

A Study of Translating Intertextuality in Free Verse of 'Alsayyab' Selected Works as Rendered into English

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Summary:

This study addresses the problem of translating allusions to religion, history, and mythology found in Badr Shakir al-Sayyab's free verse poetry from Arabic into English.

It demonstrates that writing is a "re-invention of an invention" and a renewal of the prior meanings, thoughts, and ideas, thus translators must approach the task realizing that texts are not truly original, but rather that they might intersect with a corpus of texts from other sources.

The integration of intertextuality theories with translation studies has the potential to enhance our comprehension of intertextual relationships within texts and facilitate the accurate translation of diverse intertextual allusions.

This study aims to elucidate the strategies employed by translators in handling the poetic and cultural references in Al-Sayyab's writing, using Ritva Leppihalme's approach, which emphasizes the significance of cultural context and the translator's choices.

1. Introduction:

Intertextuality was initially introduced by Julia Kristeva, a French semiotics. She defined it as the connections between one text and other texts, according to her definition. Every text is made up of quotations arranged in a mosaic pattern, and every text is the synthesis and modification of another (Kristeva, 1986, P. 37).

Kristeva used the term to refer to the importance of prior discourse as a prerequisite for the process of signifying, which is essentially separate from the semantic content of the text. Kristeva introduced the initial concept of intertextuality by merging Saussure's semiotics, which focus on signs with relational rather than referential meaning, with Bakhtin's dialogism, which emphasises the social nature of language. (Allen, 2011).

According to (Hatim & Mason, 1990), one prominent example of intertextuality in modern literature is employing allusions, which are typically made to significant occasions, locations, or famous individuals whose qualities the speaker or writer wants to emphasise in a new text. To help the speaker or writer remember the qualities of the text being alluded to in the present, allusions are drawn from mythology, history, or other earlier works. In line with Hatim and Mason, "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" (p. 129).

Despite the fact that intertextuality has been thoroughly examined, there is a noticeable absence of research on its role as intercultural challenge in modern poetry. This study highlights the intertextuality as an intercultural challenge between modern Arabic poetry and its translated versions, concentrating on Al-Sayyab's free poems and their translations.

In essence, intertextuality is a semiotic process that identifies texts according to how dependent they are on related texts. A text is said to be intertextually referenced when it adopts, alludes to, or invokes meanings from earlier or later works. To properly convey the intended meaning of a particular text, translators must be able to identify and comprehend these intertextual allusions. If not, there will be a misunderstanding or just a partial comprehension of the text's intended meaning . The meanings and implications of intertextual references between texts might vary.

Translators occasionally introduce unsuitable meanings and interpretations, even when the reference has a rhetorical and contextual purpose in a given text. Therefore, the translator needs to be able to make decisions about whether parts of the translation need to be clarified or left out (Ennis, n.d.).

2. Literature Review

2.1. The Concept of Intertextuality

When tracing the origins of the concept of intertextuality, Ferdinand De Saussure's work was the best place to start (1986). To the theory of De Saussure, linguistic signals and the objects they represent in the actual world do not always coincide exactly. Rather, the two components of the linguistic sign—the "signified" thought or item and the "signifier" sound pattern—have an arbitrary connection with one another. He also argued that within the context of the broader language system, the linguistic sign can be empowered and generated by other signs instead of by itself; it is differential rather than merely referential. (De Saussure, 1986) argued that "The content of a word is ultimately determined not by what it contains but by what exists outside of it; in the language itself there are only differences" (p. 114-5).

(Kristeva, 1986) proposed 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" (p. 37).

Despite the fact that Kristeva first used the term "intertextuality," numerous philosophers and literary theorists have explored the subject with various nomenclatures and approaches. For example, Barthes (1981) used idealist language to define intertextuality, claiming that the idea of intertexts and the textual network undermine the conventional wisdom that an author is their own person. (Barthes, 1981) further characterized the text as a revised compilation of previous quotations .

Before and around the text, language is always present, allowing codes, formulas, rhythmic scenarios, social language segments, and other elements to be transferred and replicated. (p.39).

The text indicates the author's influence. Only Modern and Postmodern literature seemed to provide the reader with the text and space necessary to fully participate in the process of meaning-making, according to Barthes and Kristeva. It appeared that bibliographic description and librarianship have little use for intertextuality. In her theory of intertextuality, Kristeva contended that speech and texts derive their sense of meaning and comprehensibility from a network of earlier and more contemporary discourses and texts, a text has allusions to a wide range of other texts, genres, and discourses. (Allen, 2011).

There are many applications for the term "intertextuality". The principle of borrowing words and ideas from other literary works is its most important element. This could apply to a whole ideological system, a single word or phrase, or anything else. The authors' allusions to earlier works highlight the many degrees of the work's relevance. Another aspect of intertextuality is made clear when two texts are read in tandem because they contain all of the presumptions and meanings from the other texts are taken into consideration and affect how the text is perceived. (Gattan, 2016).

2.2. Allusions

An allusion, described by Abrames (1971), is a brief allusion, either explicit or implicit, to a topic, scene, or incident, or to a section or piece of literature. "Allusion refers here to a variety of uses of performed linguistic material, either in its original or modified form, and of proper names, to convey often implicit meanings" (Leppihalme, 1997, p.3). The reader must be aware of the connection between the ST allusion and the previously presented material in order to fully understand its significance. The target audience must be bilingual and bicultural in order for the ST

allusion to be understood and appreciated; however, this isn't always the case because some readers may overlook the reference. Thus, the phrase "culture bump" was coined by Archer (1986) to characterise the encounter one has while interacting with others from diverse cultural origins. The translator may use a related idea in their translation if they discover that it is a bit difficult for the target audience to comprehend the ST allusion. (Archer, 1986)

On the other hand, allusions can be found in both written and spoken materials, according to Ruokonen (2010), allusions are closely related to culture-specific elements, which are words or phrases that represent concepts and ideas unique to the manner of life, culture, social dynamics, and historical evolution of a particular nation and unknown to individuals in other nations. (Ruokonen, 2010, p. 33).

Ruokonen (2010) stated that the following are the essential qualities of allusions:

- 1- "Allusion is a reference that activates its referent text or a portion of it (a more precise referent or connotations) to convey implicit meaning;"
- 2- " It may take either an explicit or implicit form, but it must resemble its referent sufficiently to be recognizable;"
- 3- "The referent is part of presumed common knowledge, which is probably known to the author and at least some of his/her readers" (2010, p.33).

"Allusions" usually cannot be utilized in a particular text without affecting it, unless the intended audience have a firm grasp of them .

For example, in order to successfully convey a work to readers of the target language without changing its intended meaning, the translator must retain control over the text and become familiar with all of its allusive components.

2.3. Badr Shakir Alsayyab

Bader Shaker Alsayyab (1926–1964) brought the idea of "modernism" to Arabic writing. Beyond national boundaries and propaganda, modernism was an awareness of ideas and aesthetics .

Poets in this region of the world had to take charge of their creative works and modify them to meet the social, political, and economic upheavals in the Arab world. This resulted from an internal shift in the human soul towards the world. particularly in the years following World War II. Alsayyab was among the poets who realized that contemporary Arabic poetry needed to change art forms and substance in order to confront the difficulties of modernism.

Alsayyab is "a creator of the revolution in modern Arabic poetry," according to (Baidoun,1991). Arab poets had access to poetic instruments in the middle of the 20th century, and they later employed these devices to engage with the emerging movements and trends .

English romantic poets like "Wordsworth, Shelley, and Keats" had an effect on Alsayyab. He translated parts of their writings and included them into his own, in addition to dedicating poetry to them (Baidoun, 1991, p. 44–45). But he was more affected by modernists like Eliot, particularly during his mature poetic phase. English poetry had an impact on him, and he was "an admirer of T.S. Eliot and Edith Sitwell" (Haidar, 1986). It as not surprised that he absorbed the modernist concepts and methods because modernism was a global movement in scope, influence, and vision. As the foremost distinguishing voice of Arab modernism, Alsayyab developed "a hybridised poetics" to meet "the new realities" that arose in the Arab world "in the post-World War II era" (Gohar, 2008, p. 42–47). He laid the groundwork for modernism in Arabic poetry by expertly utilising the Eliotic free verse form and lucid language. Azouqa acknowledged that modern Arabic poetry, including that of Alsayyab, Al-Bayati, and Al-Mala'ikah, has been influenced by Eliot and his poem The Waste Land. This poetry defies the conventions of classic poetry by utilizing myth, free verse, and metaphorical terminologies through symbolism and images (Azouqa, 2008).

3. Methodology

The translation studies Approach developed by Ritva Leppihalme is used in the research design for the analysis and evaluation of Badr Shakir al-Sayyab's free verse poetry translations from Arabic into English. This approach is especially well-suited to translating poetry because of the intricate and subtle interplay between language, culture, and form. It highlights the significance of cultural context and the translator's decisions when expressing cultural allusions.

This study's main goals are to:

- Assess how faithful and high-quality AlSayyab's free verse poetry translations into English are .
- Evaluate how AlSayyab's poetry and cultural allusions are translated .

With an emphasis on the translation of allusions and culturally specific characteristics, Ritva Leppihalme's approach highlights the significance of the translator's cultural competency and the methods they utilise to maintain or modify these features. The translation strategies classified by Leppihalme "retention, omission, and substitution with a functional or cultural equivalent" will be employed in this study.

Leppihalme suggested several approaches to allusion translation. The three subcategories of "retention of name," "replacement of name by another," and "omission of name" define Leppihalme's methods for translating proper-name references.

1- "Retention of the name :"

- a) Using the name exactly as it is or in traditional TL form
- b) Using the name with some additional context
- c) Using the term and providing a thorough explanation—for example, a footnote

2- "Replacement of the name by another" (apart from the modifications mandated by convention):

a) Utilize a different SL name in place of the original name ;

b) A TL name in place of the original name

3- "Omission of the name:"

a) Removing the name while conveying the meaning by other names, such as a common word ;

b) Removing both the name and the reference at the same time.

4. Analysis

Al-Sayyab included religious, historical, and mythological intertextuality into his work, providing a unique perspective that was influenced by psychological, historical, and political elements. These factors played a significant role in his selection of materials referenced in his poems. Intertextuality became a key feature in the construction of his poems, with some of them being based on a dominant sacred source.

Stanza no. 1

"من قصيدة أنشودة المطر
أكاد أسمع العراق يزخر الرعود
ويخزن البروق في السهول والجبال
حتى إذا ما فض عنها ختمها الجبال
لم تترك الرياح من ثمود
في الوادي من اثر"

"Chant of the Rain

I can almost hear Iraq storing thunders,
And hording lightning in plains and mountains,
But when the men break out their seals,
The winds will not leave of Thamood
Any trace in the valley."

In this example, Al-Sayyab drew his idea from the Holy Aya in Alhaqqa No.66

”وَأَمَّا عَادُ فَأُهْلِكُوا بِرِيحٍ صَرْصَرٍ عَاتِيَةٍ“

“And as for 'Aad, they were destroyed by a screaming, violent wind”

However, he did not convey the truth as it is, as he changed the name of the people who were punished with the wind. The reason behind this change could be to keep the musical tone, the rhyme between the name (Thamud) which is tonally consistent with the word (thunders). Or it might be a greater reason to deliver a more comprehensive message, that the wind is a symbol of the greedy, and Thamud is a symbol of the hard-working people, in Iraq as he sees it, the damage affects everyone. Iraq owns numerous blessings and resources, but these benefits go to people who don't earn them, and no one seems to notice or be able to figure out who is responsible. (Al-Sadiq, 2022)

Analysis:

1- "Retention" of the intertextual reference

-Source Text (ST) "ثمود" :

-Target Text (TT): "Thamood "

The translator preserves the original intertextual allusion by including the term "Thamood" in the translated text. This indicates the application of Leppihalme's retention technique, which involves preserving the source language item without making any changes to it. This enables the reader to acknowledge the cultural and historical importance of "Thamood," a tribe named in the Qur'an renowned for their downfall as a result of their defiance .

2- Utilisation of Footnotes: Through the inclusion of a footnote regarding "Thamood," the translator provides a clear and detailed explanation. This is consistent with Leppihalme's approach of providing clear and detailed explanations, in which the translator includes additional information outside of the main text to confirm that the reader fully understands the connection to another work. This

strategy facilitates comprehension of the context and relevance of "Thamood" for readers who are not familiar with it, so bridging the cultural gap between the source and target texts.

3- Maintenance of Interpretation :

-ST: "لم تترك الرياح من ثمود في الوادي من اثر."

-TT: "The winds will not leave of Thamood any trace in the valley".

The translation preserves the overall essence of the original text. The devastation caused by the winds and the complete obliteration of any evidence of Thamood's existence is conserved. This exemplifies the approach of minimal alteration, in which the translator preserves the original meaning while modifying the text to guarantee comprehension in the desired language.

4- Cultural and Historical Context:

The translator effectively conveys the cultural and historical context to the reader by including the term "Thamood" and providing an explanation in the footnote. This method upholds the original text's integrity while enlightening the intended audience about the intertextual allusion. It improves the comprehension of the reader regarding the poet's message and the hidden themes of devastation and divine retribution.

Stanza no. 2:

"من قصيدة (شناسيل ابنة الجلبي)
وتحت النَّخْل حيثُ تظلُّ تمطرُ كلُّ ما سغفَه
تراقصتِ الفقائِعُ وهي تُفجِّرُ؛ إنه الرُّطْبُ
تساقطَ في يد العذراء وهي تهزُّ في لهفه
بجذع النخلة الفرعاء"

"And under the palm trees, where every frond Kept dripping,
the bubbles danced, exploding – It is the ripe dates,
falling in the hands of the Virgin, 1

As she was eagerly shaking the trunk of the lofty palm tree."

"footnote: A reference to a verse in the holy Qur'ān, addressing the Virgin Mary:

"Shake the trunk of the date-palm tree and it will drop fresh dates on you".

The above example represents the Holy Aya No.25 from, Surah Maryam,

"وَهَزِيْ اِلَيْكَ بِجَذْعِ النَّخْلَةِ تُسْقِطُ عَلَيْكَ رُطْبًا جَنِيًّا"

"And shake the trunk of date palm towards you, it will let fall fresh ripe dates upon you "

Alsayyab exploits the Qur'anic text, far from the usual quotation. Rather, he rewrites the Qur'anic text and employs it according to his poetic experience, in order to suit the psychological atmosphere in which the poet lives, which is full of shock and fear.

Analysis:

1- "Retention" of the intertextual reference :

- (ST) "العدراء" :

-(TT): "The Virgin "

The translator preserves the original intertextual allusion to "the Virgin", which is typically linked to the Virgin Mary. This demonstrates Leppihalme's "retention" method, which involves maintaining the original language item without making any changes to it. By doing this, the translator guarantees the preservation of the cultural and religious implications associated with the Virgin Mary in the translation.

2- Implementation of Footnotes for Clear Elucidation :

The translator use footnotes to provide a clear and plain explanation for "the Virgin."

This is in accordance with Leppihalme's approach of "explicit explanation", which involves offering supplementary information to aid readers in comprehending the intertextual relation. The footnote is presumably intended to provide clarification on the context of the Virgin Mary and the account of her shaking the palm tree to gather dates, which may not be readily apparent to all readers .

3- Preservation of Imagery and Symbolism :

-ST- "تساقطَ في يد العذراء وهي تهزُّ في لهفه بجذع النخلة الفرعاء " :

-TT: "falling into the hands of the Virgin, as she fervently shakes the slender trunk of the palm tree " .

The visuals and symbolic elements that were there in the original are preserved in the translation. In order to ensure that the lyrical and symbolic aspects are imparted, the image of the Virgin Mary shaking the palm tree and the dates falling from it has been kept. This is an example of the translation process developed by Leppihalme, which employs a strategy of little change in order to translate texts while preserving the fundamental substance and visuals of the source material .

4- The Context of the Cultural and Historical Situation :

By retaining the title "the Virgin" and providing an explanation in the footnote, the translator is able to effectively convey to the reader the cultural and historical context of the text. By utilising this approach, the integrity of the original text is maintained while also educating the target audience about the intertextual relationship. It makes it simpler for the reader to comprehend the message that the poet is trying to convey as well as the fundamental religious and cultural issues that lie under the surface.

Stanza no. 3

"من قصيدة (القرية الظلماء)

استيقظ الموتى ... هناك على التلال، على التلال

الريح تُعول في الحقول، ويُنصِتون إلى الحفيف.

يتطلَّعون إلى الهلال

في آخر الليل الثقيل ... ويرجعون إلى القبور

يتساءلون متى النشور!

والآن تُقرَع في المدينة ساعة البرج الوحيد. لكنني في القرية الظلماء ... في الغاب البعيد."

" The dead woke up, there, over the hills, and on the hills,

The wind is howling in the fields, listening to the rustling,

Looking up to the moon,
 At the end of the heavy night, Then they returned to their graves,
 Wondering when comes resurrection
 And now, in the city, chimes the only tower clock,
 But I am in the dark village, in the remote jungle”.

The poet suffers from dark exile, just as the people of the city suffer, he reviews their feelings in these lines by using the words (dead, howling, heavy night, graves, dark exile, and distance forest) which only represent frightfulness, oppression, and darkness. He was trying to blend the image of those who deny resurrection with the image of those who wish to be saved from this world and die due to its Injustice and estrangement.

The idea of the dead asking about reassurance was quoted from the Holy Aya No. 45 of Surah Al-Isra,

"قَالُوا إِذَا كُنَّا عِظَامًا وَرُفَاتًا أَإِنَّا لَمَبْعُوثُونَ خَلْقًا جَدِيدًا" الإسراء: 49

“And they say, "When we are bones and crumbled particles, will we [truly] be resurrected as a new creation ”

Analysis

1- " Retention" of Intertextual References:

-ST: the deceased "الموتى" (the moon), and "النشور" resurrection

-TT: "the dead," "the moon," "resurrection"

The translator does not make any changes to the source intertextual references. The concepts are retained in this usage of retention, but some readers might not understand their cultural and religious meaning in the absence of further context or explanation.

2- Absence of Explicit Explanation :

The translator fails to offer the appropriate cultural and historical context for terminology such as "resurrection (النشور)" because there is no footnote or further

explanation. Because of this omission, readers who are not familiar with these references might not understand them completely, which could lead to a loss of depth and meaning.

3- Preservation of Imagery and Symbolism :

The original imagery and symbolism are successfully preserved in the translation. The poetic and metaphorical components of the original text are retained through the evocative descriptions of the howling wind, the rustling, the dead waking, and the dark night.

4- Cultural and Historical background :

The translation may lose some of its cultural and historical richness if it does not include footnotes or supplementary background, which would explain intertextual references. Readers who are not familiar with the theological or cultural context may not understand the full implications of terminology like "resurrection".

The absence of clear explanation through footnotes or additional context means that, even in cases where the translator successfully uses retention to keep intertextual references intact and preserves the imagery and symbolism with minimal alteration, the translation may not fully convey the cultural and historical significance of the intertextual references to all readers. The reader's comprehension and appreciation of the richness and depth found in the original text are limited by this lack of context.

Stanza no. 4

من قصيدة "المسيح بعد الصلب"
 "مت بالنار: أحرقت ظلماء طيني ن فضل الإله
 كنت بدء ، وفي البدء كان الفقير
 مت ، كي يؤكل الخبز باسعي، لكي يزرعوني مع الموسم
 كم حياة سآحيا : ففي كل حفره
 صرت مستقبلا ، صرت بذره

صرت جيلا من الناس ، في كل قلب دمي

قطرة منه أو بعض قطره"

"I died by fire: I burnt the darkness of my clay,

And God remained.

I was a beginning, and in the beginning was the poor,

I died so bread could be eaten in my name,

So, they could plant me with the season,

How many lives shall I live:

As in every hole I became a future, I became a seed,

I became a generation of people:

In every heart is my blood, A drop of it, or some of a drop"

These references were inspired by the Gospel of Matthew: "Now as they were eating, Jesus took bread, and after blessing it broke it and gave it to the disciples, and said, "Take, eat; this is my body"

Analysis:

1-"Retention" of intertextual References:

-ST: "كنت بدء ، وفي البدء كان الفقير" -ST

-TT: "I was a beginning, and in the beginning was the poor"

The intertextual "biblical" references to "In the beginning" are preserved in the translation, coming from the Gospel of John ("In the beginning was the Word") and the Book of Genesis ("In the beginning, God created the heavens and the earth"). By maintaining the intertextual reference, this retention approach enables readers to identify the biblical allusion .

2- Contextual Implicit Explanation :

The translator has not added any more context or explicit footnotes to the text. Rather, the translation depends on the reader's knowledge of biblical allusions in order to comprehend the intertextuality. This strategy may work well for readers

who are familiar with the Bible, but it may not provide enough background information for other readers to understand the references completely .

3- Maintaining Symbolism and Imagery :

-ST : "مت بالنار : أحرقت ظلماء طيني، فضل الإله مت، كي يؤكل الخبز باسي، لكي يزرعوني مع الموسم"

-TT: "I burned the darkness out of my clay, and God persisted. I died by fire." I died in order for bread to be consumed in my honour and for them to plant me according to the season "

The rich symbolism and imagery of the original text are preserved in the translation. Similar to the story of Christ's death and resurrection, the sacrificial death by fire, the burning of darkness, and the planting with the season invoke powerful biblical and Christian ideas of sacrifice, resurrection, and renewal. This adheres to the minimal alteration technique while maintaining the main idea and symbolism of the original text .

4-Cultural and Historical Context :

The translation maintains the original text's cultural and historical context by keeping important scriptural allusions and depending on the reader's prior knowledge. This method preserves the integrity of the original material and encourages readers to make the connection between the intertextual references and their biblical roots, which deepens and amplifies the poem's impact .

Leppihalme's tactics of retention and minimum alteration are well applied by the translator. The original imagery and symbolism are preserved along with the biblical allusions in the translation, making it possible for readers to understand and identify the intertextual references to the Bible. But because the translation doesn't provide clear explanations or footnotes, it depends on the reader's knowledge of biblical texts to properly understand the intertextual importance, which may make it less accessible to a wider audience.

Stanza no. 5

من قصيدة "غريب على الخليج"
 "وهي المفلية العجوز وما توشوش عن (حزام)
 وكيف شَقَّ القبر عنه أمام (عفراء) الجميله
 فاحتازها ... إلا جديله"

"It is the old mother, and what she whispers About Ḥuzām,
 And how he jumped out of his grave, Before the beautiful 'Afrā',
 And got hold of her, Except her plait."

Alsayyab mentioned the story of Urwa bin Huzam and Afraa, in their love that became a story told across generations.

Analysis

1. "Retention" of Intertextual References:

- ST: "حزام ، عفراء"
- TT: "Ḥuzām, Afraa"

The translation keeps the name "Ḥuzām" in brackets, suggesting that it refers to a particular person or character from Arabic history or folklore—most likely Urwa bin Hizam.

2. Cultural Context:

The translation keeps the name "'Afrā'" in brackets, referring to Afraa, who appears in Urwa bin Hizam's narrative. This preserves the Arabic text's original cultural and literary context.

Preserving Story and Allusion: The passage captures the intertextual references without lessening their force or relevance, so preserving the story of Urwa bin Hizam and his love for Afraa.

3. Accessibility and Explanation:

It could be helpful to include a brief footnote or context to improve accessibility for readers who are not familiar with the tale of Urwa bin Hizam and Afraa. This would

adhere to Leppihalme's method of making sure that readers understand the historical and cultural references woven throughout the work. By keeping Urwa bin Hizam and Afraa's names in parenthesis, the translation skillfully combines allusions to the story within other texts while maintaining the literary and cultural depth of the original Arabic work. To better support readers in understanding the relevance of these references, more context or footnotes could be included. This would be consistent with Ritva Leppihalme's method of interpreting intertextuality. This guarantees that the narrative and poetry the original work's profundity is preserved and valued in various cultural contexts.

5. Conclusions

The intertextual references mentioned in the previous examples were mainly religious, cultural and mythical characters, they were skillfully preserved in the translations of Alsayyab's poetry. The translations preserved the numerous literary and cultural references that are essential to Alsayyab's work by keeping these allusions. In order to guarantee that the reader can understand the many intertextual linkages, this preservation is essential for expressing the originality of the poetry, however, maintaining the intertextual references can sometimes lead to ambiguity and loss of comprehension, thus, footnotes were utilised in several translations to offer more background information and justifications for the intertextual references. By making the references' cultural history and meaning more clear, this tactic improves the reader's comprehension. For example, readers who are not familiar with the story of the Virgin Mary mentioned in the Quran can understand its significance and the poetry's multi-layered meanings thanks to the footnotes that explain it. This method is in line with Ritva Leppihalme's plan to close cultural gaps by providing additional information.

As for the poetic Imagery and Symbolism Retaining, Alsayyab's intertextual references were successfully preserved in the translations, as are their poetic

imagery and symbolism. The translations preserved the richness of symbolism and emotional intensity of the original texts by keeping references to historical people such as Genghis Khan and mythological and religious figures like Tammuz and Christ. This guarantees that the reader will understand the poetic beauty and thematic richness of Alsayyab's writing.

Alsayyab incorporates historical allusions, Greek and Middle Eastern mythology, and other literary traditions into his poetry. This integration is reflected in the translations, which emphasise Alsayyab's skill in fusing diverse literary and cultural threads to produce an intricate web of intertextual allusions. By allowing readers to delve into a variety of cultural and historical histories inside a single poem, this comprehensive method enhances the poetry.

The present study concludes that an analysis of intertextuality in Alsayyab's poetry using the translations provided demonstrates a careful conservation of cultural and mythological allusions, a deft application of footnotes for contextualization, the preservation of poetic imagery and symbolism, the integration of various literary traditions, and an improvement in reader engagement and accessibility. By using these techniques, modern readers can completely understand the layered meanings and thematic depth of Alsayyab's work, as well as the depth, complexity, and richness of his intertextual references.

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دراسة في ترجمة التناس في الشعر الحر لأعمال السياب المختامرة المترجمة الى الانكليزية

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الكلمات المفتاحية: التناس. الشعر. التلميح

المخلص:

تطرق البحث الى مشكلة ترجمة الإشارات التناسية المرتبطة بالدين والتاريخ والأساطير والموجودة في الشعر الحر لبدر شاكر السياب وترجمته إلى الإنجليزية .

توضح الدراسة أن الكتابة لا تقتصر على تعديل النصوص وإنما قد تخلق معاني وافكار متجددة من افكار قديمة، ويتحتم على المترجمين التعامل مع الترجمة اخذين بنظر الاعتبار أن النصوص ليست أصلية، بل قد تتقاطع مع مجموعة أخرى من النصوص من مصادر أخرى.

إن دمج نظريات التناس مع دراسات الترجمة سيساعد في تعزيز فهمنا للعلاقات التناسية داخل النصوص وتسهيل الترجمة الدقيقة للإشارات التناسية المتنوعة .

تهدف هذه الدراسة إلى توضيح الاستراتيجيات التي يستخدمها المترجمون في التعامل مع الإشارات التناسية الشعرية في كتابات السياب، وذلك باستخدام منهج ريتفا لبيهمال الذي يؤكد على أهمية السياق الثقافي واختيارات المترجم.