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Faculty of Graduate Studies

**Religious, Historical And The Stories of The Prophets'
Allusions in Lotfi Zaghlol' Poetry: As a Rhetorical
Device**

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Dedication

I dedicate this effort

to whom I make myself submissively gentle, my father& mother

to whom I love, brothers and sisters,

to the one who lives the moments with me pace by pace,

to my supervisors Dr. Ayman Nazal and Dr. Fayez Aqel,

to the one who helps me to discover the deepest sense of each word Dr.

Lotfi Zaghlol,

To my friends,

to each one who supported me when I was in need,

Acknowledgment

In the first stand, I would like to thank Allah, for endowing me the patience and tolerance to make this effort pass. I would also like to express my gratitude to my parents and siblings who didn't hesitate to give me the morale I needed.

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I would also like to express gratitude to my friends, to everyone who supported me in the needed moments.

In the end, this research is my own endeavor. However, there are many faults for which I apologize, and if it is, free from them; it would be God's grace. I hope it will be an addition to the field of allusion studies.

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

**Religious, Historical And The Stories of The Prophets' Allusions in
Lotfi Zaghlol' Poetry: As a Rhetorical Device**

أقر بأن ما اشتملت عليه الرسالة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه
حيثما ورد، وأن الرسالة ككل، وأي جزء منها لم يقدم من قبل لنيل أية درجة علمية.

Declaration

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

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Abbreviations

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

S.I: Sahih International

P: Page

KJV: King James Version

**The Translation of Religious and Historical allusions in Lotfi
Zaghlol's poetry from the Holy Qur'an**

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Abstract

This study investigates the translation of religious and historical allusions in Lotfi Zaghlol's poems. The research examines Zaghlol's books; it finds out that seventeen books include religious and historical allusions borrowed from the Qur'an. Then it sheds the light on elucidating the use of allusion, and the purpose of each allusion in each poem, according to books that are written about Zaghlol's style of writing, and an interview conducted by the researcher with the poet. This study adopts two approaches of translating allusions from the Holy Qur'an. The first approach to translate them depends on the accredited translation of the Holy Qur'an by *Sahih International*. The second approach adopts two strategies of translation: adaptation and replacement, through which the source text allusion is replaced by a target text one. As a result, the findings reveal that:

1. Religious and historical allusions are used greatly by the poet Lotfi Zaghlol on account that they give a distinguished style of writing poetry.

2. The translators of allusions should not only adopt one theory of translation. By contrast, they should have good knowledge of suggested ways and strategies for translating them.

3. More than one approach of translating allusions could be employed to obtain the two following tasks: Keeping allusions clear to the readers of the translated source text as if they are familiar with them. Also letting borrowings be apparent for the TT readers who have an inkling of knowledge about the allusions that exist in the source language.

Chapter One

1.1 Introduction

What is wrestling?

"It is an important aspect of text construction and deconstruction played by readers and writers from one side, and intertextual references from another side". The last part of this quotation affirms Miscall's statement "No man is an island"; "No text is an island". By having such deep look into these quotations said by John Donne in the 17th century, and Miscall in 1992 respectively, readers can discern that a man cannot live without others, and text is the same, i.e. no text is spoken or written as an independent entity. By contrast, it must be intermingled with other ones, sharing the experiences and ideas of its writer to the audiences who go through it.

Looking at the topic of this thesis from a synthetic point of view, the research claims that no text stays in bubble forever, but explodes to unite with others to get the essentialism of words, phrases, sentences used in the hypotext, then borrowed to be domesticated in the hypertext⁽¹⁾. Hypertext as coined by Neilsen (1995)," a text which contains links to other texts". Hypo text ⁽²⁾, on the other hand, can be described as "the source of later piece of writing regarding its type, whether literary, religious, social, political...etc.

Rhetorical devices like metaphors, similes, puns, allusions have a great influence in the text, and a big impact on both the listener and the reader. This thesis focuses mainly on allusions used by the Palestinian poet Lotfi Zaghlool as he borrows Qura'nic intertextuality in his poems. Allusions are one major form of intertextuality as they have enormous effects on the readers.

^{(1) (2)} See: Nielsen, J. Multimedia and Hypertext, P.3-5

According to Alawi (2010), intertextuality becomes one of the attractions of translation studies, literary criticism and linguistics since it responds to the contemporary understanding and treatment of texts. Intertextuality, thus, deems a text as a tissue of relations between signs that are influenced by space and time. He also says that allusions are made to significant events, place or people who have very well - known qualities that the speaker or writer wishes to highlight in his/her new text. Allusions are borrowed from history, from myth or from any previous text for recalling the qualities of the alluded to text in the present moment of the speaker or writer.

The poet uses different methods to express emotions and deep feelings. One of these methods is allusion or "intertextuality which is derived from the Latin word *intertexto* which means to intermingle while weaving". Kristeva, 1966. Literature is an inseparable part of culture and it cannot be understood outside the total context of the entire of a given period.

Bakhtin (1986) said, "It is impossible to study literature apart from an epoch's entire culture; it is even more fatal to encapsulate a literary phenomenon in the single epoch of its creation". Lotfi Zaghlool's writings rely mainly on the period in which they were written, and each Qur'anic quotation written in different times expresses a different sense and an implied meaning.

Lotfi Zaghlool uses such a rhetorical device that connects mainly with some stories from the Holy Qur'an to express his intended meaning in a unique way rather than the traditional ways the readers are used to seeing within different literary texts. As a technique of attraction, the writer is the same as a weaver; the weaver has a ball of threads with multi-colors. Trying to weave a tapestry by combining them together, what he or she cares about is how to catch the eye of the customers, taking into consideration their wills and demands. The writer does the same. He tries to take words, phrases or even sentences from this text and that to produce one from many into the readers like to dive.

1.2 Statement of the problem

The problem that this thesis tries to solve is translating religious and historical allusions used in Lotfi Zaghlool's poetry borrowed mainly from the Holy Qur'an. The first way to translate these allusions depends mainly on the *Sahih International S.I.* (An accredited site to translate the Holy Qur'an into English). However, this way is not sufficient enough as the readers with an inkling to the Holy Qur'an will not recognize the allusions

that are there. As a result, the Qur'anic intertextuality is not apparent, and the esthetic device that is used by the poet becomes unclear. In other words, translating the historical and religious allusions depending on the translating of the Holy Qur'an limits true enjoyment and understanding of Zaghlol's poetry to those who are familiar to the Qur'an. This is unfortunate circumstance, which I seek to remedy.

1.3 Questions of the study

The thesis tries to answer the following questions:

- 1) Why and to what extent is Lotfi Zaghlol affected by the verses from the Holy Qur'an in his writings?
- 2) How can the stanzas that include allusions be translated into English as a target language?
- 3) What are the translation approaches that should be adopted to keep religious and historical allusions for readers with and without knowledge of the Holy Qur'an?

1.4 Aim of the Study

The main aim of this study is to contribute to the field of translation in general, and to the translation of intertextual references in particular. This thesis tries to find a solution to translating Qur'anic borrowings used in Lotfi Zaghlol's poems. The translation of those borrowings proceeds in two different ways. The first way relies mainly on the accredited translation of

the Holy Qur'an. The second way to translate the Qur'anic borrowings depends mainly on some procedures suggested by some scholars. These procedures are replacement and adaptation by which the source text (ST) quotation (the Qur'anic one) is replaced by an original target text (TT) quotation (biblical quotation).

1.5 Significance of the Study

This thesis is deemed as important since it contributes to the field of translating allusions, especially the historical and religious ones; it applies different strategies and approaches, including adaptation and replacement that are suggested by some scholars, including Nord, 199, Ruokonen, 2011; and Lippihalme, 1997. In other words, this study contributes to the way those strategies of translating allusions are applied on religious and historical borrowings in Lotfi Zaghlool's poetry from the Holy Qur'an. Those who are interested in the field of translating allusions can get benefits through looking at the different approaches adopted by this study.

1.6 Limitations of the study

The possible methodological limitations that constrain to some degree the process of getting the sought-after findings and results are the following:

- * Lack of resources that are related to the explaining of the hidden meanings of the Qur'anic quotations used by Lotfi Zaghlool. In other words, there are some researchers who talked about his poetry in general, but they

did not go deep in the connotative meaning of each religious, historical allusion.

* Self- translated texts. This thesis found a problem in making a double process, explaining and translating the allusions borrowed from the Holy Qur'an. The researcher was supposed to explain the quotations, and then translate them depending on the meaning that the poet intended.

There is another limitation that obstructed the researcher from obtaining the desired data. It is:

* Access. The researcher found some difficulties in getting information from another researcher who talked about the same topic in Arabic at the University of Hebron. That information would have helped in elucidating some allusions whose meanings are hidden. Even some information is available online, but not everything is explained thoroughly.

Chapter Two

Review of Related Literature

2.1. Literature review

This chapter is concerned with shedding the light on the literature that relates to the definitions of allusions or intertextuality as being a part of both the rhetorical devices and one of "the seven standards of the communicative text which are cohesion, coherence, acceptability, informativity, situationality, intentionality& intertextuality." Beaugrande and Dressler, 1981.

This part of the study focuses mainly on the methods of translating allusions from the source language (SL) into the target language (TL) from points of view of researchers, relying mainly on the intention ⁽¹⁾ of the writer, and source text comprehension ⁽²⁾. The researcher wrote down theories and studies that are chiefly interested in the topic of allusions and the process of translating them.

To get this part organized and accessed, the researcher divided this chapter into four main ramifications. The first part is the introduction to the related literature. The second part deals mainly with the theories and researchers, who provided definitions of allusions, gave some taxonomies of their types, history and development and determined them according to their functions in texts. (See: Beaugrande and Dressler, 1981; Ruokonen, 2010; Alawi, 2010; Kristeva, 1980; Lemke, 1985; Harris, 2010; Nord, 1990; Leppihalme, 1997; Gambier 2001).

The third part of this chapter focuses on the procedures and strategies of translation of allusions from the source text into the target one. Even there are many strategies for translating allusions supposed by scholars, this study deals only with two of them which are adaptation and replacement.

The fourth one gives a portion to a meeting done by the researcher with the poet whose texts are the essence of this study, to talk about the reasons for using allusions, especially the Qur'anic ones in his poetry. This section also reviews the studies that have been conducted on his poetry thus far. Moreover, other poets who use the same allusions from the Qur'an are discussed to discern if the same intertextual idea plays the same role as in Lotfi Zaghlo's writings.

⁽¹⁾ The function of a text (or writer's intention) is the reason why the writer wrote the text. Gabber. A. **Text Book Of Translation**. 2005. See, p.26.

⁽¹⁾ Intention assumes the *telos* (end or goal) of 'plenitude': that is, intention is understood as aiming toward the accurate and complete deliverance of a meaning to a receiver. Davis, K. **Deconstruction and translation**. 2001. See, p.53-54.

⁽²⁾ Understanding the meaning of the text. Gaber, J. A. **Text Book of Translation**. 2005. See, p.22.

In a nutshell, the relationship between the allusions and translation should go hand in hand in order to produce an accurate rendering of the meaning in the TT from the ST in general. This case study to translating Qur'anic allusions adopts some strategies that render the accurate meaning of the allusions in the TT. This research, however, differs from other cases as it employs two ways of translating the allusions contradicting both

Alawi, 2010; and Alkermi's, 2011; literal ways of translation some Qura'nic borrowings.

2.2 Theoretical Frames related to allusions (History, definitions, types and functions)

2.2.1 History and Definition

The term *intertextuality* has been borrowed blithely many times since it was coined by poststructuralist Julia Kristeva in 1966. Intertextuality is derived from the Latin word "intertexto" which means to intermingle while weaving.

Allusion is a form of intertextuality in addition to other forms like similes, metaphors and puns if they are borrowed from previous texts. It is also a part of two main different groups that affect the language enormously, the rhetoric devices and the seven standards of the communicative text. Harris (2010) identifies it as one of the other rhetorical devices including metaphor, alliteration, assonance, distinctio, amplification, etc. He also noted, "the devices of decoration and variety will help make your reader pay attention, the devices of organization and clarification will help him understand your points, the devices of association and some like procatalepsis will help him believe you, and the devices of emphasis, association, beauty, and organization will help him remember. From the researcher's point of view, allusion is related to the clarification, as it helps the author clarify a point in an indirect way. It is

also related to the device of beauty as it leaves the text distinguished and outstanding.

Khanfar (2013) said, " Nowadays, rhetorics is probably the heart of all languages". Beaugrande & Dressler, 1981 mentioned seven standards that make a text communicative. Intertextuality is one of them, which has been built on procedural knowledge⁽¹⁾.

As one of the intertextual figures , allusion has been involved in many works of scholars considering it a paramount, serious element in understanding texts, written or spoken, and making the text more communicative and full of sense. Translating such textual figures involved within some works of scholars who paid more attention on solving problems facing the translator once s/he translates such religious, historical, literary or other types of allusions. (See: Beaugrande and dressler, 1981; Ruokonen, 2010; Alawi, 2010; Kristeva, 1980; Lemke, 1985; Harris, 2010; Nord, 1990; Leppihalme, 1997; Gambier 2001; Gray, 2006; Hatim and Mason, 1990; Celik, 2015; Manasra, 2014; Fitzsimmons, 2013; Kliese, 2013; Jacobmeyer, 1998; Ivanic, 1998 Oropeza, 2013).

In fact, the word intertextuality is identical to a word used by the Russian researcher Mikail Bakhtin ' heteroglossia', which studies the social nature of a text. This researcher confirms that no text is in its own identity. Gray, (2006) talked about the history of intertextuality by saying, "intertextuality has often been talked of as an inherently postmodern strategy, and the word intertextuality having been coined by Julia Kristeva (1980a, 1980,b). Sic.

Alawi, 2010 confirms, "Intertextuality refers back to time before Kristeva who in 1966 defined intertextuality as a relationship between texts. He adds that Campbell in 1949 published a book titled *The Hero with a Thousand Faces* in which he argued that all myths share one structure".

Other studies of the second half of the 20th century defined intertextuality as its functions and plays a role in the text. Hatim and Mason, (1990) observed, "Intertextuality is an important principle in text linguistics, and it is a way to relate textual occurrences to each other, and recognize them as signs which evoke whole areas of our previous textual experience".

⁽¹⁾ "To bridge the gap between the stored knowledge and new information". Introduction To Text Linguistics. Beaugrande, R & Dressler, W. P. 150-152.

Beaugrande & Dressler (1981) defined intertextuality by saying, "that the current text is affected by other texts", P.173. They also said that intertextuality is following up". These two researchers added that intertextuality is to reconstruct; the previous material is shaped and adapted to accommodate the new material", p.283.

Ivanic (1998) stated that intertextuality means it is possible to find connection to multiple texts of a single state or phrase or no connection at all. "Allusion is a short, informal reference to a famous person or event". Harris, (2010). "In Kristeva's essay, " Word, Dialogue and Novel," gives a definition of intertextuality by saying" a mosaic of quotations, any text is absorption and transformation of another". (Martin: 2001::148).

Intertextuality is an implication for things either in a direct way, or in an indirect one. "Allusion is a passing or casual reference; an incidental mention of something, either directly or by implication". Plagiarism (2015).

2.2.2 Types of Allusions/ Intertextuality

This section primarily discusses the types of intertextuality that occupy spacious arenas of scholars who spent time and endeavors to give a distinguished taxonomy of intertextuality depending mainly on text, writer, reader and context.

Oropeza (2013) said, "The greatest famous intertextuality is the Bible itself, since the New Testament quotes passages from the Old Testament". This quotation affirms Alawi's quotation (2010) about Kristevea saying "that there is no original text; it is possible to deoriginate texts to a zero level by which nothing remains unsaid before".

If we also look at the two Holy books, the Holy Qur'an and the Holy Bible, we can discern that intertextuality is there to the hint. For more explanation, the story of the prophets, including Adam, Joseph, Abraham, Moses, Jacob, as well as the images of Paradise and Hell are identical in both books.

Hatim and Mason (1990) explained," there are some categories that relate to the typology of intertextuality. Typology means the relation that the text inspires participates or takes from other texts preceding it. These categories include the following: reference, cliché, literary allusion, self-quotation, conventionalism, proverb and mediation".

While this study affirms that intertextuality could be religious and historical, as in Lotfi Zaghlool's writings, which this thesis tries to find and to translate into English. There are other types of intertextuality such as social, political, cultural and others. Lemke (1985) points at two types of intertextuality references. The first one exists between elements of a given text. The second one consists of those that exist between different, distinct texts".

Nesheim and Binder (2014) defined allusion as a statement that is an indirect reference to a work, person, event, etc. They also indicated four types of allusions; biblical, literary, historical and cultural (pop culture). They defined the biblical allusion as a statement that refers to Bible without mentioning it. While literary allusion was defined as a statement that indirectly refers to other well-known literary works. Historical allusion is a statement that refers to history without explicitly mentioning that. Finally, they referred to cultural allusion as an association of phenomena with a given community or culture.

This thesis adds another type of allusion, which is Qur'anic, by which Lotfi Zaghlool uses some statements from the Holy Qur'an without mentioning them. Nazzal (2010) said "The citation of Qur'anic verses is being used as a communicative strategy for a host of pragmatic functions, including implicature, speech act, interpropositional relation, etc."

Fitzsimmon (2013) commented, "intertextuality can be separated into three types: obligatory, optional and accidental. Such variations depend on

two key factors: the intention of the writer and the signification of the reference". This study adds the reader as a third factor considering it as paramount as the two previously mentioned ones. The reader with his/her stored knowledge and previous experiences can understand the meanings of intertextual segments differently, from the meanings the writer and the text intended to convey.

Fitzsammon (2013) explained "obligatory intertextuality could have a nomenclature as 'a thorough understanding of originality'. I.e. the writer deliberately invokes a comparison or association between texts, and that requires understanding/ pre-understanding of links. Unless, the reader can't grasp what there in the hypertext".

Jacombeyer (1998) pointed out "obligatory intertextuality needs pre-grasping of a prior hypotext before comprehension of the hypertext can be maintained". This thesis asserts the statement by observing that one as either a reader or translator cannot understand or translate the hypertext of Lotfi Zaghlol without understanding the links or the hypo text, which is in fact the Holy Qur'an.

This type of intertextuality contradicts Ott and Walter, (2000) "Though reading intertextually does not require specific textual knowledges, there are nonetheless some texts that make specific allusions, that invite readers to exercise specialized knowledge, and this too has been termed intertextuality."

"On the other hand, the aim of optional intertextuality is to pay reverence and homage for both the readers of hypotext and the original text writer". This thesis also ascribes Lotfi Zaghlol's hypertext to this type of allusion or intertextuality as he respects the readers of the Holy Qur'an thoroughly as they are the swimmers through the hypotext.

"The accidental intertextuality relies eternally on the readers themselves. I.e. the meaning is coined by the reader him/herself, not by the writer. Readers often connect the text to another or other texts without being any tactile point within the original." Fitzsimmon, (2013: 34).

Wohrle (2012) commented on the last type of intertextuality "the writer hasn't deliberately made intertextuality, but it's completely upon the reader's own prior knowledge getting such connections". In fact, accidental intertextuality depends completely on two types of knowledge, the procedural knowledge as defined above, and the accidental knowledge, which refers to the person him/herself, depending on personal details, knowledge and realization of things surrounding the individual.

Fiske (2009) distinguished between two main types of intertextuality. The first type is horizontal, which connotes references at the same level, i.e. when a book relates to other texts. The second one is vertical that occurs when a book refers, for example, to a film or a song.

Other researchers, nonetheless, defined horizontal relations as occurring between the readers and the writers, while the vertical ones occur between the text and other texts.

Lotfi Zghlol's borrowings from the Holy Qur'an belong to the first type of Fiske's taxonomy as the references are at the same level.

2.2.3. Functions of intertextuality

Functions of intertextuality vary according to writer, text, readers and even context. Allusions, a great form of intertextuality and rhetorical devices are utilized for different purposes. Harris (2010) said that the best sources of allusions are literature, history, Greek myths, and the Bible. He also added that the reference serves to explain or clarify and enhance whatever subject to readers. For the sake of allusions, he also insisted that an allusion can be wonderfully attractive in writing because it can introduce variety and energy into an otherwise limited discussion (an exciting historical adventure rises suddenly in the middle of a discussion about chemicals or some abstract argument), and it can please the reader by reminding him/her of a pertinent story or figure with which he/she is familiar, thus helping to explain something difficult and provide deeper meaning. The instantaneous pause and reflection on the analogy refresh and strengthen the reader's mind.

Armstrong and Newman (2011_2014) reflected upon the use of intertextuality by saying that intertextuality strengthens the process of

building knowledge base on different topics with the core materials to engage on a deeper level with such materials."

"Intertextuality provides an ideal testing ground for basic semiotic notions in practical pursuits such as translating and interpreting."(Hatim and Mason, 1990). Authors also elucidated that the aim of using intertextual references is to analyze it in terms of contribution it makes to make it in the last text.

This research adds "that the function intertextuality plays in the world of languages is to convert a text from *langue*⁽¹⁾ into *Parole*⁽²⁾, i.e. it changes the text from being a language delivered by a writer and speaker, into a meaning that could be realized and interpreted by a reader or listener."

Thornton, (1961-1968) in his book titled *Allusions In Ulysses* wrote that the purpose of allusion in a literary work is essentially the same as that of all other types of metaphor, the development and revelation of characters, structure, and then when it is skillfully used, it does all of these simultaneously. He also added that allusion achieves its purposes through inviting a comparison and contrast of the context in which it is used with its original contexts.

The author uses allusions to express his own feelings, to talk about his experience or to excel his work. Macksey(1997) uses the word "intimate epitext" to designate any message bearing directly or

indirectly on an author's past, present or future work which the author addresses to himself, with or without the intention of publishing it.

2.3 Intertextuality and Translation

There is an intertwined relationship between intertextuality and translation. We can adopt this not only from the sciences of language,

⁽¹⁾ A French word, which means the language. ⁽²⁾ The speech for a certain group of people.

but also from our daily life. I.e. when someone says something relating to history, religion, culture and other aspects of life before a group of people, each member of that group interprets and translates whatever the subject is, depending on his/her stored knowledge and personal experience. The same thing happens to translators once they translate spoken or written pieces from the ST into the TT; they transfer the meaning relying on their experiences, conditionally, no meanings marred.

(Nida, 1964; 161_164; Nida and Taber, 1969; Dubios, 1974; Metham and Hudson, 1972; Sager, 1994; 293_294; Koller, 1995; As- Safi, 2011: 9)
 "Translation is the process of transferring into the target language the source language meaning and style; the semantic and stylistic equivalences".

The process of translation needs not only to transfer the meaning from the source into the target text, but it also requires to think about all the elements, internal and external, silly or serious, semantic or stylistic, means and techniques, the matter and subject. "Whenever something is

communicated, whatever way, the communicative act itself involves an act of *selection*: for example, this topic, this theme is picked out but not that one; this means of transmission is chosen at this exact moment, not another one, or this one at another moment". Hornby, Jettmarova', Kaindl, (1995:11-12 ed.).

(Chesterman, 1998, 213; Browlin, 2003) "Any translation task is a complex decision-making affected by socio-cultural, material, textual and psychological consideration". As-Safi, 2011; p.14, affirmed that culture, including religious, political and social specificities, is one of the constraints which imposed on the translator in the process of translation.

As Lotfi Zaghlol uses some of those constraints, which are religious and historical allusions in his poetry, the process of translating them involves looking for procedures and strategies assumed by some researchers in order to convey the closest meaning of each allusion in the target text, and to let it adapt the culture, especially the religion in that language. However, it is necessary not to distort the writings of the poet in which allusions are included. As Tian (2012) added "It is essential that faithfulness and creativity of poetry translator be proven in transmitting the beauty and essence as well as the intended message of the ST using TL words and structures that convey these values."

Taber and Nida (1986) expressed that the main purpose of any translated poem is to leave a similar influence on the target text readers to that one on the source text readers.

"The cultural familiarity of the ST allusion to TT readers is commonly considered a major factor in translating allusion". (Nord, 1990, 9; Leppihalme, 1997 a, 80).

Gambier (2011) "The allusive interpretive possibility means the TT readers had the chance to connect the translated allusion to a referent". Ruokonen, (2010) says, "An allusive interpretation is probable when the allusion is probably familiar and resembles its referent".

The task this thesis tries to do is to let the readers of the translated poems of Lotfi Zaghlool, especially the foreign readers acknowledge the religious and historical allusions via finding suitable translation methods and strategies that would keep familiar referents to them.

Alawi (2011) claims that intertextuality is a help method in translation of poetry. He also added that it is necessary for the translators to surround enough knowledge of textual references in both the STs and the TTs.

"Allusions have been characterized as the cultural *short hand* that is "the real untranslatable"(Lefevere 1992, 56). Most researchers are not as pessimistic, but it is generally acknowledged that allusions may easily disappear in translation (Voiturbiez 1991, 163) and be misunderstood (Gambier 2001, 230) or become puzzling culture bumps (Leppihalme 1997a, 4)".

Taking intertextuality from the translation's point of view, X. Ying (2005) combined two approaches of translation: Hatim's approach of translation, and Nida's approach of dynamic equivalence.

Tina (2013) mentioned Peiji's strategies to translation of the images, the first is literal, the second is substituting the SL image with an acceptable TL image, and finally, the third one is converting the metaphor to sense.

Ruokonen, (2010) indicated two classifications for translating allusions: Nord's procedures for translating quotations (1990), and Gambier's strategies for translating allusions (2001).

The procedures that Nord discussed are direct quotation, transcription, literal translation, paraphrase, adaptation, substitution, expansion/reduction and omission. Adaptation, which means, "The ST quotation is replaced by an original TL quotation with a corresponding function". Ruokonen (2010).

Leppihalme's procedures (1997a, 84), as mentioned in Ruokonen's book, are retention, reduction, footnote, extra-allusive guidance, replacement, etc. Replacement is ramified into two types: replacement of name by another, or replacement of a name by a TL name. He also added that Key-phrase allusions are replaced by a performed TL item.

Gambier's (2001) "strategies for translating allusions are compensation or conversion, in which the functional value of the element is preserved, according to Nida's principle of dynamic equivalence and borrowing or by

cultural transplantation. He gave an example from a Finnish language, "*We walked to Portebello*" translated as "We walked to the flea market".

Ruokonen (2011, 34) Commented on Leppihalme and Gambier's strategy of replacement, "Leppihalme's replacement with another quotation, Leppihalme's replacement with another source- or target- cultural allusion, and Gambier's target cultural substitution. The resulting TT passage still allows for an allusive interpretation, although of a different allusion."

Ruokonen added that the ST allusion can be retained more or less unchanged in SL form, as a literal translation, or by means of an existing TL formulation. Modifying, the ST allusion, however, can be accomplished by means of explication, replacement or even omission.

Translators of allusions should have enough information about the author's intended meaning in order to convey at least some notions of such meanings. Hatim and Mason (1990) said "that translators of modern literature are often acquainted or in contact with the author of the source text and interpret in the light of what they know about the intended meaning. Authorship is far less important than the nature of the text itself and its range of possible meanings". To conclude, it is vital to take into consideration that TT readers' experience of allusions is probably somewhat different from that of ST readers.

2.4. The poet's Justifications of using religious and historical allusions from the Holy Qur'an in his poems. Studies conducted about his allusive use. Allusions in other poets' writings.

2.4.1. Comments on Lotfi Zaghlol

This section of the literature review talks primarily about the poet Lotfi Zaghlol's justifications of using religious and historical allusions, in addition to the stories of the prophets borrowed directly from the Holy Qur'an. The research conducted an in depth interview with the author to obtain a detailed depiction behind his overly used borrowings. The meeting was held in the middle of October 2015 at the Poet's home. It was fruitful as some ambiguities of certain parts of his poems were revealed and unveiled, especially those replete with allusions.

The poet started his speech by saying "As the people know, I was brought up as a son of the diseased poet Abdu latif Zaghlol, by whom and whose writing I was affected. I differ from my father regarding the way of writing poems. His verse was classical, vertical, while mine is free". (My translation)

He also said, "The reasons for being affected by the verses of the Holy Qur'an vary according to me as a Muslim poet. In addition to that, a great number of my readers likes adopting such a method of writing. Moreover, I used Qur'anic borrowings for the reason that I didn't find a more appropriate way to either wig the Arab constitutions than assimilating

them to Abu- Lahab, brothers of Joseph, and others whom the Qur'an talked about their bad deeds, or to scandalize the hangdog measurements that Israel applied on our people, cities, children than resembling them to for one instance, the fire which prophet Abraham was burned in as the disbelievers surmised, or to describe the girl I love than picking up paradise, heavens and other either cosmic or extraterrestrial things that human beings dream about". (My translation)

After the researcher asked the author if he thought that all people would know that religious and historical allusions were in his poem , he replied, "I don't miss the opportunity to compose a well-formed verse that I think some readers will admire". He also said that there is a great use of intertextuality of the verses that are in the Qur'an and the Bible, like the stories of Joseph, Moses, Abraham, Jesus, Mary, and the images of Hell, Paradise, the way of supplication to Allah, etc.

2.4.2. Comments on Lotfi Zaghlool's use of the Qur'anic verses

Some scholars, including Manasra, Alostta, have talked about the distinguished way in which Lotfi Zaghlool writes his poetry, as he borrows stories, examples, images, metaphors and other forms of intertextuality from the Holy Qur'an.

The Poem of Freedom/ uses the (مغناة الحرية) the poet, in the poem story of the prophet Adam and Eve to create a similarity between the badness of the unrighteous taste of fruit that was the main reason for the Paradise lost, and the Israeli occupation that caused the loss of homeland, and hereby

compelled the Palestinians to exile from their lands. Faiomee (2006) comments on Lotfi Zaghlol's way of writing "though his Qur'anic expressions quoting, his poem that accompanies him on lightening vision in his alphabetical cradle neither drags him to the sin, nor picks him the fruit of sin." (My translation)

Alosta (2006) said "that *Almehrab* and *Ikleel Alghar* poems by Zaghlol remind us of some verses of the Holy Qur'an." (My translation) Manasrah (2014) said, "the poets found tributaries in the Holy Qur'an that provide them with new formulations and methods that transport as much as possible of sensations, and that pushed them to create new symbols borrowing from the Holy Book". (My translation)

She also added that the poet intertextualizes with other Qur'anic formulations to ensure his intellectual view about the Palestinian conflict against the Zionist usurper and the stand of the Arab system as in the poem/ *A Chant For Sadness*/ p. 38 of the book/ *A City Fuelled by a Man*/.

To sum up, every comment delivered by scholars about the employment of religious and historical allusions in Lotfi Zaghlol's work is shown and examined to strengthen the implied meaning of each Qur'anic use.

2.4.3. Lotfi Zaghlol's use of allusions is used by other poets

Lotfi Zaghlol is not the only one who uses religious allusions taken directly from the Holy Qur'an to either impart his poem with Islamic traits,

confirm his idea by a distinguished style, to persuade his audiences with his ideas or to let them believe with his linguistic ability. But there are also other poets who used this rhetoric for similar or different purposes. This study confirms Nazzal's idea of the pragmatic function of allusion.

Nazzal (2004) said "Muslims seem inclined to recite Qur'anic verses in a host of pragmatic function. These pragmatic functions range from mitigate one's commitment for carrying out a future action or failing to honor one's commitment, to avoiding the effects and adverse consequences of one's actions on other's. In addition, the recitation appears to function as confirmation of the participants' religious, cultural, and linguistic identities. Muslims are inclined to use Qur'anic verses as a rhetorical strategy of indirect persuasion to lend credibility to the claims they wish their prospective audiences to act upon them".

Zaghlol, as well as Mahmoud Darwish, uses the story of Joseph when he was dropped in the well/ cistern after his brother had conspired against him. This could be much more manifest in the lines of:

Zaghlol's lines:

أنا من وطن

يسافر الجرح من أقصاه إلى أقصاه

تلون عينيه الأحزان... خطفوه من حضن أبيه

ألقوه على طارقة المنفى والنتيه

... من خطفوه. من أخفوه... رضعوا من أثداء الشيطان ..

الزور، التضليل، البهتان..

كذبوا في محراب التاريخ... على التاريخ ..

اتهموا الذنب بما اقترفته أيدهم...

والذنب برئ من دمه....

هم ألقوه وطني في فمه كانوا عصابة من إلا هم خانوا عهدا... من إلا هم قد باعوا الشيطان

عشرون أخوا ألقوه هناك ... تعب ليااليه الكربة ... في جب المنفى والغربة..... يغتال التيه

خطاه...بمحرقة النسيان... ويمر زمان بعد زمان. والموتور المحكوم عليه بالأشجان... ما زال

بقاع الجب .. وما مرت سيارة قوم تدلي دلوا حتى الآن

I am from a land in which the wound travels

From it's nearest to farthest point,

Sorrow paints its eyes;

they stole it from its father's bosom,

Throwing it at the side of exile and wilderness,

Who kidnapped it? Who hid it? They suckled forge,

Dishonesty and slander from the Satan's breasts ...

They lied, at the sanctuary of the history, to the history....

***They accused *the wolf* of what their hands had committed,
as *the wolf* is innocent of his blood... It is they who throw**

It [my land] in its mouth. They were a party who,

but they sold the Satan their brother,

Twenty brothers threw it there.

Its nights quaff the anguish *in well* of exile **

And expatriation. Wilderness kidnaps its footsteps in

The incinerator of amnesia...

Time passes after time, and the oppressed, condemned

*****to sorrow is still in the bottom of the wall, *a caravan of travelers*
has not passed so far, to lay down its bucket (My translation)**

Darwish's Lines

أنا يوسفُ يا أباي.
يا أباي، إخوتي لا يحبُّونني،
لا يريدونني بينهم يا أباي.
يَعْتَدُونَ عَلَيَّ ويرْمُونني بالحصى والكلام
يريدونني أَنْ أموت لكي يمدحوني
وهم أَوْصَدُوا باب بيتك دوني
وهم طردوني من الحقلِ
هم سَمَّوْا عَنبي يا أباي

وهم حطّموا لعبي يا أبي

حين مرّ النّسيم ولاعب شعري

غاروا وثاروا عليّ وثاروا عليك،

فماذا صنعتُ لهم يا أبي؟

الفراشات حطّت على كتفيّ،

ومالت عليّ السّنابل،

والطيّير حطّت على راحتيّ

فماذا فعلتُ أنا يا أبي،

ولماذا أنا؟

أنت سمّيتني يوسف،

وهُموا أوقعوني في الجُبِّ، واتّهموا الذّنْب؛

والذّنْب أرحم من إخوتي..

أبتي! هل جنّيتُ على أحد عندما قُلْتُ إنّي:

رأيتُ أحدَ عشرَ كوكبًا، والشمس والقمر، رأيْتُهم لي ساجدين؟

I'm Joseph, my father,

My father! My brothers don't love me.

.They don't want me among them

They mistreat and throw me with pebbles and words

They want me to die to praise me

And they shut your house door on me

And they dismissed me from the field!

!They poisoned my grapes, my father!

And they broke my toys, my father!

When the breeze blew and swished my hair,

They got jealous and protested against me and against you

So what did I do to them, my father?

The butterflies laid on my shoulders,

And the ears bent over me,

And the birds landed on my palms

So what did I do, my father, and why me?

You called me Joseph,

And they threw me in the pit, and accused the wolf;

But the wolf is more merciful than my brothers

My father! Did I harm anyone when I said that?

«I saw [in a dream] eleven planets and the sun and the moon; I saw them prostrating to me»?

Translated by Walid Akermi

The idea of Arabian system's droop against the Palestinian people is clear in both texts borrowed from sutra Joseph, 12. The result here is that, since both poets come from the same land that suffered from the same occupation, the context is the same and the implied meaning of allusions is the same.

In the other poem, Zaghlol uses allusions as part of the Qur'anic phraseology (The Ascendance, v.23). In the Qur'an, in which he says:

تصفع الريح محياه.... فلم تخفض لها النار...

جناح الذل من خشيتها

تحرق ذات النار ... برد وسلام في ذرى عيبال...

The translated text is:

The wind slaps its face,

the fire never **makes itself submissively gentle to it out of its fear*

*The same **fire** is burning*

Coolness and peace

On the top of Mount of Eipal

The fire on Eipal remains faring the

extension higher and higher (My Translation)

The same highlighted, Qur'anic excerpt is used by Mustafa Al-Jazzar (2008) titled " Oh! Antara".

واخفض جناح الخزي وارج المعذرة

And lower to them the wing of shame and ask for their forgiveness

Alawi (2010) said, " The poem, laments Iraq and the dilemma of Iraqi people after the American invasion."

As one can notice, the same allusion is used by two different writers, but for different purposes. The context and intention play a great role in varying the meaning of the same alluded excerpt.

2.5. Conclusion

In this chapter, the researcher discusses history, definition, types and functions of allusions as being a part of both, the rhetorical devices, from the points of view of some scholars like Harris (2010) & Kristeva (1980), and the standards that grant a text the trait to be communicative from other researchers' points of view as Beaugrande & Dressler (1981).

This chapter also sheds the light on the intertextuality from the point of view of translation, showing the cultural constraints that affect such an important process of communication. In addition to that, it provides definitions of translation, accompanied by some strategies for translating allusions that were suggested by Gambier, Nord and Leppihalme.

The researcher also includes the interview with the poet Lotfi Zaghlool in which they discussed Qur'anic allusions and their use in his poetry as to get a semi-complete depiction of the implied meaning behind each qur'anically borrowed line.

This section further examines the studies, the comments and research conducted about Lotfi Zaghlool's distinguished style of writing verse, including the work of Alost,2006; Manasrah, 2014; Faiomee,2006; to name a few.

This part of the study also displays examples of how the same alluded verses are used not only by Lotfi Zaghlool, but by other poets as well, including Mahmoud Darwish and Mustafa Al-Jazzar. Their use of allusion was identical in some lines, while diverse in other lines with respect to the context and the implied meaning behind the allusions.

In sum, this part covers, to some degree, theories, researches, comments, strategies for translating allusions in general, and other theses, books and papers of Lotfi Zaghlool's borrowings in particular. Moreover, it focuses more on notes on the ways that Zaghlool uses in his writings. This part also shows Darwish's way of using the same Qur'anic allusions that are used by Zaghlool, accompanied with a comparison to translate them from Arabic into English.

Chapter Three

3.1. Research Methodology

3.1.1 Introduction

This study examines seventeen books, which were written by Lotfi Zaghlol in different periods of his life that chiefly talk about homeland, love and supplication. These books were chosen due to their inclusion of religious allusions, historical allusions and the stories of different prophets that originally exist in the Holy Qur'an.

The reason for choosing these books is to see to what extent Lotfi Zaghlol is influenced by some Qur'anic verses that he uses in different contexts of his poetry.

3.2 Methodological approaches

3.2.1 Qualitative approach

The first methodology which this thesis adopts is qualitative; by which Lotfi Zaghlol's books in general, and the texts that use religious, historical, and he stories of the prophets' allusions from the Holy Qur'an in particular are analyzed to find out the reasons for using Qur'anic quotations. This approach of the thesis elucidates the alluded words, phrases and sentences used in seventeen books, by mentioning the purpose of using them in

poems. It also examines if the use of such noticeable borrowings serves the ideas that the poet intentionally wants to express. This research uses two approaches to translating the Qur'anic allusions. The first approach depends mainly on the accredited translation of the Qur'an by Sahih International. The second approach depends on replacing the Qur'anic allusions by biblical one, through adopting two translation strategies: Adaptation and replacement. While adaptation means the (ST) quotation is replaced by an original TT one, replacement claims the (ST) name is replaced by an original (TT) name. It also gives some analogy between his borrowings of Qur'anic intertextuality and other poets' like Mahmoud Darwish who uses intertextuality for purposes, like in the poem (Ana Yousuf Ya Abee)/ I am Joseph, Oh my Father/. Lotfi Zaghlol uses the same story of Joseph in the poem of (Ana men watanen)/ I am from a Homeland/ in the book of (Matar Annar Walyasameen)/ The Rain of Fire and Jasmines/. As noticeable here, there's a dual function in Lotfi Zaghlol's poem that bewilders the readers, leaving a question, whether Lotfi Zaghlol borrows from Mahmoud Darwish's poem, or whether Mahmoud Darwish borrows from Lotfi Zaghlol's, or if both of them borrow such an example of allusion from the Holy Qur'an directly. So the relation that can be drawn here as a supposition of intertextuality is:

1) Hypertext \longleftrightarrow hypertext \longrightarrow Hypotext

(Lotfi Zaghlol's text) \longleftrightarrow (ex.Mahmoud Darwishe's text) \longrightarrow (The Qur'an)

(2) Hypertext \longrightarrow hypotext

3.2.2. Quantitative approach

This thesis employs the quantitative method by which the Qur'anic borrowings are studied, regarding the times of using the same alluded words, phrases, sentences, or even ideas in different poems, seeing how much the poet is influenced by the Qur'anic verses. It also examines how the same alluded parts are used in more than one poem but in different contexts and for dissimilar meanings. This thesis draws on different sources and references. The most paramount were the poet's books that include such Qur'anic quotations.

Other research studies that talk mainly about Lotfi Zaghlool's writings are used, like the book of (*Lotfi Zaghlool, The Poet of Love and Land*). analytical readings, university studies and theses, and other books that examine the ways of translating allusions from the source text into the target text.

3.3. Interview with the poet Lotfi Zaghlool

As the poet Lotfi Zaghlool is still alive, the researcher had interviews with him in October 2015, to get some information, which was important for enriching this thesis. In fact, they were just open-ended interviews that lasted for some hours. Moreover, they were just two-person interviews, and inundated with discussions about the use of Qur'anic allusions. The researcher prepared some questions that could utilize his dissertation. In

fact, Lotfi Zaghlol had no idea in advance about the questions that were asked to him. The questions about using the Qur'anic allusion were different according to type. The questions aimed at getting the reasons for using each Qur'anic allusion in different parts of his poetry. Zaghlol said, "That the purposes for using the Qur'anic borrowings are varied and meaningful".

He added, " I used allusions in my poetry to revolt against the status quo in which oppression is pervasive by our governments, to show the savagery of Israel against the Palestinian people, to rebuke the Arab systems for their stand towards the Palestinian issue, to express his strong emotions of love and to impart his poems with religious traits". He said that he writes for different audiences, and the Qur'anic allusions he uses are familiar for a large majority of them".

The researcher asked him what if someone intends to translate his poem; he replied that the translator should have his audiences too, conditioned with not losing the aesthetic use of allusions through adopting ways to keep them prominent in the TT.

3.4. Author's life and poetry

Lotfi Zaghlol was born in Nablus, the Palestinian city which is famous as *The Mount of Fire* on Monday, the 18th of August, 1938. He was brought up as a son of the poet and father Abdulatif Zaghlol, who cared too much to educate his sons the principles of language and heritage.

He completed his primary and secondary education in Nablus, then he got Tawjihi. He was interested in writing poetry in that period.

In late 1957, Lotfi Zaghlo went to Damascus to complete his university education, as he wrote and published some poems. He was employed as a teacher, and then he was educated at An-Najah National University as lecturer of Hebrew. After that, he was nominated as an administrative employee for the Dean of College. Since 1987 till these days, the poet has written nineteen published manuscripts that talk mainly about God, homeland and woman.

Homeland is deep in the heart and mind of Zaghlol. As a result, it was the main topic in the bulk of his writings. He also has more than six hundred articles in Politics, culture, heritage, and social subjects published in eight magazines. In addition, he has other translated works, within which politics is the axis of each one of them. *Hamas, (A whisper)* is a weekly newspaper that publishes these articles.

Lotfi Zaghlol has got an honor PHD from the international Society of the Arab translators and linguists.

His poetic and prosaic publications are:

1_ The two poetic Manuscripts: Menke_ Elayke (1994)

(المجموعتان الشعريتين منك إليك)

*/ Ayam La Taghtaloha Alayam/ (أيام لا تغتالها الأيام)

*/Ala Judran Al-Qamar/ (على جدران القمر)

2_ /La Huban Ela Ante/ (1996) (لا حباً إلا أنتي)

3_ the two poetic Manuscripts: /Le-Aynayke Aktubu She'ran/
المجموعتان الشعريتان (لعينيك أكتب شعرا)

* /Le' anake.. Ante, Ante/ (لأنك أنتي، أنتي)

*/Ante Awalan/(أنتي أولاً)

4_ / Aqra'a Fee Aynayke/(1998) (أقرأ في عينيك)

5_ /Haya Nashdoo Lelwatan/ (1998) (هيا نشدو للوطن)

6_ / Munajah/ (1999) (مناجاة)

7_ /The Two poetic Manuscripts: /Qasaed Lemra'tun Wahada/ (2000)
المجموعتان الشعريتين (قصائد لامرأة واحدة)

* / Ala Ajnihatu Alro'aa/ (على أجنحة الرؤى)

* / Ma'an Hata Arraheel/ (معا حتى الرحيل)

8_ / Aqool La/ (2001) (أقول لا)

9_ /Huna Kuna, Huna Sanakoon/ (2002) (هنا كنا، هنا سنكون)

10_() /Hams Alrooh/ (2003) (همس الروح)

11_() /Madar Annar Wannwar/ (2003) (مدار النار والنوار)

12_ /Mawal Filayl Alarabi/(2004) (موال في الليل العربي)

- 13- /Qasae'd Belawn Alhob/ (2004) (قصائد بلون الحب)
- 14_ /Matar Annar Wannwar/ (2005) (مطر النار والنوار)
- 15_ /Madeena Waquduha Alensan/ (2005) (مدينة وقودها الإنسان)
- 16_ /Ishta Walmatar Alakhdar/ (script) (عشتار والمطر الأخضر)
- 17_ /Aughniyat Le-Atfal Beladee/ (Script) (أغنية لأطفال بلادي)
- 18 /Alaylatu She'er Waghadan She'er/ (الليلة شعر وغداً شعر)

Chapter Four

Data Analysis

4.1. A Brief Review

This chapter of data analysis illuminates on borrowing Qur'anic intertextuality by Lotfi Zaghlool in his poems for different purposes and intentions. It also elucidates the reasons for employing such religious and historical quotations depending on a meeting proceeded with Lotfi Zaghlool in the first stand, previous studies and the intuition of the researcher in the second stand.

This part of the study also shows different approaches for translating Qur'anic allusions by referring to strategies for translating allusions, as proposed by different scholars like Nord, 1990; Leppihalme, 1997; and others.

In addition, this study suggests two approaches to translate the stories of the prophets, religious and the historical allusions in Lotfi Zaghlool's manuscripts. The first approach depends primarily on the accredited *Sahih International* translation of the Holy Qur'an, while the other way of translation depends on borrowing verses from the Bible to compensate for the loss of meaning of allusion for the non-Qur'an readers.

This section is divided into three main parts to parallel different allusions used in different books of the poet. The first part of this section is the explanation and translation of the allusions of the stories of the prophets, including Mohammad, Abraham, Joseph, Adam, Jacob, Moses and Jesus (PBUT).

The second part talks about the reasons for using historical allusions accompanied with transferring them into English. It starts with the stories of The People of the Cave (The People of the Holes in the cave),

Then the story of the owner of the two gardens, after then the story of Abu Lahab and his Wife is shown, the story of the possessors of the elephant, Cain and Abel, and the story of Mary the virgin.

The third part of data analysis discusses religious allusions employed in the text, including the image of Hell, paradise, the Doom's Day, Martyrs, invocations and prayers in his poetry. Then, it shows other religious allusions like the evil in the Holy Qur'an, holding to the rope of Allah, fairness, the seven heavens, the spider's home, the obedience of Allah, and the rewards of good deeds.

This section ends with the conclusion that synthesizes the data analysis, including flash of elucidation and translations of allusions. It also gives hints of the difficulties that the summary of this research ascribes to different reasons.

4.2 The stories of prophets

4.2.1 Introduction

The poet Lotfi Zaghlol uses the stories of the prophets mentioned in the Holy Qur'an for different purposes. He seeks to express the suffering of the Palestinians living under the oppression of the Israeli occupation, to talk about the withstanding resistance of the people in different parts of the Palestinian cities, to talk about the periods in which the Palestinians were obligatorily enforced to leave their land, especially during the Catastrophe in 1948 and the setback in 1967, to overestimate himself by using some magnifying phrases that address some prophets, and to enrich his poetry with merits that overvalue his writings within the readers. This part of the data analysis starts with the story of the prophet Mohammad and it ends with the story of Jesus.

A- Mohammad (PBUH) Stories

Lotfi Zaghlol, the Poet of Love and Homeland, uses the story of Mohammad Peace Be upon Him [PBUH] in three poems. A knight Behind the Fog, *I stretch*, *The Lyricism of Transfiguration* and *I Stretch my Hand to You*. In each one of them, Zaghlol uses the allusion to the Prophet Mohammad for a different purpose from the one in the Holy Qur'an.

A city which is Fueled (مدينة وقودها الإنسان) *Starting* with a book titled

By Humans/ that was published in the year of 2005, especially the first

/(A *Knight Behind* (فارس وراء الضباب) poem that uses such a rhetoric device is/ *the Fog*), p.41, in which the story of the Mohammad (PBUH) becomes clear in the stanzas of,

كروان!!! ما خان صداقته الكروان

كل صباح في مواعده ... يأتي يتلو آيات من حريته

Reminds us as readers to a verse no.2, يتلو آيات من حريته the sentence of

Recited in the Holy Qur'an, Surat Al_Jumua'h 62 (The Congregation, "هو الذي بعث في الأميين رسولا منهم يتلو عليهم آياته ويزكيهم ويعلمهم الكتب والحكمة Friday) which says

"وان كانوا لفي ضلال مبين"

This verse is translated by Sahih International as " *It is he who has sent*

Among the unlettered a messenger from themselves reciting to them His verses and purifying them and teaching them the Book and wisdom although they were before in clear error". In psalm, 50:16 the same words were mentioned, but in a different form, as follows "*What has thou to do to declare my statues*". King James Version. Also, the same word is mentioned in the New International version as **recite**. However, this research depends on James's since it suits the language of poetry.

The translation of the hypertext is:

A curlew! The curlew has never betrayed its friendship,

*it comes on time each morning to **recite its verses of freedom**,*

/ That includes يتلو آياته another way of translating the phrase /

Allusion for the people who are not familiar with the Holy Qur'an is:

A curlew! The curlew has never betrayed its friendship,

*It comes each morning on time to **declare its verses of freedom**,*

As noticed above, intertextuality plays a great role in indicating that freedom is as important as wisdom. No one can live without religion and wisdom; the same goes for freedom. The way used in translating the allusion in the above-alluded line is adaptation through which the ST quotation is replaced by TL 1.

/ (*The Lyricism of Transfiguration*), p.74, which غنائية التجلي in the poem /

/ (For Your Eyes I Write Poetry), 1997 لعينيك أكتب شعرا is in the manuscript /

in historical allusions appear in the following lines,

وان أقبلت فاح المسك والريحان والعنبر

وان تسلمت لمسة كفك الياقوت والمرمر

وان حدثتني أسفيتني كأسا من الكوثر

The last word of these poetic lines is in Surat /AL_KAWTHAR/
(THE. Raheel, 2014 says, "It mainly addresses" إنا أعطيناك الكوثر
ABUNDANCE) 108:1

Mohammad (PBUH) once his son Abdullah passed by, and the men of Quraish started to call him (The one cut off). So Allah revealed this verse to give Muhammad glad tidings that he has *Al-Kawthar*". This verse is translated as," *Indeed, We have granted you, [O Muhammad], al-Kawthar*". *Sahih International*

(To tell his beloved that talking to her الكوثر Lotfi Zaghlol uses the word) obviates the need to talk to others.

The first approach of translating Qur'anic allusion depending on the translation of the Qura'n is,

If you come, musk spreads out, and do ambergris and basil,

and if I hand your balm ruby and alabaster,

and if you talk to me, you grant me **a cup of Al_Kawthar to drink...*

Depending on the translation of version of the Bible, the word *Al-Kawthar* is not in it verbatim, but its meaning in the Bible is given, so replacement as a procedure to translating allusions is employed. The other translation of the previous asterisk line is:

and if you talk to me, you grant me **a cup of abundance to drink ...*

(قصائد بلون الحب)

/ I stretch my hand to you / p. 34, from (مددت يدي إليك) (The poem)

/ Poems with Colors of Love/ 2004, alludes to many surats of

The Holy Qur'an. The following lines, especially the highlighted ones, demonstrate the allusion to the Prophet Mohammad's story.

ومن علي يا مولاي بعد العسر باليسر

أضئ يومي بنور هداك واشرح بالتقى صدري

أنر ليلي سلاما منك حتى مطلع الفجر

أنا من غيرك اللهم يا رحمان في خسر

تقبلني مع الأبرار يوم البعث والحشر

"The second line is taken from the same surat verse 1,"
الم نشرح لك صدرك

"Didn't we not expand for you? [O Mohammad], your breast?" S.I

The first approach depending on the Qur'an translation is,

O' my Lord, grant on me after **difficulty with relief**,

Enlighten my day with the light of your right way and **expand my heart**
with piety,

And illuminates my night with **peace form you until the emergence of dawn**,

I am without you my Allah, the beneficent **is in loss**

Accept me with the righteous on the **Day of Resurrection and Exile**

Depending on the bible, the second approach of translation is,

O' my patron, grant on me after **trouble with refuge,**

Enlighten my day with the light of your right way and **weigh my heart up**
with piety,

And illuminates my night with **peace from you until the emergence of**
dawn,

I am without you my Allah, the beneficent **is in mourn**

Accept me with the righteous on the **Day of Resurrection and Exile**

Clearly, the poet uses intertextuality in the lines above as to impart his poem with religious traits and to make it look more religiously attractive. In the first stance , Quranic translation employed here gives exact meaning of allusions. In the second stand, adaptation strategy of translation is adopted, as Zaghlol's phrases are replaced by the original biblical ones.

B- Abraham's Story

Lotfi Zaghlol uses allusion to Abraham the prophet [PBUH] when he was thrown in fire in one of his poems for a theme different theme from the one Allah means in the Qur'an. In addition, Zaghlol uses the verse which urges the man to obey his parents for a purpose in his mind.

The poem that shows the horizontal allusion is (*A Hymn for the Mount* p.45. Mountain of Fire is another name for *ترنيمة لجبل النار*) *in of Fire*) name Nablus city, which stands for its strength. The example intermingles mainly with Surat *Al-ISRA'A*, (*The Ascendance*) confirming the obligation

to obey the parents because they owe you, as they brought you up when you were an infant, toddler. The Qur'an insists on not disobeying parents since they look after a person until he/she becomes a full-fledged adult and exceeding the phase of being wet behind an ear. The lines as in Zaghlol's poems are:

تصفع الريح محياه... فلم تخفض لها النار...

جناح الذل من خشيتها

تحرق ذات النار.. برد وسلام في ذرى عيال..

... وتظل النار في عيال ترتاد المدى

مدا فمدا

These stanzas overlap with the verse taken from verse no.23. which is,"
"واخفض لهما جناح الذل من الرحمة وقل رب ارحمهما كما ربياني صغيرا"

This verse is translated by *Sahih International* as "*And make yourself submissively gentle to them with compassion and say' O my lord! Have compassion on them, as they brought me up when I was little*".

Since the خشيتها is replaced by the word الرحمة As, It's here, the word

Context of both texts is different. Going into the pages of The Book of Bible, Ephesians 6:2_3 stating," *Honor your father and mother*"

Reminds us with a verse in the Holy Quran that (نار برد وسلام) the phrase

talks about the prophet Abraham. Once he demolished the idols built by his ancestors (people of Nimrod), he was delivered a verdict to be put in the prison and be burnt. This verse no.69, from surah AlAnbiya, "(The prophets), 21 قلنا يا نار كوني بردا وسلاما على ابراهيم

This verse is multiplied in being translated since the word بردا وسلاما has connotative and denotative meanings. The verse is translated as *"Allah said O fire! Be you coolness and peace / comfort and safety upon Abraham"*

This research primarily seeks to retain the same meaning both the Qur'anic and non-Qur'anic readers obtain when reading. As it goes within the Bible Genesis 15, that God called Abraham out of fire," *Ur of the Chaldeans*". Scholar Sam Shamoun say," The word Ur means "city" in Babylonian language, while it means "fire" in the Holy Book, including the old testament". In translating the stanzas quoted from the Quran, they should be altered by the verses mentioned in the Bible to keep the religious allusion, so it should be:

The wind slaps its face,

**the fire never makes itself submissively gentle to it out of its fear*

The same fire is burning

coolness and peace

On the top of Mount of Eipal

The fire on Eipal remains flaring the

extension higher and higher

The highlighted word could be altered with another word that keeps intertextuality from the book of Bible, which is "*Ur*" that means fire in the Holy book, including the old testament. To keep the historical allusion, the other approach of translation would be the following,

the **ur never submissively **honors** it out of its fear*

*The same **ur** is burning*

Coolness and peace

On the top of Mount of Eipal

The fire on Eipal remains faring the

extension higher and higher

Using such an allusion about Abraham deepens the sense of the poem depending partially or completely on the religious text. In addition to that, it allows the text to become much more tangible. Using the story of Abraham is a message to the Israeli occupation that the weapons, fires, bullets are like the fire in which Abraham was burned.

C- Joseph's Story

Zaghlol uses the story of Joseph the prophet[PBUH] when he was betrayed by his brothers out of their jealousy, since he was the most

spoiled child to his father. Joseph in Zaghlol's poem represents Palestine as in the following,

/I am from a Homeland/ poem, p.51 of the manuscript (أنا من وطن) in

/The Orbit of Fire and Light/ allusion does not appear only in the words or sentences, but also in the story of Joseph the prophet. The poem recites the story of Joseph, whose life of struggle is similar to the suffering of Palestine, as the following lines reflect,

أنا من وطن الجرح يسافر من أقصاه إلى أقصاه

تلون عينيه الأحزان... خطفوه من حضن أبيه

ألقوه على طارقة المنفى والتهيه... من خطفوه.

من أخفوه... رضعوا من أثداء الشيطان...

الزور، التضليل، البهتان.. كذبوا في محراب التاريخ...

على التاريخ... اتهموا الذئب بما اقترفته أيدهم... والذئب برئ من دمه....

هم ألقوه وطني في فمه كانوا عصابة من إلا هم خانوا عهدا... من إلا هم قد باعوا الشيطان

عشرون أخا ألقوه هناك ... تعب لياليه الكربة ... في جب المنفى والغربة..... يغتال التيه

خطاه... بمحرقة النسيان... ويمر زمان بعد زمان.. والموتور المحكوم عليه بالأشجان... ما زال

بقاع الجب .. وما مرت سيارة قوم تدلي دلوا حتى الآن

Lotfi Zaghlol uses the story of Joseph here to condemn the Arab countries for what happened in Palestine in the past and continues to

happen in the present. He makes a resemblance between the Arab countries and Joseph's brothers who oppressed and hated, the way they treat Palestine, and Joseph, who was thrown in the pit, exemplifying Palestine. Manasra (2014) says, "The circumstances of Joseph take after the conditions of the Palestinians today, as the brothers are the Arabs currently, so the well is the symbolic function of betrayal, oppression and conspiracy that are the disease of the Arab nation in this age."

[Twenty] is a symbol of the عشرون In addition to that, the word of the number of the Arab countries. The group of merchants is a sign of

The absence of assistance by other countries who just watch what is happening in Palestine.

"This story is mentioned in the Holy Qur'an in surat Yusuf (Joseph) which's

قالوا لئن أكله الذئب ونحن عصبة إنا إذا لخاسرون (14) قالوا يا أبانا ذهبنا نستبق وتركنا يوسف عند متاعنا فأكله الذئب وما أنت بمؤمن ولو كنا صادقين (17) وجاءوا على قميصه بدم كذب قال بل سولت لكم أنفسكم أمرا فصبر جميل والله المستعان على ما تصفون (18) وجاءت سيارة فأرسلوا واردهم فأدلى دلوه قال يا بشرى هذا غلام وأسروه بضاعة والله عليم بما يعملون (19)"
صدق الله العظيم

These verses are translated by S.I. as, " They said," if the wolf were to deliver him while we are (so large) party/clan, then should we indeed first have perished ourselves (14) They said," O our father we went racing with one another and left Joseph with our things, and the wolf devoured him but thou wilt never believe us even though we tell the truth (17) They stained

his shirt with false blood. He said," Nay, but your minds have made up a tale (that may pay) with you, (for me) patience is the most fitting: Against, that which ye assert, It's Allah alone whose help van be sought (18) Then there came a caravan of travelers: they sent their water drawer, and he let down his bucket (into the well), He said," Ah there! Good news! Here's a fine young man!" So they concealed him as merchandise/ a treasure! But Allah knoweth well all that they do! (19)"

In Genesis 37:20," *Come now therefore, and let us slay him, and cast him into some **pit**, and we will say, some **evil beast** hath devoured him: and we shall see what will become of his dreams*". KJB.

As mentioned in the Bible, Genesis 37:1- 44:9, "the intertextualized words such as ***the wolf*** is found as ***the wild animal***, the word ***well*** exists as ***the pit, and*** the phrase ***a caravan of travelers*** is in Genesis as ***a group of Ishmaelite merchants***". Translation of the reciting stanzas would be as follows:

I am from a land in which the wound travels
from its nearest to farthest point, sorrow
painting its eyes, they stole it from its father's bosom,
throwing it at the side of exile and wilderness,
who kidnapped it? who hid it? They suckled forge,
dishonesty and slander from the Satan's breasts ...

They lied to the history at the sanctuary of history....

***They accused *the wolf* of what their hands had committed, as the wolf**

is innocent of his blood.. It's they who throw

it [my land] in its mouth. They were a party who

, but they sold the Satan their brother,

twenty brothers threw it there.

Its nights quaff the anguish *in well* of exile

and expatriation. Wilderness kidnaps its footsteps in

the incinerator of amnesia...

time passes after time, and the oppressed, condemned

**to sorrow is still in well, *a caravan of travelers* hasn't passed so far to let
down its bucket**

The following is another approach with which to translate the lines that are preceded by asterisks and also include the highlighted words,

They accused ***the evil beast*** of what their hands had committed,

Its nights quaff the anguish in ***the pit*** of exile **

to sorrow is still ***in the pit, and a group of Ishmaelite merchants
hasn't passed so far to pull it out

Adaptation and replacement are employed here, in addition to the accredited Qur'anic translation of *Sahih International*. Adaptation is clear, for example, in replacing quotation like a *caravan of travelers* with *a group of Ismaelite merchants*, while replacement is prominent in replacing, for example, *The Wolf* with *The Evil Beast*.

D- Adam's Story

Adam and Eve's story with Satan is in the poem /A song of Freedom/ in which Satan represents the occupying army to Palestine. The poet uses this story to express the badness of the occupation.

(A song of freedom) p.71 of the book / *I Say No*/ alludes مغناة الحرية

mainly to the story of Adam and Eve in Eden, taken from the Surats of Al-BAQARA, (The cow),(2) and Al Maidah(The table),(5). This story is the origin of sin, as Eve consumed the fruit from the forbidden tree, after being tricked by the serpent. The story, as in Zaghlol's poetry, goes:

أيتها الأفعى الزاحفة إلى ملكوتي

أبتعدني عن فضائاتي.... المسيجة بأحلامي ... لا تتسللي إليها....

لا تلوثنيها بقئ فحيحك المتفحم... لا تنهشي هدأة مغانيها الموعودة بغد شمسه المخضوضرة

لا تغيب... خذي سلالك المثخنة بفاكهة الاغتراب والرحيل.... لن أمد يدي إلى ثمارك الآثمة

المذاق.... جنتي مفعمة بالحب مطوقة بالعشاق مداها....

Such poetic stanzas refer mainly to verses no.35 and 36, Al-BAQARA.

"وقلنا يا آدم اسكن أنت وزوجك الجنة وكلا منها رغدا حيث شئتما ولا تقربا هذه الشجرة فتكونا من الظالمين(35) فأزلهما الشيطان عنها فأخرجهما مما كانا فيه وقلنا اهبطوا بعضكم لبعض عدو ولكم في الأرض مستقر ومتاع إلى حين(36) "

Sahih International give their translation as " And We said, " O Adam, dwell, you and your wife, in paradise and eat therefrom in [ease and]abundance from wherever you will. But do not approach this tree, lest you be among the wrongdoer (35) But Satan caused them to slip out of it and removed them from that [condition] in which they had been. And We said, "Go down. [all of you], as enemies to one another, and you will have upon the earth a place of settlement and a provision for a time(36)" . As noticed, the Holy Quran mentions Satan, taking into consideration that the same story is also mentioned in Genesis 3:4, but Satan takes a different shape as a serpent:

"And the serpent said unto the woman, ye shall not surely die". K.J.B. It also appears in the same book verse no.3:6, "And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, a tree to be desired to make one wise, she took of the **fruit** thereof and did eat, and gave also unto her husband who was with her, and he ate it". As a result, the first route to translate the lines that religiously allude to verses from the Holy Qur'an is,

Oh, the creeping **Serpent into my kingdom,*

Go away of my spaces fenced with my dreams..

Don't sneak into them!

Don't pollute it with the vomit of your charred hissing!

Don't snap the serenity of their operas promised with tomorrow whose greenish sun doesn't set.

***Take your baskets blooded with **fruit** of expatriation and departure.*

*I won't pick your unrighteous taste **tree**. ****

My paradise is brimful of love, its extension is fenced with lovers...

The alluded words in the Bible are used to preserve historical allusion in poetry; translation of stanzas would be as follows:

Oh, the creeping **Serpent into my kingdom,*

***Take your baskets blooded with **fruit** of expatriation and departure.*

*I won't pick your unrighteous taste **fruit**,,,,*

Lotfi Zaghlol uses the Serpent and unrighteous tree, to point to the Zionist state that captures the Palestinian lands, using both Qur'anic and Biblical language to attract the readers' attention. While translating prophet Adam's story, one can observe that allusion adopts the replacement strategy, suggested by Ruokonen (2010) through which the ST name is replaced by TT, as evident by the way in which the word **Tree** is borrowed from the Qura'n and then is replaced by the word **fruit** in the Bible.

E- Jacob's Story

Zaghlol uses the story of the prophet Jacob[PBUH] when his sons transferred him the bad tidings, that the wolf had eaten Joseph. Then

Jacob invoked to Allah to make him patient. Zaghlol uses Jacob's words to urge the Palestinians to bear their suffering under the ascendancy of occupation.

/ (For Baghdad's Children I write poetry) p.108, which لأطفال بغداد أكتب شعرا

/ *Here We* (هنا كنا هنا سنكون) is taken from the 2002 published manuscript

Were, Here We Will Be / uses allusion within the following lines,

أصلي لربي... ركوعاً سجوداً... قعوداً قياماً... ومن قبل صليت فوق ثرى القدس خمسين
عاماً.... وما زلت كل النهارات أصلي..... ويشتعّل القلب ناراً وجمراً..... فصبر جميل على كل
طاغ..... على كل باغ.....

The ending of line two alludes historically to Jacob's words, once he received bad tidings that his prophet son [Joseph] was eaten by the wolf, while the truth was that he had been thrown in the well, and because of his brothers' jealousy [Al_Job].

"وجاءوا على قميصه بدم كذب قال بل سولت لكم أنفسكم أمراً... فصبر جميل والله.

المستعان على ما تصفون" صدق الله العظيم /سورة يوسف

Lotfi Zaghlol uses this supplication as a way to show that oppression is vast and prevalent, and the only way to defeat the Israeli tyrant is through

patience as Jacob did. For Muslims, it is known and believed that endurance is a weapon per se. The poem's lines encompass more than one type of allusion, but since this part focuses on the stories of the prophets, the words of Jacob's will be the one studied.

*"And they brought upon his shirt false blood, [Jacob] said, "Rather your Soult have enticed you to something, so **patience is most fitting**, and Allah is the one sought for help against that which you describe". S.I*

In the Bible, the verse talks about patience is "..., *patient in affection*".

To let allusion of Jacob's story within the hypertexts prominent, translation of those stanzas would be the first approach,

I pray for my Lord, *prostrating, kneeling, sitting or standing*,*

And before that, I had prayed on the earth of Jerusalem for fifty years and I'm still praying every day, and the heart ignites fire and firebrands,

Patience is the fittest against each tyrant, against each oppressor,**

The second approach to translate the highlighted stanzas, preceded by asterisks is, to keep allusion even for readers who are not readers of the Qur'an,

Patience in affection against each tyrant, against each oppressor,*

F- Moses's Stories

Zaghlol uses the story of Moses in the poem of /My Kids/ to represent the oppression of the governments as in the following illustration,

(*The Orbit* مدار النار والنوار) (MyKids) in the manuscript *أطفالي* the poem (*Of Fire and Light*), written in another period of Zaghlol's life, uses allusion in the following lines:

فرعون هنا.... فرعون هناك.... يصول يجول بكل مكان....
لن أقذف أطفالي في تابوت اليم عسى يتلقاهم شط أو بر الأمان.

This piece of poetic writing reminds the readers of a story in surat

Al- Qasas, (Chapter of Stories), 28, exactly in verses 7-9, which narrate the story of the prophet Moses in the era of Pharaoh when his mother casted him in the river out of her fear for him from the oppressive rulers.

"وأوحينا إلي أم موسى أن أرضعيه فإن خفت فألقيه في اليم ولا تخافي ولا تحزني إنا رادوه إليك وجاعلوه من المرسلين (7) فالتقطه آل فرعون ليكون لهم عددا وحزنا ان فرعون وهامان وجنودهما كانوا من الخاطئين(8) وقالت امرأة فرعون قرت عين لي ولك ولا تقتلوه عسى أن ينفعنا أو نتخذه ولدا(9)

Pharaoh disobeyed God, as he also oppressed the Israeli nation since they descended from Abraham's offspring. After saying that one of the Israeli's nation children would rule Egypt, Pharaoh ordered his soldiers to kill their children or the newborn. However, carefulness does not prevent

destiny; God ordered Moses's mother to cast him in the sea to prevent him from getting killed. Zaghlol uses this story to show that Pharaoh did not only exist in the days of the past, but also in our current time. *Pharaoh* represents our government; *Pharaoh* also indicates the Arab countries' regimes, which are the reason for immigration of many Palestinian children in 1948 and 1967. *Pharaoh* also symbolizes current humanitarian crisis in Syria and the neglect of the situation by the Arab world. The children are either the Palestinians or the Syrians. Translation of the previous verse goes,

"And we inspired to the mother of Moses, suckle him, but when fear for him, cast him into the river and do not fear and don't grieve. Indeed we will return him to you and we will him [one] of the messengers (7) And the family of Pharaoh picked him up out of the river so that he would become to them an enemy and a [cause of] grief. Indeed Pharaoh and Haman and their soldiers were deliberate sinners (8) And the wife of Pharaoh said," [He will be] a comfort of the eye for me and for you. Do not kill him, perhaps he may benefit us, or we may adopt him as a son" And they perceived not (9)".

One must take into consideration that both of the texts are different from each other, so the word *Pharaoh* differs depending on the implied meaning. Zaghlol uses *Pharaoh* to indicate the ascendancy of the Israeli occupation of his lands, but the word *Pharaoh* should be translated the same in the TT even if the intended meaning of the two is distinct, but the influence is the

same. As in the *King James Version, Exodus,2*, "And when the woman conceive, and her bare a son: and when she saw him that he was a goodly child, she hid him three months (2) And when she

could not Longer hide him, she took for him an **ark of bulrushes**, and daubed it with slime and with pitch, and **put the child** therein, and laid it in the flags by the river's brink(3) And a daughter of pharaoh came down to wash herself at the river; and her maidens walked along by the river's side; and when she saw the ark among the flags, she sent her maid to fetch it(5) And she called him Moses : and she said, Because I **drew him** out of the water (10) ".

The first approach of translation of the Arabic lines would be,

Pharaoh is here, Pharaoh is there. Roaming and wandering everywhere...

** I won't **put my children in the river**, they may be **picked by a shore of overland and safety....***

Translation depends on the Chapter of Exodus that to some degree keeps the allusion of the story of Moses,

Pharaoh is here, Pharaoh is there..roaming and wandering everywhere...

I won't **put my children in the river's brink, they may be **drew by a shore of overland and safety....***

The daughter of Pharaoh and her maid are deemed as a shore of safety, mentioned in the original hypertext by the poet Zaghlol for Moses the prophet.

G- Jesus Stories

The poet Zaghlol uses the story and words of Jesus in the poem */To where/*, for a purpose that is shown in the following lines,

/ Tonight is Poetry and Tomorrow is poetry/ (الليلة شعر وغدا شعر) the book

Which is not published at the time of writing this thesis, and in which

/ Where to?/ on page 54, alludes to MARYAM (إلى أين) the poem of

that is "والسلام علي يوم ولدت ويوم أموت ويوم أبعث حيا" (MARY) Surat, 19:33

translated as *"And peace is on me the day I was born and the day I will die and the day I am raised alive"* .

The poet uses allusion in the story of Jesus' birth as a way to praise himself, and as a route to show that the words Jesus says are incredible as Jesus's the prophet was too little [in the coddle] to deliver words. So, what he writes in his poetry is as marvelous as Jesus's words.

The hypertext as mentioned in Zaghlol's manuscript is,

سلام علي علي نفحاتي وقد لاح فجرني علي العاشقين

The first approach of translation depends on the meaning as written in the Holy Qur'an:

Peace is on me... on my breezes, and my dawn might have loomed on the lovers,,,

Adaptation is employed here to replace Zghlol's borrowings from the Holy Qur'an with Biblical words with a corresponding function, so the line is:

The Holy Ghost is on me... on my breezes, and my dawn might have loomed on the lovers,,,

To summarize, allusions to the stories of different prophets from the Holy Qur'an are utilized for different purposes. For example, the stories of Mohammad (PBUH) in Zaghlol's poetry are to reiterate the necessity of freedom and to give the poems a religious trait. Abraham's story with the fire represents the coolness of fire thrown on the Palestinians. When Zaghlol mentions Joseph in his poems, he talks about Diaspora and he also condemns the Arabs about what happened to Palestine. To depict the loss of the Palestinian land, Zaghlol evokes the story of Adam and the loss of Paradise. By using Jacob in his poems, he aims to urge the Palestinians to be patient, as Jacob was when he lost his son, Joseph. Moreover, Moses in Zaghlol's writings is to condemn the governments for their collusion. Zaghlol borrows Jesus story to praise himself.

Part Two

4.3. Historical Allusion

4.3.1. Introduction

Lotfi Zaghlool uses historical allusions to talk about different cases but using a different style of writing. This section starts with the people of the cave from the book *Here We Were, Here We Will Be*. Then the story of Abu-Lahab and his wife follows. It is in the book / *The Rain of People and Jasmine*/. After then, it talks about the crime of Cane against Able that exists in /*For Poetry There is Spirit*/. In the end, this part focuses on the story of Mary in the manuscript of / *Tonight is Poetry and Tomorrow is Poetry*/.

A- The People of the cave

Lotfi Zghllool uses both Qura'nic stories in the stanzas below. The first elucidated one is the Story of the People of the Cave. While the second one is about the story of the Man of the Orchard. He uses them for patriotic purposes.

/ *Here We Were, Here We Will Be* / (هنا كنا هنا سنكون) In a book titled

published in 2002 there are excerpts from the Holy Qur'an. The first poem using historical allusion is /*Affiliation*/ p.19. that refers mainly to

Surat Al_Kahf (The Cave), 18 in different verses. Zaghlol says in his historically alluded poem,

هنا كنا هنا سنكون.... قد ذهب الذي نحبه

أو والى الكهف.... صحا التاريخ..... دامية أياديه

على جرح عروبي يناديه يقلب بعدهم كفا على كف

The verses 9 & 10 in the Qur'an are regarded as a hypotext that plays a strong role in making the poem more distinguished than ever, leaving the writer with a special style of his own:

“أم حسبت أن أصحاب الكهف والرقيم كانوا من آياتنا عجا (9) إذ آووا الفتية إلى الكهف فقالوا ربنا آتنا من لدنك رحمة وهيئ لنا من أمرنا رشدا (10)

“Do you think that **the people of Al_Kahf** and Araqim were a wonder among our signs (9) when the young men fled for refuge to **Al_Kahf, They said**; “Our Lord bestow on us mercy from yourself, and facilitate for us our affair in the right way (10)”.

Isaiah 2:19” **And they shall go into the holes of the rocks and into the cave of the earth”. Relating to the people of Alkahf**

The last line of these stanzas alludes to verse no.42 taken from the same surat that talks about unthankful man whose orchard was demolished.

"وأحيط ثمره فأصبح يقلب كفيه على ما أنفق فيها وهي خاوية على عروشها ويقول ياليتني لم أشرك بربي أحدا(42)"

This verse is translated as it is in the Sahih International “So his fruits were encircled (with ruin) and he remained clapping his hands with sorrow over what he had spent upon it(42)”

To come to the culmination, the first approach to translating the historical stanzas is:

Here we were, here we will be*

Those who we love went into **Al_Kahf (the Silence) ****

and the history woke up

with its blooded hands, on an Arabist wound calling it,

*****clapping his hands after them with sorrow**

Zaghlol uses the allusion of the story of Al-Kahf to talk about the Arab countries who are asleep and silent while the Palestinians are being killed.

Is translated as (Al-Kahf) followed by (الكهف) As noticed before,

(Silence) to show the implied meaning Zaghlol intended, according to what he told the researcher.

Another approach to translate the alluded highlighted stanzas, depending on the Bible is,

Those who we love went into

*** The holes of the rocks**

and the history woke up

with its blooded hands, on an Arabist wound calling it,

smiting with hands, after them saying, Alas!**

The first asterisked line is translated according to the strategy of replacement where the SL name is replaced by a TL name. While the second asterisked line is translated via adaptation, where the SL sentence is replaced with sentence from the TL.

B- Abu-Lahab

Abu-Lahab, who harmed Mohammad [PBUH], represents the Arabs in Zaghlool's poetry, as a way to scold them for not being shoulder by shoulder with the Palestinians in their calamities as in the following poem, (Mawal in the Arab Night), which is taken (موال في الليل العربي) in the poem (translated as / The Rain of people and Jasmine / p.117 from مطر الناس والياسمين)

which says,

كفرت بكم... كفرت بكم.... أشك بأنكم عرب....

لكم نسب... لكم حسب.... كفرت بكم....

إني مؤمن بالله... لم أشرك به أحدا. له إني أمد يدا....

وليس لغيره أحدا.... وأسأله على هذا البلاء... العون والمداد...

كفرت بكم ألا تبت أياديكم فبعد اليوم إنني لن أناديكم

The highlighted verb phrase in line three intertexts with verse no.38

which talks about a man who "لكننا هو الله ربي لا أشرك بربي أحدا (38)" in Al-Kahf

Who possesses a spacious orchard? It is his pride about which he gloats in front of the poor. In the verse, a poor man tells him that the grace is from Allah and should be thankful for his riches. Sahih International translates it as "*But as for me He is Allah, my lord, and I don't associate with my Lord anyone (38)*"

In proverbs 24:21 "*My son, fear thou the Lord and the king and meddle not with them that are given to change*".

The highlighted verbal phrase line 5 alludes to surat Al_masad,111,

, translated by Yusuf Ali as "*Perish the hands of*" تبت يدا أبي لهب وتب" no.1, "*the father of flame! Perish he (1)*"

Abu Lahab was the uncle and the next-door neighbor of the Holy prophet Mohammed peace be upon him and their houses were separated by a wall. Other neighbors would place the goat's stomach and offal on him. Sometimes when food was being cooked in courtyard, they would throw filth at the cooking pot. Abu Lahab's wife was casting thorns at his door. Abu Lahab's role was against the Holy prophet's message of truth and his attitude was becoming serious obstruction in the progress of Islam. Allah then revealed the previously mentioned verse. Yusuf Ali translated the

nickname (Abu Lahab) to (the father of flame) as it's the only person from among the enemies of Islam has been condemned by name. *Sahih International*

In a verse mentioned in the bible that recites a story which resembles the Quranic story in linguistic and narrative thematic terms is Omri who was the first person to introduce the worship Ba'al in Israel *for which his progeny and power are to be ruined*. The hands of Abu Lahab are a symbol of power, and the progeny of Omri is so". (Celik, 2015).

Jardim (2015) says that Celik reaches out at an intertextuality between the Qur'anic characters, Abu Lahab and his wife, and the biblical characters Ahab and Jezebel. The damnable activities of both couples, as they are represented in the respective texts, relate in a compelling way". To get the essence of historical allusion, the first approach is to translate the aforementioned stanzas depending on the Qur'anic words as follows,

I disbelieve in you.. I disbelieve in you... I doubt that you are Arabs

With parentage.... With ancestry..... I disbelieve in you...

I believe in Allah... *I don't associate with my Lord anyone

For him, I stretch my hand, not for anyone else...

I ask him for help and relief to overcome such scourge

I disbelieve in you... **may your *hands* be perished...****

From today on, I won't call you....

To translate the same historically alluded words in the highlighted lines relying on the Bible, translation would be,

***I fear the Lord and meddle not with him anyone....**

I disbelieve in you... **may your progeny be ruined...****

C- Cane and Abel's story

Lotfi Zaghlol uses the story of Cane and Abel in the following poem to express his contempt towards the way the governments kill their people.

/ (The Haven of Mirage) written in 2004, especially (مرافي السراب)

/ For Poetry, There is Spirit/p. 83, historical allusion (للشعر روح) in the poem with the Holy Qur'an appears in line four of the following lines:

ترى كيف أزرى بها الدهر

كيف غفت روحها في سرير الهوان

هوت من عل... حطها الحقد

قائليها قتل هابيلها

أطفأت بيدها قناديلها

رهننت للغريب أكاليها

It gives us a hint of Adam's sons' story when Cain killed his brother Abel. After his sacrifice was not accepted by Allah in the same way as Abel's, Cain committed voluntary manslaughter. Surat Al-Ma'idah (The Table Spread), This is " فطوعت له نفسه وقتل أخيه فقتله و فأصبح من الخاسرين " (no.5:30

Translated by S.I as," *And his soul permitted to him to the **Murder of his brother**, so **he killed him** and became among the losers*".

In Genesis 4:8, "*And Cain talked with Abel his brother: and it came to pass, when they were in the field, that **Cain** rose up against **Abel** his brother, and **slew him**". (KJV). As a result, since the names of Adam's sons are not mentioned in the Holy Qur'an, as they are in the Bible, the way to translate would be as follows,*

*How come the age undervalues it,
how its soul slept in the humiliation bed,
it fell from high... the malice laid it,
***its Cain murdered its Abel,**
it extinguished its candles by its hands,
it bonded it's wreaths with the stranger,,,*

The other way to translate the asterisked alluded line is by using the strategy of adaptation is:

****its Cain slew its Abel***

Zaghlol uses Cain to point to the Arab reigns that kill Abel, who in turn, represents the people, from Zaghlol's point of view. This allusion here hints at that way the governments deal with their people, which is as callous as the most horrible voluntary manslaughter.

/ Its wreath/ has an implied meaning of the Arabs أكاليلها (The word)

dignity and sovereignty all of which were sold and bonded to the strangers.

D- Mary's story

Mary, the virgin, takes a place in one of Zaghlol's poems as a way to express his intention about something but in a different way. On page 108, the / *The trunk of fancy/* in the manuscript of (جذع الخيال) 108, the / *Tonight is Poetry and Tomorrow is Poetry/*, Lotfi Zaghlol شعر وغداً شعر (Writes)

أهز بجذع الخيال إلي

فبينهم الوحي بين يدي

وتنسأب أشهى القصائد

تجري على شفتي معينا سرباً....

The first and second lines mainly allude to surat MARYAM 19, verse 25,

“And shake towards yourself holding

"وهزي إليك بجذع النخلة تساقط عليك رطبا جنيا"

the trunk of the palm tree, fresh and ripe dates will fall upon you”.

The معينا "57:30 surat AL-MULK /alludes to surat AL-MULK 57:30 "قل أرأيتم إن أصبح ماؤكم غورا word/

which is translated as “ Say,” Have you considered: if your

فمن يأتيكم بماء معين"

Water was to become sunken [in to the earth] and who could bring you **flowing water?**” Lotfi Zaghlol uses Maryam’s story here as a way to tell his readers that his ability of writing poetry is nothing but sustenance from Allah, who gives it to whom He wants, the same as Allah did to Mariam when He sent her provisions without weariness.

Translating the lines into English depends on the Qur’anic translation by Sahih International:

I shake the trunk of fancy towards me,

the inspiration fall between my hands,

and the most palatable poems pour down, and

flow on my lips as leaking **flowing water**.,,

The other way of translation that keeps allusion by adaptation, as in lines 1,2, and by replacement of SL name by TL name, as in line 2, is demonstrated below :

I shake the trunk of fancy towards me, the angle of the lord) appeared
between my hands, and the most palatable poems pour down, and
flow on my lips as rivers of living water,,,

To conclude, this research affirms that historical allusions play a great role in Zaghlol's poetry. Each historical allusion supports an idea, and to translate it using two different approaches is an appropriate way to keep such allusions preserved for different readers, and for the writer's meaning.

Part Three

4.4. Religious Allusions

4.4.1. Introduction

This section of data analysis is divided into six parts that focus mainly on religious allusions employed by Lotfi Zaghlol in different poems of his manuscripts. Part *A* shows the borrowings of the Hell image from the Holy Qur'an. In contrast, Part *B* shows the images of Paradise as they exist in the Qur'an but for different purposes. Part *C* exhibits the image of the Dooms Day to talk about the day of the Catastrophe the Palestinians lived. Martyrdom is discussed in Part *D* of this section to praise the rank of the people who died for Palestine. Part *E* explains and translates some invoking verses from the Qur'an used in Zaghlol's poems. Finally, Part *F* concentrates on and translates other religious allusions. This section of the study ends with a brief conclusion that summarizes the data analysis.

A- Hell in Zagholol's writings

Zaghlol uses the image of hell in two different poems. The first poem that includes the image hell is *A Chant for Sadness*, in which Zaghlol mentions the food of the people of hell for a purpose shown in this part. The second poem that uses the image of Hell from the Qur'an is *Fire Full of Fuel*, in which Zaghlol uses Qur'anic words to warn his beloved from his fire.

/ A chant for Sadness/ p.38, in the book *نشيد للحزن* in a poem called

/A City Fueled by Human/, religious allusion becomes prominent in the

Writings of Zaghlol that he borrowed from the Holy, heavenly Qur'an, as evident in the following stanza,

", cited from Surat Al *وعدوك كم وعدوك برؤى لا تسمن ولا تغني من جوع*

-*Ghashia (The Overwhelming)*, no.88 in the Qur'anic order describes the food that the disbelievers will have in hell. This food does not quell hunger or fill the empty stomachs. Zaghlol uses this verse to talk about the visions that the Arab world promises to the Palestinians, as they are under the power of Israel, but no promises have been fulfilled so far. The verses as they appear in the original text are:

"ليس لهم طعام إلا من ضريع (6) لا يسمن ولا يغني من جوع (7) "

These verses as translated by *Sahih International*,

"For them, there will be no food except from a poisonous, thorny plant (gall) (6) which neither nourishes nor avails against hunger (7)"

Zaghlol uses the word (gall) quoted from the Holy Qur'an to denote the bitterness of the unattainable visions of the Palestinians. The Quranic leaves more great effect on the readers describing the degree of disappointment. The ultimate translation of the poetic verses that use religious allusion from the Holy Qur'an would be as:

They promised thee, how much they promised thee

With visions which neither nourish nor avail against hunger

Another approach of translation which suits the non_Qur'anic readers and keeps the religious allusion using the procedure of replacement is:

They promised thee, how much they promised thee

With visions as gall for meat, and vinegar to drink

On page 103 of / Tonight is Poetry and tomorrow is Poetry/, the poem

(/ *my fire is full of fuel*/ alludes to Surat AL-BOROUJ (THE ناري ذات الوقود MANSIONS OF THE STARS), verse no. 5, which talks about the punishment of the companions of the trench.

Alkarbasi Saleh, 2014 says *the companions of the trench are those whom Allah cursed in his book, and they are the king Thou Nawas Alhemiary the last king of Hemiar in Yemen and his entourage. Those people dug a trench then they made a fire in it to throw all the believers in Allah of Najran's Christians, then they asked them to leave their religion and to consider Judaism their doctrine, whoever refused, was thrown in the pillars of the huge fire. The people of the trench were relishing the agony of the underdog people who never faulted, but believed in Allah".* The poet uses the image of fire that is mentioned in the Qur'an to show that great

punishment will fall upon the beloved if she commits a fault, and her destiny will be the huge fire.

" [containing] the fire full of " والنار ذات الوقود " The lines that include the verse fuel" are,

أخاف إن أنت جازفت في لحظة أن تزل خطاك وتغدو ورائي

أخاف عليك جحيم ردودي وناري الرهيبة ذات الوقود

The first way to translate these lines is to concentrate on the historical allusion in the last line:

I fear if you risk, your paces slip, then become after me,,

I fear for you from the fire of my reactions, and my terrible **fire, full of fuel**, Replacement in which the SL lexical item is replaced by a TL lexical item is used, so the other approach to translate the above-highlighted lines is, fear for you from the **Er** of my reactions, and my **terrible Er, full of fuel**,

B- Paradise in Zaghlol's poetry

Zaghlol uses the image of paradise in *The Orbit of Fire and Light* and *Form You, to you* poems as a way to indicate that Palestine is our land, and to describe his beloved's eyes respectively.

(*The Orbit of Fire and Light*), written in (مدار النار والنوار) the manuscript

another period of Zaghlol's life. The first poem (*The Orbit of Fire and Light*) p.4 intermingles with verse no.7, in Surat Al-Tariq, (The Night comer), which talks about the creation of man,

"خلق من ماء دافق(6)،" يخرج من بين الصلب والترائب(7)"

These verses are translated as "*He is created from a drop emitted (6) proceeding from between the backbone and the ribs (7)*". S.I

Zaghlol uses this religious verse to show that this land [Palestine] belongs to us and we belong to it; he does not only mean the ribs and the backbone verbatim, but also the land from which we came out. Using such Quranic words in Poetry carries a different meaning than which Allah means in the Qura'n. Intertextuality here plays a role in identifying our identity as Palestinians and it shows the relationship between us and the land in which we live.

The same poem overlaps with surat *Al_ Insan (The Man)* in verses of

(6) different places, no. 6&18, "

"عينا فيها تسمى . "عينا يشرب فيها عباد الله يفجرونها تفجيرا

. Verse no.6 is translated as "A spring / fountain of which the (18) سلسبيل"

Righteous servants of Allah will drink; they will make it gush forth if forth [and abundance]. Verse no.18 is translated as "[A fountain there called Salsabeel". The hypertext stanzas use such religious consolation including:

من صلب هذي الترائب جئنا....

نلون أحضانها سنبلًا.... كرمة ونخيلًا....

نفجر أعماقها سلسبيلًا.... نعطر أنفاسها ياسمينًا....

The poet uses the Qur'anic word Salsabeel to show that his land is as magnificent as Paradise. Whoever lives in it, will be the same as the inhabitants of Paradise, as the righteous ones enjoy arcadia and its lasting water.

In the Bible, the first line relates to a verse in Job, 31:15 "Did not He who made me in the womb make him, And the same one fashion us in the womb?" In Job, "Your hands fashioned and made me altogether, and would you destroy me? Remember now, that that you have made me as clay, and would you turn me into dust again? 'Did you not pour me like milk and curdle me like cheese?"

With respect to the last lines, they relate to the fountains or the stream in Eden. Bible mentions some verses that talk about the same notion as the Book of Revelation states," Then the angel showed me the river of the water of life, bright as crystal, flowing from the throne of God and of Lamb". To let allusion appear eminent, the first manner of translating the lines would be,

From the backbone of these ribs we came up,

Coloring their bosoms with ear wheat, vineyards and palms,

Gushing forth from their bottom Salsabeela,

Perfuming their breaths with Jasmines

The second way of translating the highlighted poetic lines depends on words taken from the Bible as a way to keep an allusion,

We came up from poured milk and we were curdled like cheese,

Coloring their bosoms with ear wheat, vineyards and palms,

Gushing from their bottom rivers (of the water of life),

Perfuming their breaths with Jasmines

/ (At the Wall of the Moon), taken from the على جدران القمر / the poem

/From You to You/p. 75-82, published in 1994, منك إليك manuscript titled mainly talks about the poet's feelings towards his beloved, and it includes verses that describe the darling. Religious allusion is used in this poem as indicated in the lines below,

عيناك نهاران احتضنا آفاق كياني ليل نهار

لي وعد بهما... لي سفر... لي وحي... ينزل لي أشعار...

لي فردوسان ملكتهما... تجري من تحتها الأنهار...

The sentence is in Surat AL_BAQARAH (THE COW) 2:25.

وبشر الذين امنوا وعملوا الصالحات أن لهم جنات تجري من تحتها الأنهار

The same verse is mentioned in other surats in the Holy Qur'an like *The Spider, The Heights, the Penance....*). The translation of the previous verse as in Sahih International is, "*And give good tidings to those who believe and do righteous deeds that they will have **gardens [in Paradise] beneath which rivers flow***". The use of religious allusion here, when describing the darling's eyes, is to show the unusual beauty of her eyes, as such is taken from the beauty of Paradise and it is only given to the righteous doers.

The first way of translating the poetic line is to keep Religious allusion for the readers who are familiar with lore of the Qur'anic verses:

Your eyes are two rivers that cuddle the horizons of my entity day and night,

I have a promise in them, I have journey, I have inspiration that reveals poesy,

I have two **Paradises** whom I had possessed *

****beneath which rivers flow**

The second way to translate the previous and asterisked lines by adaptation is,

I have two **Paradises** I had possesses *

****beneath which a river [of water of life] flows**

C- The image of the Dooms Day's Events

The image of the Dooms Day's events is used in Zaghlol's poems (*Night Became an Exile and (I Read in Your Eyes)*) to talk about different topics that relate to homeland and love with a different style of writing.

/ (Night Became an Exile) p.28 of / the poem الليل... أصبح منفي

(The Havens of Mirage), 2009, mainly talks (the book مرافئ السراب)

About the exile of the Palestinians in 1948. It describes their state after days and nights of walking as if they were drunk, which is the same state in which the people at the Day of the Sepulture will be, as a result of the agony and fear of the punishment by Allah.

أراهم سكارى... وما هم سكارى

يهيمون في كل واد حيارى

إلى أين ماضون... والليل أنى يولون

أصبح منفى... شتاتا... حصارا

هناك هنا... ضاق صدر المدى... ويضيق يضيق

Is in Al_Haj Surat, The Pilgrimage, 22, verse
The phrase سكارى وما هم
بسكارى

no.2, describing the Doom's Day,

"يوم ترونها تذهل كل مرضعة عما أرضعت وتضع كل ذات حملها وترى الناس سكارى وما هم

بسكارى ولكن عذاب الله شديد(2)"

This verse is translated by Sahih International as,

"On the Day you see it, every nursing mother will be distracted from that [child] she was nursing, and every pregnant woman will abort her pregnancy, and you will see the people [appearing] intoxicated while they are not intoxicated; but the punishment of Allah is severe (2)"

The other way of translating the word (Sukarah)" ***got drunk in riot***".

The word *Sukara* is mentioned in Ephesians, 5:18, "And ***don't get drunk with wine, for that is debauchery but be filled with the spirit***".

The first approach to translate the lines, especially the line with the religious allusion, depends on the meaning, as it is reflected in the Qur'an. Below displayed is a direct translation in English.

I see them intoxicated, while they are not intoxicated,*

Expatriating bewildered in each valleys,

Where are they going forward, and how they are leaving the night?

it became an exile, Diaspora and a siege,

There and here, the breast of the extension is getting narrower,

Contacting and contracting,

The second approach to translating the highlighted line is to utilize the translational procedure of adaptation by replacing the ST quotation with a TT quotation:

I see them got drunk, but they don't get drunk, (أراهم سكارى وما هم بسكارى)
Zaghlol uses the previous Qur'anic phrase)

in his poetry to describe the state of people in Diaspora. Drawing upon religious imagery, including the scene of the Doom's Day, further reiterates the calamity of the Palestinian exile.

/ From You To You/, published in 1994(منك اليك) In the manuscript of a poem which uses p.129-139, is (أقرأ في عينيك) / *I Read in Your Eyes*/ allusion that relates to the Day of the Sepulture. The image of the good doer who comes with his book in his right hand, is a symbolic image of the reward for him as in the Islam. As reflected in the following lines, Lotfi Zaghlol uses this image to sanctify his beloved,

حبيبتي إن تسأليني من أنا؟ فأنتي معذب يعشق في عذابه عذابه ...

وعاشق يحمل في يمينه كتابه ...

يعيش في هواك زاهد عابد...

يقسم في عينيك يا حبيبتي محرابه ...

The third line mainly alludes to the following verse no.19 of Surat AL-HAQQAHA, (THE REALITY), 69, which says,

"So as for he who is given his record in *أقرأوا* " *فأما امن أوتي كتابه بيمينه فيقول هاؤم اقرءوا* " *his right hand, he will say, " Here, read my record!" S.I*

To translate the lines depends on the translation of the Holy Qur'an,

My love! If you ask me who I am, I am tortured, who loves in his torture his agony,

* And a lover **holding in his right hands his record,**

Living a slaver and ascetic in your love,

Appraising in your eyes O' my sweetheart his sanctuary,

Referring to the Bible, translating the third highlighted line by the use of adaptation from the Bible goes as follows:

* And a lover **holding in his right hands his credit,**

D_ Death in Zaghlol's Poetry

Elegy of a poem/ p. 75 in the manuscript (رثاء قصيدة مدينة وقودها الإنسان)

A city fueled by a human

كيف في سكرات النزيف تداعب أوتارها....

والمدى مقفر والرؤى أطفأت نارها حينما اغتالت الريح أقمارها.

هنا خلجات القصيدة لا يدرك الموت ربانها ...

وقد تغيب زمانا وترجع في زمان آخر الليل ..

توقظ من غفوة النفي إنسانها

In this poem, the context is mixed between religious and political since it takes the rhymes of Sura "The Earthquake" and it talks about the diaspora

in which the Palestinians have lived since 1948 & 1967, the Catastrophe and setback respectively.

in(النفى) This is especially apparent through using the word (Exile) as the last two lines. The context plays a paramount role in the content rather than in the rhymes or forms of the text. Zaghlol uses rhymes that correlate with the Qur'anic ones, helping readers recognize his unique style of writing.

that is in surat (سكرات) Religious allusion appears here in the word

(Qaf) that talks about the moments of death " وجاءت سكرة الموت بالحق ذلك (~ق) "

which is translated by Sahih International as "And the *intox*-ما كنت منه تجيد"

ication of death will bring the truth: that's what you were trying to avoid'

This word is translated as (intoxication), but here the paradigmatic relation is altered; instead of death, bleeding is used. To keep religious allusion, the researcher uses the Bible to find an identical verse to the one in the Qur'an. In the Holy Bible, 1 Corinthians, King James Bible," *O death, where is thy sting? O grave, where is the victory*". *The first approach to translate the religious, Qur'anic words will be as indicated below,*

****How in the intoxication of bleeding*

It dallies its strings

The extension is desolated and the visions extinguished,

Their fire whence the wind assassinated its moons.

Here the gulfs of the poem whose death doesn't realize their captain,

It may absent itself in time and come back,

At the end of the night to awaken its man,

From the snooze of the exile.

The other biblical approach to translate the line, which has the religious word:

****How in the **sting** of bleeding*

/ (Spears and Torches), from the book / The following poem/ (رماح ومشاعل) / (Let's Sing to the Homeland), 1998, is a poem traditionally / هيا نشدو للوطن taught in the Jordanian and Palestinian Curricula.

أيها الراحل

عنا ... نحن من هذا الثرى

من رحم هذي الأرض كنا

لم نجى من آخر الدنيا إليها. **نحن منها وإليها** ... نحن في أحضانها موسم زيتون ولوز ودوالي...

نحن في أحضانها قمح وزعتر....

Such a utilized, highlighted phrase is found in Surat Taha, 20:55, which

منها خلقناكم وفيها نعيدكم ومنها نخرجكم تارة أخرى" talks about the origin of human beings. This verse is translated as, "*From the earth we created you, and into it We return you, and from it We will extract you another you*". S.I The exact idea of this verse is in the Bible, Ecclesiastes 3:20, KJV. "*All go unto one place; all are of the dust, and all turn to dust again*". Qur'anic allusion about creation and death here plays a paramount role in showing the high privilege of the Palestinian land for the Palestinian people in general, and for Lotfi Zaghlool in particular. To keep religious allusion, rendering such a partially alluded text, can be accomplished by using the first approach:

Oh, the late from us, **we are of the earth, of the womb of this land we were, we didn't come from the furthest point of the earth to it,*

we are of the earth, and we return to it, **

we are in its bosoms as a season of olives, almonds and vineyards,

we are in its bosoms wheat and thymes,

The second way of translating the highly effective, religious lines into English as a target language is dependent on the Holy Book as shown below,

Oh, the late from us, **we all are of the dust,*

all are of the dust, and all turn to dust again, **

/ On the Wings of the Poem/ (على أجنحة القصيدة) On page 133, in the poem

P.133 in the manuscript (Tonight is Poetry, Tomorrow is Poetry) religious allusion appears in the following lines,

أيتها القصيدة المطمئنة

أدخلي إلى عالمي الليلي

تحتك تجري أنهار من عسل مصفى

The first line reminds us with the verse mentioned in Surat AL-FAJR (THE DAWN)

" يا أيتها النفس المطمئنة ارجعي إلى ربك

راضية مرضية فادخلي في عبادي وادخلي جنتي

89: 27-30. "[To the righteous it will be said], " O reassured soul, Return to your Lord, well pleased and pleasing [to Him], and enter among the [righteous] servants, And enter My Paradise,,

The last line reminds us of the verse, "And give good tidings to those who believe and do righteous deeds that they will have **gardens [in Paradise] beneath which rivers flow**" AL-BAQARA 2:25.

The first approach of translating the lines that include religious allusion is,

O, reassured poem,

enter into my purple world,

beneath you rivers of purified honey **flow** ,,

Depending on the Bible, the translation of the lines is,

O, the steadfast poem,

enter into my purple world,

beneath you a river of purified honey flows ,,,,

Here, the poet uses religious allusion to personify the poem, giving it animate characteristics and even treating it as dead. It is preceded by an adjective [Reassured] that gives the poem a good trait. The world of the poet looks like as it is Paradise into which the soul is called. Then, he uses the religious allusion [beneath the rivers flow] as to seduce the poem to believe in his own world and to enjoy Paradise.

E- Martyrs in Zaghlol's Poetry

Zaghlol uses the image of death in the poems of (Good Morning, My Homeland) and (On the Wings of the Poem) to talk about the martyrs , and to personify the poems he writes. This style of writing is shown in the followings,

/ National Poems) 1996,)From Page 11 to 24 of the book (قصائد وطنية)

Good Morning, My Homeland! poem, religious allusion appears in the last line of the following stanzas, (صباح الخير يا وطني)

صباح الخير يا وطني ... صباح المجد... والعلواء....

صباح مواكب الشهداء... صباح مشاعل الحرية الحمراء....

تضيء الدرب للأجيال صبح مساء...

صباح الخير عند الله ما ماتوا هم الأحياء....

It brings up the surat Ali_Imran, verse no.169,"

ولا تحسبن الذين قتلوا في سبيل الله أمواتا بل أحياء عند ربهم يرزقون"

"Think not of those who are slain in Allah's way as dead. Nay, they live, finding their sustenance in the presence of their Lord". S.I

The first approach of translating the lines that include religious allusion is,

Good morning my homeland;;; morning of Glory and Perch,

Morning of martyrs' Parades; morning of the cressets of the red freedom, lightening the path for generations, day and night,

**Good morning, in the presence of Allah they (the martyrs), didn't die. Nay, they live,,,*

The other method of translating the last line of the poetic verse, depending on the book of Bible, is by using the procedure of adaptation as follows:

**Good morning, they (the martyrs) will live godly in Christ Jesus;;;;*

F- Invocations and Prays in Zaghlol's Poetry

Lotfi Zaghlol writes some poems as a way to invoke to Allah. This study explains some excerpts from only two poems. Zaghlol said that he

borrowed invocations from the Qur'an is his poetry to impart his writings with religious qualities.

(*The Susurraton of the spirit*) is a manuscript published in 2003, which uses Qur'anic allusion in its poems, starting with the first one

(My Lord! I ask you) p.11 that alludes to the verse: ربي أدعوك

"رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا رَبَّنَا وَلَا تَحْمِلْ عَلَيْنَا إَصْرًا كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا رَبَّنَا وَلَا تُحَمِّلْنَا مَا لَا طَاقَةَ لَنَا بِهِ وَاعْفُ عَنَّا وَاعْفُ لَنَا وَارْحَمْنَا أَنْتَ مَوْلَانَا فَانصُرْنَا عَلَى الْقَوْمِ الْكَافِرِينَ".

Sahih International, "Our Lord, do not impose blame upon us if we have forgotten or erred. Our Lord, and lay not upon us a burden like that which You laid upon those before us. Our Lord, and burden us not with that which we have no ability to bear. And pardon us; and forgive us; and have mercy upon us. You are our protector, so give us victory over the disbelieving people."

The lines that Lotfi Zaghlol's writes include the first line of the above-mentioned verse,

أدعوك ربي فاستجب لدعائي يا بارئ الأكوان والأحياء

يا أيها الغفار أغفر لي ذنوبي لا تؤاخذني على أخطائي

حالي سواك إذا دعوت يجيبني ويزيل عني كربتي وشقائي

يمنت وجهي طائعا فعساك تجمعني مع الأبرار والشهداء

The verse that refers to the idea of repentance is in the Bible, in Acts 2:31," He hath God exalted with his right hand to be a prince and a savior, for to give repentance to Israel, and forgiveness of sins". KJV. As it is clear here, "remission for remittance and forgiveness by the might of God. The verse above also talks about Christ once he was raised from the dead, he was exalted to the highest heavens, and placed in human nature at the right hand of God..." Gill's exposition [A Scholar Comments on the Bible, 2013]. B.F.Jamieson 2004_2014, "Prince and savior_ the first word expressing that royalty which all Israel looked for in Messiah, the second the saving character of it which they had utterly lost sight of., these characters make one glorious whole".

I ask you my God, comply my supplication, the evolver of the universes and animates

*Oh, "the ever forgiving", *forgive me for my sins !*

not impose blame upon me don't

You're the only one who respond if I ask and wipe my distress and weariness,

I aim my face as compliant perhaps you, will gather me with righteous and martyrs,

Glory oh, my Lord! *Our God is one Lord* 'the most exalted', "the glorious" of names,

The lines below attempt to translate and elucidate the alluded lines for those who do not have a profound knowledge of the Quran as hypotext,

Oh, "the ever forgiving", *give repentance to me and forgiveness of my sins!*

/(You Are Great In Your Highness) p.24, / In the poem أنت العظيم.. في علاك

religious allusion from the Holy Qur'an becomes manifested in the following highlighted lines,

الملك بين يديك أنت والقضاء والقدر

مولاي من للسائل والمحروم إن مد يدا

ومن يزيل الكرب إن عادي الزمان قد عدا

The first line is mentioned in Surat AL-MULK (THE SOVEREIGNTY) 67:1

He"which is translated by S.I. as" *Blessed is*

تبرك الذي بيده الملك وهو على كل شيء قدير "

in whose hands is dominion, and He is over all things is competent".

The religiously alluded words Al_Mulk appear in the Bible in the same way.

The second line of these stanzas by Lotfi Zaghlol is mentioned in the

Qur'an, especially in Surat AL_DHARIYAT (THE WINNOWING WINDS)

And from their properties was [given] the: 19, 51

وفي أموالهم حق للسائل والمحروم

Right of the [needy] petitioner and the deprived".

In Deuteronomy,15:10_11" *You shall surely give to him, and your heart should not be grieved when you give to him, because for this thing the LORD your God will bless you in all your works and in all to which you put your hand. ¹¹ For the poor will never cease from the land; therefore, I command you, saying, 'You shall open your hand wide to your brother, to your **poor** and you're **needy**, in your land."* KJV.

Depending on the translation of the Holy Qur'an, the first way of translating the stanzas, including the line that alludes to the previous Qur'anic verse, is demonstrated below,

****Dominion is between your hands, you, and so the destiny and fate,***

*****My Allah, who is for the [needy] petitioner and the deprived, if he stretches a hand?***

And who removes distress if the galloping time runs,

Depending on the Bible, translation of the same verse would be,

****Dominion is between your hands, you, and so the destiny and fate,***

*****My Allah, who is for the needy and the poor, if he stretches a hand?***

and who removes distress if the galloping time runs,

ربي إني دعوتك ليل نهارا قوني واهدني الصراط المبينا

Such a poetic line is evocative of the verse number 5 from Surat AL-

which is translated as FATIHA (THE OPENER), 1. "اهدنا الصراط المستقيم"

"Guide us to the straight path" S.I. The translation of the line, depending on the translation of the Qur'an would be,

*My Allah, I asked you day and night strengthen me and **guide me to the straight path***

The second approach of translating the line, depending in the Bible is,

*My Allah, I asked you day and night strengthen me and **lead me in a level path***

G- Other Religious Allusions

Zaghlol wrote the two following poems that quote verses from the Qur'an, to talk about his weak relationship with his beloved in a unique style. The first poem of this section of the study that uses religious

allusion is / *أتحداك* / (I Challenge You), from the book / *أكتب شعرا* / (For

Your Eyes, I Write Poetry/ p.129- 131, especially in the last line,

أنا كل حدودي مغلقة بيدي شائكة الأسلاك

دنيا تفكيرى تبعد سبع سماوات عن دنياك

The use of religious allusion here is to show the length of distance between the poet and his former love by employing a Qur'anic phrase. As this phrase is used in our daily life to express the inaccessibility of something.

الله الذي AL-TALAQ (THE DIVORCE) 65:12," is in Surat سبع سموات The phrase

خلق سبع سموات ومن الأرض مثلهن ينزل الأمر بينهن لتعلموا أن الله على كل شيء قدير وان
 الله قد أحاط بكل شيء علما *It is Allah who has created **seven heavens** and of the earth, the like of them. [His] commands descends among them so you may know that Allah is over all things competent and that Allah has encompassed all things in knowledge"* S.I.
 In the Bible, whose translation will be adopted here as an approach that to some extent would keep the religious allusion for the non-Quranic readers, it is mentioned that there are three heavens.

"The Bible speaks of three different heavens. Genesis 1:1 says that God created "the heavens"—plural. The first heaven is the atmosphere around the earth. The second heaven is commonly referred to as "outer space. A "third heaven" is mentioned in 2 Corinthians 12:1-4. Paul also called it "Paradise" in verse 4. That word is from the Greek word for park or garden—not just any park or garden, but a magnificent one. It's the same word used in the standard Greek translation of the Old Testament, the Septuagint, to mean the Garden of Eden." United Church of God. Article.

Depending on the Bible, translation would be, as follows,

All my frontiers are closed between my hands with barbed wires,

***the sphere of my thought is **seven heavens** away from your thought,*

Depending on the Bible, translation would be,

All my frontiers are closed between my hands with barbed wires,

***the sphere of my thought is **three heavens** away from my thought,*

The second poem is /خيوط العنكبوت/ (The webs of the Spider/, in which religious allusion appears in the last line of the following stanzas,

والذي راهنت يوما انه باق ويبقى... كان أوهى من خيوط العنكبوت

The last words allude to surat /AL_A'NKABUT/ (THE SPIDER), 29:41"

مثل الذين اتخذوا من دون الله أولياء كمثل العنكبوت اتخذت بيتا وإن أوهن البيوت لبيت العنكبوت
لو كانوا يعلمون"

Here, the use of religious allusion in lines that talk about a relationship that has ended between two lovers shows the frailty of love that had been between them, and to show the degree of weakness in their love.

Sahih International translates the verse as, "*The example of those who take allies other than Allah is like that of the spider who takes a home. And indeed, the weakest of homes is the home of the spider, if they only knew*"

To let religious allusion to the Holy Qur'an be prominent within poetry, translation of lines is as follows,

*and whom you bet one day as lasting and will survive was **weaker than the spider's home,**

To translate the lines literally, and to keep the religious allusion for the readers of the Holy Bible, another approach of translation can be used:

*and whom you bet one day as lasting and will survive was **weaker than the spider's web.**

To sum up, each image of Hell, Paradise, death, invocation, etc. in Zaghlo's poems is used differently and with a distinguished function from the one mentioned previously in the Holy Qur'an. The poet use those images to talk about the occupation, love, Diaspora and the Catastrophe in 1948, or to praise the martyrs who sacrificed their lives for their people.

3.4. Conclusion

After analyzing Lotfi Zaghlo's allusions from the Holy Qur'an, it is extremely apparent that allusions play a great role in writing poetry and in the process of translation alike.

Lotfi Zaghlo's borrowing of Qur'anic intertextuality, the stories of the prophets and religious and historical allusions are for the following purposes: to express emotions, rebuke the Arab system, revolt against the de facto and to talk about the suffering of the Palestinians under the ascendancy of occupation.

In addition to that, the process of translating such Qur'anic allusions could be conducted through two approaches. One of them depends on the translation of the Holy Qur'an by *Sahih International*, while the other approach depends on the Bible, as it is a way to compensate for the loss of allusions for the readers who have limited knowledge of the Qur'an, i.e. the non-Qur'anic readers.

This research summarizes the difficulty in translating Lotfi Zaghlool's allusions exists due to an insufficient number of research studies applied to his style of writing, and also due to the shallow coverage of studies about translating Qur'anic intertextuality in particular.

Finally, the process of translating allusions can be challenging if the translator does not understand the hypotext at first, then the context of the hypertext in which allusions are used. The last chapter of this thesis will encompass the findings and recommendations of this study.

Chapter Five

Discussions and Recommendations

5.1. Discussion of the Study

This thesis reaches out the idea that it is paramount for allusions' translators to discern the background of the each estuary form, which the borrowings are taken. In addition to that, this study confirms the importance of the context in the process of translation in general, and in translating allusions in specific. It also bridges the existing theories and strategies about allusions and transfers them from the source language into the target language.

Moreover, it suggests approaches to translating the borrowings in Lotfi Zghlol's verse from the Holy Qur'an that is deemed the main source of religious allusions.

This thesis answered the following questions:

1. to what extent and why is Lotfi Zaghlol affected by the verses from the Holy Qur'an in his writings?

Lotfi Zaghlol, the poet of love and homeland, is affected to the hint by borrowings from the Holy Qur'an's. In each one of his books, we can find Qur'anic words, phrases, sentences and ideas. According to him, the Qur'anic intertextuality is the best way to express feelings and emotions that are related to love and conjunctures in our occupied land, Palestine. It also makes poetry more attractive, trustworthy and faithful to the readers.

Borrowings from the Qur'an leave one's writings with a distinguished style, especially the ones that include prophets' stories as people admire stories in general.

2. How do we translate the stanzas that include such frequent allusions into English as a target language?

This study combines various strategies of translating allusions, as recommended by Nord (1990), Leppihalme (1997), Gambier (2001) and Ruokonen (2010). One of Nord's strategies is adaptation by which the ST quotation is replaced by an original TT quotation with a corresponding function. Another strategy, suggested by Leppihalme (1997) is replacement of allusions by a performed TL item. As a result, this study adopts the two strategies for translating Lotfi Zaghlool's borrowings from the Qur'an to let the output of translation be reasonable and build on theories of scholars who have enough expertise in translating allusions.

3. What are translation approaches that will be adopted to keep religious and historical allusions for the Qur'an and the non-qur'anic readers?

This study recruits two approaches of translating Lotfi Zaghlool's allusive verse from the Holy Qur'an. The first approach depends mainly on the translation of the Holy Qur'an by Sahih International. The other approach is taken from the translation of the Bible as it is accredited the way to show the religious and historical allusions that the poet used.

To give an epitome, allusions whether historical or religious, are used for a purpose from the source text writer, and they should not be lost in the target language. Therefore, the translator sees the most appropriate way to transfer them, on condition that their meaning is preserved.

From the answers to the questions on the previous pages, the researcher reaches the following conclusions:

1. Religious and historical allusions are used greatly by the poet Lotfi Zaghlool on account that they give a distinguished style of writing poetry.
2. The translators of allusions should not only adopt one theory of translation. By contrast, they should have a good knowledge of suggested ways and strategies for translating them.
3. More than one approach of translating allusions could be employed to obtain the two following tasks: Keeping allusions clear to the readers of the translated source text as if they are familiar with them. Also letting borrowings be apparent for the TT readers who have an inkling of knowledge about the allusions that exist in the source language.

5.2 Recommendations

Since Lotfi Zaghlool's books are full of religious and historical allusions borrowed mainly from the Holy Qur'an, this study recommends the followings:

1. More research studies on Lotfi Zaghlool's use of allusions should be done in order to give a thorough explanation of each allusion, and to help translators understand the deep meanings to arrive at the accurate translations of each allusion.
 2. Translators of Qur'anic allusions should firstly understand the verse in which borrowing is taken, and then discern the context of the hypertext.
 3. Translators of religious and historical allusions should take into consideration that target language readers' experiences differ from those of the source text readers. In addition to that, translators of allusions should not limit themselves with only one approach of translation, but other approaches could be employed as well to get the same influence on the target text readers as on the source text readers.
- Further, this research recommends doing more research on Qur'anic allusions in particular, accompanied with reasonable strategies to translate them.

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Notes taken from an interview with the poet Lotfi Zaghlol: October, 2015.

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كلية الدراسات الوطنية

ترجمة التناص الديني والتاريخي في شعر لطفي زغلول من القرآن الكريم

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أشرف

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

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ب

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الملخص

تتمحور الدراسة حول دراسة على التناص الديني والتاريخي في قصائد الشاعر لطفي زغلول. وتقوم أيضا بدراسة كتب الشاعر لطفي زغلول، بحيث تتوصل إلى أن سبعة عشرة كتاباً له تحتوي على تناص ديني وتاريخي من القرآن الكريم. ومن ثم تقوم هذه الرسالة بتوضيح التناص، والهدف من كل اقتباس من القرآن الكريم بناءً على أبحاث كتبت حول طريقة الشاعر في كتابة شعره، وبناءً على مقابلة قام بها الباحث مع الشاعر زغلول. وقد تبني هذا البحث طريقتين لترجمة التناص من القرآن الكريم. تعتمد الطريقة الأولى لترجمة هذه الاقتباسات على ترجمة صحيح انترناشونال المعتمدة للقرآن الكريم. بينما تتخذ الطريقة الثانية للترجمة على إستراتيجيتين وهما: التكييف والتبديل. ومن خلالهما يبدل التناص القرآني بأخر من الكتاب المقدس.

وتشير النتائج إلى ما يلي:

1_ يقوم الشاعر لطفي زغلول بتوظيف الاقتباسات الدينية والتاريخية في شعره على أنها تعطي طريقة مميزة للكتابة.

2_ يتوجب على المترجمون ألا يعتمدوا على طريقة واحدة لترجمة الاقتباسات الدينية والتاريخية. غرار ذلك، عليهم أن يحيطوا بكم جيد من المعرفة فيما يتلق بالطرق والاستراتيجيات المقترحة لترجمة مثل هذه الاقتباسات.

3_ يمكن اعتماد أكثر من طريقة واحدة لترجمة الاقتباسات الدينية والتاريخية لتحقيق المهمتان التاليتين: الحفاظ على الاقتباسات واضحة بالنسبة لقراء النص الأصلي المترجم، كون هذه

ج

الاقتباسات مألوفة لهم. جعل الاقتباسات الدينية والتاريخية من القرآن الكريم واضحة بالنسبة للقراء
ذوي المعرفة القليلة بهم.