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**“Every word is directed
towards an answer”: Dialogism
and the Translation of Allusions
in Three Literary Works of
Mahmoud Darwish**

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Abstract

This study aims to demonstrate the fact that allusive references are not used by sheer coincidence as linguistic or literary devices; allusive references are culture-bound units that occupy highly significant situational and contextual positions. Moreover, translating allusions is a very convoluted and troublesome task owing to dialogism which involves the writer, the reader, and the context. Due to the cultural barriers and differences between the SL & TL, some allusions appear as innocent units in the texts. Translators, therefore, can face serious challenges identifying them though they are bugged with meanings. By the same token, if translators manage to recognize some of the allusions in the text, they can miss other aspects like their connotative meaning and contextual impact since their semiotic referents may be deactivated in their language. This study contributes to building a model for the translation of intertextual references within the concept of dialogic space, where each translated text interweaves with the ST and recontextualizes with potential translations of the ST. To resolve the translation problems, the Bakhtinian notion does not require establishing fidelity with the source text or the target text as it has been the case with the traditional and recent target-oriented translation. Translation is rather deemed as the act of rewriting the ST in a tripartite intertextual space including the author, the reader, and the context. The produced translation, therefore, won't be standing in an inferior position to the ST, but rather on equal footing with it. The study espouses a dichotomy to translate the allusions: Leppihalme's strategies (1997) for the translation of horizontal allusions, and Hervey and Higgins' compensation strategies (1992) for the translation of vertical allusions.

Keywords: allusions, compensation, dialogism, intertextual space, and translation.

"كل كلمة موجهة نحو إجابة": نظرية الحوارية في ترجمة عبارات التناص في ثلاثة أعمال أدبية لمحمود درويش

المخلص:

تهدف هذه الدراسة إلى توضيح الغاية من استخدام عبارات التناص في النصوص الأدبية، فهي لا تستخدم محض الصدفة كوحيدات لغوية أو أدبية وإنما تعتبر وحدات تتركز بالدلالات الثقافية وتعتبر عن مدلولات نصية أو سياقية مهمة للغاية. وبالتالي تعتبر مهمة ترجمة عبارات التناص عملية صعبة ومعقدة للغاية بسبب نظرية "الحوارية" التي تشمل كل من الكاتب، القارئ والسياق. نظراً للاختلافات الثقافية بين كل من اللغة المصدر واللغة الهدف، يصعب على المترجمين فهم المدلولات والمعاني التي تتركز بها عبارات التناص، وإن تمكنوا من فهم جزئية معينة منها، لن يتمكنوا من تغطية كافة المدلولات الضمنية والسياقية نظراً لغياب التأثير السيميائي لهذه العبارات في لغتهم. وعليه، تسهم هذه الدراسة في بناء نموذج لترجمة عبارات التناص ضمن مفهوم "الفضاء الحواري" حيث يترابط كل من النص المترجم مع النص الأصلي ومع أي ترجمات أخرى محتملة للنص الأصلي ضمن نظرية "الحوارية". تقدم نظرية "الحوارية" التي جاء بها ميكائيل باختين حلاً لمعضلة ترجمة عبارات التناص، حيث لا تتطلب نظرية باختين إنشاء روابط دقيقة مع أي من النص الأصلي أو النص الهدف كما هو الحال في استراتيجيات الترجمة التقليدية أو الحديث الموجهة نحو اللغة الهدف، وإنما تعتبر الترجمة إعادة كتابة للنص الأصلي ضمن فضاء حوارية يشمل كل من الكاتب، القارئ والنص / السياق. وبالتالي، لن يكون النص المترجم في موقع أدنى من النص الأصلي وإنما يقف على قدم المساواة معه. تقدم هذه الدراسة استراتيجية ثنائية لترجمة عبارات التناص في ثلاثة أعمال أدبية للشاعر محمود درويش: الأولى مبنية على نظرية (Leppihalme, 1997) لترجمة عبارات التناص الصريحة، والثانية مبنية على نظرية التعويض في الترجمة لكل من (Hervey & Higgins, 1992) لترجمة عبارات التناص الضمنية.

كلمات مفتاحية: عبارات التناص، التعويض، الحوارية، الفضاء الحواري والترجمة.

1. Introduction

Despite the fact that many translators tried their hand at translating the poetry of Darwish, it is commonly contended that Darwish never found his translator. Obviously, the allusive references envisaged in Mahmoud Darwish's poetry represent a case of semantic and connotative complexity that definitely lead to inconceivable translation challenges. Generally speaking, the text is no longer deemed as the prime container of thoughts and meanings. The meaning lies in the vast dialogic space between the text in hand and the anterior text. Consequently, understanding the text requires to trace the dialogic threads between these texts because the meaning lies in the destination not in the source. Recognition of these intertexts is a prerequisite to the construction of meaning, particularly, when the text is approached by a translator. Having said that, translation is regarded as a convoluted task for many reasons. First, translators could be unaware of the intertextual references and allusions encoded in the text due to their limited knowledge of the SL and its culture. Even if they can identify them, they are most likely susceptible to miss some aspects like their connotative meaning because their semiotic referents may be deactivated in their language. More importantly, translators do believe that meaning lies in the ST per se, so they read the text looking for the inherent code and meaning ending up translating the text with great contextual and connotative loss. Unbeknownst to them, the meaning resides in the infinite dialogic space between these intertexts. Therefore, the impetus behind this paper is to lay down some ground strategies, beyond the semantic formal equivalence. The collected data of Darwish's poetry are analyzed in this study drawing on Derrida's (1977) dichotomy of 'iterability' and 'citationality', Bakhtin's (1986) dialogism, Barthes' (1977) concept of the death of the author, and Hatim's (1997) vertical allusions. Since the vantage point of the paper is translation within the concept of intertextuality and dialogic space, and the challenges translators encounter when coming across a decontextualized text, the study primarily proposes two translation approaches: Leppihalme's strategies (1997) for the translation of horizontal allusions, and Hervey and Higgins' compensation strategies (1992) for the translation of vertical allusions. Utilizing either of these approaches basically depends on the translation skopos (author, reader and context).

2. The Metamorphosis of Intertextuality

The relationship of texts to other texts that precede them has always been a perpetual concern to many theorists and scholars since classical antiquity. However, Julia Kristeva is the first theorist who is credited for coining this term in 1966. She argues that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. Thus, the notion of 'intertextuality' replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva, 1986, p. 37). 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. From the perspective of translation, intertextuality is an indispensable concept for translation since it involves both good reading and writing to arbitrate between the text producers and receivers. This means that unless the translator reaches a very high degree of understanding and comprehension, this will not lead to the production of well-written texts.

The earliest origin of the concept of intertextuality can be best traced to Ferdinand De Saussure's linguistics (semiotics). Saussure (1986) argues that the linguistic signs do not carry within themselves a one-to-one relationship with the objects they signify in the real world. On the contrary, the linguistic sign is divided into two parts; the sound pattern, “the signifier”, and the concept or what it signifies, “the signified”. He believes that the relation between the signifier and the signified is arbitrary, and its meaning is not stable; both parts function in the consciousness of the speaker without any real attachment to the outside physical world. Saussure goes on to assert that the linguistic sign is differential in nature, and not referential. In other words, it's 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” (Saussure 1986, pp. 114-8). Thus, intertextuality doesn't indicate a one-to-one relationship neither with the physical surrounding world nor with the preceding words found in other texts. Commenting on the matter, Allen (2001, p. 11) states that the authors of literary works choose their characters, plots, narratives, and images not from the language system, but from the anterior literary repertoire which constitutes a synchronic literary system. For instance, if an author wants to depict the characterization of Satan in a text, it's more likely to conjure up the image of Satan in John Milton's epic *Paradise Lost* (the anterior literary text), and not the Christian notion of the Devil.

Kristeva (1980) states 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) 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 Kristeva'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” (1980, p. 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, pp. 93-4)

Accordingly, 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 by several authors dwelling in different environments. However, a creative touch will imprint it while moving to defy all the previous mythology that used to surround the very essence of texts; authenticity, singularity, and exclusivity. Intertextuality is regarded as a new means of facilitating text comprehension as readers understand new pieces of information through the old texts that they already know or come across in some other texts. The Bulgarian-French philosopher Tzvetan Todorov echoes this notion saying:

“after Adam, there are no nameless objects, nor any unused words” (quoted in Allen 2011, p. 27).

Kristeva argues 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, p. 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. Similarly, the literary word, to Kristeva, does not only resurrect anterior texts, but it also originates exterior ones (Kristeva 1986, 37). The meaning, subsequently, is established through the collaboration of all the multivoiced elements of the dialogue: the author, the content, and the reader.

Roland Barthes, in his ‘The Death of the Author’ asserts that “the Author, when believed in, is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a before and an after” (Barthes 1977, p. 145). Writing as Barthes perceives it is recognized by the subject, not the author (Ibid, p. 145). Equivalently, Allen (2001, p. 72) argues that Barthes’ theory presumes that the origin of writing does not lie in the authorial parent source, but in the plurality of voices of anterior words, texts, and utterances. Barthes emphasizes at the end of his essay that:

a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not, as was hitherto said, the author (Barthes 1977, p. 148).

3. The Anxiety of Influence

In his *The Anxiety of Influence* (1973), Harold Bloom depicts the struggle between the young poets (the “ephebe,” the “citizen of poetry” as ancient Athenians termed her/him) and their predecessors. In Bloom’s humanist model of influence, the authors and their predecessors become objects of oedipal, father-son struggle. Poets are involved in a quest to re-beget themselves and be the “father of themselves”. Each new poet must fight the preceding poet to possess the poetic muse; this can only be attained through sabotaging the father figure, then the new poet will be able to find her/his voice. In respect to intertextuality, the poet’s anxiety of influence is perceived as a means to abort the sanctity of the father text (henceforth the ST) being the central point of meanings and implications. The prospective intertextual relations decontextualize with the ST and recontextualize with others. In other words, the deity and originality that have characterized the ST for decades do exist no more. Innumerable factors like time, place, context and audience amongst others collaborate to alter the meaning while linguistic signs travel between texts.

AbdelMalik Murtad 1983, p. 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 خاصة به"

“It is time for contemporary literature scholars and fanatics to start believing that the literary text has an independent legitimate entity though it eventually belongs to the father text. When compared to the father text, the literary text resembles the sperm that is inserted in the womb to beget a new child. The child, however, does not necessarily carry all of the father’s psychological, physical and intellectual genes. The child independently acquires a new different personality no matter how hard the father tries otherwise.” (AbdelMalik Murtad, 1983, our translation).

Reflecting on Mahmoud Darwish’s poetic experience, it is evident that Darwish persevered to realize his existence, particularly, after the life-shaping experiences he went through. The climax of the existence journey was the Darwishan *exodus* after the Siege of Beirut in 1982. He moved from Beirut to Tunisia and then to Paris in a nomadic lifestyle that resembled the 1948 Nakba. Darwish voices the reality of living under the shelling, the defeating silence, and the horrific massacre of Sabra and Shatila. More importantly, Darwish never loses sight of identity and existence. His attempt of being, after the second *exodus*, is reincarnated in the self-images he draws for the wounded past, present, and future. Through it all, Darwish released the first volume, after the Palestinian plight, in 1986. He inaugurates it with an act of dialogism with Al-Mutanabi’s poem, saying:

"على قلبي كأن الريح تحتي" (المتنبي)

“Uneasy as if uplifted in the air” (Al-Mutanabi, our translation).

Darwish was called the new Mutanabi after releasing his poem “In Praise of the Tall Shadow” in 1983, where he glorifies Yasser Arafat and his companion freedom fighters in an analogous text with Al-Mutanabi’s praise to Saif Al-Dawlah. Al-Mutanabi cherished and respected him, but he left Aleppo to Egypt after he was humiliated on Saif Al-Dawlah’s watch. Similarly, Darwish used to have a very close friendly relationship with Yasser Arafat. The latter, however, didn’t value Darwish’s opinion in one of the incidents. Darwish, therefore, left Tunisia to Paris and stayed in exile for ten years.

In her article “Darwish Indicts Modern Arab Poets”, Nancy Linthicum (2013) observes that in one of his interviews, Darwish calls Al-Mutanabi, “the most modern of all modern poets”. After being waspishly criticized due to this controversial statement, Darwish elaborates a week after, “When we search for a diagnosis of our current situation, we resort to citing excerpts from the poetry of Al-Mutanabi, which makes me feel that this great poet remains more lively and modern and contemporary than we are”. This statement echoes Bakhtin’s dialogism and Bloom’s anxiety of influence by affirming that there are no old or previous texts within the ambience of dialogue and intertextuality. Both texts are present now in the literary repertoire, but Darwish’s text incites different implications given the different author, context, and readers.

4. Translation as an “Answering Word”

In their pursuit to understand the intricacies of the process of translation, theorists almost agree that it has no absolute definition. The traditional theorists opine it as a mere linguistic activity. Catford defines it as “the replacement of textual material from one language (SL) by equivalent textual material in another language (TL)” (1965, p. 29). In the same vein, Newmark 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” (1981, p. 7). These approaches emphasize the idea that translation is perceived as an insignificant linguistic process, where the translator’s role is marked by being neutral and mechanical. Postcolonial and cultural theorists, on the other hand, view translation as a subjective discipline where translators willfully intervene to produce equivalent texts that serve their own content and purpose. Translation by definition represents “trace of difference” among vast reach of communities where “the relation of the one to the other” is of utmost significance (Keith, 2000, p. 466). Speaking of the “other”, recent scholars tackle the concept of translation and intertextuality from two perspectives. The first is translation as an intertextual notion while the second is the translation strategies of allusive references that should be adopted to mitigate any contextual or connotative loss.

To this end, translation is deemed as a “dialogue” or a negotiation process between the ST & the TT. It transcends the influence of the ST to another culture, and contributes more to enrich the dialogue initiated by the ST and keep it alive among its readers. In this sense, the ST initiates an “answering word” to the readers. The translator, in her/his turn, collaborates to compose another “answering word” that speaks to the TT, its readers, and their culture. As per the Bakhtinian sense, the translator is not required to establish fidelity with the source text or the target text as it has been the case with the traditional translation theories which consider the source text as the translator’s Mecca as well as the recent target-oriented theories. The translator, therefore, is keen on bridging between the self and the other. The former is not prioritized over the latter or vice versa, but the relation is constructed based on understanding, harmony, and “live entering” between the SL and TL to create an open-ended ambience. Each reading of the ST context implies an act of deciphering the metalinguistic idiosyncrasies of the text. Approaching the text for translation entails another reading, and thus composing a new dialogue for TL readers.

Fowler contends, “We do not read a text in isolation but within a matrix of possibilities constituted by earlier texts which function as langue to the parole of individual textual production.” (2000, p. 117). By the same token, Alawi observes that “these relations are influenced by time and place. Something said one hundred years ago in London may be understood in a different way today in Jerusalem. The structure of relations is governed by a dialectic of resemblance and difference; a text is understood by its relationship to other texts within the established structure.” (2010, p. 2439). In view of these perspectives, the impact of the dialogic notion on the translation of allusions in Mahmoud Darwish’s poems is twofold. The first perceives translation not in terms of formal equivalence, semantic equivalence or a mere imitation of the ST. It rather has a creative status, not a derivative one. The task of the translator is delineated as a process of rewriting the text; this ineluctably means that the translator is capable of producing a new text which may encompass different implications if compared with the ST. Translating any of Darwish’s poems places the translator in the position of the author by producing an equivalent ST, which will enter the open-ended space of meanings and implications. The newly produced ST, in return, interweaves with the same intertexts in the literary system and the target culture. Moreover, as intertextuality implies indeterminacy and plurality of meanings within the dialogic space, each reading of Darwish’s poems entails a new interpretation, and thus a prospective future translation will be produced to be braided with the translation in hand, and so on. For instance, translating *The Mural*, when it was

produced and published for the first time in the twentieth century, is certainly different from translating the same poem during the twenty first century, particularly post the death of Darwish. That is, the emphasis on the tropes of names, death, and hauntology will undeniably be more potent and eminent.

Basil Hatim and Ian Mason allocate a chapter titled “Intentionality and Intertextuality” in their book *Discourse and the Translator* (1990). They indicate that the task of the translator is boiled down into a mediator who negotiates between the source language text “SLT” and the target language text “TLT” trying to reach into 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, p. 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. They also point out that “each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text (source) to another (destination). The area being traversed from text to text is what we shall call the intertextual space.” (Hatim and Mason, 1990, p. 129). Hatim (1997, p. 134) makes an important division between different types of intertextuality: horizontal and vertical references. As way of illustration, Alawi (2010, p. 2444) discusses that the classical archetypal implication of Oedipus’ myth quintessentially synthesizes a sordid image of him as an evil character who is punished for killing his father and marrying his mother. The same myth, on the other hand, carries different overtones in Sophocles’ play. Oedipus is portrayed as a hero with virtual attributes and a good example of the husband and the father to suit the dramatic and poetic settings. 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.

Venuti (2009) argues that translators tend to render words and phrases using the ‘lexicographical equivalence’ or ‘semantic correspondence’ which primarily depends on the strict dictionary meaning in their pursuit to mirror the ST. The translation of intertexts requires to render not only the semantic equivalence, but also to maintain the foreign intertextual relations encapsulated in the text. He also views translation as an act of intertextuality. Therefore, translation is considered a generative process, for it decontextualizes with the ST and recontextualizes with other existing texts and future prospective translations of the same ST. Venuti elucidates that the translation of intertextual references with complete precision is almost unattainable. To compensate, translators opt for employing paratextual devices, such as introductory essays and annotations. This makes the translator’s work more of a commentary than of a translation and cancels the intended impact of the ST on TL readers. He states that “a translation enacts an inscription that communicates only one particular interpretation of the foreign text, never that text itself and never some form, meaning, or effect believed to be invariant and somehow inherent in it” (Ibid, p. 162). For this purpose, Venuti believes that the translation of intertextual codes requires a device that can

arbitrate between the ST and TT cultures; this device is called the ‘interpretant’. The interpretant is divided into formal and thematic. The formal equivalence coincides with the semantic equivalence, and the dictionary meaning of words and phrases. The thematic equivalence, on the other hand, includes codes such as “specific ideas, beliefs and representations; a discourse in the sense of a relatively coherent body of concepts, problems, and arguments; or a particular interpretation of the foreign text that has been articulated independently in commentary” (Ibid, p. 163).

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 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, the decoding of meanings and the translation task in hand; 2) problem-solving mechanisms; and 3) reverbalisation. 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 believes that the first strategy translators resort to is the standard translation; a few slight changes are sometimes required to make the standard translation blend in. In case of 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, but, this is not always applicable. The audience may not recognize the source of the allusions in poetic texts. For this reason, translators have got to pay much attention to the style, rhythm, and word order since these qualities give the text its weight and character. By the same token, translators may recourse to the internal marking through the enhancement of the effect of the TL. Otherwise, translators can replace the SL allusions with culture-specific allusions or items peculiar to the TL.

Since a one-to-one correspondence is not achievable in the translation of allusions, and the completely equivalent impact is off the table, translation by compensation is believed to be, possibly, capable of achieving an optimal equivalence at a high level of domestication/ naturalness in case of vertical allusions. In the literary translation, where texts are rick with pragmatic and aesthetic values, the contextual effect is more likely to get lost in translation. Hence, it should be compensated. The present study adopts an eclectic model of Hervey and Higgins’ (1992) compensation strategies. According to them, when the going gets tough, and the contextual loss becomes inevitable, compensation is employed through imitating the ST’s effect by means other than those used in the ST. They highlighted several types of compensation: compensation in place, compensation by splitting, compensation by merging, and compensation by kind. However, the study concentrates on utilizing the first three types of compensation while translating the allusions in Darwish’s poetry. Per Hervey and Higgins, compensation in place occurs when the translator tends to flip the position of a given textual effect to a different place earlier or later. Concerning the compensation by merging, it happens when the translator opts for using a condensed TL chunk or

segment to express a ST relatively long expression, but not at the expense of meaning. Compensation, by splitting, on the other hand, when the Tt expression/word cannot render the same range of meanings and contextual effect of the ST expression.

5. The Darwishan Parallel of "Read"

Interestingly, Darwish applies religious intertextuality between his own verses and the Qur'an, which he quotes or draws from although he is known to be secular. By doing so, he evokes symbolic poetic implication abundant with semantic and artistic functions. As indicated before, the vertical allusion is one of the most exigent types, so to speak, for translators, where the referent text is not available at all in the TL. Translators, consequently, need to translate the ST allusion intelligibly through adopting specific translation strategies. Also, the translator may tend to change the text insubstantially or rewrite it to bring forth the relatively preserve the allusive outcome on the TL readers.

Putting Darwish under the microscope of intertextuality, it is evident that he attempts to interweave his everlasting quest of realizing his individual and collective existence and identity through his poems. Therefore, the concept of 'being' is voiced through the young poet's calls to rebel and resist the occupation. The mature poet, afterwards, devotes his poems to demand for political and historical justice. Darwish's 'attempts to be' are culminated in 1983, upon releasing his seminal poem "In Praise of the High Shadow", which he wrote on the deck of one of the ships carrying Darwish alongside thousands of Palestinian freedom fighters from Beirut to Tunisia after the Israeli forces barbarically demolished Beirut. Dialogically speaking, the context of Darwish's immigration decontextualizes with Prophet Mohammad's (p.b.u.h) immigration from Makkah to Al-Madinah as a way to preserve the message of Allah. Darwish sees himself as a messenger in charge of protecting his individual identity and the collective identity of the Palestinian people, too. It is imperative to highlight that Darwish's readers have discernable imprint on his poetry which is evident in the way he indelibly wields references to religious archetypal tropes in an attempt to reverberate with their religious dogma. In a beautiful intertextual web, the original context of revelation, and the recitation of the first Qur'anic verses have been rejuvenated within the dialogic space in Darwish's answering words:

Text (1):

"فاقرأُ
باسمِ الفدائيِّ الذي خَلَقَا
مِنْ جُرْجِهِ شَفَقًا" (في مديح الظل العالي، 1983)

"Read!

In the name of the *Fedayee*

Who creates, from his wound, a twilight" (Darwish, 1983, our translation).

In addition, the prophetic message revealed to Prophet Mohammad (p.b.u.h) through Gabriel is dissevered in other places:

Text (2):

"وفي الصحراء قال الغيب لي: اكتب/ فقلت: على السراب كتابة اخرى
فقال: اكتب ليخضر السراب/ فقلت: ينقصني الغياب/ وقلت: لم أتعلم الكلمات بعد

فقال لي: اكتب لتعرفها/ وتعرف أين كنت، وأين أنت/ وكيف جئت ومن تكون غداً
ضع اسمك في يدي واكتب/ لتعرف من أنا واذهب غمماً في المدى
فكتبت: من يكتب حكايته يرث أرض الكلام ويعرف المعنى تماماً (لماذا تركت الحصان وحيداً: “قال المسافر للمسافر”، 1995: ص.54).

“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!” (Darwish, 1995. Translated by Balqis Al-Karaki, 2011).

The underlined linguistic segment in text (2) is semantically-loaded with Qur’anic elements that embrace a lively vertical intertextual relation with a sacred text. In Arabic, the word "اكتب" "write" is used quite a lot both formally and informally. The iterability of the Qur’anic segment cannot be comprehended without examining its citationality.

"اقرأ باسم ربك الذي خلق الإنسان من علق اقرأ وربك الأكرم" (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 Qur’an*. Translated by Khan & Al-Hilali, 1999).

The dialogue that Darwish creates between the poem’s persona and the supernatural (the unknown) echoes the dialogue of the first revelation that takes place between Gabriel (the Angel) and the Prophet. The Angel engages the Prophet in a dialogue about reading. In a beautiful play with syntagmatic and paradigmatic relations, Darwish replaces ‘reading’ with ‘writing’. Translationally speaking, there are two different allusions that the translator needs to account for. The paradigmatic relation in which the word ‘read’ is replaced with the word ‘write’ and the dialogue which has an important significance in the SL culture (Islamic culture). The use of the conjunctions (so, thus, hence) in the above translation masquerades the visibility of the dialogue that Darwish intends to highlight. Since everything begins as a dialogue, this poetic and intertextual chunk will be dissected within the dialogic/intertextual space. It has been elucidated before that anterior texts enter an open-ended ambience; the translator should look deeply into all previous texts that decontextualize with the text in hand (henceforth – text 2) in order to understand all generated meanings and overtones. Without doing so, the produced translation will be out of place. Moreover, the translator must keep in mind that the produced TT will enter this ambience as well to stand on equal footing with all other anterior texts, and recontextualizes with the exterior texts (prospect TTs). In a nutshell, translating text (2) requires identifying the dialogic threads interweaved with other texts. By way of illustration, the translation of the allusive reference "فاقرأ" "اقرأ" in text 1 can be easily done espousing the semantic and lexicographical equivalence. The translation of text 2, nonetheless, necessitates the vitality of looking closely into the anterior texts

storied in the intertextual/dialogic ambience to comprehend the enigma of altering “read” with “write”. The translator then can opt for the utilization of other translation strategies that can help rewriting the text, mirroring the paradigmatic and syntagmatic change, and making the new Darwishan allusive reference visible effective.

In his quest to realize the very core of his identity, Darwish relies on the power and formality of the Qur’anic register represented by the story of the first revelation to envisage his own story; a Palestinian who has been through many ordeals, specifically, Beirut exodus. To Darwish, the identity is about freedom from the oppressor, and revolution against the prosecutor, and not about the mirage of the statehood. All of these values colored his writing upon the 1982 plight, when text (1) was written. Post-Beirut, Darwish experienced a nomadic lifestyle; therefore, his poems represent constant attempts to establish identity and regain his Paradise Lost through the power of his writing. That being said, the first step to produce a better translation of text (2) is to bring the intertextual reference into the light, after being veiled with Darwish’s play of syntagmatic and paradigmatic relations. To fulfill this purpose, we need to evoke other texts that decontextualize with text (2), and to get a better understanding of the purpose of the alteration between ‘read’ and ‘write’, as it’s apparent in the below text:

Text (3):

"أنا من تقول له الحروف الغامضات
اكتب تكن واقراً تجد" (الجدارية، 2000 : ص. 45).

“The obscure letters reveal to me: Write to be. Read to find” (*Unfortunately It Was Paradise: Selected Poems*, “The Mural”, translated by Munir Akash et al., 2003, p. 126)

The underlined linguistic stretch elucidates the purpose of the alteration between ‘read’ and ‘write’. Evidently, Darwish draws a parallel with the first story of revelation, which starts with ‘read’ to signify his pursuit to realize his existence and achieve immortality. Writing, to Darwish, is part of the concept of ‘being’, which has been scattered in the exile. In other words, the Prophet had to read and recite the Qur’an to initiate the last message of Allah to humanity, and ditto for Darwish; he must write to be. Based on all that has been said so far, it is clearly demonstrated that the classical-religious register in text (2) can be translated as follows utilizing the strategy of compensation to uncover the intertextual relations ciphered by a Darwishan code:

ST:

" وفي الصحراء قال الغيب لي: اكتب/ فقلت: على السراب كتابة أخرى
فقال: اكتب ليخضر السراب/ فقلت: ينقصني الغياب/ وقلت: لم أتعلم الكلمات بعد
فقال لي: اكتب لتعرفها/ وتعرف أين كنت، وأين أنت/ وكيف جئت ومن تكون غداً
ضع اسمك في يدي واكتب/ لتعرف من أنا واذهب غمماً في المدى
فكتبت: من يكتب حكايته يرث أرض الكلام ويعرف المعنى تماماً" (لماذا تركت الحصان وحيداً: "قال المسافر للمسافر"، 1995: ص. 54).

TT:

“In the desert, the Supernatural Revelation said: Write!
I don’t know how to! I don’t know how to remember, said I
He said: Write! The mirage will become greener

There is writing on the mirage; I don't know how to, I said
Write to know. To know your past, present, and future, said he.
I, hence, wrote: He who Writes, Be!” (Darwish, 1995, our translation).

The translator primarily opts for the compensation strategy since any other traditional or paratextual strategy may result in an inevitable unacceptable contextual effect. The employed compensation procedures are clarified hereinafter:

ST	TT	Translation Strategy
"الغيب"	"Supernatural Revelation"	Compensation by splitting
"على السراب كتابة أخرى" "ليخضر السراب"	"There is writing on the mirage" "The mirage will become greener"	Compensation in place
"ينقصني الغياب" "لم أتعلم الكلمات بعد"	"I don't know how to! I don't know how to remember"	Compensation by merging
"اكتب لتعرفها/ وتعرف أين كنت، وأين أنت/ وكيف جنت ومن تكون غداً ضع اسمك في يدي واكتب/ لتعرف من أنا واذهب غماماً في المدى "	"Write to know. To know your past, present, and future"	Compensation by merging
"من يكتب حكايته يرث أرض الكلام ويعرف المعنى تماماً"	"He who writes, be"	Compensation by merging

To reiterate, translation is a dialogic communicative act which involves a lively discussion between texts. In fact, the concept of translation as a dialogue can liberate translators from the ST's chains of fidelity and faithfulness, and transform them into TL authors. In light of this, different compensation strategies are adopted to translate text (2) this way. For instance, the word "الغيب" is relayed utilizing 'compensation by splitting' into "the Supernatural Revelation" which encapsulates a very well-known religious equivalence. Had it been translated word-for-word into "the Supernatural", the theme of revelation in the allusion would have been disguised. Also, 'compensation in place' is used to change the textual context of "على السراب كتابة أخرى" and "ليخضر السراب" in pursuit of reflecting the revelation incident per the Islamic register; the immediate response of the Prophet to Gabriel's order "Read" is: "ما أنا بقارئ" "I don't know how to". By the same token, "ينقصني الغياب" and "لم أتعلم الكلمات بعد" are translated into "I don't know how to! I don't know how to remember" employing the 'compensation by merging'; the iteration of "I don't know how to" symbolizes Darwish's 'attempt to be' in the exile, and his search to find the image of the self and the homeland. Exile, in a sense, offers a new perspective about the meaning of Home; it also pushes him, through his words, to search for a world where no one would ever be coerced to fight for their identity. Darwish firmly believes that neither nostalgia nor the promise of return would regain his 'Lost Paradise', Home and Identity. Therefore, he tried to defy the gravity of homeland supplanting the barriers of identity with a country of his own creation, where no land, borders, flags, or police forces; it is his home of words. The textual chunk "ينقصني الغياب" is translated into "I don't know how to remember" as the theme of absence is recurrently and unremittingly repeated throughout Darwish's verses. The translator espouses the compensation approach by merging the effect into the words. We can notice that the actual words are camouflaged

whilst the effect is present and transparent all throughout the poem. This resolves the enigma of identity in the exile, which cannot be constructed within the shadows of forgetfulness, but within the presence of remembrance. Indeed, writing and words are part of his ‘being’, and this is what the translator conveys while translating ".... اكتب لتعرفها، وتعرف أين كنت" into “Write to know. To know your past, present, and future” and "من يكتب حكايته يرث أرض الكلام ويعرف" into “He who write, be”. The translation of Qur’anic intertexts provides substantial turbulences, which make the normal or paratextual translation strategy very intoxicating. Translation by compensation and deoriginating the text within the concept of dialogue/ “the answering word” brings to light new intertextual relations which make the TT quite a competitor of the ST. As such, translation is regarded a generative and creative process, and not a mechanical or text-bound exercise. The translation of text (2), hereby, will enter the dialogic space interweaving with the ST and other similar texts of Darwish. While doing so, the meaning of revelation, within the dialogic space, will gain new meanings related to the poetic muse, and the power of writing to build a homeland and create an identity outside the restrictions of time, place, and politics.

6. Religious Resonance Found in ‘Pastiche’

A pastiche is a form of intertextuality which occurs when a text imitates the style, theme, words or ideas of another text.

Text (4):

"لا شيء يبقى على حاله. للولادة وقت، وللموت وقت، وللصمت وقت، وللنطق وقت
وللحرب وقت، وللصلح وقت، وللوقت وقت" (الجدارية، 2000 : ص. 45).

“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, pp. 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*, pp. 1465-1466)

As illustrated before, both “The Mural” and the “Ecclesiastes” depict a life experience that has several opposites like death, destruction, silence, mourning, surrender, war... etc. Darwish almost utilizes the same pairs of words whether in form or content, and he couples both birth and death subsequently to refer to the inevitability of death. There is no temporal spacing between life and

death, and none can achieve immortality. Moreover, Darwish adds his special touch by saying "الوقت" as a reference that time is the essence.

From the perspective of translation, the task of translators is much more difficult than that of the reader since they negotiate the ST particles, read between the lines, search in the main knowledge disciplines, understand the intended meaning and then try to fit it into the mold of the target culture. 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, p. 50).

Based on Leppihalme's strategies for translating allusions (1997), the retention strategy for the PN and the standard translation for the KP are the first choice when approaching probably-known or horizontal allusions since they require less time and effort than the modifying or compensating strategies. On the contrary, modifying strategies require much time and efforts, and they are open-ended. To sum up, in case of the familiar allusions, the translator resorts to the retentive strategies that may include the addition of minimum changes whereas the modifying strategies are a convenient option when the translator wants to decode the signification of the SL unfamiliar allusions to transfer it to the TL readers. Shedding the light on the translation of the above-mentioned example, we find that the translator chooses to use both strategies to deal with the possibly unfamiliar allusions utilized in the text as shown in the below table:

Akash et al. Translation		
ST	TT	Translation Strategy
"للولادة وقت"	"a time to be born"	Retentive strategy with a minimum change
"وللموت وقت"	"and a time to die"	Retentive strategy with a minimum change
"وللصمت وقت"	"a time to be silent"	Retentive strategy with a minimum change
"وللنطق وقت"	"and a time to speak"	Retentive strategy with a minimum change
"وللحرب وقت"	"a time for war"	Retentive strategy
"وللصلح وقت"	"and a time for peace"	Retentive strategy
"وللوقت وقت"	"all is bound to pass"	Modifying strategy

Akash et al. opt for retaining 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 equivalences to the nouns found in the ST. Nouns are considered to be static and stable while verbs are dynamic and unstable. The writer uses this intertextual web to convey his understanding of the concept of death. He utterly believes that death, the recurrent theme in *The Mural*, is another face of reappearance, resurrection, and immortality, which reverberates in the translation of "الولادة وقت" into "a time to be born". This

encourages the translator to convey the effect of the allusions to the reader by changing their grammatical form to imply that all of these actions are constantly and renewably repeated in the course of human life; they will never vanish unless time is terminated. On the other hand, Akash et al. utilize the modifying strategy to translate "وللوقت وقت" into "all is bound to pass" changing the original form of the allusion in the ST and conveying its meaning only. This is deemed a good call as the form of this very allusion does not matter to the audience, but the meaning does. Whoever reads this line separately will absorb the meaning completely. Reciprocally, the same example is translated by Hammami and Berger (2009) as depicted in the below table:

Hammami & Berger's Translation		
ST	TT	Translation Strategy
"للولادة وقت"	"there is a time for birth"	Retentive strategy without changes
"وللموت وقت"	"and a time for death"	Retentive strategy without changes
"وللصمت وقت"	"and a time for silence"	Retentive strategy without changes
"وللنطق وقت"	Not translated	Allusion deletion
"وللحرب وقت"	Not translated	Allusion deletion
"وللصلح وقت"	"and a time for peace"	Retentive strategy without changes
"وللوقت وقت"	"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. This is elucidated through the literal translation of nouns instead of verbs which connote continuity and instability, which leads to an evident loss of the connotative and semiotic values. *The Mural* is written when Darwish eventually realizes that death is invincibly inevitable. Therefore, he chronicles his ideologies through the allusions he borrows from different religious and literary anterior sources. These allusions interweave throughout the whole text to resoundingly construct an immortal virtual world of words. Failing to understanding these thematic purposes results in the literal rendition of the word in the ST into their nominal counterparts in English, which, as indicated before, results in a translation loss. It seems that the translators do not pay attention to the connotative semiotic values of some 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 to in the form of additional explanations (Leppihalme, 1997, p. 110).

Text (5):

"خُطَايَ بَعْدَ خُطَايَ. فَكُنْ أَخِي الثَّانِي،
أَنَا هَابِيلُ ، يُرْجِعُنِي التُّرَابُ
إِلَيْكَ خَرْوبًا لِتَجْلِسَ فَوْقَ غُصْنِي يَا غَرَابُ
وَيُضِيئَكَ الْقُرْآنُ،
فَابْحَثْ عَنْ قِيَامَتِنَا ، وَخَلِّقْ يَا غَرَابُ!" (لماذا تركت الحصان وحيداً: "حبر الغراب"، 1995: ص 27).

"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!

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, pp. 75-76).

Translating such religious allusions activates the importance of adopting a semiotic rhetorical approach in translation. According to Hatem 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 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 يُوَارِي سَوْءَةَ أَخِيهِ قَالَ يَا وَيْلَتَى أَعَجَزْتُ أَنْ أَكُونَ مِثْلَ هَذَا الْغُرَابِ فَأُوَارِيَ سَوْءَةَ أَخِي فَأَصْبَحَ 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 how 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*, translated by Khan & Al-Hilali , 1999).

Apparently, the translator has good knowledge of the story of Cain and Abel and the symbolism of the Raven, so he adopts the retention of the proper names strategy. However, this translation is not sufficient to be a clue to the first ancient murder incident. How did humans learn to bury the dead since then? And what is the wisdom behind referring to the crow/raven in the Quran and later in Darwish's poem?

In short, science has proved that both crows and ravens are very intelligent birds. Both live in tribes that put certain rules to organize the life between its members; if an act of injustice erupts between its members, they convene a 'trial' and hold the guilty accountable. Moreover, they are the only kind of birds that bury their dead; this was the reason behind sending the crow/raven, in particular, to teach Cain how to bury his brother. Notwithstanding the aforementioned, the translator will face a problem in translating the word "غراب". 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 is, “raven” or “crow”, the first letter of the word should be capitalized, for there is a reference to a protagonist character in the story whose very existence dramatically changes the hero “Abel”. Last but not least, the researcher believes that the standard translation of "غراب" 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.

7. Summary & Conclusions

As discussed before, intertextuality, by definition, refers to the dialogic space where texts meet generating new meaning and overtones depending on the author, reader and context. These intertexts can be identified based on the shared cultural knowledge with the reader. Translation, similarly, is considered an intertextual act, where each translated text interweaves with the ST and recontextualizes with potential translation of the ST. It must be noted that translators encounter several challenges when approaching texts rich with allusions starting from the recognizability of these allusions to understanding the overtones that they evoke, and finally to conveying the impact of the allusions into the TL in a way that is accessible to readers. 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 knowledge remains relative to recognize all the allusions implied in the text.

The notion of the sanctity of the ST being the Mecca of meaning has been cancelled. Each word is destined towards an answer with the Bakhtinian dialogic space. The tide of the current discussion is designed to analyze the challenges associated with translating the vertical and horizontal allusions in selected poems of Mahmoud Darwish. The vantage point of this study is practicing translation within the concept of dialogue, which leads to facilitating the task of the translator, for translation is no longer deemed as producing a lexicographical or functional equivalence of the ST. It is, however, viewed as the act of rewriting the ST in a tripartite intertextual space including the author, the reader, and the context. The produced translation, therefore, won’t be standing in an inferior position to the ST, but rather on equal footing with it. As a corollary, the study suggests different translation strategies to render the intertextual relations in the ST depending on the familiarity to the TL readers. For horizontal allusions, Leppihalme’s strategies (1997) are adopted, which include the retention of the PN & KP allusion with minimal insubstantial change. On the other hand, the compensation strategies proposed by Hervey and Higgins (1992) are utilized to compensate for any lost effect in the TL.

In our translation programs at Arab universities, we devote a lot of time teaching translation theories, intertextuality theories, and dialogism in separation from each other. It may be advised to incorporate courses on dialogism at the master level when teaching literary translation or discourse analysis.

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