in every single text. Riffaterre (1984,142) stresses that the inevitability of intertextuality does not connote a mere excellence of the brain or a sign of a good memory, but it does refer to something which we cannot evade.

Harold Bloom (1973) depicts the struggle between the young poet (the *ephebe*: the citizen of poetry as ancient Athenians called her/him) and

her/his great precursors are more of a psychological *agon*, where the young poet's only weapon against the greats is her/his own literary creative power. In Bloom's humanist model of influence, the author and her/his predecessor become objects of oedipal, father-son struggle; the poet is involved in a quest to re-beget her/his own self and be the "father of himself" as Freud believes. S/he is interested in the inner life of the poet, how the poet thinks and how s/he frees her/himself from the influence of the predecessors in order to create great poetry. Relying primarily on the theories of Freud in conjunction with the philosophy of Nietzsche, Bloom delineates in this work a pattern for the mental processes of the poet.

Each new poet is seen as having one primary precursor: one dominant influence which s/he must overcome to establish one's own voice. The new poet must fight this preceding poet to possess the poetic muse; this can only be through destroying the father figure, then the new poet will be able to find her/his own voice. Bloom's images are deliberately aggressive: The poet as son and heir must kill the poetic father in order to become completely independent and achieve her/his own poetic voice. The poet's anxiety of influence can be regarded as a means of intertextuality, abortion and resistance, through which the poet has a conscious alerting to not mimic others in form or content; however, many poets use allusions referring to the products of the predecessors, but many factors like time, place and audience amongst others collaborate to alter the meaning while traveling between texts; similarity between texts is a disguise, if we dig its shell properly, we will recognize its real essence.



### 2.1.5 Seemingly Mimic, Substantially Original:

“The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun” (*King James Bible*: “Ecclesiastes”, 1:9, 1462)

Crossing the barriers of time and place, most writers and poets always telepathize with each other; their works become an affectionate homeland which comprises other writers’ innovations within its folds. Literary speaking, we can say that if the repetition does not exist, the words will be drained. Thus, the act of mimicry in writing is a *de-facto* phenomenon for human beings who are predestined to be incomplete and vulnerable to err and to have finite powers. This, on the contrary, is totally different for the Almighty who says:

بِمِثْلِهِ مَدَدًا"

"

(سورة الكهف: آية 109)

“Say O Mohammad to Mankind if the seas were ink for writing the words of my lord, surely, the sea would be exhausted before the words of my lord would be finished, even if we brought another sea like it for its aid” (Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali, 401, 1999).

The words of the Almighty are infinitely renewable in forms and content; on the contrary, we approach a text finding the soul of another conjured up in the textiles of the text in hand; this is considered as

Achilles' heel which writers and poets attempt to transcend through rejuvenating content and meaning. We, hereby, can say that what has been will be again, and what has been said will be said again; nothing is different, but it reappears in new combinations and innovative poetic practices.

In his "Sonnet 59", Shakespeare said:

If there be nothing new, but that which is

Hath been before, how are our brains beguil'd,

Which, laboring for invention, bear amiss

The second burden of a former child.

O, that record could with a backward look,

Even of five hundred courses of the sun,

Show me your image in some antique book,

Since mind at first in character was done!

That I might see what the old world could say

To this composed wonder of your frame;

Whether we are mended, or whe'er better they,

Or whether revolution be the same.

O! sure I am, the wits of former days

To subjects worse have given admiring praise.

The poet or the writer is in a challenge to beget what is not begotten before; her/his mind is like the mother's womb which exerts all the efforts to produce an innovative new born. With each writing of a "story", undoubtedly that the mixture of time, space, place, audience and previous texts will impact the author or poet in one way or another; each writer alters the message or meaning to fit the variables existed in her/his own age (time, place and audience amongst others). The result is that each writer is creative in her/his own way. This is crystal clear in Shakespeare's sonnet; in spite of making a salient allusion from the Bible, he expresses a multitude of prides in his own innovative powers and capabilities which influences many future generations. The allusive reference in his sonnet is intended for thwarting the idea of glorifying the predecessors who are molded in a template which does not fit them. As per Shakespeare's sonnet, making a reference to old works can be for the sake of showing that successors can excel and generate new meanings which do not exist in the old texts, and this is the innovation through intertextuality *per se*.

Eliot (1964) touches the issue of intertextuality and creativity by asserting that literature is a two-dimensional work: personal and universal. In other words, the parameters exist in the previous literary works which have a *de-facto* impact upon the successor writers and poets. New texts are

born from the same womb, and may be similar in shape, but they differ in their content, in the aim that they aspire to achieve and the shades of meanings that they collaborate to generate. Thus, the text is a commingle between the current “I” and the previous “others” so as to induce creative texts that can coexist amongst the previous masterpieces.

The poets are not born to be great and creative innately, yet the surrounding culture, civilization and the literary repertoire cooperate together to thrust creativity and greatness in one’s own writings. AbdelMalik Murtad, 1983, 42) says:

"ألم يئن أن يعتقد كل من يعنيه أمر الأدب بمفهومه المعاصر أن النص الأدبي ذو وجود شرعي مستقل عن مؤلفه إلى حد بعيد على الرغم من أنه ينتمي إليه؟ فالنص الأدبي، بالقياس إلى مبدعه يشبه النطفة التي تقذف في الرحم فينشأ عنها وجود بيولوجي، لكن الوليد على شرعيته البيولوجية والوراثية لا يحمل بالضرورة كل خصائص أبيه النفسية والجسدية والفكرية، إنه يستقل بشخصيته عن الأب، مهما حاول الأب أن ينشئه على بعض ما يجب ويشق في الغالب لنفسه طريقاً خاصاً به"

“Isn’t it the time for all of who are involved in the contemporary literature to believe that the literary text has an independent legitimate entity from its author though it belongs to her/him? In comparison with its creator, the literary text resembles the sperm that is thrown in the womb to generate a biological existence; however, the son does not necessarily carry all of the psychological, physical and intellectual prosperities of her/his father; s/he boards her/his personality away from the father, no matter how the father tries to nurture the baby on what it should be; thereby, s/he finds her/his own route independently” (My translation).

This is an indispensable quote to refer to Barthes’s concept of the death of the author that is tackled before. The text draws an analogy between the baby and the literary text; on the one hand, the baby has the

same genes of her/his parents, but nature has a crucial role in her/his own nurture, so s/he may not necessarily be a photocopy of her/his parents. On the other hand, both of the predecessor text and the successor text could share the same genetic/thematic references that guide the reader to the initial assumption that the second text (successor text) is a simulation of the first text (predecessor); in fact, the first and the second texts are vulnerable to different literary, social and other external factors. The environment surrounds the poet/writer is the genuine creator of the “special touch” that this writer has and others lack; without this “special touch” all literary texts will be the same in terms of effect and meaning. Thereby, we find successor texts which surpass the predecessors and the opposite is true too.

## **2.1 A Sneak-Peak to Allusions:**

### **2.2.1 The Concept of “Allusions as Culture Bumps” in a Nutshell:**

An allusion is considered as a brief reference, explicit or implicit, to a person, place, or event or to another literary work or passage (Abrames, 1971). “Allusion refers here to a variety of uses of performed linguistic material in either its original or modified form, and of proper names, to convey often implicit meanings” (Leppihalme, 1997, 3). The meaning of the ST allusion is activated only if the reader is of a good knowledge of the relation between this allusion and the previous information. In order to absorb and comprehend the ST allusion, the target audience has to be both: bilingual and bicultural; however, this is not always the case as the readers

may not understand the reference. Hereby, Archer (1986) coined the term “culture bump” which is used to describe the state when an individual finds her/himself in a difficult, strange or uncomfortable situation in dealing with other people from different backgrounds and cultures. The same token can be applied as well to the act of translation when the translator finds it pretty intricate to understand the ST allusion and render it to the TL audience.

On the other hand, Ruokonen (2010) states that allusions could be found in texts of written or non-written nature; he describes them as being so close to the culture-specific items or “words or combination of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another” (p.33).

### **2.2.2 The Functions of Allusions:**

Allusions are considered as economical devices which create great impact on the receivers by using minimum words or by presenting a sort of puzzle for them to solve. Target readers work to elicit the meaning of the allusive references through linking it to what it originally refers to. The impacts the allusions create in all texts in general and literary texts in particular are innumerable, but the most remarkable function is in creating a mold where the originality of the previous texts and the regeneration of the current texts are mingled together forming a challenge for both the

ordinary reader and translator to grasp the meaning. Ruokonen (2010) states the salient characteristics of allusions which are as follows:

1. "Allusion is a reference conveying implicit meaning by means of activating its referent text or a part of it (a more specific referent or connotations)";
2. "It may take an implicit or explicit form, but it must bear a sufficient resemblance to its referent so as to be recognizable";
3. "The referent belongs to assumed shared knowledge, which is presumably familiar to the author and at least some of his/her readers" (p.33)

Generally speaking, allusions cannot be activated in a specific text leaving their impact on it unless the target readers are of a good knowledge of them. The translator, for example, has to control the text and get familiar with all allusive particles embedded in it so as to be able to transfer it to the TL readers without sacrificing the meaning.

## **2.2.2 Translation of Allusions:**

### **2.2.3.1 Leppihalme's Translation Strategies of Allusions:**

Allusions are described as "culture bumps". Leppihalme (1997) defines it as follows: "a culture bump occurs when an individual finds himself or herself in different, strange, or uncomfortable situation when interacting with persons of a different culture."(p.4). Verily, allusions are

considered a big thump in the literary translation domain especially when the translator finds it so difficult to understand the ST cultural-peculiar items that inactivate certain allusive codes in the mind of the translator, but s/he finds them intricate in translation. Leppihalme (1997), hereby, proposes clear-cut strategies to solve the intercultural problems that allusions arouse in translation. Allusive names and phrases behold meanings and have connotations by SL readers, but they glance at nothing to the TL readers, in whose culture, allusions are provided by different texts altogether.

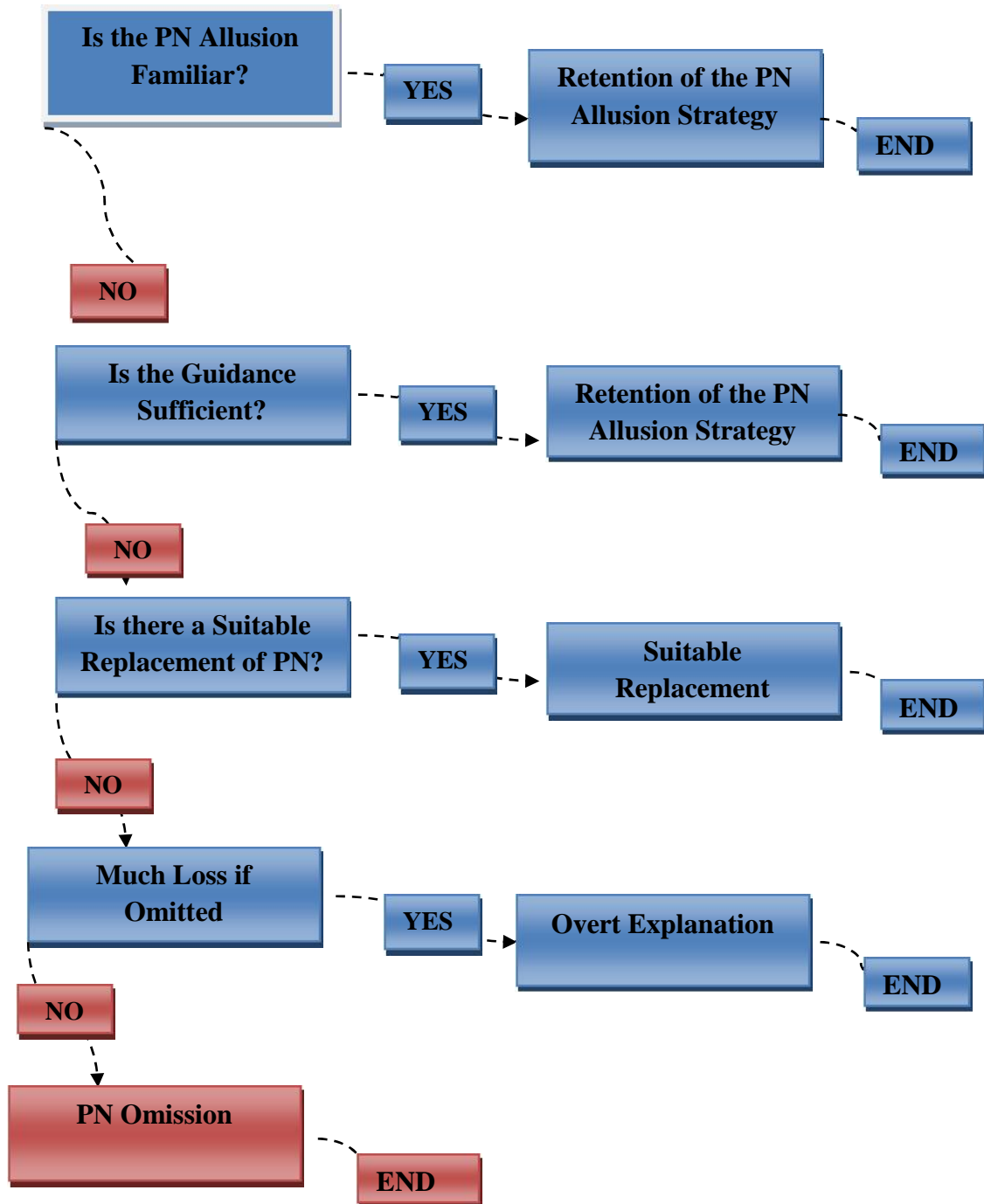
In a simple classification of allusions, Leppihalme (1997) classifies them into two major categories: proper names (PN) and key-phrase names (KN). The proper name allusions refer to a real life or fictional figures, names of well-known people and characters from the past, writers, artists, mythical and religious characters or incidents. On the other hand, key-phrase allusions include slogans borrowed from films, advertisements, various catchy phrases, proverbs, idioms, clichés, popular beliefs, stories, assumptions, phrases from religious books... etc. As per her point of view, the translation process comprises three basic stages which are listed below and need to be taken into the translator's consideration: 1) thorough analysis of the ST and the translation task in hand; 2) problem-solving mechanisms; and 3) reverbalisation.

Some allusions are considered as trans-cultural ones since they have different connotations in both of the SL and the TL; translators, hereby,

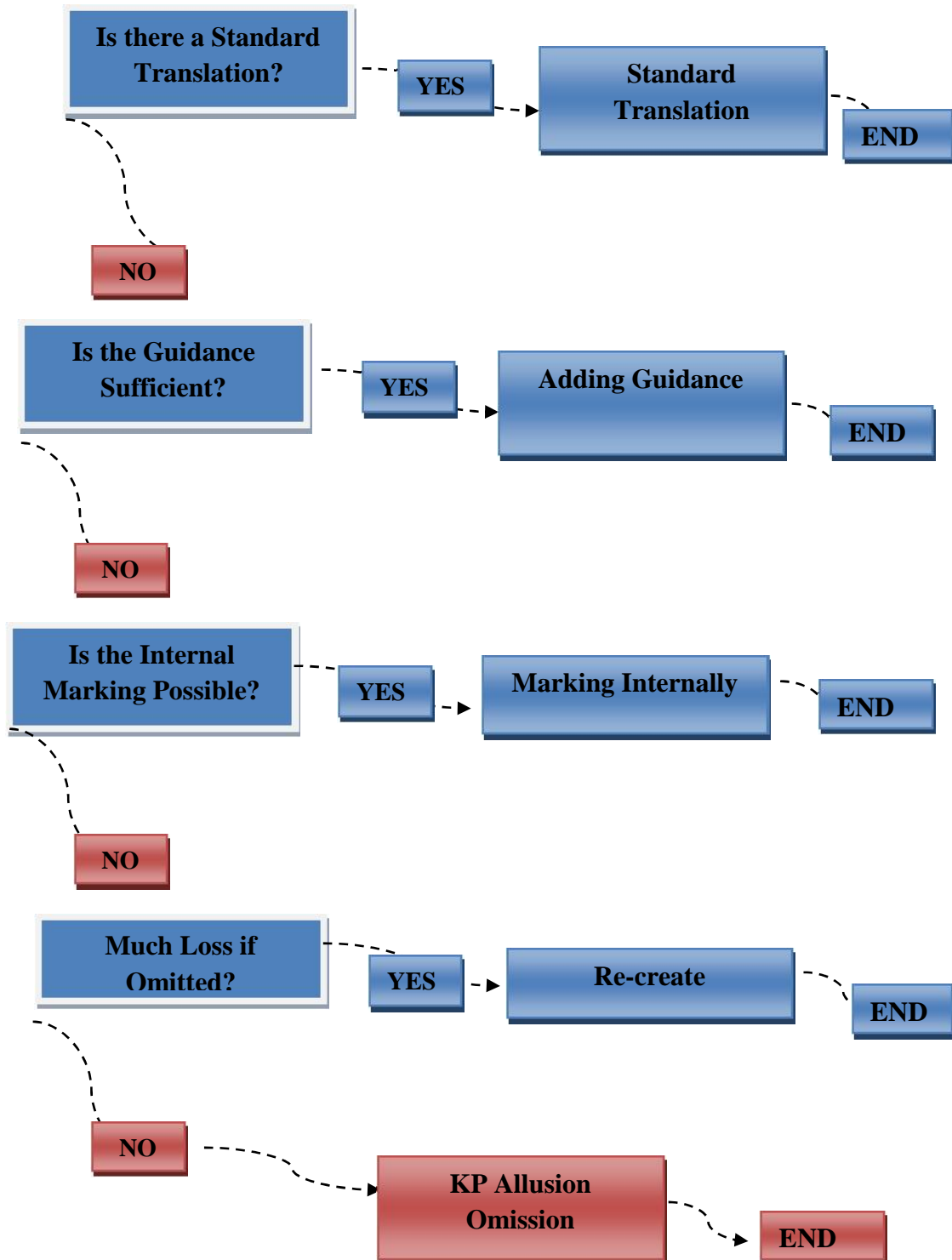


have to pay attention to the fact that TL readers have a different perception from the SL readers. According to Leppihalme, translators should look at the text from the lens of the mediator, for they intercede between two different languages and cultures trying to figure out which of which has to be preserved. Leppihalme believes that for translators, the form of allusions is much more significant than its function; this function, whether being ironic or parodied, shall be preserved in translation. She proposes two strategies for allusions translation: one is for the noun-phrase allusions and the other for key-phrase allusions “as per the schemes below”.

**Figure -1: Model for the translation of proper-noun allusions “PN” according to Leppihalme’s *Culture Bumps: Empirical Approach to the Translation of Allusions*,**



**Figure- 2: Model for the translation of key-phrase allusions “KP” according to Leppihalme’s *Culture Bumps: Empirical Approach to the Translation of Allusions*,**



As it is depicted in the aforementioned figures, the first option that translators firstly resort to is the standard translation that already exists as option in the scheme below; some slight changes are sometimes required to make the standard translation blend in. In case of the unmarked and uncommon allusions, translators have to possibly add the name of the author or the title of the source in italics; this is called the external marking. Nevertheless, this is not always applicable; the audience may not recognize the source of the allusions in poetic texts. For example, translators have got to pay much attention to the style, rhythm and word order since they give the text its weight and character. Moreover, translators may recourse to the internal marking through the enhancement of the effect of the TL. Otherwise, translators can replace the SL allusions by culture-specific allusions or items which are peculiar to the TL.

#### **2.2.3.2 Basil Hatim and Ian Mason:**

Both of these scholars are not specialized in the concept of intertextuality; still, they devoted a chapter titled “Intentionality and Intertextuality” in their book *Discourse and the Translator* (1990). Both of them depict the translator as a mediator who negotiates between the source language text “SLT” and the target language text “TLT” trying to reach to a fair compromise that can keep the meaning aroused in the ST and reach the TL readers at the same time. According to Hatim and Mason (1990, 128), the text is not only a mosaic composed of textures from other texts, nor should intertextuality be understood as an inclusive tool of references to

other texts. For them, intertextuality is not produced and does not exist in a vacuum, but it is found to fulfil a specific objective that the writer aspires to.

Hatim (1997, 134) makes an important division between different types of intertextuality: horizontal and vertical references. Hatim distinguishes between horizontal and vertical allusive references. In the case of horizontal references, the relation between two texts is explicit in regard to its relation to the development of the other one. Vertical references; on the other hand, are more implicit and may relate to writing conventions. Hatim and Mason also introduce the term “intertextual space” which is the meaning value that is attached to the sign and its semiotic reflections which are modified depending on time, place, environment... etc. In other words, the meaning is always different and deferred.

## **Chapter Three**

### **Data Analysis**

#### **3.1 Introduction**

#### **3.2 Allusions Types**

#### **3.3 The Expert and Responsible Translator**

#### **3.4 Recognizability of Allusions**

##### **3.3.1 Religious Resonances Found in ‘Pastiche’**

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##### **3.4.1 Ruokonen’s Classification of Allusions**

##### **3.4.2 Translation of Historical and Mythical Allusions**

###### **3.4.2.1 Mythical Allusions:**

###### **3.4.2.1 Historical Allusions:**

## Chapter Three

### Data Analysis

#### 3.1 Introduction

“Intertextual allusion ... emerges as a culture-bound translation problem”  
(Almazan Garcia 2002)

If translation is regarded as transference of the work into different languages, then intertextuality can be considered as a kind of translation since it transfers the literary work into different idioms and allusive references; in other words, translation of allusions is transference of transference. The difficult task of the translator is to identify the nucleus of these allusive references embedded in a text and render them into the TL paralleling between the meaning raised within the different particles of the text and the familiarity of the TL viewers of such elements.

To translate an allusive reference, a translator needs to remember that it has “a host of associations” emanating from the previous knowledge and experience (Hatim and Mason, 1990, 120). Translating allusions is a complex process because even SL readers need to “travel” in order to truly make sense of it.

[T]ext receivers must travel the whole distance from the 'Ideologically neutral' denotation of language (i. e. usage) to the volume of 'signification' which underlies use. A chain of intertextual references will have to be pieced together and a thread identified, leading back from signals encountered later

in the text to earlier signals and to the whole areas of knowledge being evoked. (Ibid, 121-2).

Allusions initiate a journey of the sign from one text into another; that is, a journey launched from a source to a destination through the intertextual space carrying all the semiotic values attached to the sign through the intertextual space to adjust to the new audience and environment. Translators have to revisit the prior texts with which the current text intertextualizes, so all the meanings attached to this linguistic sign would be retrieved. Translators face a problem in identifying the extent of accessibility and familiarity of the TL readers and viewers to the allusions embedded in the ST and connected through an intertextual web with other priori texts. Hence, the translator has to identify any cases of intertextuality and then to decide the degree of which the TL readers are able to decode them and elicit their meanings.

In this chapter, Leppihalme's translation strategies of allusions are meticulously reviewed and discussed via introducing a set of vivid examples and excerpts taken from Darwish's literary works. Besides, it tackles the bumps that the translator encounters when approaching the ST as a result of the intertextual space that makes the allusive references have different multiple meanings while transferring from one text into another. At last, suggested translation strategies and remarks are given to alleviate the loss of the ST thematic impact and meaning on the TL readers.



### 3.2 Allusions Types

Leppihalme (1997) classifies of allusions into proper names allusions (PN) and key-phrase allusions (KP). Distinctly, this study tackles the issue of intertextuality in translation and the problems that translators encounter when colliding with these text-bumps. Niknasab (2011, p.50) classifies allusions according to their thematic purposes as follows:

1. Religious Allusions appear in a text or verse which is taken from the holy scriptures such as, biblical phrases, or a reference taken from a Quranic sura or the saints' and prophets' quotes. These allusive references are used by the author/poet to add a specific value to ST; when Darwish uses allusions taken from the Bible, Torah and Quran, he wants to reveal that from every allusive incident a new meaning can be elicited and generated to fit his current emotional situation and life experience; for example:

Example (1a):

" وعلى سبابة يدك اليسرى ندبة أخرى. جلست وبتناً صغيرة كيمامتين على حجرين في كرم زيتون. سأفاسمك هذه التفاحة قلت لها، وأنت تنظر في عينيها وتمرر السكين الصدئة على إصبعك لا من التفاحة. خافت من الدم وهربت وأنت تناديه: خذي التفاحة كلها ! وداويت جرحك بحفنة من تراب مخلوط بالعشب اليابس" (في حضرة الغياب 2006 : 21-22)

"There is another scar on your left index finger. You were sitting next to a young girl; two doves perched on two rocks in an olive grove. Let's share this apple, you proposed as you looked into her eyes and cut your finger

with the rusty knife instead of the apple. She was terrified by the blood and ran away as you called after her: Take the whole apple! You tended to your wound with a handful of dirt mixed with dry grass” (*In the Presence of Absence*, translated by Sinan Antoon, 2011, 14)

Darwish makes an allusion to one episode of the story of Joseph and the Lord’s wife which is depicted in the Quran as per the below verse:

“فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكًا وَأَتَتْ كُلَّ وَاحِدَةٍ مِنْهُنَّ سِكِّينًا وَقَالَتِ اخْرُجْ عَلَيْهِنَّ فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ” (يوسف، الآية 31).

“So when she heard of their accusation, she sent for them and prepared a banquet for them; she gave each one of them a knife (to cut the foodstuff with), and she said [to Yusuf]: "Come out before them." Then, when they saw him, they exalted him (at his beauty) and (in their astonishment) cut their hands. They said: "How perfect is Allah (or Allah forbid)! No man is this! This is none other than a noble angel!" (*The Noble Quran: Interpretations of the Meanings of the Noble Quran in the English Language*, translated by Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali , 1999).

The whole religious allusion refers to the early phase of Darwish’s poetry representing innocence and lack of awareness; besides, it manifests an incident in the Book of Genesis where Adam and Eve gathered to eat from the forbidden tree. This unnamed fruit grown in the Garden of Eden

has become an apple under the influence of the 'golden apples' in the Garden of Hesperides; afterwards, the apple becomes a symbol of knowledge, temptation, immortality and the sin of man and his fall from the Garden of Eden. Darwish tends to reflect the symbolism of apple in his own life and his keenness to be mature and knowledgeable after being naïve and innocent, yet the reader of the TT will not be able to recognize at first sight that there is a religious allusion to the Quran and the Bible; s/he will deal with the text as an ordinary story without linking it to any previous text; thus, it is the task of the translator to add an explanatory footnote to guide the readers to the aim and goal of conjuring up such sequential series of images and events.

Example (2a):

....." ماء كي يتفتح السر الكبير

والسر رحلتنا إلى السري، إن الناس طير لا تطير" (أرى ما أريد: "الهدهد"، 1990)

Example (2b):

"..... He taught Adam all the names, so that the great mystery could reveal

our Journey to the mysterious

It is our journey to the mysterious

People are birds unable to fly” (*Unfortunately It Was Paradise: Selected Poems*, “The Hoopoe”, translated by Munir Akash et al., 2003, 34)

Darwish said it all when he alludes to a verse from the Quran highlighting the ancient incidents of the designations tutorial to Adam as it is mentioned in Surat Al-Baqarah:

"وَعَلَّمَ آدَمَ الْأَسْمَاءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى الْمَلَائِكَةِ فَقَالَ أَنْبِئُونِي بِأَسْمَاءِ هَؤُلَاءِ إِنْ كُنْتُمْ صَادِقِينَ"  
(البقرة: آية 31)

“And He taught Adam all the names (of everything), then He showed them to the angels and said, "Tell Me the names of these if you are truthful." (*The Noble Quran: Interpretations of the Meanings of the Noble Quran in the English Language*, translated by Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali , 1999).

Darwish wants to revive the old story of Adam’s creation, who is the founder of the offspring of man on earth, through making an analogy to the image of the Palestinians as being the original inhabitants and owners of the Palestinian land. Comparing this situation with Bloom’s humanist model of influence, we cannot generalize that Darwish endeavors towards begetting a text that can be considered as a rival of the Quran or an alternative to it; he wants to use the light of the father to illuminate the path of the son towards masterfulness and creativity.

2. Literary Allusions refer to signals from other literary texts and previous theories either explicit or implicit that are utilized in an

overt way to be recognized by the ordinary reader or translator; for example:

Example (3a):

"على هذه الأرض ما يستحق الحياة: تردد ابريل

.....

على هذه الأرض ما يستحق الحياة: نهاية أيلول، .....

على هذه الأرض ما يستحق الحياة: على هذه الأرض سيدة الأرض ...." (الديوان: محمود درويش

:3 " هذه الأرض"، 2005: 111).

Example (3b):

"We have on this earth what makes life worth living: April's hesitation...

We have on this earth what makes life worth living: the final days of September...

We have on this earth what makes life worth living .....” (*Unfortunately It Was Paradise: Selected Poems*, “On This Earth”, translated by Munir Akash et al., 2003, 6).

Darwish here used an implicit literary allusion to Freidrich Nietzsche's *Thus Spoke Zarathustra*; Nietzsche says:

“It is worthwhile living on the earth: one day, one festival with Zarathustra, has taught me to love the earth” (*Thus Spoke Zarathustra*, 1885, 247)

This is translated by Mohamad ibn Saleh as:

"على هذه الأرض ما يستحق الحياة: يوم واحد قضيته مع زرادشت  
(2005: 244 )"

Again Darwish utilizes the previous texts to embed his entanglement with the earth which he was created from and with the homeland that he belongs to. However, Darwish does not allude to the text of Nietzsche as it is mentioned in his book, but it is an implicit reference; anyway, the translator who translated Nietzsche's volume uses the same words of Darwish as a direct explicit literary allusion.

Example (4 a):

"أثر الفراشة لا يُرى/ أثر الفراشة لا يزول " (2008).

Example (4 b):

"The butterfly's effect cannot be seen

But it never vanishes" (my translation, 2015)

The reader of the SL needs to be fully well-informed to infer that Darwish is not only affected by religion, history, myths or previous literary texts, but he is also affected by the different natural phenomena depicted in the physical theories; this is not strange for a sensitive poet who attaches himself to every single atom of this planet. Darwish expresses his sympathetic admiring feelings of the delicate butterfly to the extent that he

makes from it a quantum leap towards change; Darwish alludes to the “butterfly’s effect” term which is coined by Edward Lorenz. This effect depicts the small unnoticeable events which may result in a dramatic change at a later stage; the movement of the butterfly’s wings in one place could be a reason of hurricanes in another place. This reflects Darwish’s inclination towards making the Palestinian cause as the cause of all despite of its low voice and invisible capabilities; it will be the small power that will change all scales and measures.

3. Mythical Allusions present ancient stories including tales of the gods and goddesses, heroes and supernatural powers. Myths preceded all; they were before religion, philosophy, science, language or the written word. Thus, Darwish employed them in his poetry for being a very integral part of the cultural repertoire of every nation; for example:

Example (5a):

"فغني يا إلهي الأثيرة ، يا عناة

قصيدتي الأولى عن التكوين ثانية .....

يا عناة،

أنا الطريد والسهام

أنا الكلام، أنا المؤين والمؤذن والشهيد" (الجدارية 2000 20)

Example (5b):

“O Anat, my special Goddess, sing

Sing my first ode on Genesis in anew

.....

O Anat, my special Goddess.

I am the arrow, and the prey. I am the elegist, the *muzzien* and the martyr”

(The Mural”, translated by Munir Akash et al., 2003, 132).

Darwish here alludes to Anat who is one of the most Canaanite deities representing love, youthful vigor and ferocity at battles. The conjuration of this mythical allusion reinforces the connotations of the Palestinian existence, ancient history, civilization and identity; Darwish transcends to the atmosphere of death and farewell in “The Mural ” through spreading hope and life.

4. Historical Allusions comprise references to historical events, places and people. These incidents have a great impact upon the ST themes, symbols and characters; for example:

Example (6a):

.....”

سأفعل في ساحة تصقل المنشدين بأحجارها



القمرية؟ صرنا خفيفين مثل منازلنا

في الرياح البعيدة ... صرنا خفيفين مثل منازلنا

في الرياح البعيدة .. صرنا صديقين للكائنات

الغريبة بين الغيوم ... وصرنا طليقين من

جاذبية أرض الهواء .. ماذا سنفعل .. ماذا

سنفعل من دون منفى ، وليل طويل

يحدث في الماء؟" (سرير الغريبة: " 1999: 46)

Example (6b):

"..... What shall I do without the roses of Samarkand?

What shall I do in a square, where singers are

Worn, smooth by moonstones?

We have become weightless

As light as our dwelling in distant winds

We have, both of us, befriended the strange beings in the clouds

We have both been free from the gravity of the land of identity

What shall we do?

What shall we do without exile

And long nights of gazing at the water?" (*Unfortunately It Was Paradise: Selected Poems*, "Who Am I, Without Exile", translated by Munir Akash et al., 2003, 113-114).

Similarly, Samarkand incarnates the lost place; Darwish here does not lament Palestine through the allusion to Samarkand, but he believes that this lost place is considered a mirror-experience of the lost Islamic history and identity. What reinforces this image is the allusion to different natural portrait: "roses, moonstones and water"; Samarkand is previously considered as the Garden of Eden known for its moonstones spread through all its routes and yards, flowers and water, which whoever is washed by, will be cleansed from all sins; nonetheless, the place is abandoned now and it is no longer like before; its identity faded and so is its history. Darwish, being anguished by the fires of exile and Exodus, has seen from Samarkand a lively characterization of the history of the Islamic states which has gone with the wind; all what we can trace now is the imprints of a dead heritage that you can neither forget, nor can you regain.

In the bottom line, the functions of allusions are much important to readers and translators than their forms; in spite of that, translators need to be well-acquainted with the different allusive forms to be able to render their implicit functions and connotations.

### 3.3 The Expert and Responsible Translator

From the outset, scholars have different views concerning the translator's role and authority; some see her/him as a mere imitator of the SL text as Briere (1988) who believes that he behaves like the monkey who has no choice but to mimic the grimaces of his master; however, other scholars like Venuti (1995) glorified the translator's authenticity and authority in enriching the ST with meaning and producing a text that is accessible to the TL viewers.

It is of a great importance to bear in mind that the translation of allusions is one of the serious problems that encounter translators; according to Harvey et al., when there is an allusive reference in the text:

The translator's first problem is to recognize that the source text does contain an allusive suggestion. The second problem is to understand the allusive meaning by reference to the meaning of the saying or quotation evoked. The third problem is to convey the force of the allusion in the target text. (Harvey, Higgins and Haywood, 1995, 103)

Thereby, translation of allusions demands the interface between the text and the translator in order to absorb the ST effect. In other words, the translator should depend upon her/his competence, knowledge repertoire and awareness to elucidate the allusions to the TL readers. The translator needs to be a communicator, a mediator, a negotiator, a decision maker, a bilingual and a bicultural too; all of these are fundamental attributes that the translator should have. S/he has to acknowledge the TL readers' knowledge cognition towards the source culture; moreover, s/he has to be alert to the

cultural and social overtones that the allusions have. Notwithstanding the mentioned, the translator should not go to the extreme in explicating the SL allusions through adding excessive notes or explanations since they will reduce the impact that the ST comprises. A good translator has to be accurate in defining the allusion that the ST has, competent in determining the values that allusions have and consistent and economical in choosing the best translation strategy.

The translator is responsible for making a profound meticulous reading of the text that takes into account all the surrounding realities of the text and all its parts; however, a partial reading that fragments the text's components will result in the loss of meaning, and the reader/translator will be misled; she/he will delude the TL audience as well from comprehending the value that a specific allusion enfolds when it is taken from one text and given a new turn in a new text within the intertextual space. Veritably, the meaning of the text is not necessarily what the author/poet tends to say or communicate; once the words leave the mouth of the author, they become possession of the readers/audience, but the meaning of the text becomes captive of the original author's/poet's purpose. The readers make attempts to analyze the text trying to understand it within the surrounding matrices and realities. Leppihalme (1997) says: "With regard to allusions, the translator needs to be sensitive to what is implied by the use of socio-cultural and intertextual elements" (p. 20).

Being a subject-matter expert is the key for the translator to recognize the allusions alongside with their meanings and effects; thus, it helps her/him to preserve the original text touch and transfer it to the TL readers with the less sacrifice of the ST meaning and the utmost levels of understanding and comprehension. Eventually, the competent translator will have to define the frame of allusions found in the ST, classify them into PN, KP or normal quotations, absorb their effect and meaning and then to work meticulously select the best translation strategy.

### **3.4 Recognizability of Allusions:**

Alawi (2010) believes that allusions are the most visible explicit forms of intertextuality that could be easily recognized by the translator. Contrariwise, there are cases in which the allusions are subtly melted in the ST; in this case, the translator has to be of a very good knowledge to be able to un-pack the text and infer the covert allusions.

Receiving and activating the ST allusions depend on the familiarity with the allusive references; religious, literary, historical or mythical. According to Leppihalme (1997) “the recognition of allusions, at least at a superficial level, is reinforced by the exposure of sections of population, in one way or another, to a common store of names and phrases recalling shared experience” (p. 63). If the reader has heard a phrase repeatedly and continuously since childhood, listened to radio programs, watched TV shows and read books, s/he will be familiar with them and their sources

too. Leppihalme has also highlighted that if there is no familiarity with the allusive references, there are other ways for recognizing them: deviations in spelling, lexis, grammar or style and quotation marks.

Many allusions are obvious and easy for the translator to recognize; nonetheless, there are other allusions which are subtly disguised as innocent texts though they are charged with penetration from other texts. The vast majority of the allusions embedded in the literary works of Darwish are implicit since they enfold historical, religious or mythical values which are peculiar to the experience of Darwish; he utilizes the resonance of previous texts to reflect a story of himself on the sheets of the current text.

Example (7a):

"

أنشيد الأناشيد

Example (7b):

“Who am I? The singer of the Song of Songs?

The wise one of Ecclesiastes? Or both?

A king, a poet and a wise man at the edge of the well” *Unfortunately It Was Paradise: Selected Poems*, “The Mural”, translated by Munir Akash et al., 2003, 154)

The “immortality” is the dominant theme in “The Mural”; hence, Darwish resorts to the use of many religious allusions, for they are always present in the memory of people and they help him as well to question the issues of life and death. In this example, Darwish attaches himself to the wisdom of the “Ecclesiastes” and “Song of the Songs” implying that his poetry comprises the sagacity and the capability to immortalize him. It is noted that Darwish does not use the quotation marks to highlight the intertextuality with another text, but he harmonizes these allusions "نشيد "Song of Songs, Ecclesiastes and a wise man at the edge of the well” with the other excerpts in the same way. It is the role of the translator here to be a mediator thrusting her/himself in the micro-level of the text and employing previous background knowledge of the text so as to render it to the TL readers. According to Leppihalme (1997, 87), the role of the translator is seen as:

A cultural mediator and a decision maker during the translation process on a micro-level. He/She is an expert who must know which aspects of the SL must be explicit to his or her reader,

and which should be regarded as ‘intercultural common knowledge [.....] The role of the translator on a macro-level is no longer seen as a mere ‘language worker’, but as a promoter of intercultural communication. The translator should be aware of his/her bonds to his/her own background, but equally of how to overcome them.

In example (7b), Akash et al. depend on the literal translation approach in translating the (PN) allusions “Song of Songs” and “Ecclesiastes” without any change or additional notes. Despite of the fact that Darwish does not use the quotation marks to differentiate the religious allusive references "نشيد الأناشيد، حكمة الجامعة وحكيم على حافة البئر" "Song of Songs, the Ecclesiastes, and a wise man at the edge of the well", the translator does have the knowledge that enables him to recognize these items; likewise, the translator has to wear several hats and put her/himself in the place of the reader to see if the reader is really able to absorb the text and get the meaning. Hereby, some additional remarks and explanations are fundamental to pave the readers’ way towards better apprehension since the cultural bumps that the allusions create may impede this resulting in the incomplete reading process due to the opaque fragmented meanings.

Through the lens of the mediator, the translator shall interpose between two different languages and cultures to figure out what aspects to abandon and what aspects to preserve; the form of the allusions "نشيد الأناشيد"

" "Song of Songs and the Ecclesiastes” is much more important to the translator than its function (Leppihalme, 1997). The first question that should be asked by the translator when approaching the aforementioned allusive references is whether they are familiar or not? If the answer is yes,



s/he has to retain the name; "نشيد الجامعة" is a familiar NP religious allusion for the translator, so s/he can easily use its English equivalence. However, " " could be used to refer to different equivalences like “the wisdom of the university”, but it was correctly translated as “Ecclesiastes” despite of the absence of the quotation marks that guide the translator to the existence of an allusion here. This authenticates the importance of the erudition and attainments framework as a perquisite component of the translator’s mind. The below figures illustrate the process of translation:



**Figure -3: Translation Process of PN Familiar Allusions.**

Notwithstanding the aforementioned, the translator’s familiarity with these allusions does not necessarily mean that the TL reader will spot them effortlessly. Thus, the translator should stamp them as “*Songs of Songs*” and “Ecclesiastes” (to be italicized and defined by the quotation marks) so as to give remarks to the reader that they are allusions (names of religious books); by this way, it enables the translator to quench her/his thirst of their meaning through searching about them.

An example of the implied intertextual reference is the use of pastiche which is one form of intertextuality.

### 3.3.1 Religious Resonances Found in 'Pastiche':

Intertextuality is a textual strategy which employs different stylistic devices like parody, allusions, pastiche, translation and plagiarism. Pastiche is a form of intertextuality which occurs when a text imitates the style, theme, words or ideas of another text. Similarly, it can be regarded as the parody conveying mimicry, or it can be utilized to emphasize the esthetic aspects in a specific text or to surpass it through intertextuality.

Example (8a):

"

أنا هابيلُ ، يُرْجِعُنِي  
يَا غَرَابُ خَرُوباً لَتَجْلِسَ فَوْقَ عُصْنِي

أنا أنتَ في الكلماتِ . يجمعنا كتابُ  
واحدٌ . لِي ما عَلَيْنِكَ مِنَ الرَّمَادِ ، وَلَمْ  
نَكُنْ فِي الظِّلِّ إِلَّا شَاهِدَيْنِ ضَحِيَّتَيْنِ  
قصيدتين  
قصيرتين  
عن الطبيعة ، ريثما يُنْهَى وَلِيْمَتُهُ الخرابُ  
ويضيئُ القرآنُ:

قَبَعَتْ اللهُ غَرَاباً يَبْحَثُ فِي الْأَرْضِ لِيُرِيَهُ كَيْفَ يُوَارِي سَوْءَ أَخِيهِ، قَالَ: يَا وَيْلَتِي أَعْجَزْتُ أَنْ أَكُونَ

مثل هذا الغراب (

ويضيئك القرآن،

فابحث عن قيامتنا ، وخلق يا غراب! " (لماذا تركت الحصان وحيدا: " :1995

.(27)

Example (8b):

“So they followed my footsteps.

Be my second brother

I am Abel, and the soil returns me to you

As a carob tree, so you settle on my branch, raven!

You and I are one in words

We belong to the same book

The ashes upon you are mine

And in the shadow, we are

The only two witnesses, victims

Two short poems, about nature

Waiting for the devastation to finish its feast

And the Qur'an illuminates you:

Then God sent a raven who scratched the ground

To show him how to hide the vile body of his brother

Woe is me! Said he. Was I not even able to be as this raven?

As the Qur'an illuminates you

Search for our resurrection, O raven, and soar “(*Unfortunately It Was Paradise: Selected Poems*, “The Mural”, translated by Munir Akash et al., 2003, 75-76).

Darwish is inspired by Cain and Abel episode as narrated in the Quran; we approach his poetry finding the images of “Cain”, “Abel” and the “Raven”. By his own way, he manages to incarnate an incident that happened thousands of years ago and to apply it in the present proving that the meaning can be manipulated by the factors of time and place; it travels from one genre into another creating various shades of connotations and meanings. In Darwish's point of view, Cain symbolizes the evil that is trying to put its hands on the Palestinians' lands, heritage and identity whereas Abel stands for the Palestinian who is in a dilemmatic quest to resist this. By the same token, the pattern of the life of Abel as portrayed in the Quran is an only appearance and then a disappearance which is his life and death; however, Darwish changes this in his poetry through bringing Abel back to life, and this is the re-appearance and restoration that Darwish creates in his poetry. Abel was murdered to let his soul be rejuvenated in everybody who rejects injustices which victimized “the real Abel”. Undoubtedly, Cain in all ages represents evil which is in a quest to erase

Abel in all ages and places; Darwish benefits from this through draughting the Palestinian as Abel who, despite all attempts to victimize him, will ascend again from ashes to confront evil “the new Cain”.

The question is how did the translator get to the meaning and reflect it though her/his translation?

Translating such religious allusions activates the importance of adopting a semiotic rhetorical approach in translation. According to Hatim and Mason (1990), translation is a process of transferring the semiotic and pragmatic functions from one code into another. Consequently, the translator has to pay attention to the form, function and the semiotic value of the allusive reference. Approaching the ST triggers in the mind of the translator a Quranic resonance explained as follows:

"فَطَوَّعَتْ لَهُ نَفْسُهُ قَتْلَ أَخِيهِ فَقَتَلَهُ فَأَصْبَحَ مِنَ الْخَاسِرِينَ فَبَعَثَ اللَّهُ غُرَابًا يَبْحَثُ فِي الْأَرْضِ لِيُرِيَهُ كَيْفَ يُؤَارِي سَوْءَةَ أَخِيهِ قَالَ يَا وَيْلَتَى أَعَجَزْتُ أَنْ أَكُونَ مِثْلَ هَذَا الْغُرَابِ فَأُوَارِيَ سَوْءَةَ أَخِي مِنَ النَّادِمِينَ" (سورة المائدة: آية 30-31)

“So the Nafs “self” of the other (latter one) encouraged him and made fair-seeming to him the murder of his brother; he murdered him and became one of the losers. Then Allah sent a crow who scratched the ground to show him to hide the dead body of his brother. He (the murderer) said: "Woe to me! Am I not even able to be as this crow and to hide the dead body of my brother?" Then he became one of those who regretted. (The Noble Quran: Interpretations of the Meanings of the Noble Quran in the

English Language, translated by Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali , 1999).

If the translator has a good knowledge of the story of Cain and Abel and the symbolism of the Raven, the translated text will smoothly be transferred to the TL audience and they will get the message; however, this translation is not sufficient to be a clue to the first ancient murder incident, how did the human being learn to bury the dead since then? And what is the wisdom behind referring to the crow/raven in Quran and later in Darwish's poem?

In short, science has proved that both crows and ravens are very intelligent birds, living in tribes which put certain rules to organize the life between its members, if an injustice is erupted between its members, they convene a 'trial' and hold the guilty accountable, they are also the only kind of birds which bury their dead; this was the reason behind sending the crow/raven in particular to teach Cain how to bury his brother. Nonetheless, the translator will face a problem in translating the word " " as it is mentioned above. We have two different translations: the translated verse in the Quran presents it as "crow" while it is depicted in the poem as "raven"; whatever the choice "raven" or "crow" is, the first letter of the word should be capitalized, for there is a reference to a protagonist character in the story whose existence dramatically changes the hero "Abel". Last but not least, the researcher believes that the standard translation of " " as "raven" is stronger than "crow" since there are

many literary works (like Edgar Allan Poe's works) where the "Raven" is a fundamental character associated with death, horror, pessimism, God's message and other alike motifs.

Due to the complexity of some of the implicit hidden allusions and the importance of translating them to the TL viewers in a way that is fair for both of the SL author and TL readers, hereinafter are listed the stages that should be followed whenever a translator approaches a text abundant with allusions.

### **3.3.2 Three Distinct Stages :**

Due to the significance of the end-product of the TT, there are three categorical stages that need to be taken into consideration during the translation of allusions:

#### **1. Identification:**

It is mentioned before in management that the first phase of problem solving is to recognize first what the problem is. Equivalently, if the translator fails to identify the kernel of allusions found in the ST, s/he will inevitably be misled from the purpose and the theme of allusions and thus will fail to convey the text adequately to the TL readers

Failing to recognize an intertextual allusion - that is, mistakenly taking it for just another stretch of the text - is considered 'unpardonable' in translators. They must always be on the look-out for such echoes (Hervey and Higgins 1992, 47)

Robinson (1997) stresses out that the general knowledge of the SL culture may not lead to an adequate comprehension of the allusions; hence, a good translator is the who thrusts her/himself in the culture-specific elements of the text to be translated.

One of the most prominent problems of the allusions is that they are not smoothly identified due to their “esoteric nature” (Almazan, 2002: 28). Some readers may recognize them on their surface level and be satisfied with their denotative meaning whereas others "proceed to a superior level of signification, being familiar with the source of the allusion" -a very hard level for the translators to attain (Ibid, 29).

Many scholars re-iterated the fact that the more culturally aware the translator, the greater understanding and accessibility the readership will have to the ST and SL culture. This argument is supported by an experiment conducted by Leppihalme on a group of Finnish apprentices of translation to recognize English intertextual allusions; it was only a few numbers of students of exceptional backgrounds who got high scores; one of them used to live in the UK; another had an English-speaking parent and the third is a professional English translator of fiction. Afterwards, she concluded that the key-feature that the translators’ syllabus should comprise is the biculturalism and having good cultural competence and knowledge.



## 2. Interpretation:

The interpretation phase is not of a less significance than the first one; if the translator does not understand the allusive reference at all, then s/he will translate it literally, and the readership will be able to recognize its denotative meaning only. Hatim & Mason say: "The essential point of an intertextual reference is to analyze it in terms of the contributions it makes to its host text" (1990, 137)

On the other hand, if the translator does not get the meaning that the allusion carries, s/he will render a different message and thus the readers will understand it differently from the original. To resolve this issue, Leppihalme (1997, 36) argues that translators should always "opt for collective connotations" and "discard subjective associations" when dealing with the interpretation and analysis of the allusions in the text in hand. However, she does not make a clear-cut approach to separate between the subjective associations and the collective connotations.

When the phase of interpretation is completed by understanding the whole picture of the allusive reference in the SL and then adapting it to the TL culture, the phase of translation comes thereafter.

## 3. Translation:

There are many suggested translation strategies from different scholars and they are highlighted in the previous section. The process of

translation is the final stage of the translator's way towards the problem-solving of the allusions existence in a specific text.

Every translation can be seen as having a double intertextuality. The source text has intertextual relationships with other source language texts. The translation will establish new relationships with existing L2 texts. The translator cannot ignore the relationship between the target text and original text. Confronted with this double intertextuality; the translator must act in favor the target language text world (Neubert and Shreve 1992, 118)

Hervey and Higgins (1992) elaborate the issue of allusion translation saying "a translator is obliged to identify a target language genre that 'corresponds' to that of the source language".

Whatever the translation strategy employed, translators need to preserve the following elements in their translation:

- Preservation of function and meaning
- Compliance with readership expectations and TL culture norms
- Consistency with global translation strategies
- Adequacy to genre and text type
- Suitability in terms of audience and TT function
- Harmony with context
- Avoidance of culture-bumps
- Mirroring of ST readers responses (Almazan, 2002, 43).

The above theories of allusions translation and the stages that should be followed will be applied on the study examples illustrated below in view of the different classifications of allusions.

### **3.4 Data Analysis:**

This section reviews different types of allusions tackling their thematic role, the meaning they rouse, the translation strategies employed as well as an assessment to the translation and its impact on the meaning that the original allusions embody.

#### **3.4.1 Ruokonen's Classification of Allusions**

On the basis of cultural familiarity and foreignness, Minna Ruohonen (2010) classifies allusions into three different groups illustrated as follows:

1. **Probably familiar:** The referent in the ST is widely popular and well-known for the TL viewers like the reference of a famous author, character, a religious book... etc. when an allusion is classified as probably-familiar, it means that the allusive reference, its role in the text and theme are available mentally for the translators and can easily be identified and recognized with some help of encyclopedias; moreover, TL readers are reasonably expected to acknowledge allusions and the meaning they arouse as well. The role of the translator in the case of dealing with a familiar allusion is to retain the SL allusion/s since they assume that TL readers are culturally aware of it.

Example (9 a):

"يا نوح !

هبني غصن زيتون

إن الممات هنا سلامة

.....

إننا جذور لا تعيش بغير أرض

ولتكن أرضي قيامة" (عاشق من فلسطين 1966 : 125).

Example (9 b):

"O Noah

A branch of olive give me

And my mother a dove

Do not abandon us

Verily salvation is to die here

.....

We are roots that cannot live without our land

So let my land be the Resurrection" (my translation, 2015)

Noah's story is present in more than one place in Darwish's poetry who regards this incident as an echo to his life. If Noah's ark symbolizes safety and salvation, Darwish's ark depicts alienation and exile. Thematically, time, place and characters are totally different, but Darwish manages to wear many hats in this context; first, he describes the flood of the conspiracies against the Palestinians which collaborated to throw them from their own homeland, then he goes on making an analogy between Noah's ark and his; however, Noah's ark is the refuge of the righteous whereas Darwish's is the bridge which transfers Darwish and his people from home to exile, so the meaning of the twentieth century's ark is different. However, the subsequent circumstances of the flood carry the same meaning in both cases; as per the Book of Genesis, Noah sent a dove to testify the end of the flood, it came back afterwards carrying an olive branch, and this symbolizes peace and safety. In comparison to this, Darwish utilizes universally-known allusions (the olive branch and the dove) symbolizing peace as a clue that the Palestinian land is going to witness a stable pacific period after this chaos.

As for translation, Darwish makes a reference to a probably familiar religious character "Noah"; the whole incident is culturally well-known and can be easily recognized by the translator and the TL readers. Therefore, the translator should retain the name as it is without any additional changes as it is shown above; however, the meaning the allusion arouses fluctuates as the text travels from one time into another through the intertextual space, but

this does not affect the translator's choice since "Noah" and his ark are static figures regardless of the choice of the reader to mold their meanings coping with the current time, place and audience. On the other hand, there is another intricate probably familiar KP allusion at the very end of the aforesaid example which is "قيامة"; without a doubt, there are many equivalences of this religious KP allusion like (Day of Judgment, Apocalypse and Doomsday), yet the translator opts to excavate in the roots of the text to extract the meaning that Darwish inclines to manifest; concisely, there will be a revival and restoration era in the Palestinian lands after tasting several colors of anguish, suffering and exodus. Thusly, the word "Resurrection" in the capitalized form is the most convenient choice of words to assuage the loss degree in the allusive meaning.

Example (10 a):

"من أيام لوط إلى قيامة هيروشيما

واليباب هو اليباب" (الجدارية، 2000: 25)

Example (10 b):

"Ever since the days of Lot, until the apocalypse of Hiroshima

Devastation has always been devastation" (*Unfortunately It Was Paradise: Selected Poems*, "The Mural", translated by Munir Akash et al., 2003: 139-140).

Lot's story is considered a part of the Palestinian's experience; Lot is the Palestinian freedom fighter: Darwish himself, Darwish's brother, his mother, father, neighbor; he is a symbol of every single Palestinian who is involved in a confrontation against evil who is trying to confiscate her/his own identity and demolish her/his own history. The issue is not restricted to borrowing excerpts from here and there and then embedding them into a person's own text, but it is mainly related to the way of organizing these excerpts to create a distinctive mosaic. Darwish reveals that the Palestinians' experience is an extended experience of Lot's, and Palestine would be regarded as a reflection of Sodom. In other words, Darwish applies the past on the present to enable him to predict the future; without intertextuality, he will not do this, and this justifies that intertextuality is always used for a purpose and not produced in a vacuum.

Again, Darwish makes a reference to three probably familiar names "الوط، قيامة وهيروشيما"; no one can disagree on the translation of both of these names "الوط وهيروشيما" since the translator of the ST can trace them to the TL without any cultural bumps, and then the readers have the prerogative to interpret their function and the purpose of conjuring up such incidents themselves; however, one should ask why does the translator resort to retain the word "قيامة" as "Apocalypse" and not as "Doomsday"? And what is the impact of the translation choice on the meaning evoked from such an allusive reference?

In terms of associated meaning and as per the Jewish and Christian traditions, the Apocalypse is regarded as a divine revelation to the chosen people of prophets and apostles; however, it has lately acquired the meaning of the end of the world. Doomsday refers to the end of the world and the destruction of human race and civilization; the Doomsday is more secular whereas the Apocalypse has religious connotations. Literally speaking, the Apocalypse is associated with the divine upheaval that triggers the end of the world. This explanation justifies the translator's choice of the retention of the word "قيامة" into "Apocalypse". On the one hand, it copes with the devastation that happened in Hiroshima as an intimation of Darwish that all wars pave the way towards the ultimate end of the human civilization. On the other hand, it has more religious connotations than "Doomsday", and so it collaborates to enrich the general theme of the poem. Eventually, the role of the translator in decoding the meaning that the allusion carries is not of a less significance than the role of the author; both of them have to be alert to the linguistic and cultural specs that are peculiar to their viewers.

2. Possibly unfamiliar: The referent text is available in the target language but not so widely as it exists in the source language. These allusions could be familiar to some of the TL readers and translators depending on the cultural stock that they do have; however, their knowledge is not so deep, so the translator needs to draw her/his attention to the peculiarities of these allusions and to render them in a way that can be comprehended by the TL viewers. As per



Leppihalme (1997), the translator is responsible in this case to add guidance to her/his readers through her/his translation; guidance may be achieved through the addition of explanatory foot-notes at the end of the translated text.

Example (11 a):

"

"(الجدارية 2000 : .45).

Example (11 b):

"Nothing abides forever/ a time to be born/ and a time to die/ a time to be silent/ and a time to speak/ a time for war/ and a time for peace/ all is bound to pass"(*Unfortunately It Was Paradise: Selected Poems*, "The Mural", translated by Munir Akash et al., 2003: 155-156).

There is a religious KP allusion that resoundingly echoes what's mentioned in the *Ecclesiastes*:

To everything there is a season, and a time to every purpose under the heaven; a time to be born and a time to die, a time to plant, and a time to pluck up that which is planted; a time to kill; and a time to heal; a time to break down; and a time to build up; a time to weep; and a time to laugh; a time to mourn; and a time to dance; a time to cast away stones; and a time to gather stones together; a time to embrace; and a time to refrain from embracing; a time to get; and a time to lose; a time to keep; and a time to cast away; a time to rend; and a time to sew; a time to keep silence; and a time to speak; a time to love; and a time to hate; a time for war; and a time for peace (*King James Bible: Ecclesiastes: 1-8, 1465-1466*)

As illustrated before, both of “The Mural” and the “Ecclesiastes” depict a life experience; a life that has several opposites like death, destruction, silence, mourning, giving up, war... Etc. Darwish almost uses the same pairs of words whether in form or content, and he couples both of birth and death subsequently to refer to the inevitable fact that Darwish has learnt; there is no temporal spacing between life and death, and none can achieve immortality. Moreover, Darwish adds his special touch when saying " " as a reference that the meaning of time is the magnificent controlling force of all life incidents.

The allusions implied in this text have peculiar features that both of the reader and the translator should be aware of; once again the study reiterates the fact that the translator can never be knowledgeable of all the allusions utilized in the text. The more s/he searches between the annals of religion, history, literature and mythology; s/he can help her/himself to master the translation of allusive references, for these disciplines are the main springs that have always inspired writers and poets of all ages. The writer/poet delivers the text; then, it is the role of the translator as being the most fundamental reader of the text to activate the fragmented structure of the allusions' worth and meaning in the minds of the TL viewers. The task of the translator is much more difficult than that of the reader since s/he firstly negotiates the particles of the ST, reads between the lines, searches in the main knowledge disciplines, understands the meaning and then tries to fit the meaning with the target culture to find a suitable translation

approach. Accordingly, translators should account for sensitive texts idiosyncrasies. Ruokonen states that:

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

On the basis of Leppihalme's minimax flow-chart (1997), the retention strategy for the PN and the standard translation for the KP are the first choice for the translator when dealing with probably-known allusions; they require less time and efforts than the modifying strategies. On the contrary, modifying strategies require much time and efforts, and they are open-ended. In brief, in case of the familiar allusions, the translator resorts to the retentive strategies that may include the addendum of guidance or minimum changes whereas the modifying strategies are a convenient option when the translator wants to decode the signification of the SL unfamiliar allusions and transfer it to the TL readers though they require time, efforts and a good knowledge from the translator. Examining the translation illustrated above (example 11 b), we find that the translator chooses to use both strategies to deal with the possibly unfamiliar allusions utilized in the text; the table below illustrates this:

**Table 1: Akash et al. Translation**

ST	TT	Translation Strategy
" "	"a time to be born"	Retentive strategy with a minimum change
" "	"and a time to die"	Retentive strategy with a minimum change
" "	"a time to be silent"	Retentive strategy with a minimum change
" "	"and a time to speak"	Retentive strategy with a minimum change
" "	"a time for war"	Retentive strategy
" "	"and a time for peace"	Retentive strategy
" "	"all is bound to pass"	Modifying strategy

As it is shown above, Akash et al. opts to retain the religious KP to the TL readers with a change incarnated through the use of verbs (to be born, to die, to be silent, and to speak) as equivalents to the nouns found in the ST. Nouns are considered to be static and stable while verbs are dynamic and unstable; this encourages the translator to convey the effect of the allusions to the reader through changing their grammatical form to imply that all of these actions are constantly and renewably repeated in the course of human life, and they will never stop unless the time is terminated. On the other hand, Akash et al. utilizes the modifying strategy to translate " " into "all is bound to pass" changing original form of the allusion in the ST and conveying its meaning only. This is a good decision taken by the translator since the form of this allusive reference in particular does not matter to the audience, but the meaning does; as a result, he utilizes his efforts to understand the meanings and values of the previous verses and briefs the reader with the meaning of the stanza as a whole.

Whoever reads this line separately will absorb the meaning completely. Reciprocally, the same example was translated by Hammami and Berger (2009) as below:

**Table 2: Hammami and Berger Translation**

ST	TT	Translation Strategy
" "	"there is a time for birth"	Retentive strategy without changes
" "	"and a time for death"	Retentive strategy without changes
" "	"and a time for silence"	Retentive strategy without changes
" "	Not translated	Allusion deletion
" "	Not translated	Allusion deletion
" "	"and a time for peace"	Retentive strategy without changes
" "	"and a time for time"	Retentive strategy without changes

Hammami and Berger translate these allusions literally without any changes, end-notes or in-text explanations. Though the translation strategies suggested by Leppihalme (1997) are good, they do not utilize them and opt for the use of general translation strategies that exclusively convey the general meanings of the allusions without adding their semiotic values. This is clearly illustrated through the literal translation of nouns instead of verbs which connote continuity and instability; furthermore, the last verse is the decisive line which witnesses the weak translation strategy that Hammami and Berger utilize. It seems that they do not pay their attention to the connotative semiotic values of all allusions depicted in the stanza, and they only convey their denotative meanings.

Translating allusive texts, then, is complicated by two factors. Firstly, it is probable that the readers of the translation cannot

make much of a number of allusions, even if the source is given, because the connotations of those allusions are not activated in the reading process. Secondly, readers of translations are not a homogenous group, and some of them will probably spot and enjoy allusions if they are given a chance to do so, but will resent being written down in the form of additional explanations (Leppihalme, 1997, 110).

Example (12 a):

"أنت سميتني يوسفاً

وهمو أوقعوني في الجب واتهموا الذئب

أبتي هل جنيت على أحد عندما قلت اني:

رأيت أحد عشر كوكباً والشمس والقمر رأيتهم لي ساجدين؟" (الديوان: محمود درويش ا

3: "أنا يوسف يا أبي"، 2005: . 159).

Example (12 b):

"You named me Yusuf and they threw me into the well

They accused the wolf

The wolf is more merciful than my brothers

Oh, my father

Did I wrong anyone when I said that

I saw eleven stars and the sun and the moon

Saw them kneeling before me ? “ (“I am Yusuf O Father", translated by Fadi Joudeh, 2004)

This text resonates with the following Quranic verse:

" إِذْ قَالَ يُوسُفُ لِأَبِيهِ يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ" (سورة يوسف: 4)

(Remember) when Yusuf (Joseph) said to his father: "O my father! Verily, I saw (in a dream) eleven stars and the sun and the moon, I saw them prostrating themselves to me."(*The Noble Quran: Interpretations of the Meanings of the Noble Quran in the English Language*, translated by Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali , 1999).

Darwish enlightens his verse with the story of Joseph as it represents the Palestinians' experience. Darwish speaks on behalf of Palestine complaining the hatred of the Arab countries and their conspiracies to demolish Palestine. The text comprises a religious NP allusive reference. While reading the original text, the reader will immediately call upon the story of Joseph, the conspiracy of his brothers and his dream or vision as well; on the other hand, when we examine the translation of this text, we will see that the translator renders the word "Yusuf" instead of Joseph using by this the transliteration approach in the translation of PNs. The translator by this shows his faithful attachment to the ST language and readers though it is better to translate it culturally as "Joseph" so as to profoundly affect the TL readers and get their attention and comprehension.

It is pretty difficult for the readers in the TL to identify the story of “Joseph” when reading the lines, but it is so telling when it is translated as “Joseph” and thus the significance of the whole verse will be crystal clear for them.

By the same token, the text contains another religious KP allusion "رأيت أحد عشر كوكباً والشمس والقمر رأيتهم لي ساجدين". Comparing this with its translation, we notice that the translator uses the functional equivalence which is not an appropriate technique alone in this case; the image of the sun, the moon and the eleven stars kneeling before “Joseph” is not enough since the story of the life of Joseph is abundant with chains of dreams following the interpretation of these dreams which were foreshadowing to what will happen in the life of Joseph afterwards. The Quran represents this in a very telling and beautiful way, the sun and the moon representing Joseph parents and the eleven planets are his eleven brothers; all of this comes in form of a vision which verily came true. The translation lacks any connotation that highlights the image of the dream; it only reveals the events without affirming that these events are a sequential theme of Joseph’s first dream. In other words, it is better for the translator to use the explanatory notes besides the functional equivalence strategy to transfer the scene to the TL readers, so the text may become as follows:

“Did I wrong anyone when I said that

**I saw (in my dream)** eleven stars and the sun and the moon



Saw them kneeling before me?"

3. Probably unfamiliar: The referent text is not available at all in the TL. In this case, the translator needs to retain the ST allusion in an understandable clear way through the addition of brief end-notes or in-text explanations; they may resort to changing the text minimally to deliver the message and its effect to the audience. On the one hand, TL readers could attach some connotations to one facet of the allusion; on the other hand, they would probably fail to identify the overall effect and message of the allusions. Thereby the role of the translator is very fundamental in this case to parallelize both of the form and meaning of the allusion and to render it with brief explanatory notes either at the end or in-text. However, long notes should be mitigated by the translators since they may set the brain of the readers in a whirl without achieving the aspired impact.

Example (13 a):

" لا أعرف الصحراء مهما زرت هاجسها

وفي الصحراء قال الغيب لي: / :

فقال: أكتب ليخضر السراب/ فقلت: ينقصني الغياب/ :

فقال لي: اكتب لتعرفها/ وتعرف أين كنت، وأين أنت/ وكيف جننت ومن تكون غداً

ضع اسمك في يدي واكتب/ لتعرف من أنا واذهب غماماً

فكتبت: من يكتب حكايته يرث أرض الكلام ويعرف المعنى تماماً" (لماذا تركت الحصان وحيداً:  
 " : 1995 : 54).

Example (13 b):

“I don’t know the desert / No matter how often I visited its obsession, and  
 in the desert the supernatural said to me:

Write! Thus I said: there is writing on the mirage

So it said: Write so that the mirage will become greener

And so I said: I lack absence, and I said: I have not yet learned the words  
 Thus it said to me: write to know them, and know where you were, where  
 you are, how you came, and who you will be tomorrow,

Put your name in my hand and write

To know who I am, and leave like clouds

In the expanse ...

Hence I wrote: he who writes his story inherits

The land of speech, and possesses meaning

Completely!” (Translated by: Balqis Al-Karaki, 2010-2011).

In Bloom’s humanist model of influence, the author and his predecessors tangle themselves in an oedipal struggle; Darwish here writes a poem that strikingly intertextualizes with the Quranic verses that record

the first revelation upon Prophet Mohammad (p.b.u.h) as it is mentioned in the following verses:

" (سورة العلق، آية 1-3).

“Read, in the name of Your Lord, who created, created man from a clot. Read! And your Lord is the most bountiful”. (*The Noble Quran: Interpretations of the Meanings of the Noble Quran in the English Language*, translated by Mohammad Muhsin Khan and Mohammad Tariq-ud-Din Al-Hilali , 1999).

There is a semiotic value that is established by the story of the first revelation on Prophet Mohammad. Gabriel instructs him to read and the Prophet responds that he cannot read since he is illiterate. Gabriel repeats the word several times and every time the Prophet repeats the same answer. This story creates a semiotic paradigm that Darwish mimics by replacing the paradigm of ‘read’ with the paradigm of ‘write’. This paradigm results in something great. In the story of the Quran the result is that the poet receives the message from Allah. Darwish’s paradigm ends in inheriting “the land of speech”; another great matter.

Analyzing the text meticulously, there is an alternation between the Quranic “Read” and the poetic “Write”; the whole text can be seen as a sign and as a unit of translation. In an authoritative speech-act, the poet makes a reference to the first revelation to Prophet Mohammad and the first verses incarnated by the word “read”; few things should be highlighted in

this regard. Firstly, the use of the authoritative speech-acts reflects the discrepancy in the authority and the status of both of the speaker “revelation” and the addressees (the Prophet in the father’s text and Darwish in the son’s text). The illocutionary force of the speech-act brings a double direction of fit; the “word” to the “world” where the words respond to the general frame of power, we can feel the echoes of the forceful verdict from the words "أكتب ليخضر السراب" “write so that the mirage become greener”; in addition, there is another direction of fit which is from the “world” to the “word”; it declares that the world has to change as a response to the power of the said words. The translator’s role is restricted to depict this semiotic effect and keep the intertextual image present in the minds of the receivers; still, the translator’s choice of words makes the direction of fit restricted from the “world” to the “word” only; the words do not show any kind of response to the power embedded in the speech; particularly, the use of the word “supernatural” as an equivalent to the word "الغيب" instead of “Gabriel” or the “revelation”. Last but not least, this study evaluates the nice play that Darwish creates in the syntagmatic and paradigmatic semiotic relationships as per reflected in the translation. Despite the crafty change of the word “read” in the parent’s text to the word “write” in the son’s text in a way to prove the literary innovation of the son “Darwish” and his ability to create an independent text which has its own weight, we notice that the translator fails in catering the needs of Darwish; on the one hand, the translator has managed to render the word " " into the same number of times “four times”, the quantity is fine, but

the quality is not. Whoever reads the translation will not find any trace of the intertextual network that Darwish builds in the poem. One approaches the text finding an ordinary encounter between a “poet” and a “supernatural creature”; there is no implication that this text includes any resonance from the Quran. This belief is reinforced by the use of the word “supernatural” instead of “Gabriel”. On the other hand, the translator should go back to the father’s text and comply with its own image to keep the allusive function and impact; it is true that Darwish uses the word “write” instead of “read” but this is justified, and the reader can still conjure the first story of revelation in every single word. Besides, the linguistic and stylistic difference between Arabic and English has caused this discrepancy between both of the ST and the TT. Arabic is known for the coordinating style which is abundant with the synonymous words that affirm the significance of a specific value in the text. The sequential smooth flow of the words “write” in the ST resembles that in the parental original text “Quran” except for the paradigmatic replacement that has happened. Literally speaking, we can say that despite of the words play that occurred, the poetic lines are still very telling of the revelation story. On the contrary, the translator made his very best to mimic the original, but the linguistic difference between Arabic and English made this try out of context, and he lost sight of the allusive pattern and its significance to the readers. In other words, the translator’s choice of the functional equivalence to translate this vertical allusive expression was fatal, and it demolished any track of the revelation story and made it invisible. Based on the facts listed above, the

translator had better comply with the expressions used in the father's text "Quran" to nearly keep the same effect in his translation; a suggested translation of the text may be as follow:

ST	Allusion Type	TT	Translation Strategy
الغيب	NP	Gabriel	Minimum change: cultural equivalence + footnote briefly elucidating the story to the TL readers
وفي الصحراء قال الغيب لي: / : ليخضر السراب/ : فقالت: ينقصني الغياب/ : لتعرفها/ وتعرف أين كنت، وأين أنت/ وكيف جئت ومن ضع اسمك في يدي و /	KP	Write	Standard translation + footnote explaining the original word "read" and the context through which it took place.

### 3.4.2 Translation of Historical and Mythical Allusions

The information provided by the poetry includes references to history and mythology; thus, both of the reader and the translator have to be of a very good knowledge of all the poetic informative particles to activate the significance of the allusions in hand:

Reading Darwish's work in its non-native language, and not knowing details of the history of the people of this land makes me wonder how much of the texture and depth is lost in translation. Having limited knowledge of the many references made and significance of those references (eg: horses, hoopoes, mother's coffee..) probably means that this reader is missing out on a great deal of the nuances of his creation. But his poetry does offer the novice reader a window into Palestinian life, thoughts, emotions, sensuality, dreams, and the humanity that is purposefully made absent from/in US consciousness. Darwish offers us beauty, complexity, compassion,

sensuousness, thoughts and images beyond war, violence and destruction that are the dominant images of Palestinians, stripped of their humanity by US media propaganda. (Carol G's, 2008)

The inability to create complete equivalence on all levels of the text is natural due to the inevitable differences between the SL and the TL; the translation loss occurs in one or more levels of the text due to a variety of reasons. First, the translator might use a translation strategy that is not suitable in dealing with the allusive reference which is considered a culture-specific item. However, and as it is illustrated before, this loss can be compensated through the explanatory notes that collaborate to clarify the message to the readers; the translator's decisions in opting for a specific strategy is influenced in the first place by certain ideological and cultural factors.

#### **3.4.2.1 Mythical Allusions:**

Utilizing mythical allusions in poetry is highly fundamental since they impulse with further meanings. Myths are considered an inspirable part of the cultural repertoire; thus, employing it through literature and poetry gives the poet an added-value to enrich the esthetic and connotative function of the text in hand. Darwish's primary source of mythical allusions comes from the western source as an indication of the wide openness of the poem to other cultures. Morgan (1985:22) indicates that an intertextual reference is ever "innocent or direct, but always transformed, distorted,

displaced, condensed, or edited in some way in order to suit the speaking subject's value system".

Example (14 a):

"

هو: أن لا تعلق سيده البيت حبل الغسيل

صباحاً، وأن تكثفي بنظافة هذا العلم.

هوميري لشيء هنا.

فالأساطير تطرق أبوابنا حين نحتاجها.

لا صدي هوميري لشيء. هنا جنرال

يُنقَبُ عن دَوْلَةٍ نائمة

..... نَجِدُ الوقتَ للتسليّة:

في جرائد أمس الجريح،

ونقرأ زاوية الحظ: في عام

ألفين واثنين تبتسم الكاميرا

لمواليد بُرْج الحصار " (حالة حصار 2002)

Example (14 b):

“Pain is when the housewife forsakes hanging up the clothes to dry and is content that this flag of Palestine should be without stain



There is no Homeric echo here  
 Myths come knocking on our door when we need them  
 There is no Homeric echo here... only a general  
 looking through the rubble for the awakening state  
 concealed within the galloping horse from Troy  
  
 We may find time for relaxation and fine art  
 We may play cards, and read our newspapers  
 Catching up on the news of our wounded past  
 and we may look up our star signs in the year  
 two thousand and two, the camera smiles  
 to those born under the sign of the siege”

(“State of Siege”, translated by Ramsis  
 Amun, 2002).

The whole text can be seen as an allusion to a universal myth which is Troy and its heroes who recorded their shining words in the annals of history through deeds not words. Whenever any of these myths are conjured in a literary work, it connotes heroic deeds, courage and bravery. However, the intertextual space has collaborated to let this allusion acquire a new meaning when it travels from one text into another text. According to this poem in particular, Darwish had an existentialist pessimistic sense, which characterizes the literature in the 20<sup>th</sup> century; he believed that the meaning of bravery and courage has been changed and the heroes are now

dead or asleep; Troy is buried and people are intoxicated by the materiality of life; heroism and bravery no longer exist and they are replaced by camouflaged soldiers who are waiting to die, waiting to live, waiting for a mercy that will never ever come.

The mythical probably familiar NP and KP allusions are translated by using the standard translation strategy as per the below table:

ST	Allusion Type	TT	Translation Strategy
هوميري	NP	Homeric	Retention of the name
	NP	Troy	Retention of the name
	KP	Sign of Siege	Standard translation

The Chinese zodiac sign (the horse) is paradigmatically replaced by (siege) in a nice play with the sounds of the two word ( / ). Translation cannot reproduce the sound effect and the meaning it carries without footnoting or the explanatory notes; hereby, the translation of the phrase" " lacks the explanatory notes that guide the readers to the alternation in the pragmatic function which the translation fails to capture. A better translation should be provided as: (Sign of Siege – Zodiac Sign-).

#### 3.4.2.1 Historical Allusions:

Every particle in this planet can inspire the poet; the vast majority of the fundamental historical incidents are present in Darwish's poetry; each one of them was not produced in a vacuum, but it was conjured to manifest a life experience, a new meaning and path to follow. Most of these incidents represent loss and destruction. Darwish applied most of the

historical incidents to serve his cause, for he is considered the collective voice of his people.

Example (15 a):

"لم يكن عمرنا كافياً لنشيخ معاً

ونسير إلى السينما متعبين

ونشهد خاتمة الحرب بين أثينا وجاراتها

ا بين روما وقرطاج" (سرير الغربية: "كان ينقصنا حاضر"، 1999 . 6).

Example (15 b):

"We did not have time to grow old together,

to walk wearily to the cinema,

to witness the end of Athen's war with its neighbors

and the banquet of peace between Rome and Carthage" (*Unfortunately It Was Paradise: Selected Poems*, "We Were Without a Present", translated by Munir Akash et al., 2003, 101-102)

Example (16 a):

"وليحمل الموت آله

المعدنية في جوقة المنشدين القدامى

خذ نصر" (سرير الغربية: "حليب إنانا"، 1999 . 27).

Example (16 b):

“Let death carry its metal instrument in the choir of old singers

for Nebuchadnezzar’s sun” (*Unfortunately It Was Paradise: Selected Poems*, “Inanna’s Milk”, translated by Munir Akash et al., 2003, 111)

The table below illustrates the translation of the above historical allusions:

ST	Allusion Type	TT	Translation Strategy
أثينا	NP	Athens	Retention of the name
	NP	Rome	Retention of the name
	NP	Carthage	Retention of the name
	NP	Nebuchadnezzar	Retention of the name + footnote is listed at the beginning to familiarize the readers with this person

All in all, there are several stages that the translators need to follow when approaching any text that includes allusive references; firstly, identification which refers to the translator’s awareness and familiarity with the very allusive expressions utilized in the text. Secondly, interpretation of the associations attached to the allusion so that the readers can comprehend the denotative and connotative aspects of it. Thirdly, in translation, the translator should choose the best strategy that is fair for both of the SL author and the TL readers.

In sum, translators can be reminded of the fact that intertextuality is an indispensable part of every single text; literary texts in particular. Therefore, they shall exert significant outstanding efforts to enable them to identify intertextual expressions as well as comprehend their implications

in order to translate them adequately. This way, their task will be more rewarding and they will contribute to further understanding between the cultures of the world

## **Chapter Four**

### **Conclusions and Recommendations**

#### **4.1 Conclusions**

#### **4.2 Recommendations**

## Chapter Four

### Conclusions and Recommendations

#### 4.1 Conclusions:

The aim of this study has been to demonstrate the fact that writing is not a mere re-organizing of the already existed literary excerpts in a shell that can accommodate different shades of multi-faceted texts; however, it is a process of a very complicated nature which requires a highly professional weaver to select the appropriate textiles to be crocheted and readied for the next phase. The weaver is unable to create the textiles from the scratch, but she/he can modulate them by adding her/his special touch, and so is the writer, who can never generate virgin words that are not written or spoken before. And if s/he does they will not be recognized by readers since the relationship between the signifier and the signified according to deconstruction is both arbitrary and traditional; based on traditions and previous knowledge that are shared by interlocutors. The task of the writer is to rely on the shadows of the predecessors to produce her/his own light that can illuminate the dark vestibules of meanings and thoughts.

The allusive references that the writers utilize in their works are not mere linguistic or literary units, but they are cultural-bound units that occupy very significant situational and contextual positions; they have to be interpreted in light of semiotics to decode their denotative and connotative values. Thereby, translating allusions is a very convoluted and

problematic task due to many reasons. Firstly, because of the cultural barriers and differences between the SL and the TL, some allusions appear as innocent units in the texts; the translators will be unable to recognize them though they are bugged with meanings. Secondly, if the translator manages to recognize some of the allusions exist in the text, she/he will miss other aspects like their connotative meaning since their semiotic referents may be inactivated in their language. Last but not least, translators need to know that even if they understand and comprehend the allusive meanings, certain obstacles will derail the natural flow of the translation process; translation is not produced in vacuum, but it targets an audience whose comprehensions of the message of translation is a prerequisite of its existence; otherwise, the audience will be lost in the whirl of puzzled fragmented allusions.

Eventually, this thesis contributes to build a model for the translation of the allusive references based on the semiotic interpretation and the models proposed by Leppihalme for the translation of the PN and KP allusions. Any strategy that the translator needs to follow should be harmonized with the meaning aroused by the allusions. Hereby, the step followed the allusions recognizability shall be to interpret these references based on the concept of intertextual space. The more the translator is involved in the translation of the allusions in the literary works in general, and the poetry of Darwish in particular, the more they become acquainted



with these intertextual patterns and more familiar with their semiotic values.

More specifically, the thesis answers the study questions as follows:

1. What has been will be again and what has been said will be said again; nothing is different, but it is all about combination and taste which enable one writer to excel and surpass in the literary arena.
2. Intertextuality is an inevitable phenomenon and it exists in every single text. However, some scholars like Barthes and Kristeva undermine any creative impulse in the human nature. They do stress out the assumption that intertextuality is a mere permutation of other preceding quotations; the text is solely a mosaic of intertextualized networks organized and ordered in an echo of the previous texts. Barthes was the one who got his sword out of its scabbard announcing the “death of the author” and “the birth of the reader”. The reader can be a consumer who reads the text without any interference from her/his side, or a reader who excavates in all the details of the text collaborating in its production; in this way, she/he is considered another writer of the text. Translation is considered a very crucial vehicle in determining whether the audience is a consumer or a reader. Allusive references are regarded as authorial elements which make from the translator a second reader by playing with the textiles of the text through the significant omission or

addendum. Afterwards, the TL viewer receives the text; she/he will be deprived from the pleasure of analyzing the text if the translator has an indication towards adopting the literal translation strategy; however, the more the translator adds/omits or changes, the more she/he gives freedom to the reader to interact with the text. This could denounce Barthes' and Kristiva's theory that writing is against literary creativity.

3. The concept of intertextual space defies the existence of the transcendental signified (the fixed meaning of the text) since the meaning of the text does not rely on what the writer produces or says; once the words leave the mouth of the writer, they become the property of the readers/audience who interpret them as per the evanescent and surrounding realities. Thus, the writer is not a mere scripser of the text, and the reader is not only a receiver, but they are both generators of meanings.
4. Allusions are considered as economical devices that are utilized to charge the text with meaning and effect by using minimum words or by presenting a sort of puzzle for readers to solve. Target readers' task is to decode the explicit or implicit connotations existed in the allusive references matching them with the time, place and/or any other considerations.

5. By the same token, intertextuality is considered a new way of reading and appreciating texts. Therefore, translators need to be fully aware of the inevitable phenomenon of intertextuality; there are no original texts since all texts from all ages are intersected together. Namely, the translator should engage her/himself in the translation process with the assumption that these stretches of texts are recurred sometime somewhere; this process gives us a clue that every reading of the text is a rewriting of it through a different binocular of a different reader. Hereby, every translation is a rewriting of the ST which is generated after many reading and rewritings of previous texts.
6. As the sign travels between texts through the medium of the intertextual space, new texts gain new meanings that can support or abort those depicted in the previous texts. In other words, writer is a writer and not a scripiter as some scholars believe; the content of the text is renewable though the form looks sometimes similar to the predecessors'. Intertextuality is not a mask that demolishes creativity, but it is the bridge that leads poets and writers to the new Terabithia (the magical kingdom of words).
7. The translator encounters several problems when approaching a text abounding with allusions starting from the recognizability of these allusions to understanding the meanings that they evoked and finally to conveying the force and effect of the allusions into the TL in a

way that is accessible to the audience. S/he, thereby, needs to be sensitive to the impact aroused by these references and to be a subject-matter expert to infer the allusions' values. By the same token, it is possible for the subject-matter expert translator to de-originate the ST to find its original roots; however, 100% de-origination is almost impossible since the knowledge remains relative to recognize all the allusions implied in the text. The level of biculturalism and bilingualism enable the translators to infer the impact of the allusions and to render it in the TL, but there are disguised allusions that are difficult for any translator to observe and absorb no matter how intellectual s/he is; a de-facto phenomenon that is imposed by the cultural barriers.

8. Rhetorical semiotic approach is a very fundamental model in the study of allusions in translation, for the meaning matters before adopting any translation strategy. Mahmoud Darwish opted to magnify previous places, time, characters and incidents through depicting them in his poetry; his poems can be considered as a mirror of many religious, historical and mythical episodes. However, the reader does not see the past itself, but she/he sees the past in the disguise of the present. All of the references that Darwish borrowed from the predecessors were meant to reflect the Palestinian cause. Namely, Adam's story of creation incarnates that ancient existence of the Palestinians in their homeland, Noah's and Joseph's story is

similar to Darwish's story and all the Palestinians, the tragic historical flaws in Cordoba and Hiroshima resembles the chaotic devastative state in the world and Palestine in particular, and finally the meaning ancient mythical symbols which people used to exalt has been changed now: Troy is asleep beneath the dust of disgrace and Odysseus is no longer existed. It is the task of the translator to make negotiations between the ST and the TT to transfer the meaning of these allusions to the TL readers without losing sight of the cultural barriers and bumps that allusions may create.

9. Leppihalme (1997) classifies allusions into two categories: proper-name allusions which refer to real life or fictional figures, names of well-known people and characters from the past, writers, artists, mythical and religious characters or incidents, and key-phrase allusions which include slogans borrowed from films, advertisements, various catchy phrases, proverbs, idioms, clichés, popular beliefs, stories, assumptions, phrases from religious book, etc. for each type of these allusions, there are different translation strategies suggested depending on the extent to which the allusive reference is familiar to the translator. Through examining different quotation written by Mahmoud Darwish, we find that the translator opted to retain the PN allusions, to use the standard translation for the KP allusions, to delete them, to add or change them. We cannot evaluate this translation as right or wrong, strong or weak, but

translators should conduct readers-response tests to examine the efficiency level of translation and to evaluate the extent to which translators are able to transfer the meaning of the allusions from the ST into the TT.

10. In our translation programs at Arab universities, we devote a lot of time teaching translation theories and intertextuality theories in separation of each other. Awareness shall be raised towards adopting intertextuality theories in the translation arena to give a room to translators to show their innovative powers and capabilities.

#### 4.2 **Recommendations**

The study, hereby, recommends the following:

1. Allocating the same quota at schools and universities for teaching intertextuality and translation theories as one unified course, and assigning much time for these theories to be applied and practiced.
2. Translators need to have intensive training courses to get familiar with the most used religious, historical and mythical allusions in the different types of texts. This will collaborate to enrich their knowledge and bridge the gap between the cultural bumps that exist between the SL and the TL.
3. An-Najah National University should arrange to convene meetings/video conferences between the English Department

students and students from different British or American Universities. Through these meetings/conferences, they can discuss literary works written by Darwish or any other Arab poets/writers who employ the allusions in their works, and then to examine their apprehension and understanding level of the translated text and the meanings they carry.

4. Semiotics is a very rich area if it is linked to translation and intertextuality theories; thereby, the researcher does recommend conducting a research about the semiotic inaccuracies in the translation of allusions in the literary works of Naguib Mahfouz, Amal Donkol and Sameeh Al-Qasem among many others.

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

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## الملخص

منذ قرون عديدة، أصبحت عبارات التناس جزيرة كنز ومحط أنظار العديد من الباحثين والعلماء للكتابة عنها، أرض خصبة تمكن الباحثين من توظيف طاقاتهم في حقول متعددة من اللغويات والأدب والترجمة. تعالج هذه الدراسة موضوع ترجمة عبارات التناس الدينية والتاريخية والأسطورية في شعر محمود درويش في ضوء مفهوم "حيز التناس".

أولاً، تثبت هذه الدراسة أن الكتابة ليست مجرد تغيير وتعديل في النصوص الموجودة سابقاً ولكنها إعادة ابتكار وتجديد للمعاني والأفكار الأصلية. وعليه، فإن اعتماد المنهج الخطابي السيميائي ضرورة قبل اعتماد أي استراتيجية للترجمة. ثانياً، يحتاج المترجمون للانخراط في ترجمة النصوص باعتبارها ليست موجودة بالاصل ولكنها يمكن أن تتقاطع مع نصوص أخرى في كل مكان، لهذا تعتبر الترجمة بأنها إعادة كتابة وقراءة للنصوص السابقة. أخيراً وليس آخراً، يتحتم على المترجم أن يكون ضليع وخبير في مجال تصنيف النص وبالغ الدقة في الشعور بالمعاني التي يضمنها النص من أجل أن يتمكن من اختيار استراتيجية الترجمة الملائمة والعادلة لكل من كاتب "النص المصدر" وقراء "النص المستهدف".

من خلال دراسة الاقتباسات المأخوذة من دواوين مختلفة للشاعر محمود درويش، توصلت الباحثة إلى أن المترجم اختار الإبقاء على عبارات التناس التي تصنف ضمن "الأسماء الصريحة"، بينما اختار استخدام الترجمة القياسية لعبارات التناس التي تصنف ضمن "العبارات الرئيسية"، تعديلها أو تغييرها أو حتى حذفها. فإفإننا لا نستطيع الحكم على هذه الترجمة أو تقييمها

بأنها صحيحة أو خاطئة، قوية أو ضعيفة، ولكن يجب على المترجمين إجراء اختبارات للقراء لفحص مدى كفاءة وفعالية الترجمة وقدرة المترجمين على نقل المعاني التي تحملها عبارات التناص من "النص المصدر" إلى "النص المستهدف".