

The Translatability of Allusive Expressions in Najuib Mahfouz's Novel " Midaq Alley " into English

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Abstract:

The paper attempts to highlight the strategies for translating allusion from Arabic to English and how allusion affects the context as a tool of intertextuality in literary genre .The study is based on data collected from an Arabic novel, Zuqaq al-Midaq by Najuib Mahfouz and its English translation by Le Gassick (1975), as well as three translations done by skilful translators-whose mother tongue is Arabic -are reviewed and discussed. Seven texts have been identified as constituting difficulties to translators. Two types of allusion have been recognized , namely, Key phrases (KP) and Proper nouns (PN) .

It is found that Le Gassick tries to avoid verbosity in translation especially with PN allusion ,whereas Arab translators take full account of the allusions in that they attain and transmit them faithfully to the target language culture .KP allusion is found to be easier to translate than the PN .Also ,literal translation is a good strategy for KP allusions, whereas cultural substitution , viz. idiomatic substitution is more appropriate for the PN and the KP allusions. PN allusions could be omitted if they are of peripheral priority to the episodes of the novel. However, PN allusion should be rendered if it is used as a metaphor. Footnoting strategy is not convenient every single time, for it spoils the allusion's sense .In other words, in order to make the allusion successful , it should be understood by the readers for whom it was intended . The communicative function of an allusion would be more forceful if the aesthetic function and the

scene of the alluded text is preserved . If the frame , on the other hand, is replaced by a culture- specific expression ,the communicative and the aesthetic functions would be presented forcefully , for they match the intention of the TL reader . Consequently, the scene would be more pleasurable to the reader.

طوعية ترجمة التعبيرات التلميحية في رواية زقاق المدق لنجيب محفوظ إلى الانجليزية

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ملخص البحث :

يحاول البحث إلقاء الضوء على الطرق المتبعة في ترجمة التلميح- وهو أحد أساليب علم البديع - من اللغة العربية إلى اللغة الانجليزية والى أي حد تؤثر على السياق بوصفه احد أدوات التناص في الأسلوب الأدبي.

أخذت عينة الدراسة من رواية زقاق المدق (١٩٤٧) لنجيب محفوظ و تم استعراض ترجمة ليجاسك (١٩٧٥) مع ثلاث ترجمات لمترجمين مهرة في قسم الترجمة -جامعة الموصل، إذ طُلب منهم ترجمة سبعة نصوص تحتوي على التلميح ضمن سياق القصة الأصلي، وتم التعرف على نوعين من التلميح وهما :العبارة الرئيسة والأسم العلم.

بينت الدراسة ان ليجاسك حاول تجنب الإسهاب في الترجمة وخاصةً مع اسم العلم بينما قام المترجمون العرب بتناولها بإسهاب أثناء نقلها إلى ثقافة لغة الهدف.

إن ترجمة العبارة الرئيسة أسهل من ترجمة اسم العلم وان الترجمة الحرفية تعد ملائمة لترجمة العبارة الرئيسة، بيد أن توظيف طريقة الاستعاضة بالتعبير الاصطلاحي أكثر ملاءمة لكلا النوعين. يمكن حذف اسم العلم إذا كان ذا أهمية سطحية لمجرى الأحداث في الرواية . ومن ناحية أخرى لايمكن حذفه اذا ما استشهد به عن طريق الاستعارة. ووجد ان استخدام طريقة الملاحظة التفسيرية عند كل تلميح غير مجد لأنها تشوه معنى التلميح ومن ناحية أخرى يسبب الضجر للقارئ.يصبح التلميح فاعلاً اذا ما استوعبه القارئ.فالوظيفة الاتصالية للتلميح تعد أكثر قوة اذا تم الحفاظ على الوظيفة الجمالية والمشهد . وبالنسبة لإطار التلميح فانه يصبح أكثر قوة إذا ما تمت الاستعاضة عنه بتعبير اصطلاحي ثقافي في اللغة الهدف وبهذا تكون الوظيفة الاتصالية والجمالية فعالة لأنها تصبح موافقة لتوجهات القارئ وعليه فأن مشهد التلميح سيكون أكثر متعة للقراء.

1.Introduction:

The total meaning of a text consists in its relationship with other texts .Allusions act as markers which draw the reader's attention to a network of relationships .In this sense, the identification of allusion is part of a broader process of intertextual grid ,whereby the reader interacts with the text to introduce meaning .Although allusions may be there in the text ,it is the reader's responsibility to activate them by identifying and interpreting other intertextual references.

This study is inspired by the attempts to apply Najuib Mahfouz's novel to one of intertextual arenas ,viz. allusion and the potential strategies for translating it. This paper will adopt Leppihalme's (1997) types of allusion ,namely proper name (henceforth PN) and key phrases (henceforth KP) along with different translation strategies forwarded to deal with them.

Allusions are transcultural, in that nearly everybody who has received a Western education will have some idea of who Hamlet is and what is his dilemma, and will react in some way to the words *To be or not to be* (Salo-oja,2004:5) .Therefore, allusive expressions are usually adhered to the culture that produced them ,which may present problems for a translator attempting to rewrite the allusion into another language of another culture.

Most allusions are based on the assumption that there is a body of knowledge that is shared by the author and the reader and that therefore the reader will understand the author's referent. An allusion can be used as a straightforward device to enhance the text by providing further meaning, but it can also be used in a more complex sense to make an ironic comment on one thing by comparing it to something that is dissimilar.⁽¹⁾

Translating allusion can be a demanding task due to the fact that allusions arise from the cultural and conotational implications, a case which requires from the translator to keep them intact as much as possible in the TL .However, the difficulty of translation allusions with their said implications varies depending on the type of allusion which will be taken up later on.

In this paper it is hypothesized that : Firstly, loss in translating allusive expression is inevitable in two remote languages as is the case with English and Arabic .Secondly, KP allusions are more attainable than the PN ones.

(1) *MLA Style: "allusion."* Encyclopædia Britannica. *Encyclopædia Britannica 2009 Ultimate Reference Suite*. Chicago: Encyclopædia Britannica, 2009.

2 .Scene and Frame

Naturally, allusions are cultural-bound elements in a context. They are expected to convey meaning that goes beyond that of the mere words used .Allusion is "a reference to something outside the story proper , often to a historical fact or literary work "(DiYanni and Rompf ,1995:1215).

Allusion is commonly manifested by a 'frame.' A frame is a "combination of words that is accepted in the language community as an example of performed linguistic material" (Leppihalme,1997:41). A frame can be almost anything : a proper name, a famous quote , or only a single word (ibid.). Fillmore (1977) presents the concept of scenes-and-frames semantics , which relates the process of reading and understanding to the activation of past experience and knowledge .

By the same token, Lefevere (1992:100) concludes that the correlation , or lack between ' scenes ' and ' frame ' is an interesting aspect of the translation process .The basic idea is that the frame is the linguistic form of the utterance , whereas the scene is the personal experience that gives rise to the frame .The writer starts from a scene and produces a frame. Translators face the frame on the page , and they may try to reconstruct the scene that activates it. Interesting possibilities arise when translators do not activate the same scene that activates the author's frame because of temporal or spatial cultural differences(ibid.).

This makes allusion a very economical device for an author. A very small amount of material allows the author to draw upon the meanings inherent in the reference.

3.Culture Bound Concepts and Allusion

Interest in intercultural translation problems arises from a recognition that culture-bound concepts, even when the two cultures are not too distant, can be more problematic for the translator than the semantic or syntactic difficulties of a text (Cordero,1984 cited in Leppihalme,1997:4).

Quite often intralinguistic (involving idioms , pun , wordplay...etc.) problems involve indirect or implicit messages or connotations; the question is how the meaning of the ST can be made accessible to the TL receivers ,if translation turns to be inadequate. The emphasis tends to be on how well a translation functions in the receiving language culture.

Culturally oriented translation studies, then, do not see the ST and the TT simply as samples of linguistic material .However, the texts occur in a given situation in a given culture in the world, and each has a specific function and audience of its own.

To realise a linguistic expression demands the understanding of cultural implication of the expression in the SL. Rivers (1965 ,cited in Prakasam and Abbi ,1986:90) assumes that : " the meanings which the words of a language have for the native speaker can be learnt only in a matrix of allusions to the culture of people who speak that language . "

It is worth noting that a matrix of allusion to another culture cannot help the reader to comprehend the content of language unless their selection and presentation are most carefully analysed in the light of " meanings which will be imposed by the culture of the learners ". To gain growing comprehension and deepening apprehension of cultural meanings one has to undertake wide reading where words are met in the variety of contexts (Prakasam and Abbi , 1986:90).

The importance of individual items is decided by their function in the text. Translation is not a matter of equivalent items or even an equivalent text , but is essentially " TT- oriented " (Toury,1980:35).

Aziz (1998:221) suggests that in western Christian culture including written literature a translator of literary texts must be familiar with the context and the style of the Bible. If he is not, he may miss certain biblical allusions that the writer of the ST uses to achieve rhetorical effects and convey particular meanings. Thus much of the religious intertextuality of the ST with its effects and sense will be lost in the TT. Such a change if deliberate represents a kind of distance from the source culture. The following example illustrates the point:

Gloucester : He should, for that ,commit your godfather.

جولوستر. لقد كان ينبغي ان يعاقب على ذلك معمدك الذي عمدك

The Arabic translation of the Bible text misses the allusive meaning of the religious term ' godfather' by rendering it into معمدك ; this Arabic word refers to the priest who baptizes the child. The verb عمد is used in Christian Arabic in the sense of the English 'baptize' .The word used in Christian Arabic for ' godfather' is عراب (arrab)(ibid.).

Translators need to understand the position of the ST in the source literature and the source culture; without such knowledge they cannot cast around for the relevant analogies in the target literature and the target culture(Lefevere,1992:92).

The main purpose of this study is the translation's problems caused by small stretches of other proper names or texts embedded in the text at hand .The proper name or text may interact with the sponsored text or may colour it respectively ;but may be meaningless or puzzling in the translation .Some such embedded texts or ' in – texts' are known as allusions (Nord,1991:102).

It follows from above that allusion , a term current in literary studies , refers here to the use of historical , traditional , religious , famous names and episodes that form in either its original or modified

ones. Translating allusion requires a high degree of biculturalisation of receivers in order to be understood across a cultural barrier.

It has been accepted for some time that translators need to be not just bilingual but bicultural in order to fully understand the ST and to be able to transmit it to the target audience(Reiss & Vermeer, 1984:26).

In sum, Snell-Hornby (1988:91) points out that the translatability of a text depends on the extent to which the text is " embedded in its own specific culture " and also on how far apart, with regard to the time and place , the ST and the TT receivers are. In this study , the distance is particularly great: the STs are taken from a contemporary Arabic novel and the target audience is the English. Hence , culturally, there is a great distance, though linguistically there is more.

4. Intertextuality and Allusion :

Intertextuality as a concept has been gaining a lot of ground in the nearly four decades after its coinage by Julia Kristeva in 1966 , in an essay on Mikail Bakhtin's concept of dialogism , to show the way all languages and all literature are built from previous utterances to form mosaics of quotations (Salo-oja, 2004:12).

Intertextuality involves many arts such as allusion , quotation , implication...etc. Arab critics , on the other hand , define this term into 'text and intertext'. The lexical meaning of the term diverges in accordance with the semantic evolution associated with the utterance (Al-Bayati, 1996:6). It seems that the first linguistic presence of the term in Arabic was that " raising the bride ", i.e. to make the bride sit on the platform (ibid.).

The etymology of the term ' intertextuality ' in modern Arabic is the outcome translation of the French term 'intertext' put forward by Julia Kristeva , as the meaning of ' inter' in French means : exchange , whereas ' text' means ' text'. It is conjugated from the Latin verb ' textere' which means Texture or knitting . Hence, the meaning of ' intertext ' becomes ' intertextuality.' It has been translated into Arabic as "Al-Tanas , " the correlation of texts with each other (ibid.).

Bouhoush (2007:157) tackled the concept from a rhetorical point of view to mean " the good employment of the valuable implications and the attractive styles " . Context, according to Bouhoush , is innovator's efforts . Whereas context in text is the men of anesthetic's heritage of the literary genre that the text hosts . In addition, this type of context is considered the historical dimension of the word in question; but context does not encompass the word inside this dimension but gives it allusion accompanied with some implications . This makes context open different

arenas to be capable of signifying everything or nothing .This is the mechanism of converting the word into 'reference' (ibid.).

Modern semiotic studies end with drawing a general principle that texts may refer to other ones as signs referring to others .Put it more simply, when the writer writes or the painter paints, they rely on others' experience rather than on nature .Therefore , the inter- text speech is a text absorbed into another to embody the significations intentionally or unintentionally (ibid.:154).

Verschueren (1999:108) is of the opinion that intertextuality is a common alternative usage which comprises only quotations, allusions, and other concrete references to a specific pre-text. Genette(1992:7) studies the term to cover all those cases in which a text is presented in by another one. He maintains that intertextuality comprises allusion, quotation and plagiarism (ibid.:13).Similarly, Arab critics define intertextuality to include ' implications ', 'modulation', embodiment, plagiarism, quotation and allusion.⁽¹⁾

Allusion lies in the field of indirect intertextuality .It is a conscious process in which men of letters deduce from the inter – text certain propositions in which they believe and to which they refer in their new texts. It is preferable ,sometimes , to divide the symbol into a positive connotation and a negative one. The former is the product of old proposition instilled in a modern style ,whereas the latter is considered as an echo of a preceding text. However, all these characteristics lie in the perception and analysis of the receiver .⁽²⁾

Indirect intertextuality involves many arts besides allusion such as gesticulation ,metaphor and allegory (ibid.).

Al-Qasimy (2001) maintains that allusion in trope is a branch of euphemistic expressions .It is a reference to a proverb or a Quranic verse (ayah) or one of the prophetic sayings (hadith) or a verse of a well-known poet, a famous story .

In the same context, Hatim and Mason (1990:129) conclude that intertextuality is a " signifying system which operates by connotation " and extends the boundaries of textual meaning . Intertextuality is an aspect of both the reception and production of texts (ibid.:133).Readers and writers wrestle with intertextual reference as an important aspect of text construction and deconstruction.

They add that intertextuality is often equated with mere ' allusion ' to other texts, and is seen as an essential condition of all texts

(1) (<http://melmahdi.free.fr/tanasse.htm>)

المنتدى (مجلة ثقافية جامعة) نظرية التناص في النقد العربي

(2) <http://www.alfaseeh.net/vb/archieve/index.php/t-15128.html>

شبكة الفصحى لعلوم اللغة العربية

(ibid.137). Allusion can be traced as a map device of intertextuality i.e., processes similar to the ones described link the consultation , the notes , the map and the actual exchange of the text (Verschueren,1999:170)

Allusions are given meaning by communities. The readers who for the most part agree on the connotations , accept that certain allusions may have certain contexts.

4. Functions of Allusion

Allusion has two main functions ,viz, aesthetic and communicative functions. Each of these will be explained in some detail below .

4.1 Aesthetic Function

Allusion is a reference that evokes a certain set of aspects or functions of a person or things (Manser,2009:ix).For example , a musical genius may be hailed as Mozart; a political , administrative , or financial scandal may be referred to by name with the suffix- gate , after water-gate (ibid.). An author has got to intend the indirect reference, and it should be in principle possible that the intended audience could detect it. Irwin(2002,528) states that "allusions, drawn on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature."

Allusion can be employed for several different purposes, to instruct an audience , to generate an aesthetic experience about the text , and to link or connect the reader / or audience with a tradition by activating themes ,motifs, and symbols(ibid.).

Pasco (1994:67) maintained that " In literature, allusion is used to link concepts that the reader already has knowledge of the concepts discussed in the story". A soubriquet is an allusion: by metonymy one aspect of a person or other referent is selected to identify it, and it is this shared aspect that makes an allusion evocative(ibid.). For example, in an allusion to" the city that never sleeps", New York will be recognized. Recognising the figure in this condensed puzzle – disguise additionally serves to reinforce cultural solidarity between the maker of the remark and the hearer:

Some aspects of the referent must be invoked and identified , in order for the tacit association to be made ,the allusion is indirect in part because it depends on something more than mere substitution of a referent
(Irwin (2001) cited in Pasco,1994:124).

Allusions attempt to communicate, so audience comprehension is important whatever the larger purpose may be. Allusions may tend to be unsuccessful if they are not understood by the individuals for whom they are intended.

It is at least possible that an allusion could be widely, or even universally, misunderstood by the individuals for whom it was intended, and yet be well-crafted and aesthetically valuable. Significantly, audience comprehension and aesthetic value can not be always apart from considering allusion. The discussion of allusion will highlight a difficult balancing act in aesthetic evaluation, that of doing justice to the importance of both the artist's production and the audience's appreciation (Irwin,2002:521).

4.2 Communicative function

Nord (1991:47-48) sees function and effects as two sides of a coin, with the difference that function can be defined before reception, while effect can only be judged after reception.

It may be said that allusions are used because of the extra effect or meaning they bring to the text by their associations or connotations. Hatim and Mason (1990:129) make a distinction between the two, seeing associations as subjective and arbitrary, connotations as requiring social (collective) knowledge.

From a communicative point of view, the use of allusion is linked to some linguistic and pragmatic phenomena as implicature, inference and relevance. If communication is seen primarily as an inferential process, an allusion can be thought of as a message or stimulus which the communicator sends, and it is up to the receiver to find the intended referent – to fill the gaps in the text (Gutt,1990: 139-41). A shared cognitive environment is in need for this to work, so that if the receivers are grounded in another culture, they may well be unable to draw the intended inference (ibid.).

Preminger (1965:18) suggests that literary allusion researchers have noted a desire to call attention to one's learning or wide reading; to enrich the work by bringing in new meanings and associations.

Sperber and Wilson (1995: 224) maintain that most propositional forms of an utterance are not explicature at all. This is true of tropes. The tropes are traditionally analysed as involving the substitution of a figurative for literal meaning. Consider the implicit meaning in the following example:

فمن الطبيعي أن ترتاد حياة أخرى ، تليق بمقامك يا ابن قنصل الإوز (ص ١١٨)

-It is only natural that you should want to lead another life , more appropriate to your lordship position! (Le Gassick,1975 :115)

The example explains the fact that alluded utterances are not explicit altogether. The ironical and the sarcastic sense of the ST has converted into an overstatement in the TT. In other words, the TT has distorted the frame ,hence, the communicative and the aesthetic functions are lost altogether .

5. The Translator as Competent Reader

In the translation process the translator functions both as receiver and interpreter of the ST and producer of the TT. Her /his job in the list of skills is needed to carry out these functions in a competent and responsible manner. Doing so, s/he may comprehend not the linguistic part of the message, but also the extralinguistic knowledge of the SL culture.

The keywords in this study of the translator as a cultural mediator and decision- maker are ' competence' and 'responsible'. These roles are of crucial importance to the translation of allusion.

Translators need to understand the position of the ST in the source literature and the culture; without such knowledge they cannot cast around for the relevant analogies in the target literature and the target culture (Lefevere,1992: 92).

With regard to allusion , a translator needs to be sensitive to what is implied by the use of sociocultural and intertextual elements. Delisle's (1988:58) comments on over- translation is caused by seeing allusions where none exists, or obscures the main message. A holistic approach combined with intelligence and reading experience is required in order that the translator may arrive at an interpretation that is based on a consideration of a maximum number of clues given , not just those that are explicit .The translation ,in turn, is based on that interpretation (Lepphalme,1997:20) .

The translator's communicative competence includes both intercultural awareness and strategic or problem-solving competence (Wills,1990:26).The first is needed for anticipating TT reader responses. Translators, as experts in intercultural communication, would need to be aware of TT readers' needs and to take into account the expectations and background knowledge of potential TT readers in order to make decisions on appropriate translation strategies. Knowing the SL and TL cultures is not enough; the translator must also work out the correspondences and equivalences between them(ibid.) .

In this approach translation does not seem as a code-switching , but as a form of action , which is dependent on the specific function presented by related actions (Snell-hornby,1988:94).

6.Types of Allusions

This study borrows parts of its terminology from Leppihalme's 1997 study. For the purpose of this study ,the term ' allusion' refers to (1997:3):

A variety of uses of performed linguistic material in either its original or modified form, and of proper names , to convey often implicit meaning.

Allusions will be treated similarly to Leppihalme's (1997:10). They will be considered mainly as a translation problem to be solved, and not as a literary phenomenon.

In PN allusions, the frame that carries the allusive meaning is a proper name. Mahfouz's novel ' Midaq Alley ' includes numerous examples, typically names of well known people and events related to the history of the Muslims.

Another type has been recognized , namely , KP allusions , which can be defined as encompassing other allusions relating to religion and culture.

He provides a typology of potential translation strategies for NP and KP allusions respectively to which we shall turn in the following section(ibid.:79-840).

7. Strategies for Translating Allusions

Two main strategies will be considered for translating allusive texts.

7.1 Strategies for Translating PN Allusions

According to Leppihalme (1997:78-9), a translator has three basic strategies when encountering a PN allusion .The translator may resort to the following techniques:

1-Retain name

- (1a) retain unchanged , or in conventional TL form;
- (1b) retain unchanged with added guidance;
- (1c) retain unchanged with detailed explanation.

2- Replace name

- (2a) replace with different SL name
- (2b) replace with different TL name

3- Omit name

- (3a) reduce to sense/meaning of the name
- (3b) omit name and allusion completely

Newmark (1988:71) concludes that the relative importance of the SL culture and the author's moral purpose to the reader may be exemplified in the translation of proper names.

Retaining the name is not as straightforward as one might initially think. Many names have conventional established forms in the SL due to their historical, cultural and religious origins. When dealing with the PN that is likely to be known to the audience, the translator has the option of choosing a strategy that requires more effort, but has the possibility of helping the less bicultural readers.

On the other hand, when dealing with a PN that is relatively familiar to the audience, the translator requires minimum effort, or sometimes resorts to the strategy of retaining a PN unchanged.

7.2 Strategies for Translating KP Allusion

Leppihalme (1997:84) sets the following strategies for translating KP allusions:

- A- Use standard translation, if available;
- B- Literal translation (minimum changes): Translate disregarding the context and connotation
- C- Add extra – allusive guidance to the text;
- D- Provide additional information via footnotes, endnotes, or other explicit explanations that are not included in the text
- E- Introduce textual features that indicate the presence of borrowed words;
- F- Replace with a performed TL item
- G- Rephrase the allusion with an overt expression of its meaning
- H- Re-create the allusion by creatively constructing a passage that produces its effect
- I- Omit the allusion completely

8. Research Methodology:

8.1 Research Design :

The paper uses (7) allusions identified randomly by the study as posing difficulties to the translators of Arabic texts into English. These allusions were taken from Mahfou's *Zuqaq Al-Midaq* in 1947, which was translated into English *Midaq Alley* by Trevor Le Gassick in 1975. In addition to Le Gassick's translations, three skilled translators at the University of Mosul /Dept. of Translation were asked to render the allusive texts into English. The four translations were analysed and discussed. A proposed rendition was presented when no translation achieves the intended goal.

8.2 Text Analysis and Discussions :

The section presents an analysis and discussions of the translated text of the study . It emphasizes some of the problems faced by translators when they render Arabic allusion into English .

Text (1) (see appendix)

" لَكُمْ الْمَسَاء " ص ٩٤

The phrase لَكُمْ الْمَسَاء is of the KP allusion. It alludes to the Quranic verse:

{ لَكُمْ دِينُكُمْ وَلِيَ دِينِ } (٦) سورة الكافرون

"To you be your religion , and to me my religion"

(al-Hillali and Khan ,1996:819)

The Kp allusion was addressed by Mr.Kirsha⁽¹⁾ to the shopkeepers alongside the alley.

Le Gassick 's Translation(1975:46):

What will the evening bring to me , I wonder ?

Le Gassick inappropriately rendered the KP allusion. The text at hand is cotextually linked with the preceding text, mainly, "لَكُمْ دِينُكُمْ وَلِيَ دِينِ". In other words, the KP allusion is portrayed in terms of its relation to the relevant text.

He employed strategy(G),namely ,rephrasing the allusion with an overt expression of its meaning ,and maintained the communicative function at the expense of the aesthetic one. He has rephrased the KP by adding explicit information about the allusion. Rephrasing the KP has distorted the force and the sense of the allusion , i.e, the illocutionary force of threatening has been translated into an interrogation.

The translators:

T(1): You are following a party , and I'm following another.

T(2) : Wait till the evening for entertainment.

T(3) : The evening is your enjoyment .

As for the translators, only translator (2) has been unsuccessful in rendering the allusion. Translator (2) resorted to employing strategy (D). She / he added ' wait' , ' till' and 'entertainment' to interpret the allusion .This cannot serve the functions of the allusion in any sense. She/ he fails to envisage the allusion completely. Translator (3) adopted the same strategy . She/ he dealt with the second part of the allusion " لَكُمْ دِينُكُمْ " and left the implicit meaning of the allusion to be inferred by the readers. She/he has neglected the aesthetic function of the allusion .Translator (3) has kept the effective value of the scene to some degree . As for translator (1), he has succeeded in translating the KP allusion . She/he employed strategy (F) that resulted in enabling her/him to perform an

(1) Mr. Kirsha is a drug merchant .He is queer. Thus, his submission to his vices was inevitable : he neither regretted them nor was he repentant.

acceptable rendition to observe the communicative and the aesthetic functions .

Inasmuch as it is related to the Quranic verse , one should rely on an authentic exegesis of the Sura in question . According to Ar-razi⁽¹⁾ (N.D.: 264) , the Quranic verse in question is a threat and it is intertextualized with the following Quranic verse to the underlined verse:

إِنَّ الَّذِينَ يُلْحِدُونَ فِي آيَاتِنَا لَا يَخَفُونَ عَلَيْنَا أَفَمَنْ يُلْقَى فِي النَّارِ خَيْرٌ أَمْ مَنْ يَأْتِي آمِنًا يَوْمَ الْقِيَامَةِ
اعْمَلُوا مَا شِئْتُمْ إِنَّهُ بِمَا تَعْمَلُونَ بَصِيرٌ { (٤٠) سورة فصلت

" Do What you Will " (Fussilat : 40)(al- Hillali and Khan, 1996).

The proposed translation :

Do what You will.

Text (2) (see Appendix)

السيد سليم : "مالي أحرم على نفسي ما احل الله لها!" (١) ص ١٣٩

The allusion is of KP type .It alludes to the Quranic verse :

{يَا أَيُّهَا النَّبِيُّ لِمَ تُحَرِّمُ مَا أَحَلَّ اللَّهُ لَكَ تَبْتَغِي مَرْضَاتَ أَزْوَاجِكَ وَاللَّهُ غَفُورٌ رَحِيمٌ}

سورة التحريم/١

"O Prophet ! why do you forbid (for yourself) that which Allah has allowed to you , " {(At-Tahrim :1) al-Hilali and Khan,1996}.

LeGassick's Translation(1975:70):

Why should I deprive myself of something made lawful by God ?

Le Gassick succeeded in observing the allusion. He resorted to strategy (B). This strategy could be applied to a non-complex allusion ,i.e., an allusion that could be interpreted literally. As such, he maintained the communicative function effectively. Accordingly, the aesthetic function is preserved.

The translators:

T(1) : Why should I forbid things that are not forbidden by God?

T(2) : Why shouldn't I get married again ?

T(3) : Why do I forbid myself from what Allah has made it lawful for it?

(1) Ar-Razi, Al=Fakhr(No Date) <http://www.altafsir.com>

(2) Mr. ٫Salim Alwan is married to a worthy woman, possessed of all a man could desire as far as femininity and tenderness. In her youth she had been pretty and fertile, and he could not criticize her for anything . Apart from that , she came from a noble family , far above his own where ancestry and position were concerned. He had a sincere affection for her. In fact all he had against her was that her youth and vitality were gone and she could neither keep up with him nor bear his attention .In comparison he seemed , with his extraordinary vitality , an eager youth unable to find in her the pleasures he yearned for.

As for the translators , only translator (2) has been unsuccessful in rendering the allusion appropriately. Translators (1) and (3) use strategy (B),namely ,literal translation, which is appropriate to observe the communicative and aesthetic functions respectively. The frame of the ST allusion is not of great difference from that of the TT, whereas the scene is recognised on the part of the ST reader who is familiar with the circumstances of the episode. Translator (2) resorted to strategy (G) that supported the allusion with an overt expression .Hence, she/he maintained the communicative function but failed, to some degree, to observe the aesthetic function. Distorting the frame may affect the aesthetic function of the allusion and similarly the scene .In other words, the force of the scene on the reader is attained by the aesthetic function of the allusion. Explaining the allusion keeps away the entertainment of guessing what the allusion stands for.

Text (3) (see appendix)

مظلومة والله يا ربي ظلم الحسن والحسين ص ١١٩

This text alludes to the episodes that the Prophet's(BPUH) grandsons had undergone .Those names are of great importance to the life and history of Muslims in general and to Egyptians in particular, for Al Hussein's mosque lies in Egypt, and it is believed that the head of Al Hussein(May Allah be pleased with him) was buried in it. Generally speaking , the comparison between the episodes is far from the referential meaning .Newmark (1982:148) suggests that one should omit the allusion if it is not of great importance ,i.e., peripheral to the novel's episodes and should be translated if it is peculiar to the novel. The allusion has a resonance to the novel events , therefore it should be retained .

LeGassick 's Translation (1975: 116)

By the murderous wrong done to Hassan and Hussain.

Le Gassick's contact with Mahfouz does not help him to employ the appropriate strategy ,namely(1a) retaining the PN unchanged , to tackle such kind of allusion . He should have put an explanatory note identifying them .However,he resorted to strategy (1c),retaining the allusion unchanged with detailed explanation, and added the word " murderous " that does not exist in the ST .

The translators:

T(1) Oh , God ! I'm oppressed the way Al- Hassan and Hussein have been oppressed.

T(2) Oh my God ! I'm undergoing the tyranny of Hitler

T(3) Oh My God I am in severe oppression .

As for the translators , all have been unsuccessful in rendering the allusion. Translator (1) employed strategy (1a) , retaining the allusion unchanged, which may result in cultural bump. Translator (2) resorted to a strategy that is not listed in the strategies adopted ;he employed modern scene of injustice represented by Hitler to attain the aesthetics and the scene of the ST. This strategy may be useful if the two allusions are placed in the same weight ,i.e., religious, historical and literary. Translator (3) employed strategy (3b) , omitting the allusion, which is inappropriate in this context regarding the importance of the proper name for the novel .

Here two choices are preferred . The first choice is to adopt strategy (1c) with detailed explanation represented by adding a footnote. The other one employs a cultural substitution:

"I'm undergoing the injustice present in Isreal⁽¹⁾"

This translation is capable of retaining the historical and religious balances of the allusion .On the other hand, it succeeded to some degree to observe the communicative but deforms the aesthetic function.

Text (4) (see appendix)

مولودة في ليلة القدر ص ١٤٥

The allusion is of PN type . The referent is the night of al-Qadr which is the most important night in Islamic religion .It takes place in the month of Ramadan (Fasting) .

LeGassick 's Translation (1975:141) :

" My My , you were certainly born under a Lucky Star "

LeGassick succeeded to some degree in rendering the allusion appropriately. He adopted strategy (2b) to observe the aesthetic function as well as the scene of the allusion . A Lucky Star is a certain star or planet which is thought to bring a person's good luck and success in life .i.e., there is an ancient idea that says that the Lucky Star influences human lives.⁽²⁾

Though the connotation of the ST is not attained in the TT, yet the reader will entertain and read the allusion smoothly. The PN allusion is of secondary importance in the novel's episodes though it serves religious priorities for the SL readers.

(1) The International Standard Bible Encyclopedia By Jeoffry W.Bromiley Wm.B.E erman Publicating .Co.Cambridge WWW. Hall vw orthington.com

(2) The American Heritage – Dictionary of Idioms By Christine Ammer (1997) Published by Houghton Mifflin.
[http:// dictionary.reference.com/browse/born+under+a+lucky+star](http://dictionary.reference.com/browse/born+under+a+lucky+star)

Le Gassick 's strategy involved replacing a culture-specific item with a TL item which does not have the same propositional sense but is likely to have a similar impact on the readers (Baker , 1992:31).

Sometimes , it is not of great harm to omit a word or expression in some context when the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation.

The translators :

T(1) : The Night of Power.

T(2) : The blessed Night of Al- Qadr⁽¹⁾.

T(3) : Bully for you !

None of the translators succeeded in rendering the allusion. Translator (1) employed strategy (2a) (replacing the allusion with different SL name). This may result in another PN allusion, namely **The Night of Power**. Translator (2) resorted to strategy (1c) ,footnoting the allusion , which is a well-known strategy in overcoming cultural barriers, but it is an inappropriate one in this context for it impedes the reader from reading the novel smoothly. It serves to maintain the communicative function at the expense of the aesthetic one. Translator (3) omitted the allusion using strategy (3a)(omitting the allusion and reducing its sense).He attempted to reduce the sense in terms of using an idiomatic expression that denotes the great fortune of someone. However , the idiomatic expression he used is informal, which cannot be equivalent to such a standard use of Arabic.

Text (5) (see appendix)

لقد يسر لنا الله فلماذا نعسر على انفسنا؟ ص ١٣٩

The KP allusion of this context refers to the Quranic verse

"Allah intends for you ease, and He does not want to make things difficult for you " { The Cow ,Part 2 : 185 (al-Hilali and Khan , 1996:47).

{شَهْرُ رَمَضَانَ الَّذِي أُنْزِلَ فِيهِ الْقُرْآنُ هُدًى لِّلنَّاسِ وَبَيِّنَاتٍ مِّنَ الْهُدَى وَالْفُرْقَانِ فَمَن شَهِدَ مِنْكُمُ الشَّهْرَ فَلْيَصُمْهُ وَمَن كَانَ مَرِيضًا أَوْ عَلَى سَفَرٍ فَعِدَّةٌ مِّنْ أَيَّامٍ أُخَرَ يُرِيدُ اللَّهُ بِكُمُ الْيُسْرَ وَلَا يُرِيدُ بِكُمُ الْعُسْرَ وَلِتُكْمِلُوا الْعِدَّةَ وَلِتُكَبِّرُوا اللَّهَ عَلَى مَا هَدَاكُم وَلَعَلَّكُمْ تَشْكُرُونَ} (١٨٥) سورة البقرة

The KP allusion under discussion refers to the KP allusion of text (2) .Therefore, intertextuality affects the sense of the allusion in question .. In other words , a background experience is needed here to portray the allusion and make a turn as a dynamic generation of the intertextual web.

(1) A blessed night for Muslims which is better in worship than 1000 months

Le Gassick's translation (1975:136) :

Allah made things easy, why should we make them difficult ?

Le Gassick succeeded to some extent in translating the allusion appropriately . He resorted to strategy (B) ,namely translating the KP allusion literally .He attained the frame for the sake of observing the communicative function.

The translators:

T(1) : Why do we complicate easy matters?

T(2) : Having a big space, why should I corner myself?

T(3): Allah has made it easy for us so why do we make it hard for ourselves ?

All the translators except translator (3) have failed to translate the KP allusion. As for translators (1) and (2) they resorted to strategy (G), namely rephrasing the allusion with an overt expression of its meaning inappropriately for comprehending the communicative and the aesthetic function respectively . In so doing, they deformed the frame and the scene altogether .It is noteworthy that rephrasing the frame might jeopardize the allusion . With respect to translator (3) she/ he resorted to strategy (B), namely literal with minimum changes appropriately by maintaining the frame and, as a result, succeeded in the other aspects of the allusion , viz. the communicative and the aesthetic functions as well as the scene respectively.

Such allusions , are likely to be translated literally. Observing the SL frame may result in good rendition. Newmark (1988:171) concludes that the importance of the translation of some novels has been the introduction of a new vision injecting a different literary style into another language culture. It is clear that the translators, when seeking to transmit the spirit of the SL or of the author aesthetically , they resort to literal instead of free translation as the form is more important than the content. The proposed rendition is :

Allah intends for us ease ; why do we make things difficult for ourselves?

Text (6) (see appendix)

كنز الحسن البصري ص ٣٨

The NP allusion refers to a pillar of Islamic scholars , Al- Hasan Al –Basri.The PN allusion stands for a metaphorical resemblance of an unexhausted gold mine.

The basic distinction between proper names and cultural names is that the former refer to particular references, while the latter refer to classes of entities. Theoretically, names of single persons or objects are ' outside ' languages ;they belong to the encyclopedia rather than the

dictionary (Newmark,1982:70). When a name or a subject is used as a metaphor it should be translated and not to be adhered to (ibid.).

The interaction theory of metaphor, according to Levinson (1983:148), defines metaphors as special uses of linguistic expressions where one 'metaphorical' expression is embedded in another 'literal' expression (or frame). This is because the meaning of the metaphorical expression interacts and changes the meaning of the frame, and vice versa.

Le Gassick 's translation(1975:36) :

Why, it is exactly like the treasure of Hassan al – Basary.

LeGassick failed to capture the aesthetic function at the expense of the communicative one .He failed to maintain the frame of the ST in presenting simile instead of metaphor which spoils the aesthetic effect of the PN allusion .Moreover , a footnote should be added to portray the PN allusion .Resorting to strategy (1a) means that there is someone called al-Basary who has a treasure.

The translators:

T(1): Hasan al - Basri

T(2) : of self-satisfaction .

T(3) : Hassan al bassri's⁽¹⁾ treasure.

Among the three translators ,only translator (3) has been successful in rendering the PN allusion appropriately . Translator (1) resorted to the same strategy adopted by Le Gassick. Translator (2) who employed strategy (3a),i.e, reducing to sense/ meaning of the name, distorted the sense of the allusion completely through presenting another frame. As for translator (3), he employed strategy (1c) retaining the PN allusion intact together with an explanatory note.

Text (7) (see appendix)

انه الحسد يأكل قلوبهم أكلاً... ؟ ص ٩٩

The text alludes to the Prophet's (Blessings and Peace Be Upon Him) tradition :

عن أبي هريرة – رضي الله عنه – قال : قال رسول الله صلى الله عليه وسلم: ((إياكم والحسد فإن الحسد يأكل الحسنات كما تأكل النار الحطب)) (أخرجه أبو داود)

(1) A well- known encyclopedic Muslim scholar; well-versed in the Arabic language, Islamic jurisprudence and Quranic sciences .

On the authority of Abu- Hurrira " Allah be pleased with him" narrated that the Messenger of Allah "Allah's blessings and peace be upon him" said: Beware of envy , for it devours good deeds as fire devours wood. (Related by Abu –Dawood No. 2197)

The meaning of the KP allusion is that some people of the Alley are so jealous of Mr .Kirsha and wish him to become poor as they are.

Le Gassick 's translation(1975: 95) :
It is envy which eats at their hearts !

Le Gassick rendered the allusion successfully when resorting to strategy (B) , literal translation. Attaining the frame of the allusion may lead to observe the sense of the allusion and the scene as well .

The translators:

T(1) : It is envy that makes them so spite.

T(2) : They are greened with envy.

T(3) : It is envy that made their hearts to be full of malignance.

All translators have succeeded in rendering the allusion. However, translator (2) employed strategy (H), namely re-creating the allusion by creatively constructing a passage that produces its effect. Changing the frame for the sake of attaining the force of the communicative function and the aesthetic function on the one hand, cultural substitution may cater for the communicative function of the allusion text at the expense of the aesthetic function on the other hand.

Translators (1) and (3) resorted to strategy (D) by adding more information to the TT that may reduce the force of the communicative function and the effect of the aesthetic function respectively.

The proposed rendition :

They are green-eyed monster(Manser,2009:203)

Conclusions

The ubiquity of allusions in literary genres is a big challenge on the part of translators inasmuch as they are scattered here and there inside the intertextual web of texts .

Using the concept of intertextual networks allows allusion to be seen as a clue to larger entities which may be far more significant to the text as a whole than details on their own would suggest.

Identifying the allusion allows a reader to understand the passage, judge the aptness of the allusion , and look for connections between this allusion and other similar ones in the text .

It is found that the omission strategy ,namely(3a) of PN allusion is controlled by the importance of the proper noun allusion as far as the events of the novel are concerned .But, if the PN allusion is used metaphorically, it is better to retain it and add extra details in favour of depicting the sense of the referent. The best strategy for translating KP is (B) , literal translation . Strategy (B) observes the communicative function and the frame but leaves the aesthetic function and the scene to be portrayed by the reader.

Le Gassick's inappropriate renditions are much more blamed than those of the translators', because unlike the translators , he had access to the whole novel. Most of his renditions are not incongruous with what is intended by the SL author .Other translations are literal as far as proper nouns are concerned, a case which keeps them away from the intended function of the SL allusive expressions .Translating allusive expression appropriately and properly require resorting to some strategies that include explanatory notes.

Translating alluded texts is a matter of constant relativity , that is of creating relationships that are never absolute nor final. This relativity is the result of the interwoven relationships of the texts and those between the text and the world in which it is embedded .

It is also found that resorting to encyclopedia or a dictionary of allusion would be of great help in translating PN allusions.

There is not much overlap on the part of the KP in Arabic and English. A strategy of adding information in each and every PN allusion would not be a prerequisite for a successful translation.

A more culturally competent translator and reader may detect and enjoy the allusions, while less or illiterate culture experienced reader would not notice them .

The translators should take the needs of readers into account when choosing translation strategies for allusions.

Allusions are often translated literally while their connotative and pragmatic meaning is largely ignored. This frequently leads to cultural bumps, namely puzzling or impenetrable wordings .

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Appendix

ترجم ما تحته خط إلى الانجليزية

١- هو تاجر مخدرات اعتاد العمل تحت جناح الظلام، وهو طريد الحياة الطبيعية وفريسة الشذوذ ، واستسلامه لشهواته لا حد له و لا ندم عليه و لا توبة تنتظر عنه . بل انه ليظلم الحكومه في تعقبها لأمثاله ، ويلعن الناس الذين جعلوا من شهوته الأخرى مثاراً للأزدراء والأحتقار ، فيقول عن الحكومة : ((انها تحلل الخمر التي حرمها الله ، وتحرم الحشيش الذي أباحه ! وترعى الحانات الناشرة للسموم ، في حين تكبس (الغرز) وهي طب النفوس والعقول)). وربما هز رأسه اسفا وقال : ((ماله الحشيش!!)) ((راحة للعقل و تحلية للحياة وفوق هذا وذاك فهو مدر للنسل !)) وأما شهوته الاخرى فيقول بقحته المعهودة : ((لكم دينكم ولي دين !)) ولكن إيلافه شهواته لا يمنع من أن يخفق قلبه كل مطلع هوى جديد. وقد سار في الغورية و مستسلماً مدر النسل ! وأما شهوته الأخرى فيقول بقحته المعهودة ((لكم المساء!)) وعلى رغم انهماكه في خواطره كان يحس بالدكاكين على الصفين احساساً غامضاً ، ويرد بين الفينة والفينة تحيات بعض أصحابها من معارفه. ص ٤٩

٢- كانت زوجه امرأة فاضلة ، تتحلى بكل ما يحب الرجل من انوثة وامومة واخلاص ومهارة فائقة في شئون البيت ، وكانت على شبابها مليحة ودودة . فهو لا يأخذ عليها نقيصة واحدة ، وفضلاً عن ذلك كله كانت من أسرة كريمة تتفوق عليه كثيراً في الاصل والمحتد. وهو يقر بفضلها جميعاً ، ويضمّر لها وداً صادقاً ، ولا يضايقه الا أنها استوفت شبابها وحيويتها ، فقصرت عن مجاراته ، وعجزت عن احتماله ، فبدا بالقياس اليها - وبسبب حيويته الخارقة - شاباً نهماً لا يجد فيها ما يشتهي من متاع ! . والحق أنه لا يدري ما علقه بحميدة ، ومهما يكن الأمر فقد أحس رغبة لا تقاوم إلى دم جديد ، وقال لنفسه : ((ما لي احرم على نفسي ما احل الله لها !)). ص ٧٣

٣- أمك الجشعة ذات العينين اللتين لا يشبعهما الا التراب ، هل اخذت منك مليماً؟.

فقطب حسين ضجراً وقال :

- قلت لا أشكو هذا . كل ما في الامر أنني اريد حياة غير هذه الحياة . ان كثيرين من زملائي يقطنون في بيوت فيها كهرياء !.

- الكهرياء !! أمن اجل الكهرياء تترك بيتك ظ! .. الحمد لله أن امك بفضائحها قد جعلت بيتنا احمى من الكهرياء ..

وهنا خرجت المرأة عن صمتها مولولة :

مظلومة والله يا ربي ظلم الحسن والحسين. ص ١١٩

٤- ((أكان القدر حقاً يدخر هذه السعادة لهذه الفتاة التي لا تعرف لنفسها أباً ولا أمّاً !!))
وتساءلت في عجب ((ألم يسمع السيد صوتها المخيف وهي تزرق في وجوه الجيران ؟ ألم
يشهد معركة من معاركها ؟ يا ويل الرجال من لحم النساء !!)) ثم قالت لها دون أن تحول
عنها عينيها:

- مولودة في ليلة القدر والحسين ! ص ١٤٥

٥- لقد انتهت زوجي كأمرأة، ولست من الرجال الذين ينزلون الى الفسق في مثل هذه السن، ولا
داعي مطلقاً للرضا بالعذاب والهم .

لقد يسر لنا الله فلماذا نعسر على أنفسنا ؟

وهكذا انتهى الى رأي لا عدول عنه ، وأجمع على تحقيق رغبته . ص ١٣٩

٦- الجيش الانكليزي كنز لا يفنى ، هو كنز الحسن البصري ، ليست هذه الحرب بنقمة كما
يقول الجهلاء ولكنها نعمة ، لقد بعثها ربنا لينتشلنا من هذه الشقاء والعوز . ص ٣٨

٧- ما بال الناس لا يريحون ولا يستريحون ! أحقاً تراهم يتكلمون يا سي السيد؟

هكذا هم ابدأ منذ خلق الله الارض ومن عليها. انهم يخوضون في الأعراض

لا لقبح يستقبحون ، ولكن لينتقصوا اخوانهم. ولم لو يجدوا نقيصة لخلقها

خلقاً ثم خاضوا قبيها، أتسبهم يتهايمسون تاففاً وأزدياء؟ كلا والله . انه

الحسد يأكل قلوبهم أكلاً...؟ (٩٩)