

## The Translatability of Qur'anic Allusions in Darwish's Poetry: A Comparative Transtextual Approach

Belqes Saif Abdulelah Al-Sowaidi  
Taiz University, Yemen  
University of the Western Cape, South Africa  
[balkis.20@gmail.com](mailto:balkis.20@gmail.com)

Received: 3/3/2022

Accepted: 16/6/2022

Published: 15/3/2023

Doi: <https://doi.org/10.36473/ujhss.v62i1.1927>



This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

### Abstract

This study investigates the translation of the Qur'anic allusions in the poetry of Mahmoud Darwish and how transtextuality has shaped his literary work. This study's analysis of the translation of Mahmoud Darwish's poem, 'anā Yūsuf yā 'abī incorporated Ritva Leppihalme's (1994) classification of references as well as Julia Kristeva's (1980) and Gérard Genette's (1992) transtextuality models to construct a translation transtextual-based model. It is mainly qualitative in nature, which allows the translation to be analyzed based on an eclectic approach. This study concludes that the literal translation of the poem captures only the surface meaning of the original. Therefore, the translation lacks the textual dimensions that connect it to the original text and to the poem's Qur'anic references.

**Keywords:** Darwish, Poetry, Qur'anic allusions, Translation, Transtextuality

### ترجمة التلميحات القرآنية في شعر درويش: دراسة مقارنة نصية

بلقيس عبدالله السويدي

جامعة تعز ، اليمن - جامعة ويسترن كيب ، جنوب أفريقيا

[balkis.20@gmail.com](mailto:balkis.20@gmail.com)

### المخلص

تبحث الدراسة في كيفية ترجمة التلميحات القرآنية في شعر محمود درويش وكيف يساهم التناص Transtextuality في تشكيل ومحورة عمله الأدبي ، حيث تتبنى الدراسة منهج تصنيف التلميحات الذي استخدمه كل من Leppihalme (1994) و (1980) Kristeva و Gérard Genette (1992) لتحليل التناص. إن الدراسة هي في الأساس تحليل مستفيض لترجمة التلميحات القرآنية في قصيدة درويش "أنا يوسف يا أبي"، وتعتبر الدراسة نوعية استقرائية حيث سيتم تحليل الترجمة بناءً على هذا النهج الانتقائي للنظريات المذكورة آنفاً. خلصت الدراسة إلى أن الترجمة نقلت كل التلميحات القرآنية الموجودة في القصيدة حرفياً وأظهرت أن الترجمة تناولت المعنى السطحي للقصيدة فقط لأن المترجم اتبع استراتيجية الترجمة الحرفية والتي لم توضح الأبعاد النصية التي تربط الترجمة بالنص الأصلي وعلاقته بالقرآن. الكلمات المفتاحية: درويش، الشعر، التناص، الترجمة، الإشارات القرآنية

## 1-Introduction

Religious allusions occupy a prominent place in contemporary Arabic poetry, owing to religion's significant influence on poetry. The elegance of expression, comprehensiveness of language, and the depth of meaning common in most poetry, all have helped to give contemporary literary texts wide dimensions and establish significant interaction between the text and its recipient. A poem that is intertextually coupled with a theological hypertext (a text that alludes to, derives from, or refers to a prior work or hypotext) (Genette, 1997) has the potential to pique a reader's curiosity and their desire to learn more and discover its implications, so expanding the realm of debate and interpretation.

Mahmoud Darwish (1941-2008) is one of the most important Palestinian, Arab, and international poets whose name remains associated with the poetry of liberation, resistance and the Palestinian *waṭan*, or homeland. Darwish played a pioneering role in Palestinian resistance literature, distinguished by his unique style of using a wide variety of intertextual techniques, including allusion, quotation, calque, plagiarism, translation, pastiche, and parody in his poetry. This study focuses on how his texts, particularly *'anā Yūsuf yā 'abī* form a network of allusions which redirect readers to other texts (Issa & Daragmeh, 2018).

Darwish's use of religious transtextual allusions in his poetry demonstrates his nuanced understanding of religion and its interaction with and influence on society. His use of theological allusion, which focuses on human themes, cannot be overlooked, particularly in modern poetry. In his poetry, the sacred, which is inextricably bound up with politics in Palestine, illustrates the difficulties experienced by individuals. This bond between the sacred and the political gives Darwish's poetry its own characteristic and attracts the audience's interest.

There is no doubt that Darwish's literary expertise derives its existence, continuity, and sanctity from the Abrahamic texts, the Qur'an, the Bible, and the Torah. These serve as the pillars upon which Darwish's vision is built, and the horizon of his comprehensive and broad knowledge. Since the Qur'an in particular is a core structure in the culture of many Arab Muslim readers, thus, its allusions to it build conversational ties with many readers, as the poet communicates his message through Qur'anic intertextuality.

Darwish considered religious allusions to be an important part of his poetry. He acknowledged transtextuality (the meaning of a text is influenced by the meaning of other texts, whether it is obvious or hidden) (Kristeva (1980) and demonstrated openness to human beings' mythological, theological, and historical legacies across a variety of poetic forms. Darwish (1994) stated that the issue of transtextuality and allusive references used in his poetry are integral aspects of his poetry, because no writing begins from scratch. A poet's true worth is not determined solely by his or her work. The poet must have learned from the past and its tradition, as tradition and poet's abilities are intertwined.

The aim of this study is to identify the religious allusions in a translation of Darwish's poem *'anā Yūsuf yā 'abī* (Father! I am *Yusuf*). It also examines the transtextuality in this poem by comparing it with some extracts from the Qur'anic

parable of Joseph, to determine whether the poem's allusions and transtextual connections are easily discernible by the average reader.

Close attention was paid to the concept of transtextuality throughout the translation process to ensure that the poem's transtextual references and allusions were preserved. This formed the primary means for investigating whether the translation preserved the source's transtextuality. Furthermore, this paper discusses and proposes several viable strategies for translating literary references from Arabic to English, or vice versa.

## 2-Research Questions

This study seeks to answer the following questions: a) To what extent does the translation of Darwish's poem "Father! I am *Yusuf*", analyzed in this paper, incorporate allusive quotations and allusions to the Qur'anic parable of (Joseph), and what are the strategies used in translation? b) Does the English translation of "Father! I am *Yusuf*" repeat the same transtextual correlation present in the Qur'anic parable? c) How does Qur'anic transtextuality shape Darwish's poem *'anā Yūsuf yā 'abī'*?

## 3-Literature on Translating Allusion and Transtextuality

A few recent studies have addressed transtextuality in general, and allusion in particular. Pirnajmuddin & Niknasab (2011) investigated allusion and the effectiveness of the translation strategies for proper names (PNs) and key-phrase (KP) Allusions suggested by Leppihalme (1994) in four Persian translations of *A Portrait of the Artist as a Young Man*. The four types of allusive proper names (PN) and key phrases (KP), namely, religious, political, historical, and mythological, have been examined in three translations by Manouchehr Badi'ei (Joyce 2001/1380), Parviz Dariush (Joyce 1991/1370) and Asghar Jooya (Joyce 2003/1382). The translation by Badi'ei proved to be the most successful in conveying allusions.

Salehi (2013) studied the translation of allusions in subtitling from English into Persian and how the connotations of allusions are maintained in translation. The study was conducted within the framework of intertextuality and aimed at discerning the most recurrently used strategies in translating allusions for subtitles. The data was collected from the verbal, auditory and visual dimensions of four films. The study demonstrated that the use of 'minimum change' (and minimal alteration are the most used strategies in translating allusions for subtitles (Salehi, 2013:30). Tringham (2014: p.175) examined the classification methods used for translating allusions and cultural references. The proposed taxonomies of Nord (2005), Leppihalme (1994), and Ruokonen (2010) were used in the analysis of the selected translated examples of allusions and cultural references, which provides a thorough framework for future research about translation.

Salamina (2013) examined how using many different texts during the translation process can shape the final text of a translation, and how this phenomenon may be improved by considering the definition of transtextuality. For example, the Greek translation of T.S. Eliot's *The Waste Land* by the poet Seferis (1922/1936) is a

useful case study to help clarify how texts from multiple languages may influence the translation of a literary work. Salamina (2013) explained how the Greek translator reproduced the inter/transtextual quotations and allusions in the poem using many other texts. Salamina's study also analyzed texts that constituted the hypotext of *The Waste Land* (such as the legend of the Holy Grail, allusions to the Divine Comedy, and so on) in relation to Seferis's (1936) Greek translation in order to emphasize the importance of these texts in shaping Seferis's translation.

Tapodi's (2014) study, which was broadly based on transtextuality, investigated translations of Umberto Eco's (1962) Italian Novel *The Name of the Rose*. The work, which is a murder mystery, questions the meaning of truth from theological, philosophical, and historical perspectives. There are many quotations from the Bible, Petrus Abelardus, Petrarch, Agatha Christie, Nietzsche, and other classic authors intertwined into the narrative. The characters are from several European countries, including monks from England, Germany, and Spain, among other. Tapodi's (2014) study also highlighted the cultural problems that occurred during translating the novel.

Lievois (2017) investigated the translation of irony in intertextual allusions in three French novels and their Dutch translations and explored the challenges and the strategies used for translation. He identified two critical factors to consider when evaluating translation strategies: 1) the importance of thematic allusion in the source text, and 2) the degree of recontextualization required in the target language. The strategies used in translation depended mainly on the significance of the allusion rather than on the nature of allusion in creating the meaning in the text. The study concluded that culture plays a vital role in translation. The researcher noted that the translator used fewer explicit strategies (such as standard translation; literal translation; translation using markers; non-translation; glosses; omissions and substitutions using intertextuality from the target culture), when the source culture is similar to the target culture, than when it is less familiar to the target culture.

Ninrat (2019) examined socio-cultural factors that affect the translation of allusions over time. The study investigated how allusions were translated from English into Thai in crime fiction novels between 1960 and 2015. The study analyzed fifteen novels in three sequential phases according to a three-dimensional classification of allusions: (a) sources of referents (Kirillov, 2003); (b) forms of referents (Leppihalme, 1994); and (c) modification of allusions (Leppihalme, 1994; Bamman & Crane, 2008). The translation of allusions in different periods and the strategies used in the translation of these referents were individually analyzed. The results showed that allusions were retained in the translations in the fifty-five-year period of the study, but the strategies of translation differed over time. This is significant when considering the potential change of ideologies and knowledge of translators about both the source and target culture over time.

Abdul-Raof's (2019) study examined the contextual, co-textual, grammatical, and semantic factors of Qur'anic parable at the macro level. It elaborated on some of

the major features of parables, such as their intertextuality in Qur'anic discourse, and their occurrence in various locations throughout the Qur'an. Abdul-Raof also noted that parables in the Qur'an vary in length and style, despite the fact that they often share similar themes.

Aldeeb (2020) compared two English translations of the Arabic novel *Midaq Alley* (1947) by Naguib Mahfouz in his analysis of Qur'anic allusions and the strategies utilized in their translation. The study utilized Nord's (2018) Skopos theory to examine the degree to which the translations remained loyal to the source text. One of the translations translated Qur'anic allusions literally, largely ignoring the source culture. The other translation used cultural equivalents or paraphrase as the most common strategy for translation. The study concluded that the Skopos theory neither paid adequate attention to the linguistic aspects of the source text (ST) nor to the micro-level features of the target text (TT).

The current study is eclectic in that it incorporates Genette's (1997) transtextuality approach with Leppihalme's (1994) and Ruokonen's (2010) allusion approaches to the field of translation studies, specifically to Arabic poetry and Islamic tradition.

The aim of this study is to identify the religious allusions in a translation of Darwish's poem *'anā Yūsuf yā 'abī* "Father! I am *Yusuf*". It also examines the transtextuality in this poem by comparing it with extracts from the Qur'anic parable of Joseph, to determine whether the poem's allusions and transtextual connections are easily discernible by the average reader.

Close attention was paid to the concept of transtextuality throughout the translation process to ensure that the poem's transtextual references and allusions were preserved. This was the major method for determining whether or not the source's transtextuality was preserved during the translation process. Furthermore, this paper discusses and proposes several viable strategies for translating Arabic literary references into English.

#### **4. Theoretical Framework**

This study's theoretical framework is based on an eclectic approach that incorporates elements from Leppihalme's (1994) allusion taxonomy and Genette's concept of transtextuality (1997). It focuses on how Qur'anic inter/transtextual quotations and allusions in the source poem are rendered in translation.

##### **4.1 Allusion Taxonomies**

Leppihalme's (1994) allusion taxonomy is regarded as the foundation for Ruokonen's own allusion classifications (2010) which are utilized in this study.

###### **4.1.1 Categorization Using Referent Forms**

Leppihalme (1994) has divided allusion into two categories: proper name allusion (PN) and key-phrase allusion (KP). A name is mentioned in PN allusions, whereas no name is mentioned in KP. Instead, in KP, euphemistic phrases are used.

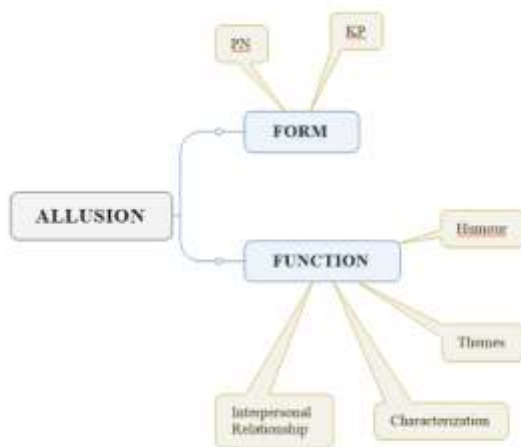
Allusions, according to Leppihalme (1994), can be realistic or fictional characters, international names, famous names of past generations, etc. These types of names are sometimes borrowed from religious books or myths.

#### 4.1.2 Categorization Based on Source Text Functions

The classification of allusions according to their function focuses on their role in a specific context. Leppihalme (1994) examined the function of allusions, dividing them into four major classifications: themes, humor, characterization, and interpersonal relationships (pp.28-50).

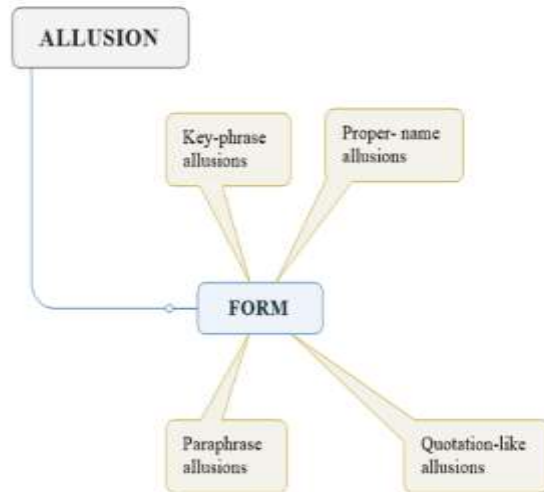
Leppihalme (1994:35) said about thematic allusions that “there is something about a situation or character in the new context that is more important than the reader would otherwise assume, and which may be of thematic importance for the interpretation of the text as a whole”. For instance, a context with a humorous allusion is often “of little or no importance on the macro-level, it affords only a moment’s amusement” (Leppihalme 1994: p.40). Allusions related to interpersonal relationships, Leppihalme argued, are references to the author-reader relationship, which can also be depicted as a struggle for power or domination amongst characters (1994). Furthermore, allusions can indicate that the author is “inviting the reader to be a member of an in-group of educated persons chuckling over the comic lack of education or sophistication of others.” (Leppihalme 1994: pp.48–49).

In this study, Leppihalme’s three types of allusions are beneficial for the data analysis process. Leppihalme’s (1994) classification of allusions is depicted in the diagram below:



**Figure (1): Leppihalme’s (1994) Classification of Allusions**

In terms of KP allusions, Ruokonen’s (2010) categorization is more precise than Leppihalme’s (1994) classification, as shown in the figure below.



**Figure (2): Ruokonen’s (2010) Classification of Allusions**

In the same vein, Ruokonen (2010) classified allusions based on their form into four major types:

1. Proper- name allusions: allusions that have a proper name.
2. Key-phrase allusions: allusions that do not have a proper name.
3. Quotation-like allusions: allusions that quote a referent text exactly or with some modifications, but still bear traces of shared language.
4. Paraphrase allusions: allusions that share only semantic content with the source text (2010: pp.67–69).

#### **4.2 Transtextuality Approach**

Julia Kristeva (1980) was the first to use the term “intertextuality” to emphasize the relation between two texts. She (1980: p.66) stated that intertextuality is “any text that is constructed as a mosaic of quotations; any text that is the absorption and transformation of another”. Hence, the text comes to be “a permutation of texts, an intertextuality in the space of a given text,” in which “several utterances, taken from other texts, intersect and neutralize one another” (Kristeva 1980: 36).

Kristeva argued that the text is not a separate, isolated entity but rather a conglomeration of cultural textuality (Kristeva, 1980). Further research confirms Kristeva’s assertion that an intertext is a text that engages with other texts and then rewrites, modifies, or parodies those writings in some way. (Zengin, 2016). There are various links in intertextuality between texts that have been developed in a variety of ways, including “direct quotation, citation, allusion, echo, references, imitation, collage, parody, pastiche, literary conventions, structural parallelism,” and other sources that have been consciously exploited or subconsciously reflected. In this sense, an intertext that comes before it affects or reproduces the texts. (Zengin, 2016: p.300). Based on this, Genette (1997) developed the work of Kristeva and Barthes (1981) to include five further subcategories of

“transtextuality,” including “intertextuality,” “paratextuality,” “metatextuality,” “architextuality,” and “hyper- architextuality”. Transtextuality is “everything that establishes the text in a relationship, whether obvious or veiled, with other texts,” according to Genette in *Palimpsests: Literature in the Second Degree*, and it “covers all features of a given text” (1997: pp 83-84). Transtextuality, according to Genette (1997), is all the features of a text that set the text in a relationship, “whether obvious or disguised, with other texts, and covers all the features of a specific text”. Examples of “the actual existence of one text within another” include allusion and plagiarism (Genette,1997: p. 83-84).

The term “paratextuality” refers to those features which help to steer and control the reception of a text, for example titles, subtitles and intertitles, prefaces, postfaces, notice and forward (Genette, 1997: p. 3). He further said that “the relationship most typically termed commentary” is what he meant by metatextuality. Without necessarily mentioning (or calling) it, it connects a given text to another, sometimes even without naming it (Genette 1997: p. 4).

Hypertextuality is described as a text B (the hypertext) is linked to another text A (the hypotext) on which it is added in a way other than commenting (Genette, 1997: p.5). Therefore, a text B that alludes to text A without directly addressing it has been described as “transforming” by Genette (1997) as a hypertext from a hypotext (1997: p.5).

The term architextuality refers to the placement of a work in a genre or genres, either directly or indirectly. “The full collection of universal or transcendent categories – forms of discourse, modes of enunciation, literary genres – from which each single text arises,” said Genette (1997). (1997: p. 1). The allusion taxonomy of Leppihalme (1994) was also looked at in this study. Moreover, Genette’s idea of transtextuality (1992) was also used to set up an eclectic method for analyzing the data.

## 5. Methodology

The present research is primarily qualitative in nature, and it is based on a content analysis of Darwish’s poem *’anā Yūsuf yā ’abī*. It is one of several qualitative methods for assessing data and determining its significance that are now available (Schreier, 2012).

The data used in the present research includes selected words, expressions, and poetic lines containing Qur’anic allusions and transtextual references, which should be reflected in the translation of the poem used for this study. In the process of analysing of the data, I will be using the following procedures:

- 1). The Arabic source poem (ST) is given followed by the English translation (TT).
- 2). The Qur’anic transtextual reference is given, with numbered Qur’anic chapters (Q) followed by numbered verses.
- 3). The Qur’anic allusions in the ST and their TTs are analyzed. This is done using the eclectic classification of allusions adopted by Leppihalme (1997) and Ruokonen (2010), as indicated above.



- 4). The study discusses how Darwish employs Qur'anic transtextuality in his poem and how it is revealed in translation.
- 5). A classification of the problems found when translating literary allusions, if any, will be illustrated. Appropriate translation strategies are then suggested as a solution.

## 6. Data Analysis

### 6.1 Translating Allusion References in 'anā Yūsuf yā 'abī (Father! I am Yusuf)

The poem is part of Darwish's collection *Ward 'aqal* (Fewer Roses) published in 1986.

#### Example: (1)

**ST:** 'anā Yūsuf yā 'abī

Yā 'abī *ikhwatī lā yuḥibūnanī*, lā yuridūnanī baynahum yā 'abī.

Ya 'adūn 'alya wa yarmūnanī *bilḥaṣa walkālam*.

*Yuridūnāi 'an āmūt* likay yamdahūnanī.

Wahum 'āwṣadū *bāb* baytaka dunī.

Wahum *ṭaradūnī* min *alḥaql*.

Hum *samamū* 'inabī. yā 'abī.

Wahum *ḥaṭamū* lu 'abī ya 'abī. (Darwish, 1986)

**TT:** "Father! I am Yusuf

Oh father! My brothers neither love me nor want me in their midst.

They assault me, throw stones at me and with insults they shower me.

They wish me dead so they can give their false eulogies.

They shut your door before me, and from your field I was expelled.

Then they poisoned my grapevine and ruined my dreams." (Swairjo, 1999)

The poem is a self-dialogue, or a fully integrated monologue in which the poet invokes the personality of Joseph's father in order for Joseph to identify and, engage with him, and relieve the tension of isolation and loneliness Joseph is experiencing. It is instructive for those who are currently in denial, for the uncounted, and for the scourged victim; yet it is a rebuttal of the sealed inevitable, and a rejection of the recognized fact of the Palestinian's suffering existence.

The poem's discourse, which creates powerful dynamic elements from which the story develops, and the connotations of which are reproduced, is governed by a series of dualities. The poem begins with a confirmation: "Father, I am Yusuf" which confirms the mercy of the speech with rejection and exclusions in a powerful way. For instance, the line, "Oh father! My brothers neither love me, nor want me in their midst" (Swairjo, 1999) is a denial that is further emphasised when Joseph says, "they assault me, throw stones at me and with insults they shower me" (Swairjo, 1999). To comprehend the comprehensive, profound image of exclusion

in a discourse, one must understand the entire and direct negation by Joseph's "brothers." Following this reproductive pattern, the poet takes on the role of a talented architect, altering the poem's structure as follows:

I am the poet (Myself)

The formidable interlocutor (Father)

The message/subject (Joseph)

This combination arises from the affirmative use of the word "I am" in the target text. The presence of the brothers, who constitute the foundation of the plot's creative game, is denied in depth. As a result, the father is reduced to a mere symbol, appearing first as a witness and later as a reference from whom the message is given to the brothers, in and from whom the entire story is adopted. They are literary clues that show the overlapping of two distinct personas: Joseph (the poet) and the historical reference (the same Joseph) who is the figure in a real religious story (Joseph, the Prophet) (Q 12: 4-17).

However, this prompts the reader to inquire about the identities of Joseph's brothers, the poet and the Prophet, a query that inclines the reader to reflect on the nature of the parent addressed in the two personas in both the Qur'an and the poem. The reader might notice that the historical father requested Joseph not to tell his brothers about his dream: "My (dear) little son! relate not thy vision to thy brothers, lest they concoct a plot against thee: for Satan is to man an avowed enemy!" ("The Noble Qur'an", n.d.) so that they wouldn't plot against him. Nevertheless, the second father says nothing, leaving Joseph to speak about his father's anguish and the injustice of his siblings "Oh, father! My brothers are more merciful than the wolf" (Swairjo,1999). Whether psychological cunning (Joseph's brothers) or the existential plot of a person close to the poet who suffers enormous injury, the poem is embedded with cunning, betrayal, and hatred (Arab first and Palestinian second).

Though the parable spans three of the Abrahamic traditions: Judaism, Christianity, and Islam, the study focuses solely on Islamic tradition. Darwish is regarded as the Palestinian national poet and a Palestinian emblem whose poem *'anā Yūsuf yā 'abī* represents Israeli rejection of the Palestinians who felt abandoned by the Arab world as a whole. They were isolated: the Arabs had sold Palestine, just as Joseph's brothers had sold Joseph. As a result of this deception, Darwish felt abandoned by everyone.

The poem is translated literally, with all allusive references preserved, so that the impression of the ST on readers is accurately conveyed to the target audience. There are certain PN allusions that have been accurately translated, such as "Yusuf, brothers, and father". "Yusuf" is an allusion to the Qur'anic character of Joseph, notably from the Qur'anic chapter called *Yūsuf*. Similarly, the name of the Qur'anic chapter *Yūsuf* is an example of allusive transtextuality that has been translated precisely using the transliteration strategy.

Furthermore, the poem has a thematic allusion that is expressly connected to the parable of Joseph and his brothers. In the previous poetic lines, the same image of the son, Joseph is rendered in the translation, which is symbolic of a poor, outcast Palestinian refugee, depicting the suffering of the Palestinian people, and the image of Joseph's brothers, his enemies, who tried to get rid of him by throwing him in

the well. The translator transfers all the symbols as they are in the source text, such as “the wolf, the stones, and the spring,” (Swairjo,1999) and thus, conveys the same message of the ST.

There is a combination of KPs and interpersonal allusive references, such as “neither love me, nor want me in their midst/ They shut your door before me, from your field I was expelled/ Then they poisoned my grapevine and ruined my dreams” (Swairjo,1999). The repetition of these stereotypical allusions indicates the continuation of causing harm to Joseph, which is faithfully reproduced in the translation.

The transliteration approach used by the translator of the PN of *Yusuf* shows how faithful the translator is to the ST language. However, the translator did not include footnotes which would clarify some of the cultural nuances such as: “Joseph”. Such clarifications have the potential to profoundly engage the TL readers, keep their attention, and provide a more comprehensive translation.

### Example: (2)

**ST:** *Alfarāshāt ḥaṭat ‘ala katifī wamālat alsnābl walṭayr ḥaṭat ‘alā rāḥatī.*

*Famadhā fa ‘altu a’ nā yā abī wa limadhā a’ nā?*

*Anta Samaytanī yūsufan wahum awqa ‘unī fi aljub watahamū aldhāb, wa aldhāb arḥam min ikhwatī.*

*Abatī! hal janaaytu ‘ala aḥad ‘indmā qultu i’ nī ra’aytu ‘āḥada ‘ashara kawkaban wa ashams walqamr r’āytuhum lī sājidīn.* (Darwish, 1986)

**TT:** “Butterflies land on my shoulder,  
wheat bows toward me and birds hover above my hand.  
What then did I do wrong, father and why me?  
You’re the one who named me *Yusuf*!  
They pushed me down the well and then they blamed the wolf.  
Oh, father! The wolf is more merciful than my brothers.  
Have I wronged anyone when I told [them] about my dream?  
Of eleven planets, I dreamt, and of the sun and the moon  
all kneeling before me.” (Swairjo,1999)

Some PN and KP allusions can be found in the previous TT, for instance, “butterflies, wheat, birds, father, *Yusuf*, the well, the wolf, planets, the sun, and the moon” (Swairjo,1999) are all accurately maintained in the translation. These references are alluding to the innocence and purity of *Yusuf* expect for “the well and the wolf” which allude cunningness of his siblings.

Similarly, the thematic reference which dominates the second part of the translation is merged with quotation-like allusions to Qur’an (Q12:4-14), such as “the wall, the wolf, when I told about my dream: Of eleven planets, I dreamt, and of the sun and the moon all kneeling before me” (Swairjo,1999). In this scenario,

the image of “the sun, the moon” and the “eleven planets” (Swairjo,1999) kneeling before “Joseph” is replete with chains of references and dreams that foreshadowed what would transpire in Joseph’s life later.

The allusive references to the Qur’an of the sun and the moon are represented in the poem in a very telling, elegant manner. “The sun and the moon” representing Joseph’s parents and “the eleven planets” (Swairjo,1999) allude to his eleven siblings. The TT has no clear connotations that evoke the image of Joseph’s dream; the poem simply reveals the events without confirming that they are part of a sequential narrative from Joseph’s first dream. The addition of explanatory notes, endnotes, or in-text clarifications in this translation would provide greater elucidation of the parable of Joseph, which is strongly embedded in culture.

On the one hand, TL readers may associate some of the poem’s connotations with one aspect of the allusion; on the other hand, they may also be unlikely to recognize the overall effect and message of the allusions. As a result, the translator’s role here is critical. Both the form and meaning of the poem’s allusions must be adequately conveyed, and utilized explanatory notes, endnotes, or in-text clarifications the language supplemented with brief explanatory. There is also the added challenge of avoiding lengthy explanatory notes since they may cause readers’ minds to stray or miss the point of the poem.

## 6.2 Qur’anic Transtextual Reference in *‘anā Yūsuf yā ‘abī* (Father! I am Yusuf)

In Darwish’s poetry, transtextuality is well established and often reflected. The relationship with Qur’anic passages is sometimes visible and sometimes hidden, and encompasses even citations, titles, headings, and names. Darwish’s thematic manner for “I am Yusuf” clearly alludes to several Qur’anic verses. At the same time, he also deviates from these verses to the point where the poem’s theme becomes more than a mere pastiche. It’s worth noting how the poem’s architextual references are used to pay homage to another piece of literature. The paratextual references to Joseph have their foundations in Qur’an but there is not that much to say about them by comparison to the other transtextual features such as intertextuality. The paratextual referencing limits itself mostly to the poem’s title and to the characters influenced by the parable of Joseph.

As noted, the poem directs the intended audience to the parable of Joseph (hypotext). The literal translation technique was used, accurately rendering all the transtextual references in the poem. At the same time, this translation approach might cause challenges for both the translator and TT readers. One such challenge is that some words and sentences have intertextual references not only to the Qur’an but also to Christianity and Judaism and require additional explanation. The “variations across cultures that may pose more severe challenges for the translator than differences in language structure” are the case of such cultural problems in translation (Nida, 1964: p.130). It should be noted that based on the section of the poem I have shared in this paper, the story seems to retain its continuity across Abrahamic tradition, and there are some specific nuances which are particular to the Qur’anic story. For instance, in the Qur’an, Joseph’s relationship with God is much

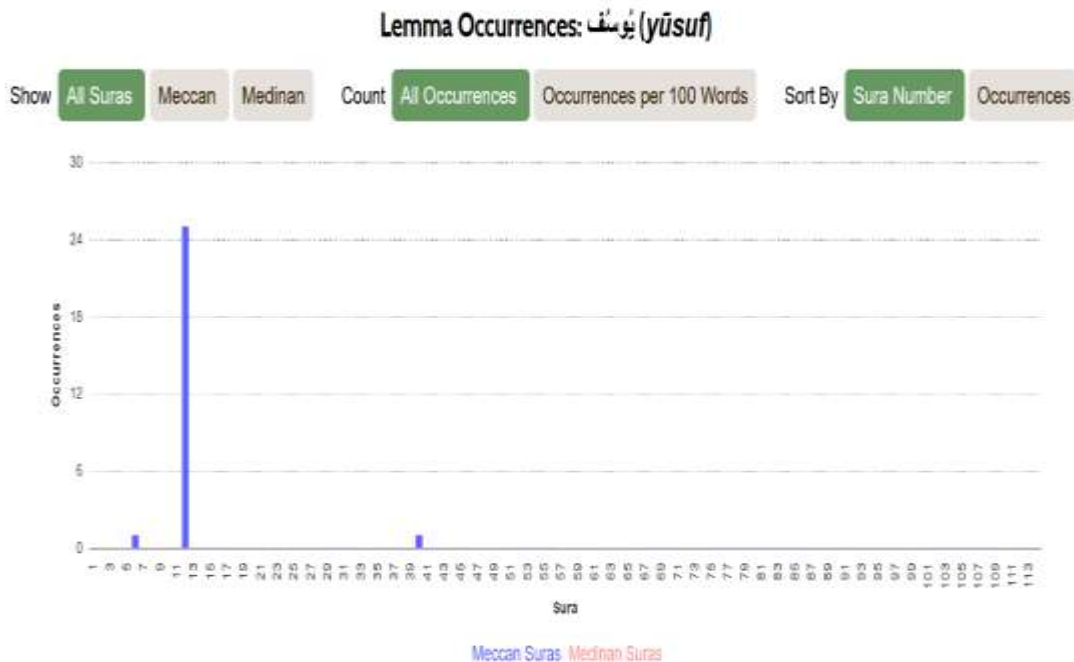
more explicit than it is in the Torah or the Bible. This supports Islamic theology to the extent that there is a differing belief in proximity to God for Muslims (i.e., Qur'an 50:16) than there is for Jews and Christians.

The symbol *Yusuf* continuously appears 27 times throughout the poem, 25 times in *Surah Yusuf* and once in each *Surah* of *Al-An'am* (Q. 6:84) and *Ghafir* (Q 40:34), all of which pertain to the Prophet Joseph in the Qur'an. As illustrated in the following table and diagram, Darwish's poetry is linked to some of the Qur'anic *surahs*.

**Table (1): A Corpus of the Intertextual Relation of the Word *Yūsuf* in Qur'an**  
Exhaustive List of References for Lemma: *يُوسُفَ* (*yūsuf*)

Ref	Arabic	Transliteration
6:84:16	... ذُوَالْأَسْبَابِ وَالْيَتِيمِ وَالْيَتِيمِ وَالْيَتِيمِ وَالْيَتِيمِ وَالْيَتِيمِ ...	... dhuwal asbabina wa-ayyidun <b>ya-yūsufu</b> wa-mūsa wa-hārūna wa-ka-dhāra
12:4:3	إِذْ قَالَ <b>يُوسُفُ</b> لِأَخِيهِ يَا أَبَتِ ابْنِ رَأَيْتَ ...	idh qala <b>yūsufu</b> li-akhīhi yā-abati inni ra'aytu ...
12:7:4	لَقَدْ كَانَ مِنْ <b>يُوسُفَ</b> وَالْحَوِيَّةِ هَانِثٌ لَمَّا ...	laqad kāna min <b>yūsufi</b> wa-ahwīthi hānithun li-sā'ihā
12:8:3	إِذْ قَالَ <b>يُوسُفُ</b> وَأَخُوهُ أَخَاهُ يَا أَبَتِ ...	idh qala <b>ya-yūsufu</b> wa-akhūhu ahaabūhu yā-abati ...
12:9:2	أَقْبَلُوا <b>يُوسُفَ</b> أَوْ أَمْطِرُوهُ أَرْضًا يَأْتِيهَا كُفْرٌ ...	iqbalū <b>yūsufi</b> aw amṭirūhu arḍan yā'itihā kufrun ...
12:10:6	... تَتَلَهَّى لَا تَقْتُلُوا <b>يُوسُفَ</b> وَالْقَوَى فِي غَيْبَتٍ ...	... minṭum ila taqtulū <b>yūsufi</b> wa-qa'wā fī ghaybati ...
12:11:8	... لَهُ لِلصَّخُونِ لَا تَأْتِي عَلَى <b>يُوسُفَ</b> وَإِنَّا ...	... lahu li-ṣṣakhūna ila tamānān 'alā <b>yūsufi</b> wa-innā
12:17:7	... فَكَلَّمَهُ دِهَانًا نَسْتَقِي وَيَرْجُو <b>يُوسُفَ</b> جَدًّا ...	fa-akalimahu dhānānā nastaqī wa-irjū <b>yūsufi</b> jaddā ...
12:21:17	... وَكَانَ <b>يُوسُفَ</b> مَقَامًا فِي الْأَرْضِ وَالْعِلْمَةِ ...	... wakan <b>yūsufi</b> maqāmā fī al-ardī wa-ilmu al-baḥarū ...
12:29:1	<b>يُوسُفَ</b> أَرْضًا عَنْ هَذَا وَسْتَطْعِرُوا بِئْسَ لِلنَّاسِ ...	<b>yūsufi</b> a rḍā 'an hādā wa-staṭṭa'irū bi-ḥānā ...
12:46:1	<b>يُوسُفَ</b> أَيُّهَا الصِّبْيَانُ إِنَّا فِي سَعَةِ نِعْمَةٍ ...	<b>yūsufi</b> ayyuhā al-ṣiḍḍi'ān innā fī sa'ati bi-ḥānā ...
12:51:6	... كَخَطْبِكُمْ إِذْ رُؤِيتُمْ <b>يُوسُفَ</b> عَنْ نَفْسِهِ قُلْ ...	... kakhṭibukum idh rū'itum <b>yūsufi</b> 'an nafsihi qul ...
12:56:3	وَكَلَّمَكَ مَقَامًا <b>يُوسُفَ</b> فِي الْأَرْضِ بِتِلْكَ ...	wa-ka-dhāka maqāmā <b>ya-yūsufi</b> fī al-ardī yatabawwu 'u minnā ...
12:58:3	وَجَاءَ إِخْوَةَ <b>يُوسُفَ</b> فَخَلُّوا عَلَيْهِ فَعَرَفَهُمْ وَهُمْ ...	wa-jā 'a ikhwati <b>yūsufi</b> fa-dakhalū 'alayhi fa-ara'afahum wa-hum ...
12:69:4	وَلَمَّا نَحَلُّوا عَلَى <b>يُوسُفَ</b> عَاوَى إِلَيْهِ أَخِي ...	wa-lammā dakhalū 'alā <b>yūsufi</b> āwā ilayhi akhihi ...
12:76:13	... أَخِيهِ كَمَا كُنَّا <b>يُوسُفَ</b> مَا كُنَّا نَأْتِي ...	... akhihi ka-dhāka kama kunnā <b>ya-yūsufi</b> mā kunnā ātī ...
12:77:11	... فَاسْرُبْهَا <b>يُوسُفَ</b> فِي نَفْسِهِ وَلَمْ يَنْ ...	... fa-asrubbhā <b>yūsufi</b> fī nafsihi wa-lam yan ...
12:80:23	... مَا فَزَعْتُمْ فِي <b>يُوسُفَ</b> فَلَنْ يَرْجِعَ الْأَرْضَ ...	... mā faza'atūm fī <b>yūsufi</b> falan yurja' al-arda ...
12:84:6	... وَقَالَ يَا سَفِي عَلَى <b>يُوسُفَ</b> وَكَيْفَ عِنْدَهُ مِنْ ...	... wa-qāla yā-safī 'alā <b>yūsufi</b> wa-kiyafat 'aynahu min ...
12:85:5	... تَأْتِي تَقْتُلُوا تَكْفُرًا <b>يُوسُفَ</b> حَتَّى تَكُونَ خَرَضًا ...	... tā'ī taqtulū ta-kfuru <b>yūsufi</b> ḥattī takūna kharaḍan ...
12:87:5	... تَهَيَّؤُوا فَتَحْسَبُوا مِنْ <b>يُوسُفَ</b> وَأَخِيهِ وَلَا تَأْتُوا ...	... tahayyū'ū fa-taḥsabū min <b>yūsufi</b> wa-akhīhi wa-ā'ibā'ayāsū ...
12:89:6	... عَلِمْتُمْ مَا فَعَلْتُمْ <b>يُوسُفَ</b> وَأَخِيهِ إِذْ كُنْتُمْ ...	... alimtum mā fa'altum <b>bi-yūsufi</b> wa-akhīhi idh kuntum ...
12:90:7	... قَدْ <b>يُوسُفَ</b> قَالَ أَنَا <b>يُوسُفَ</b> وَهَذَا أَخِي ...	... qad <b>yūsufu</b> qāla anā <b>yūsufu</b> wa-hādā akhi ...
12:90:4	... قَالُوا أَيْنَكَ لَأَمْتِ <b>يُوسُفَ</b> قَالَ أَنَا <b>يُوسُفَ</b> ...	... qālū a-innaka la-anta <b>yūsufu</b> qāla anā <b>yūsufu</b> ...
12:94:9	... لَوْلَا أَنْ تَقْتُلُونَ ابْنَ لَأَجْدُ رِيحِ <b>يُوسُفَ</b> ...	... lawlā an taqtulūn abna la-ajdu rīhi <b>yūsufi</b> ...
12:99:4	... لَمَّا نَحَلُّوا عَلَى <b>يُوسُفَ</b> عَاوَى إِلَيْهِ أَبُوَيْهِ ...	... lamā dakhalū 'alā <b>yūsufi</b> āwā ilayhi abawayhi ...
40:34:3	... وَتَلَقَّ جَانِحًا <b>يُوسُفَ</b> مِنْ قِبَلِ الْبَلْبَلِ ...	... wa-talaqa jānīḥā <b>yūsufi</b> min qibali bil-balbi ...
27 occurrences of this lemma		

The Qur'an Gateway software is utilised in this study to investigate the relationship between the Qur'anic texts in greater depth. Its comprehensive search features and its simple-to-use, versatile, and powerful interface make it easier to understand intertextuality among all of the Qur'anic *surahs*.



**Figure (3): Intertextual Relation between *Surah Yūsuf* and other Qur'anic *Surahs***

The poem's transtextual supplications are the most striking reference to the Qur'anic parable: "They pushed me down the well and then blamed the wolf." Likewise, at the end of the poem: "Have I [Yusuf] wronged anyone when I told [them] about my dream: Of eleven planets, I dreamt, and of the sun and the moon all kneeling before me (Swairjo, 1999)?" When transtextuality is taken literally, it serves the purpose that the poet may have intended.

Darwish did not stop at including Qur'anic verses in the poem; he also used the Qur'anic words functionally in the poem, such as "*Yūsuf*, brothers, wheat, bird, wall, wolf, Oh, Father" (Swairjo, 1999), etc., The use of these references results in direct intertextuality of the words themselves, as well as from other *surahs* that include these transtextual references. The following are the transtextual references, in chronological order:

- "Behold! Joseph said to his father: "O my father! I did see eleven stars and the sun and the moon: I saw them prostrate themselves to me!" (Q12:4).
- "Said (the father): "My (dear) little son! relate not thy vision to thy brothers, lest they concoct a plot against thee: for Satan is to man an avowed enemy!" (Q12:5).

- “Slay ye Joseph or cast him out to some (unknown) land, that so the favour of your father may be given to you alone: (there will be time enough) for you to be righteous after that!” (Q 12:9).
- “I fear lest the wolf should devour him while ye attend not to him. (Q 12: 13) They said: “If the wolf were to devour him while we are (so large) a party, then should we indeed (first) have perished ourselves!” (Q12:14).
- “So, they did take him away, and they all agreed to throw him down to the bottom of the well (Q12:15).
- “They said: ‘O our father! We went racing with one another, and left Joseph with our things’; and the wolf devoured him” (Q12:17).
- “I see myself (in a dream) carrying bread on my head, and birds are eating, thereof” (Q12:36).
- “I do see (in a vision) seven fat kins, whom seven lean ones devour, and seven green ears of corn, and seven (others) withered(Q12:43).
- “O man of truth! Expound to us (the dream) of seven fat kins whom seven lean ones devour, and of seven green ears of corn and (seven) others withered” (Q12:46).
- “(Joseph) said: “for seven years shall ye diligently sow as is your wont: and the harvests that ye reap, ye shall leave them in the ear,” (Q12:47) (The Noble Qur’an (n.d.).

The formulae below illustrate the various forms of transtextual references shared by several *surahs* in the Qur’an and how they influenced Darwish’s poetry. Darwish’s poetry “links the Qur’an and the Bible,” and the allusion to the prophets emphasizes the “legitimate Palestinian desire for immortality” (Raheb 2014: p.96; Issa & Daragmeh, 2018 p.29).

The analysis method used in the below formulae is a powerful technique used to get a quick glance of the formulaic diction system in the Qur’an. Tracing the formulaic connections between *surahs* can also help determine which *surahs* have things in common, such as theological beliefs and terminology.



**Figure (4): Formulaic Connections between *Surahs***

The poem “I am Yusuf” may reveal how Darwish’s religious culture is rendered in translation through his use of a complete verse from the Qur’an, followed by words from *Surah Yusuf*, and the use of transtextuality thereafter. This gives the poem a distinct aesthetic quality that engages the readers’ attention not only with *’anā Yūsuf yā ’abī*, but with all his previously published poems. The interplay between the text, which is characterized by a mixture of exertion and pleasure, may elicit a variety of responses from the reader. The transtextuality presented in the text is loaded with connotations lying in wait for the reader, who will discover them through the process of interaction of reading both texts; the poem “I am Yusuf” and its source, the parable of Joseph in the Qur’an.

Joseph is a symbol which appears prominently in Darwish’s experience, replete with connotations and in many textual experiences. The symbol of Joseph embodies a variety of visions that accompany the ongoing Palestinian crisis. Joseph is symbolic of attitudes condemning negativity, conspiracy, and betrayal, all of which are often replicated in the Palestinian worldview. Joseph’s father is symbolic of conscience and clinging to hope. He represents the Arab awakening. Moreover, Joseph for Darwish is an intertextual reference to every Palestinian individual who is a victim. He is a symbol of the defeatism of Arab solidarity and their disavowal of the complex Palestinian crisis. Joseph’s father also represents the struggle with rejection and the contradictions of reality; how can brothers betray their brother? Why do people strive to create feeble excuses to defend themselves when confronted? The well, symbolic of a crime scene, can be seen as a graveyard for the Palestinian crisis, with little regard for the fate of the Palestinians. Darwish, as reflected in his poetry, valued the Palestinian people’s fight, elevating their plight by referring to Joseph’s dream in the Qur’an.

Hypertextuality continues throughout Darwish’s poetry. In *’anā Yūsuf yā ’abī*, for example, the centrality of hypertextuality in the following lines invokes the parable of Joseph without mentioning it directly in his poem “In Praise of High Shadow”: “And they threw you in a well... and they said don’t give up” (Darwish, 1984).

Darwish continues to cling to the symbolism of Joseph in his weakest moments; when Joseph has been stripped of everything, has lost everything, and stands on the verge of death. The treasures of Egypt are not in his hands, and the planets do not bow to him as they did in his dreams:

“I’m a poet and a king and a wise man at the edge of the well.  
No cloud in my open hand or in my temple.  
No eleven planets in my narrow body.”  
( Hammami and Berger, 2017)

When one examines how the various aspects of transtextuality appear in Darwish’s poetry, it becomes clear that most of them to which he refers from *Surah Yusuf* are used in a varied and diverse manner. Several major events from the parable of Joseph are present in Darwish’s poem *’anā Yūsuf yā ’abī*. However,



Darwish also created his own universe and parable, by altering some of the events and adapting them to fit his own mindset. The prophet “Jacob” (the father) for instance, is a religious allusion to Arab regimes that have taken up the Palestinian cause and to which the lyrical soul has lamented the Arab brothers who abandoned him and left him to face his fate.

In doing so, he is reinterpreting and giving new meaning to the parable of Joseph. Additionally, by naming his poem after *Surah Yusuf*, Darwish has made it clear to which parable in the Qur’an he is paying homage. Although Darwish’s poem does not recount the entire parable, yet there are visible transtextual references to it. Examining the transtextual references in Darwish’s poem clearly indicates that most of the references to the Qur’anic parable of Joseph are indirect, i.e., there are very few direct quotations or explicit allusions to the parable of *Yusuf*.

It has been highlighted how Darwish crafts the plot of his own parable. His use of allusive references adds complexity to his poetry, indicating that outstanding art may be generated through a variety of diverse and vast allusions to religious canon.

## 7. Conclusion

In this study, I set out to examine three models that would enable a systematic examination of the translation of allusions and trans-textual references. The aim was to determine to what extent the translation of poetry transfers religious allusive quotations such as Darwish’s allusion to the parable of Joseph, and how the Qur’anic texts shape Darwish’ poetic transtextuality. This study identified and analyzed the translator’s involvement with the ST and examined how the translator dealt with problems during the translation process. The goal of this study was to learn more about the strategies employed when translating allusions and religious references, as well as whether or not the allusions and transtextual references in Darwish’s poem are easily understood by the average reader.

The translation adopted a literal approach to convey the poem’s allusive references and religious transtextual quotes and did not violate the poem’s surface meaning. However, for the average reader, the translation might be seen ordinary poetry. The reader who is unfamiliar with the echoes of Darwish’s poetry and its references to religious, historical, and mythical events may miss some of the deeper meanings.

These “echoes” serve to connect Darwish’s poetry. Readers who are inexperienced with religious allusions will most likely grasp only the surface meaning of Darwish’s poetry. On the other hand, readers who are familiar with the religious culture portrayed in Darwish’s poetry are more likely to appreciate the effect of religious text on Darwish’s poem accurately.

The way a reader perceives a poem is often influenced by their own historical or religious context. In order to fully understand a poem, a reader should examine both the world in which the poem was first written and how the world has evolved since then. Readers may also consider about how a literary work could be received in the future. For instance, Eliot emphasized that the past informed and enlivened the present of literary tradition, and that talented writers can become a part of and

modify history if they succeed in creating “the new work of art” (Castle, 2007, p. 23).

## References

- Abdul-Raof, H. (2019). *Text linguistics of Qur’anic discourse*. New York: Routledge.
- Bamman, D. and Crane, G. (2008). ‘The logic and discovery of textual allusions’, *Proceedings of the 2008 LREC Workshop on Language Technology for Cultural*
- Barthes, R. (1981). Theory of the text, in R. Young (ed.). *Untying the Text*, 31-47, London: Routledge.
- Castle, G. (2007). *The blackwell guide to literary theory*. Oxford: Blackwell Publishers.
- Darwish, M. (1986). *’anā Yūsuf yā ’abī. Ward aqal (fewer roses)*. Retrieved from:  
<http://www.mahmouddarwish.com/ui/english/ShowContentA.aspx?ContentId=31> [Accessed 13<sup>th</sup> March 2019].
- Darwish, M. (2003). *Unfortunately, it was paradise: Selected poems*. University of California Press Berkeley and Los Angeles, California.
- Eco, U. (1976). *Opera aperta* (p. 35). Milano: Bompiani.
- Eliot, T. S. (1922). *The waste land*. Grolier Club.
- Genette, G. (1992). The architext: An introduction. Berkeley: University of California Press, 83-84.
- Genette, G. (1997a). *Palimpsests: Literature in the second degree*. University of Nebraska Press.
- Hammami, R. and Bergerm, J. (2017). *Mural*. London, New York, Verso Books.
- *Heritage Data (LaTeX 2008)*. Retrieved from: <http://www.perseus.tufts.edu/~ababeu/latech2008.pdf> (Accessed 15 June 2014)
- Issa, A.& Daragmeh, A. (2018). Aspects of intertextuality in Mahmoud Darwish’s poetry collection “do not apologize for what you have done” *International Journal on Studies in English Language and Literature (IJSELL)*, 6 (2), 23-33.
- Joyce, J. (1991). *Portrait of the artist as a young man* [Simay-e- Mard-e-Honar Afarin dar Javani]. (P. Dariush, Tran.) 3rd ed. Tehran.: Asatir Publication.
- Joyce, J. (2001). *Portrait of the artist as a young man* [ Chehrey-e -Mard-e-Honarmand dar Javani]. (M. Badi’ei, Tran.) 3rd ed. Tehran: Niloofar Publication.
- Joyce, J. (2003). *Portrait of the artist as a young man* [Chehrey-e-Honarmand dar Javani]. (A. Jooya, Tran.)1st ed. Abadan: Porsesh Publication.

- Kirillov, A. G. (2003). 'Allusions as a means of political imaging in modern media'. *CTIV*, 4, pp. 102-11.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. L. S. Roudiez (Ed.), T. Gora, et al. (Trans.). New York: Columbia University Press.
- Leppihalme, R. (1994). *Culture bumps: On the translation of allusions*. Multilingual Matters, Ltd.
- Lievois, K. (2017). "Translating ironic intertextual allusions." In: Sierra, J. J. M & Terran, P. Z (eds.) 2017. *The Translation of Humour / La traducción del humor*. *MonTI* 9, pp.1-24.
- Mahfouz, N. (1947): *Ziqaq al midaq*. Cairo: Dar al-Shorouk.
- Nida, E. A. (1964). *Toward a science of translating*. Leiden: EJ Brill, 159.
- Ninrat, R.(2019). *The translation of allusion in crime fiction novels from English into Thai between 1960 and 2015 and 2015*. Diss. University of Surrey.
- Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis* (No. 94). Rodopi.
- Nord, C. (2018). *Translating as a purposeful activity: Functionalist approaches explained* (2<sup>nd</sup> ed.). London:Routledge.
- Pirnajmuddin, H., & Niknasab, L. (2011). Translating political allusions: a survey of a portrait of the artist as a young man by James Joyce. *Theory and Practice in Language Studies*, 1(7), 851-860.
- Raheb, M. (2014). *Palestinian identity in relation to time and space*. Amazon Book Club.
- Ruokonen, M. 2010. *Cultural and textual properties in the translation and interpretation of allusions. An Analysis in Dorothy L. Sayers" detective novels translated into Finnish in the 1940s and the 1980s*. *Annales Universitatis Turkuensis B* 330. Turku: University of Turku.
- Salamina, M. (2013). Translation as transexuality in Greek modernism. *Syn-Thèses*, (6), 58-70.
- Salehi, A. (2013). Translation of allusions in subtitling from English into Persian. *International Journal of Comparative Literature & Translation Studies*, 1(1).
- Schreier, M. (2012). *Qualitative content analysis in practice*. Thousand Oaks, CA: Sage.
- Seferis G. (trans) (1936). Γ. Σεφέρης (trans), Θ Σ. Έλιοτ. *Η Έρημη Χώρα, Μαρίνα, Δυ-σκολίες πολιτενομένου, Τρία χωρικά*, Athens.
- Swairjo, M. (1999). Oh my father, I am yusif. *Al-Jadid* [online], 5 (28). Retrieved from: <https://www.aljadid.com/content/oh-my-father-i-am-yusif> [Accessed 13<sup>th</sup> March 2019].
- Tapodi, Z. (2014). Translation and transtextuality. *Acta Universitatis Sapientiae, Philologica*, 6(1), 45-51.

- Tringham, D. (2014). Allusions and cultural references: Translator solutions in the Finnish translation of Terry Pratchett's 'reaper man'. In *Electronic Proceedings of the KäTu Symposium on Translation and Interpreting Studies* (Vol. 8, No. 2014, pp. 38-170).
- Zengin, M. (2016). An introduction to intertextuality as a literary theory: Definitions, axioms and the originators. *Pamukkale University Journal of Social Sciences Institute*, 50, 299-327.