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Intertextual Allusions and Evaluation of Their Translation: Case Study the Catcher in The Rye By J.D Salinger

Presented and publicly defended by:

Hamza WafaMoulay Abdallah Maroua

Supervised by:

Mr. HemzaZeghar

Jury:

President: **Mrs. Messlob**

Examiner: **Mrs. Djeha**

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DEDICATION

Eternal praise To Allah

To my father's soul

My sincere gratitude to my mother Fatima

To my sisters and brothers

Maroua.

All Praise be to Allah

To my parents for their endless support

To my brothers and sisters

Wafa.

Acknowledgement

Abstract

Allusion always was and always will be the tissue that links texts from ancient lore to those of modern-day literature. Allusions have specific meanings in the culture and language in which they arise but not necessarily in others, which makes translating them a challenging task. This study sets from the basic premise that allusions are quite thorny in translation and proceeds to probe different strategies to best render this trope. There is already a short supply in theoretical work on translating allusions, but the work that addresses allusions in the context of English-Arabic translation studies is even more scarce. In this study, a number of selected allusions from The Catcher in The Rye and its Arabic translation are extracted and analyzed using Leppihalme's model to discover the strategies the translator opted for and why. The results show that the translator resorted for low effort strategies to render the allusions which resulted in a loss in the TT.

المستخلص:

لطالما كان التلميح ولا يزال, النسيج الذي يجمع الأدب المعاصر بالتقاليد الغابرة. تحمل التلميحات معانٍ في الثقافات التي تنشأ فيها لكنها لا تفعل بالضرورة في الثقافات المغايرة مما يجعل من ترجمتها تحديا صعبا. تنبثق هذه الدراسة من الفرضية القائلة أن التلميحات شائكة جدا في الترجمة وتمضي قدما في البحث عن الاستراتيجيات المختلفة لنقل هذه التلميحات على الوجه الأصح. هنالك بالفعل نقص في العمل النظري على ترجمة التلميحات, لكن العمل الذي يعالج هذه الأخيرة في سياق دراسات الترجمة من الانجليزية إلى العربية يعد أكثر ندرة. تم في هذه الدراسة استخلاص مجموعة من التلميحات من النسختين الانجليزية والمترجمة إلى اللغة العربية لرواية الحارس في حقل الشوفان للكاتب ج. د سالينجر. تم تحليل هذه العينات باستعمال نموذج ليبيهالمي لاكتشاف الاستراتيجيات المستخدمة من طرف المترجم والأسباب التي تكمن وراء اختياره لكل إستراتيجية. أظهرت النتائج أن المترجم لجأ غالبا إلى استراتيجيات الحد الأدنى من التغييرلنقل هذه التلميحات مما أدى إلى فقدان معانيها ووظائفها في اللغة الهدف.

List of Abbreviations

SL: source language

ST: source text

TL: target language

TT: target text

KP: key phrase

PN: proper name

Background:

Allusion is a wide and complex domain. It is a trope that carry specific connotations and implications in its source language (SL) and culture (SC). It is often used to serve a set of intertextual and cultural functions; they possess a prominent significance within the literary canon and works that implement allusions are doubtlessly seen of rich nature.

Because of the intricacy allusions possess, translating them represents one of the most challenging tasks to be performed by a translator. The distant nature of the Arabic language from the English further contributes to the complexity of this task. Leppihalme's model is integrated in order to adequately address the translation of allusions into Arabic. In chapter two, we provided a classification of allusion (KP and PN allusions), a set of challenges that face the translator when attempting to translate them, and a list of suggested translation strategies as mentioned in Leppihalme's model.

Purpose of The Study:

This paper aims to analyse intertextual allusions and evaluate their Translations into Arabic by applyingLeppihalme's model through a practical study on the English and Arabic versions of The Catcher in The Rye.

Objectives of The Study:

the main objectives of this study are as follows:

1-   To explore the types of allusions according to Leppihalme's approach, and identify examples from The Catcher in The Rye.

2-   To explore the various strategies of translating allusions. Namely, retention, replacement, addition and omission.

3-   To determine the predominant strategy used by the translator and suggest possible explanation.

General research Question:

The paper discusses mainly the following question:

How are allusions dealt with when translating from English into Arabic?

Research Questions:

1.   What are the translation strategies adopted by the translator of The Catcher in The Rye when dealing with allusions in his translation into Arabic?

2.   What is the most frequently used strategy his translation?

3.   What are the factors that motivated the translator's decisions on translating allusions?

Hypothesis:

- Translators often opt for minimum change translation strategies when dealing with allusions.

Method:

A comparative analytical study was conducted on The Catcher in The Rye novel by J.D. Salinger and its Arabic rendition by Ghalib Halsa. Only the most representative and interesting KP and PN allusions from both versions were extracted and analyzed using the model of Leppihalme to discover which translation strategies the translator opted for, what strategy he used most frequently, and the degree of loss or gain his translation resulted in.

Structure of The Study:

This thesis is divided into two main parts (theoretical part and practical part), it consists of three chapters.

In chapter one, theoretical research includes on an overview on intertextuality, an overview on allusion, functions, impact and significance of allusion in addition to allusions as Culture-specific items.

Chapter two is dedicated to Leppihalme's model for handling allusions in translation.

In chapter three, an analytical approach is followed in order to identify allusions in The Catcher in The Rye and evaluate their translation as extracted from the Arabic version.

General Introduction

Chapter I

Introduction:

In this chapter, we provided an overview on intertextuality and allusion including historical background on the terms in literaturein addition to mentioning functions, significance and impact of allusions. finally, perspectives of allusions as culture specific items are considered in Arabic and English literature.

I. An Overview on Intertextuality:

"Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking of any kind of independent meaning. They are what theorists now call intertextual" (Allen, 2011, p. 1).

I.1 Etymology of the Term Intertextuality:

The term "intertextuality", which is obtained from the Latin "intertexto": meaning tointermingle while weaving. However, the phenomenon of intertextuality dates back to antiquity since human texts and discourses began to exist. Furthermore, the concept appeared as a literary theory and practice in the 20th-century when theories about discourses and texts started to appear in the works of many theorists like that of the Swiss linguist Ferdinand De Saussure.

I.2 History of the Term:

The Russian philosopher and literary theorist Mikhail Bakhtin (1895-1975), is believed to be the first to set the foundation for the study of intertextuality in literary study. Although he neverused or coined the term "intertextuality", it was his revolutionary theory of dialogism that paved the wayto the study of intertextuality. By using the term "dialogue" to mean the non-originality of any utterance in language, he asserts the notion of otherness within every text and discourse. Hisstatement: "no text can be unique in the context it was produced in and the only originality lies on the level of lexis and discourse" touches on a well-known, practically axiomatic fact in the literary realm,yet, a hardly studied one. "The speaker is not the biblical Adam, dealing […] with […] unnamed objects, giving them names for the first time […] In reality […] any utterance, in addition to its own theme, always responds […] in one form or another to others' utterances that precede it" (Bakhtin, 1986, as cited in Allen, 2011, p. 20-21). Admittedly, this "dialogic" term is viewed as a podium for the concept of intertextuality.

 Julia Kristeva (1941), a well-known critic and psychoanalyst, is regarded as the progenitor of intertextuality as she was the first who coined the term in a presentation she gave on Mikhail

Bakhtin's theory of the novel in Roland Barthes's seminar, entitled "Word, Dialogue, and Novel", She further explained her theory of intertextuality in several other essays which was a fine crystallization for Bakhtin's own notion of dialogism. She proposes the text as "a dynamic site in which rational processes and practices are the focus of analysis instead of static structures and products". In an attempt to further contribute to Bakhtin's spatialization of literary language, she argues that "each word (text) is an intersection of other words (texts) where at least one other word (text) can be read" (Alfaro, 1996, p. 268).

Kristeva further maintains that a word takes on its meaning by the intersection of the writer and the text with the synchronic literary corpus. To clarify this point, she proposes, "a word has a horizontal axis, belonging to the writer and the text, and a vertical axis, belonging to a synchronic literary corpus", and so, it is through the perpendicularity of these two axes that a word becomes meaningful. She also adds that all words that a previous text includes are automatically present in the new texts and those previous texts gave birth to a new text, "rendering that new text a mosaic of references". Therefore, every new text is an absolute redesignation of already existing texts (1986, as cited in Kuleli, 2014).

Other critics and literary scholar joined the field of intertextuality in literary studies. Ronald Barthes (1977, as cited in Kuleli, 2014) denotes that a text is not made up solely of a meaningful order of words, but also includes loads of cultural elements. And hence, since a text bears various cultural and social elements in itself, it activates the reader's experiences of those cultural and social elements to interpret it. This approach can be said to bear similarities to those by Bakhtin and Kristeva. The inclusion of the cultural and social elements into a text "makes it a multilayered structure" and accordingly generates the term of intertextuality.

The well-known literary scholar Eco is among the contributors to the concept of intertextuality. Eco suggests that every text is open to different interpretations by readers and the readers bring their own experiences to a text in which different interpretations are readily available. Therefore, Eco can be said to have a reader-oriented approach and places a great importance on the reader, (2001, as cited in Kuleli, 2014)

Riffaterre states that "a text antecedes by the reader and interpretation". He invented the term "hypogram" to refer to the core of the text, in other words, the central idea around which the text is based. According to him, "this "hypogram" could be one word, one sentence, one idea or one cliché taken from an already existing text". This denotes the fact that Riffaterre also adopted

Bakhtin and Kristeva's approach in terms of the undeniable presence of other texts in any text. (1978, as cited in Kuleli, 2014, p. 207)

I.3 Definition of Intertextuality:

It would be challenging, even impossible, to establish an exhaustive definition for the concept of intertextuality. Graham Allen (2011) discusses this notion in his book "intertextuality", saying: "the term is defined so variously that is, currently, akin to such terms as "the imagination", "history" or "postmodernism"." In this setting, intertextuality, which has been used extensively, may not be that extensive in its theorization and historicization. The unanimous definition would be that "it refers to any form of interrelation between any number of texts, from the instances of clear reactions of one text to another (as in parody, for example) to the more general idea that there is not a single text that does not possess traces of other texts "(Lesic- Thomas, 2005, para. 1)

The concept of intertextuality, hence, necessitates that the interpretation of a text must not be as an independent system but as differential and historical, "as traces and tracings of otherness", since the text originates from other textual structures' remodeling (Alfaro, 1996, p. 268).

Riffaterre (1990, as cited in Kuleli, 2014) states that "intertextual references in a text can only be valid if the reader can grasp them." The writer of a text should consciously allow his readers to fill in the gaps of these intertextual references.

Conclusion:

There seems to be an intersection between the concept of "intertextuality" and "allusion" as both of the two are mostly defined using the term "reference". This point brings into court a debate between linguists and critics of whether allusion is one type of intertextuality or it should be treated as an independent concept.

II. An Overview on Allusion:

II.1. Etymology of the Term Allusion:

The root meaning of the term "allusion" goes back to the sixteenth century. It comes from the Latin word "alludere". Which is originally a combination of two parts: ''ad'' which means '' to, toward''. And '' ludere'', which means to play, mimic, mock, or deceive.

II.2. History of the Term:

As the etymology of the term shows, there is a connection between the term and multiple actions such as, humor, manipulation. The word "allusion", in the English language, was initially used to indicate the same meaning as "illusion" (Bloom, 2003). It was used to refer to any type of word-play or pun in the early Renaissance. However, the use of this term unfurled to include a wide range of literary devices. Starting with allegory, metaphor and ending with quotation and the most frequently used reference.

Allusion has been linked to the symbolic device "reference" since as early as the early seventeenth century. It has been referred to as, "any implied, indirect, or hidden reference" (Bloom, 2003, p. 405). A rather modern, but solid notion treated even overt, explicit references as allusions at some point. As we can see, the literary theory has always viewed allusion as a type of reference; however, it wasn't until relatively late years that explicit mentions and references were considered allusions. (Bloom, 2003, p. 405)

In the ancient history of rhetoric, allusion has had a place among other figures of speech such as allegory, hyperbole, irony etc. Also, it has been linked to other tropes that share the element of intertextuality in various degrees, some of which are citation, borrowing and even plagiarism. However, it is with no doubt, that between allusion and the other connected literary devices, "the former poses the greatest problems for the translator", and receives the smallest theoretical attention (Fontanier, 1968, as cited in Leppihalme, 1997).

The relationship between allusion and the other linked terms remains unclear, but there is one element with which allusion stands out from the rest which is that allusion often generates meanings and allows for new possibilities of interpretation whereas the other literary devices such as quotations merely copy meanings that exist in other texts.

II.3. Definition of Allusion:

Most of the definitions of allusion that we find in glossaries say something along the lines of: "An indirect or passing reference to some event, person, place, or artistic work".

Below are some of the definitions of allusion that were extracted from several glossaries and encyclopedias across the web and which all share the idea of "reference to something":

Allusion: an implied or indirect reference especially in literature.

Allusion, in literature, is an implied or indirect reference to a person, event, or thing or to a part of another text.

A reference, usually brief, often casual, occasionally indirect, to a person, event, or condition presumably familiar but sometimes obscure or unknown to the reader (Shaw, 1976 as cited in Leppihalme, 1997).

It is apparent that most definitions of allusion in glossaries of literary terms do not usually go much beyond the following: "an indirect or implicit reference by one text to another." Scholars of intertextuality have long criticized these broad definitions. For they diminish the magnitude of the term, simplify it, and offer "no agreement concerning its characteristics and theoretical status" (Perri, 1978, p. 289).

Leppihalme (1997), in her book Culture Pumps, mentioned that the term is given a "considerable latitude" by definers. William Irwin puts it rather mildly, in the chapter "What is an Allusion" of his "Journal of Aesthetics and Art Criticism", by saying that "We sometimes use the word allusion with little care in distinguishing it from '' reference''; indeed, we sometimes treat the two words as if they were coextensive." Whereas Perri (1987), goes as far as to dismisses the notion that equates allusion with "tacit, implied reference" as "inadequately put''. Consequently, Wheeler (1979) in his book "The Art of Allusion in the Victorian Fiction", offers an explanation for the seemingly diminishing generalization of the term by ascribing it to the extreme difficulty "...to trace the boundaries between generic affinities, such as vague stylistic similarities." within the literary realm.

In accordance with their dissatisfaction for the available definitions of allusion, some scholars embarked on a journey to properly study the subject. It wasn't until recent years that a dedicated theoretical work was done on the topic. This quest to understand and categorize allusion has played a major role in literature studies.

As a result, some scholars of literary theory constructed definitions of allusions such as:

Harold Bloom (2003), in his book "a Map of Misreading" defined allusion as "any implied, indirect or hidden reference." While, at the same time, redeeming any definition that treats over, direct references as allusions as "incorrect but bound to establish itself". And it seems they do. For despite the general common sense that allusions are tacit, "critics often treat overt references as allusions". (Perri, 1987, p. 290).

Modern scholars treat allusion on this respect too. Wheeler states that "Allusion is the generic term for quotations and references, and for the act of quoting or referring." While distinguishing between marked quotations and unmarked quotations and the two from references (1979, p. 3).

Ben-Porat Ziva, who offers an outstanding reading of allusion in her book "the Poetics of Allusion", attempts to "distinguish allusions from other closely related terms." She is one of first scholars to treat overt references as allusions (1974, as cited in Perri et al., 1921-1977).

Carmela Perri (1987), who is best known for taking part in compiling the first annotated bibliography on allusion studies in the 1970s and for her excellent critical paper intitled On Alluding, views allusion as a variety of reference distinct from "ordinary language references". She preaches the same sermon as her precursor Ben-Porat as she states in the footnotes of her paper, Ben-Porat is "the only student of allusion other than myself who denies the necessity of covertness for allusion." Perri also affirms that allusion is "a notion inadequately defined as "indirect or tacit reference," and proceeds to offer a rather detailed definition of allusion as follows:

"Allusion in literature is a manner of signifying in which some kind of marker (simple or complex, overt or covert) not only signifies un-allusively, within the imagined possible world of the alluding text, but through echo also denotes a source". (1978, p. 295)

Dr. Ritva Leppihalme (1997) in her book Culture Bumps, which we consider as a key steppingstone in this paper, seems to follow the modern trend by giving the term allusion a "slightly extended meaning". She refers to allusion as any "linguistic material", in its original or modified form that convey an implicit meaning. Furthermore, she includes proper-name allusions as a type of allusion in her classifications of the term.

II.4. Allusion in Other Fields:

On account of many a respectful scholars' efforts, some of which we included above, the concept of allusion has risen from the trivial "borrowed material" to the acknowledgment of it as a literary device, and a highly elusive one as yet (Perri et al., 1921-1977). This paved the way for more studies on the subject in relation to the literary theory. Admittedly, allusions are not exclusively a literary phenomenon. They can occur in films, paintings, and in music. Politicians use allusion of all sorts in order to be persuasive and convincing, and in real-life conversations in forms of jokes, or mere witty comebacks. The term exists even in the Freudian theory of psychoanalysis, by considering dreams as allusions to the experiences of the dreamer once awake. (Leppihalme, 1997).

The concept's far-reaching ramifications that extend to almost all walks of life and forms of art, give it such a flexibility that accumulates to its already existing complexity. Despite the fact that allusions are widely and distinctively used more often within the literary realm than in other,it remains relatively factual that the research done on the topic of allusion in literature is "amorphous" as stated by Perri et al. (1921-1977) in her introductory of the annotated bibliography of allusion. Varying definitions of allusions lead to the confusion we witness in the literary community.

This study focuses on the literary allusions in relation to the translation problems they create.

II.5. Allusions as Culture-Bound Elements:

Having mentioned a brief history of allusion, we will now turn to link the term to our field of study that is translation studies. And we will proceed by presenting allusions as culture-specific items. Which is how we will treat the element thus further.

The 1970s' emergence of the Reader Response Theory in literature studies, which fundamentally altered the canon of literature analysis toward the reader's reception rather than the writer's authorial stance, aided the allusion studies greatly. Since then, more studies on the subject of allusion were conducted giving the term more clarity than it possessed before in the age of the author's dominance in the 1930s through the 1950s.

The Reader Response Theory in its turn paved the way for the cultural shift in translation studies. The gradual shift emerged in the 1980s giving rise to a revolution against a too constricting view of translation studies, and the 'semantic terrorismafterbabble' of linguistic jargon (Lefevere, 1981, as cited in Leppihalme, 1997). This gave way to considering the readability of the TT in the target language and the cultural context instead of simply pondering the translatability of source texts. Although the process has been employed in all sorts of texts, our study is limited to literary texts, which are usually tightly knit to the culture that produced them, and to literary allusions.

Intercultural translation studies view texts as part of the culture it was produced within and not as mere specimen that should be studied in laboratories. Literary texts have enough difficulty in translating already. And when small stretches of other texts overlap with the text at hand, for the purpose of interacting with and coloring it, they create culture bumps. Some such embedded texts or in-texts are known as allusions (Nord,1991, as cited in Leppihalme, 1997).

Cultural translation deals with complex issues having to do with the differences between the assumed knowledge of the ST readers and that of the TT readers. Allusions, by definition, requires the reader's perception in order to fulfill their purpose. As Pucci (1998) puts it in his book The Full-Knowing Reader: Allusion and the Power of the Reader in the Western Literary Tradition: "allusion comes alive under the auspices of an active, 'full-knowing" reader'". Authors usually use stretches of texts from their culture or subculture that are recognizable by a wide number of readers in order to fulfill many purposes. It is beyond doubt that allusion is a process that needs to be recognized, easily or with great effort, in order to function.

Since allusions often entail elements of a specific culture, starting with food, sport, institutions, famous people and events and to the legal system. it stands to reason that they should be seen as CSI and treated as thus in the translation process.

III. Functions of Allusion:

Allusions, as mentioned previously, are one type of culture-bound elements that are penned by the author to convey a meaning that goes beyond mere words. Thus, they must be seen as more than negligible literary devices but rather as a mean of communication. Wheeler (1979) states in his book "The art of Allusion in Victorian Literature" that:" it is in the late recent years that scholars started having interests in the functions of allusion and the issues that those functions propose." It is understood that allusions pay homage to a text. But it isn't the only function allusions serve in literature.

It is almost beyond the boundaries of possibility to set up a thorough list of functions that allusions may serve, since they behave or function according to the context in which they occur. As allusions are cross-cultural elements, the receiver should have an experience in the cultural context in which the text was produced, to fill in the gaps of these allusions. Readers usually, are unaware of the motives and intentions of the author. This point, in fact, leads some of the authors to infrequently, explain and enlighten their readers of the reason behind the use of a particular allusion. Many factors such as gender, social class, education, personal literacy, situational and cultural context, etc. manipulate the author's choice of allusion. The author hence should consider these factors to settle for the optimal choice of allusion to achieve the ideal effect destined in a particular text (Leppihalme, 1997)

Leppihalme (1997), in her book culture bumps, states that the interaction between the reader and writer can be described as the game hide-and-seek, or as the setting and solving of a puzzle. She argues that readers who grasp the meaning of the allusion will achieve the deeper meaning of the text or passage, which means that readers are indirectly participating in the production of the text. It is worthy of noting, thus, that the main function of allusion is the "puzzle aspect" i.e., to challenge the reader to solve the puzzle. Apparently, an allusion is a sort of a gap and the reader is challenged to filing in this gap using their literacy and prior knowledge of the source culture.

In addition to the 'puzzle aspect' function, Leppihalme (1997) states other creative functions that allusions may serve; these functions may be divided into: suggesting thematic importance, creating humor, delineating characters and indicating interpersonal relationships in fiction.

Thematic allusions are often used to bring a suggestion of generality, intensifying an emotion or as an implication for something about the situation or the character in the alluding context that a reader cannot understand through the superficial meaning.

Allusions can be also used ironically to lessen the prominence of a character or a situation. Political criticisms are often 'spiced' by humorous allusions. "Wilss even sees aggressiveness as a special dimension beside emphasis and irony" (1989, as cited in Leppihalme, 1997, p. 41)

Moreover, allusion also may function as an economical and fast aid of characterization. As Leppihalme (1997) has rendered it, characters how make use of allusions seem to be well educated, perceptive and perspicacious, and their allusions reflect their interests. On the other hand, addressees who fail to recognize allusions are considered as naïve and ignorant characters, and if they use allusions themselves, these are trite and hackneyed.

In the context of interpersonal relationships, allusions that function as indicators of interpersonal relationships are frequently present in fictional texts. They can be sometimes 'a form of a bid for power or dominance between characters. Characters that allude are often presented as 'a sign of sociocultural superiority'. In the contrary, the alludee's not catching the allusion indicates their ignorance, and hence their 'sociocultural inferiority'

More generally, the use of allusions gathers the readers with the ability to recognize creative allusions in an in-group on the same acumen as the author (Leppihalme, 1997).

III.1. Impact of allusion:

According to Nord, function and impact of allusion are different sides of the same coin; the only difference between the two is that "function can be defined before reception, while effect can only be judged after reception". Since allusions are usually used to provide an extra effect or meaning to readers. It is therefore crucial that in order to study the effect of allusion, there must be an experimental data on reception (1991, as cited in Leppihalme, 1997)

According to Schaar (1991, as cited in Leppihalme,1997), readers interact to texts both mentally and physically. He argues that a special knowledge and literacy is required to grasp the deeper meaning of the allusion, and without this knowledge the reaction or response is 'puzzlement and non-understanding'. Furthermore, Leppihalme stresses on the importance of this knowledge to

move from understanding a fragment in its simple meaning to achieving the deeper meaning that is not directly obvious.

IV. Significance of Allusion:

Aside from being aesthetically pleasing in and of themselves, allusions have other attributes that demonstrate their significance in enriching any literary and non-literary work.

Allusions enhance the passive process of reading through engaging in a creative activity of working out the mind. They promote the pleasant feeling of discovery and recognition in a way that straightforward statements do not. This beautifully structured quote by Irwin in his paper The Aesthetics of Allusion summarizes the notion perfectly: "the reader admires the author's skill in saying what he wants elegantly yet indirectly, and she admires her own intellect in coming to understand". (2002, p. 524)

Humans are creative beings by nature. We love all that is new and intriguing to our easily bored brains. Allusions engage us, the audience, in the creating process. We don't like being told something directly, we like to deduce and look for the meaning. That way, we feel a part of the understanding community. In this way allusions can be said to be a puzzle of different components (Irwin, 2002). E. E. Kellett wrote as if spotting the allusions in literature was a game designed for the educated gentleman, as quoting the Classics was in the Houses of Parliament at one time.

Writers of all times, realizing the need for making associations from the reader's former knowledge in order to fully understand an intertextual item, have used allusions that remind us of things which we have pleasant associations. This allowed them to gain the likability of their audiences and even persuade them into certain ideas as it is often the case with politicians.

Allusions also speak directly to the heart. As they often recall memories of the past knowledge. "The gesture of allusion is shaped by a nostalgia for the lost event; the object serves only as a souvenir of our knowing. In allusiveness we seek to follow the trace of the event to its origin" (Stewart, 1980, p. 1128).

The allusion comes to exist by the mutuality of author's and reader's procedures for marking it. The writer uses the allusion to convey a certain message. The message can be hidden or explicit. And when the reader recognizes the author's use of this trope, especially if he discovered a rather implicit message, he would feel excitement to have unraveled one of the mysteries of the text. This creates a "sense of elitism and exclusion" between the author and his audience.

V. Allusions Between Arabic and English:

Allusions have existed since the antiquity. They have been used by ancient well-known philosophers such as Aristotle and Plato. Since then, people have used simple and complicated words to express the content of their stories, and as time passed, these words became allusions. Some allusions come from the oral tales. Many allusions come from the names of people and places. In general, allusions come from all over the archive of human lore, be it stored by writing or passed by tongue across generations.

V.1. Allusions in the English Antiquity:

The majority of allusions in English derive from classical mythology and the Bible, particularly the Old Testament. The Bible contains stories, such as the banishment of Adam and Eve, the Battle of David and Goliath, that remain existing in the collective consciousness of the Western society, sometimes even with non-Christian westerners. Other fertile sources include folklore and legend (for example, Robin Hood, King Arthur…etc.). extremely famous authors such as Shakespeare (Romeo, and Lady Macbeth); Charles Dickens and many others. And children's stories (Cinderella, Pinocchio, and Alice in Wonderland). Some individual works, such as Gulliver's Travels, are also often used as rich sources of situations and characters that are used allusively.

V.2. Allusions in the Arab World:

Allusion appeared in the Arab Rhetoric as a literary technique that existed in the Ancient Arabic literature in the works of Al-Mutanabi and his likes and in modern Arabic literary works such as NizarKabani's and Mahmoud Darwish's. Admittedly, allusion is mostly used in poetry in the Arabic Literature. As it is often linked with other terms such as plagiarism, quotation…etc.

The majority of allusions in Arabic come from the Quran which is used as a hypertext in the Arabic literature because it is linked to other texts. It offers historical events, emphasizes morals, and provides guidance and laws for humans. Therefore, it transcends its religious function in the Arabic culture. Furthermore, novelists use Qur'an verses as allusions for many ends. A great number of allusions and examples of intertextuality in general, come from other literary works,

such as the works of poets from the Pre-Islamic Period, such as Imro'e Al-kais and Antara Ibn Chadad, and Labib Ibn Rabie'a. Allusions to famous Islamic figures are abundant in the Arabic literature as well. Characters like, Prophet Mohammed (PBUH) and his companions. Even Islamic Poets are alluded to either in quotes or by merely copying their style. Myths and legends also often find their way to extend an arm in Arabic literary works, Oriental and Greek myths are especially reoccurring (the myth of Gilgamesh, the Phoenix, Ishtar...Etc.), historical events and figures (such as tyrannical rulers and battles) are included as sources as well. And of course, Folklore tales such as A Thousand Nights and A Night and the stories of Shahrazad, all mark a never-ending fountain of allusive material that enriches the reader's experience in the Arabic literature.

Both English and Arabic employ allusion in their literary works. While both cultures share the same sources of allusions, they vary greatly in terms of topics and areas of utilizing such tools. The two languages fall distant from each other in the languages' tree and thus this contributed to the rather slow exposure of the two cultures to each other. Arabic literary works are difficult for the West to understand as they are laden with rhetorical images, while English has a highly abstract and formalized language system.

The Arabic literature remained unknown to the west until late 20th century. Before then, it was ignored, distorted or marginalized, and they only translated a limited number of Arabic books. This prejudice against the Arabs and Islam fed the already-huge gap between the cultures. However, with the rise of cultural translation and the increasing two-way movement in translating a myriad of literary works that accurately reflect the culture and ideology of the producer, more similarities between the cultures seemed to flow to the surface.

The resemblance between some stories mentioned in the Bible and the Quran facilitated the understanding of the allusions mentioned in both sources. Also, the exposure of both cultures and traditions and later on the globalization phenomenon opened doors to more legends and myths to become trans-cultural.

Chapter II

Introduction:

Allusions are complex linguistic phenomenon that demand specific approach in translating so as to not pose translation issues. In this chapter, we shed light on Leppihalme's model for classifying allusions (KP and PN), in addition to contemplating the possible challenges these allusions represent in translating to conclude with a list of possible strategies of rendering them.

I.Classifications of Allusions:

Whether conscious or subconscious, an allusion is an internal process that starts with revelations into the recollection of the author and is polished through the use of rhetorical analysis. Each allusion is unique, as Pasco (1973, as cited in Leppihalme, 1997) puts it: "Each example exists only as it occurs within a particular work". Admittedly, allusion is a wide and complex domain. In order to simplify it to a degree, scholars of intertextuality, in general, and of allusion, in particular, haveundergone the process of categorizing allusions.

Most of the existing classifications differ in name but are similar in essence. The most basic classification divides allusions according to the theme they entail. On this ground, there are four thematic Allusions' groups: religious allusion, mythological allusion, literary allusion, and historical allusion (thesis of Ghanooni (2008) and Sahebhonar (2006).

I.1. Religious allusions:

These are the most common form of allusion. In the human canon of literature, religious scriptures have always been a source of inspiration for poets and authors of various texts. These holy books attribute value and quality to almost any work. Religious allusions might occur in the form of:

a) A verse from the religious scriptures with explicit or implicit reference

b) A proper name associated with a specific religion (the name of prophets, saints, battles, holy places).

c) Stories from the said religious lore or values extracted from these stories.

I.2. Literary allusions:

A literary allusion is an explicit or implicit reference to another literary text that bears a sufficient resemblance to the referent in order to be recognized and understood by a competent reader. They might be:

a)   A reference to a literary character, quote or a piece of dialogue.

b)   A specific style used in a literary work.

I.3. Mythological allusions:

Mythologies are fabulous stories, reaching back into the dim past, which consist largely of tales of deities and heroes, their births and deaths, loves, hates, an all ranges of emotions and actions. Mythological references could be with regard to the country's indigenous culture or a reference to another culture's mythology.

I.4. Historical allusions:

History is another basic source from which writers and poets draw their allusions. Events and figures with historical significance have always had a great effect upon the themes, images and language of the works they were employed in.

In a way, this classification only scratches the surface of this complex trope. In order to study allusion in relation to translation studies, more specified classifications are needed.

II. Leppihalme's Classifications of Allusion:

The most influential empirical research on the translation of allusions has been conducted by Leppihalme. She voices Pasco (1973, as cited in Leppihalme, 1997) saying that classifications of allusion are inadvisable. However, she uses specific terminology to denote to the categorization of allusions. Such terminology helps greatly in dealing with this literary device and guides the process of analyzing them and their translation.

Leppihalme (1997) taxonomizes allusions into three main classes:

II.1. Allusions proper:

a) **<u>Proper-name (PN) allusions</u>**: allusions which include a proper name, including names of real-life or fictional characters and features associated with such names.

They evoke the referent and implicitly some characteristics through the utilization of the name of the person of the given phenomenon.

b) **<u>Key-phrase (KP) allusions:</u>**KP allusions do not contain any proper names. Instead, they are represented by the employment of a phrase for the purpose of alluding to a renowned figure, event, or some sort of phenomenon. Their components could hint at previous uses of the same or similar words, which would help the reader figure out the message.

Both PN and KP are further divided into: (a) Regular allusions = an unmarked category of 'prototypical' allusions: (b) Modified allusions = allusions with a 'twist' (Leppihalme, 1997). that is, the preformed material is altered or modified.

This classification is simply based on the presence or absence of a proper name (PN versus KP allusions) and the degree of fidelity to the preformed wording (regular versus modified allusions)

II.2. Stereotyped Allusions: these are allusions that were used so frequently that they "lost their freshness and do not necessarily evoke their sources" (Leppihalme 1997, p. 10). Proverbs and cliches are vivid examples of stereotyped allusions.

It is worth mentioning that stereotyped allusions are arguably called "deadallusions". an allusion is deemed dead when it used in a completely opposite context then the original.

II.3. The third category is divided into two subcategories:

a) **Semi-allusive Comparisons (SACs)**: superficial comparisons or looser associations
b) **Eponymous Adjectives:** these are adjectives that are derived from names, but which do not form fixed collocations with their current headwords

III. Challenges of Translating Allusions:

Culture-specific elements are known for hindering the communication mechanism of any text they occur in to readers from another culture. Allusions, being culture-bound markers, represent possible

hurdles in the translation process. And create predicaments that make the translation problematic and even more difficult. According to Leppihalme (1997), the translator needs to consider the source, forms, function, and most importantly the recognizability of allusions is order to tackle this problem.

Allusions are envisaged as CSIs within their source culture. The sources of allusions might be one or some of these factors; history, literature, religion, and television. They usually embody cultural connotations which are not readily understood by every other culture in the world. Many scholars maintain that allusions pose a great difficulty in translation because of the differences in nature and language between the target culture and the source culture. As Leppihalme puts it: "Allusions have meaning in the culture in which they arise but not necessarily in others. Therefore, translating allusions is a challenging task. However, sometimes allusions present no particular problems to the translators who have to deal with them." (1997, p. IX).

An overview of common sources of allusions will indicate the range of the cultural competence required of a translator while some allusions are transcultural. i.e., shared by both source and target culture, many others are culture-specific, and can only be understood by people sufficiently familiar with the culture in question. While the broad categories of sourcesare unlikely to differ much from one selection of texts to another, a different selection of texts would nodoubt have produced a different group of individual allusions from those sources.

Since allusions involve two language cultures and carry the literary and pragmatic aspects of two usually different societies, translating them can represent an aperture that the translator must work hard to mend.

Proper-Name allusions and Key-Phrase allusions are the two most common types of allusions in literary texts. In addition to being the ones we will adopt in this paper. They differ in how easy to identify them. PN allusions are clearly easier to identify due to their 'markedness'. They are visible, being proper names, and usually 'marked' by capitalization. KP allusions are harder to spot on these bases. The issue of 'markedness' is lengthy discussed by Ruokonen (2010). On this regard, it is possible that our close reading of the source novel may fail to pick up some instances of KP allusions due to their markedness issue.

In addition, Allusions that are of implicit nature, most of which are KP allusions, tend to blend with the alluding text. They can even be disguised in the form of metaphor or other literary

devices, leading the translator not noticing that there is an allusion included and thus translating it as a part of the author's own words. Implicit allusions are usually hidden and are not distinguished by any form from the other words of the text they occur in. As Irwin (2002) puts it: "Allusions are a device that works by display and not explanation", thus, they lose their verve and part of their value as allusions when the author attempts to explain them.

Lastly, allusions must combine a success in comprehension and in aesthetics, it is difficult to achieve both without one ruling. The translator must take this into consideration when attempting to transfer allusions. Only the knowledge of having to settle for one aspect slightly over the other can be stressful to the translator.

Allusions are means of enriching texts. They are used to create moods that are best communicated ambiguously, or state rather delicate topics that are censored due to social or political considerations. The translator must take this into consideration, for what is not allowed in the SL is usually risky in the TL as well, and sometimes banned altogether. The function of the allusion and its theme in the TL must be investigated in order to render it accordingly.

Allusions are also very important tools of persuasion, they are employed to serve the function of humor, delineating characters, or carrying themes. Humor is used to derange from the main situation of character whereas allusions can be used to economically aid characterization of a character. A well-educated character would refer to popular authors and books in their dialogue, whereas naïve characters are only familiar with hackneyed and stereotypes allusions (Leppihalme, 1997).

In addition to the textual and stylistic functions of allusions, they all can become hurdles in the translation process if the translator is not attentive enough to analyze the allusion and deduce its intended function, for identifying the function is an important step towards deciding what translation strategy will be appropriate for the allusion in question.

In her book, Culture Bumps, Leppihalme (1997) claims that the recognizability depends at least partly on familiarity with the source and form of an allusion. An allusion is deemed useless if the reader fails to spot it, even if it adheres to the form of even the function of this literary device.

The success of an allusion is completely dependent on the reader's ability to identify it. The journey of understanding, analyzing, and connecting the passage with the broader text all starts with recognizing the intended allusion. The translation process contains the same steps as the translator is a reader before he initiates the transferring process.

The translator is seen in an active role as a cultural mediator and decision-maker. he is thought to be an independent and competentlanguage and communication expert, who serves both as an author and a reader. The translator's identification of the allusion is thus key to the translation process to be successful.

Modified allusions are more translationally demanding as their identifiability and recognizability depend on the translator's familiarity with them and with their cultural context.

KP allusions are also seemingly more challenging to render into the TL as they do not revolve around individual words and cannot be easily excised from the text. The 'markedness' of the allusion plays a significant role in the strategy of translating them as deliberately choosing the translation strategy requires first and foremost the recognition of the presence of the allusion.

Conclusively, there is always the possibility that an allusion gets individually, or universally misunderstood. It is then that even if the author had well-crafted the allusion, it would not matter. For if the translator can't understand it, he will be merely transmitting the aesthetic feature of the allusion and failing to communicate the purpose of it. Since he himself couldn't understand it.

Lastly, allusions become puzzles to readers who cannot recognize them. This may occur within one language boards or national subcultures or even when translation takes place. This variety of contexts bring on readers to differently interpreting allusions and hence, differently understanding texts. Allusions in this case affect readers according to their interpretation.

III.   Strategies of Translating Allusions:

Following the distinction between proper-name (PN) allusions and key-phrase (KP) allusions, potential translation strategies for these two groups are consequently somewhat different. This is driven by the awareness that these two forms require slightly different lists of potential strategies of translating. It is often possible to retain the PN unchanged, while KP as a rule requires a change in wording.

IV.1. Potential Strategies for Translating PN Allusions:

Leppihalme (1997, pp.78-79) proposed the following strategies for the translation of PN allusions: 'Names are kept without any alterations', 'Names are changed into other different names' and 'Omission is used'. These basic strategies for the translation of allusive PNs have the following variations:

(1) Retention of name: (either unchanged or in its conventional TL form); with three (3) subcategories:

(1a) Use the name as it is.

(1b) Use the name, adding some guidance.

(1c) Use the name, adding a detailed explanation, for example a footnote.

(2) Replacement of name by another:

(Beyond the changes required by convention); with two subcategories:

(2a) Replace the name by another SL name.

(2b) Replace the name by a TL name.

 (3) Omission of name:

with two subcategories:

(3a) Omit the name but transfer the sense by other means, for example by a common noun.

(3b) Omit the name and the allusion altogether.

IV.2. Potential Strategies for Translating KP Allusions:

The potential strategies for translating KP allusions are somewhat different though they follow the same general approach as the PN allusions. they are as follow:

(A) Standard Translation:

It is seen as a minimax strategy; it needs no reverbalization yet it achieves the full allusive package through the use of a preexisting arrangement of words. According to Leppihalme (1994), KPs can mostly be translated in a variety of ways due tosynonyms, variations of word order, etc. Standard translations for KPs exist only in the case of transcultural allusions.

(B) Minimum Change:

It is the strategy where substitutions are made solely when necessary. These substitutions may occur on the orthographical, lexical or syntactic level. Otherwise, words are translated literally as if they carry no extra connotations. Leppihalme (1994) argues that it is an effective strategy if the allusion is familiar to the TT reader. However, it may lead to the puzzlement effect or a "culture bump" if it is used for allusions that are unfamiliar in the TT culture.

(C) Guidance/External Marking:

The translator may add guidance out of the text. The external marking may take the form of:

- The use of footnotes, endnotes, translator's prefaces and other explicit explanations not slipped into the text but overtly given as additional information.

(D) Internal Marking:

It occurs when the translator makes use of stylistic contrast to signal an allusion. Leppihalme (1997) suggests this can be achieved byusing lines from an existing translation of a classic to render an allusion.It might involve lexical, syntactic or prosodic means, e.g., alliteration, use of archaic or poetic vocabulary, inversion or rhyme. It can be achieved by:

- Using an existing translation which is not recognizable as standard translation
- Addition of extra-allusive guidance: inverted commas or italic form.

- The addition of signalingfeatures (marked wording or syntax) that depart from the style of the context, thus signaling the presence of borrowed words.

(E) Replacement by a Preformed TL Item:

The use of this strategy is best limited to anonymous material like proverbs and catch-phrases.

(F) Reduction to Sense by Rephrasal:

This strategy focuses on the meaning, but the actual words of the allusion are dispensed with. This strategy circumvents the danger of "culture bumps". It prioritizes the informative function of the allusion, in a way regarding the allusion as an idiom whose meaning can be transferred without necessarily using any of the composite parts.

(G) Re-creation Using a Fusion of Techniques:

It is the creative construction of a passage which hints at the connotations of the allusion or other special effects created by it. It empowers the translator to be creative and frees him from the limitations of the ST. It also prioritizes the TT reader's needs and usually involves both internal marking and various replacements.

(H)Omission of the Allusion:

This strategy is placed last by Leppihalme for two reasons:

- It is an effortless strategy that does not result in a maximum effect.
- It must be the last resort, only permissible when everything else fails.

It should be noted that if the loss caused by an omission is considered negligible in the context and if the alternative is a culture bump, there would seem to be no real reason to go to extremes to avoid omission.

Conclusion:

As Leppihalme (1997) explains in her book, the potential strategies are organized on the basis of Jiri Levy's notion of 'minimax strategy', which represents a tool for translating using minimum of effort to achieve the maximum effect. She explained: "The strategies which are thesimplest to

use come first; those that are less frequently appropriate or more challenging to form come later"

(1994, p. 180)

Chapter III

Introduction:

In the first section of this chapter, a brief background is provided on the case study and its translation. Whereas the second section is practical with an analytical approach to analyze allusions and their translation into Arabic. Finally, possible interpretations of the results are attempted.

I.   An Overview on The Case Study:

I.1. An Overview on The Novel:

Catcher in The Rye, the only novel ever written by J.D. Salinger, was first published in 1951 by Little, Brown and became almost instantly a bestseller. It falls under the genre of Bildungsroman which is probably why it grew exponentially in popularity over the years due to its tendency to resonate to a large number of populations. It has sold over 60 million copies. The success was despite the critics' confusion about what to make of it or what was Salinger's intentions of writing it. Strangely enough, Salinger wanted nothing to do with the success and adulation and he proceeded in a fifty-year-long reclusion.

The novel has been banned from schools and bookstores several times for its profane language and challenging stances to society's values. However, it keeps appealing to teachers and librarians for its extraordinary capacity to influence even those it risks to insult. The novel has long served as a symbol of alienation for several generations of adolescents and adults. It promotes solidarity with the protagonist and creates a sense of individualism with readers.

The novel tells the story of dissociative sixteen-year-old Holden Caulfield who runs from school after getting expelled for failing most of the classes, he heads to his hometown NewYork before Christmas break and roams its streets for two days where he has many heated experiences that cause him to eventually have a breakdown and end up in a sanatorium. The novel explores the themes of innocence, alienation and death. And is written with a vernacular, blunt language that stems from the bottom of the Networker society of the time.

In the novel, Holden is rebelling against social norms, he presents an unflattering image of postwar America and adopts a series of unorthodox norms to rebel against it. He rejects the imperative to grow up and assume adult responsibilities. Which is why he coins himself The Catcher in The Rye. His sense of alienation fascinated the readers and resonated with the outcasts especially.

However, in order to fully understand the narrative and its implications, it is important to study the text in relation to its historical context.

I.2. Historical Context of the Novel:

The events in The Catcher in the Rye take place in 1946, only a year after the end of World War II. A war that paradoxically killed and wounded millions, had created a rather unbounded age of prosperity within the American society. The economical statue of most families improves, and they embraced a new form of materialism and conservatism as a defense mechanism to forget about the horrors of the war. Traditions were the norm, and homogeneity was the goal. Critics were concerned about the widespread conformity. Especially with the emergence of rebellious groups and subcultures.

The novel came to the public during a time of major social change within the Western society. The youth's rebellion against everything old, the desire to break against the shallowness of the society, and the yearning for a realistic future catalyzed the novel's enormous success.

Salinger began writing the novel during wartime. What he witnessed in those days reinforced his already dim view of authority and hypocrisy. Which reflected in the pages of Catcher. he wrote the rest of the novel during the postwar years, leaving traces of the materialism and conformity of the era within Holden's shallow world. In short, the harsh experiences of combat may have shaped the novel, while the postwar economic boom and materialism shaped its reception.

There are many academic works devoted to several aspects of the novel. There is a consensus that Holden is the literary doppelganger of Salinger whom he used to voice out his objections against the shallowness of the American society at that time. It is with no doubt that Salinger embedded himself in Holden. To the extent that Frederic Glover perceived the novel as a reflection of Salinger's World War experience so that it can be described as a "War novel with no combat.".

I.3. On the Author:

J.D. Salinger, the most reclusive and mysterious author in the American history, was born in January 1, 1919 in NewYork City to a Jewish father and an Irish mother. His parents had high hopes for him and wished he would follow his father's carrier as a successful business man, but Salinger had more than that in him. He attended McBurney school in NewYork where he began his writing carrier as a reporter for the school's newspaper.

In 1934, he Transferred to Valley Forge Military Academy which would later serve as a model for Pency Prep in The Catcher in The Rye. After he graduates from the military Academy, he attempts to publish his stories and only succeeded after several rejections. During this period, J.D. Salinger goes about in the world discovering the degrees of dishonesty and "phoniness" within the community he lived within.

In 1942, Salinger's drafting in the U.S army came as a major changing event. The horrors he witnessed in the war would brand itself on every aspect of his personality and therefor, writing. -

Salinger was a part of the 4th Counter Intelligence Corps. Due to his mastering of several languages, he was assigned as an interrogator in the army.

On June 6, 1944 – D-Day. Salinger was deployed on the Utah Beach to participate in the invasion of Normandy, France. He fought for twenty-six days in combat and, later, would be among the first Americans to enter the just-liberated concentration camps of Dachau, where Salinger later wrote that "you could live a lifetime and never really get the smell of burning flesh out of your nose".

Salinger experienced dreadful horrors in the war that stained his soul and reinforced his previous contempt for the corrupt nature of the human being. He ended up hospitalized in a mental health clinic for battle fatigue, or what we now term, Post-Traumatic Stress Disorder (PTSD).

For all the time he was stationed in the war and as inmate in the psychiatric institution, Salinger carried pages of Catcher in his pocket and versions of the novel in his person. However, he only finished a version of it after he got back home in May of 1946 and later published it in 1951.

J.D.Salinger is arguably the most isolated author of all time. He follows a long quixotic tradition of individualism among American authors. Many ascribe his literary withdrawal to the trauma he experienced during the war, others say it's due to his repulsion of the corrupt and corrupting society. For whatever reason, most of his adult life remains a secret to the extent that biographers often have to fill in what holes they can in his war experiences.

The chain of secrecy about his life was only broken by his daughter's memoir of growing up with the writer which was published in 2000. Salinger later cut contact with her after learning she was writing the book.

After fifty years of public silence and literary recluse, J.D. Salinger died in 2010 at the age of 90, leaving behind a slender but enormously influential literary heritage among which is the famous novel The Catcher in the Rye.

I.4.About The Translator:

Ghalib Helsa is a Jordanian novelist, born in 1932. He spent most of his life in exile, moving between Egypt, Iraq and Syria where he eventually passed away in 1989. He wrote many remarkable novels, the most significant is Sultana, a novel that reflects a controversial period in Jordan and provides insights of Helsa's own life and personality. Many argue that Sultana is a Helsa's biographical novel. In 1970, Helsa joined several Arab Communist Parties and later fought alongside Palestinian militants. He wrote several novellas and short stories collection. However, despite his impressive writing style, Ghalib only got recognized by his country years after his death when his works resurfaced within the Jordanian literary community.

Helsa's knowledge of the American literature did not come through translation but rather through directly reading literature in its written language. He was influenced by the American

writer William Faulkner and translated some of his work. However, Helsa lacked a profound understanding of the deep structure of the American society. Even though he mentioned in the introductory notes of the Arabic version of the novel that he "tried as best as [he] could to preserve the language's spirit", his unfamiliarity was clear in his translation of The Catcher in The Rye, a novel that is laden with specific vernacular language and specific implications.

I.5. Novel in The Arab World:

Since its publication, catcher kept making roaming the world in an unprecedented success. The novel has been translated into all the world's major languages, selling over 60 million copies worldwide. Surely, it was only a matter of time before the novel found its way into the Arabic world.

Catcher was first translated into Arabic by deceased poet Suleiman al-Eisa and Nadia Ilyas. However, it was rejected by the Ministry of Culture in Damascus for its unconventional style and language. The manuscript remains missing to this day. Later came the second attempt at translating the novel into the Arabic by Novelist and professor Ghalib Helsa.

The Arabic version of the novel was published in 2007 in two editions. The first by al-Azmena publishing house in Amman, and the second by Dar-Almada publishing house in Damascus, which is the edition we will be using as a case study in this thesis.

Since then, the Arabic version succeeded to establish a rather large audience within the Arabic readers, although it didn't have the same influence as in the Western world. This can be attributed to the different value systems and the novel's unorthodox style and language. In 2021, the novel was included in the list of the Arabic bestsellers between 2020 and 2021.

In addition to the readers' reviews of the novel, several critics wrote articles on the translated version of Catcher. Some of which hail Helsa for bringing Salinger's masterpiece to the Arabic libraries, and consider that enough to atone for the shortcomings of his translation. On the other hand, Nabil Hatem Tawfiq provides a rather blunt critical view on the translation of Ghalib Helsa in his article intitled Jerome David Salinger and his Only Novel The Catcher in The Rye: Between Authenticity and Translation (جيروم دايفيد سالينجر وروايته الوحيدة The Catcher in The Rye بين الأصالة والترجمة). In which he argues that the vernacular adolescent language is one of Salinger's main tools to give the novel a certain depth and atmosphere, which Helsa failed to transfer into Arabic. He proceeds to list thorough examination of several deficiencies in rendering certain expressions. He concludes by stating that Ghalib Helsa was successful in rendering the events of the novel and used his experience in the novel to polish the narrative style. However, the Arabic rendition was almost flavorless because of the aforementioned shortcomings in translation.

II.   Evaluation of Allusions and Their Translation from The Novel:

In this section, examples of allusion are extracted from the novel and its translation. A brief explanation on the background of the example is given in relation to the ST context. Moreover, allusions are divided according to Leppihalme's classification (PN and KP) while investigating the markedness and the function each one served within its context. Finally, an evaluation of the translation strategy applied in each example is conducted with mention of the degree of loss and gain in the translation.

II.1. Allusions to Huckleberry Finn in The Catcher in The Rye:

The character that most critics compare Holden to is Huckleberry Finn from Adventures of Huckleberry Finn novel by Mark twain. The novel tells the story of Huck Finn's escape from an abusive father and his adventurous journey down the Mississippi River together with the runaway slave Jim.

Both novels share similar structure and symbolism and follow an archetypal hero journey. Both Huck and Holden tell their own stories. Like Huck, Holden is a displaced individual who can be naïve and manipulative but utterly sensitive to the cruelty and shallowness of the world around him. They both seek freedom and preserved innocence. They both resist adults' attempts to educate and mold them in accordance to prevailing social conduct.

The opening sentence of The Catcher in The Rye bears a similarity to the opening of Huck

Example 01:

ST
"If you really want to hear about it, the first thing you'll probably want to know is where I was born..., **but I don't feel like going into it**, if you want to know the truth." (Salinger Ch1)

TT
إذا كنت قد اثرت اهتمامك بالفعل, فأغلب الظن أن أول ما ترغب في معرفته هو المكان الذي ولدت فيه..., **ولكنني لا أشعر برغبة** " **في فتح هذه الموضوعات**" (p 07)

This statement conjures up the same mood from Huck's opening sentence that goes as follows:" You don't know about me without you have read a book by the name of The Adventures of Tom Sawyer; **but that ain't no matter**". Both sentences share the mood of skepticism in addition to a grammatically awkward form.

This example is a modified Key-phrase allusion (KP) in which J.D. Salinger imitates the style of Mark Twain's statement. The allusion may have been used intentionally by Salinger to piece a puzzle that links his novel to Huckleberry Finn. Furthermore, this puzzlement effect is enhanced by Salinger's modification on the structure of the key phrase while maintaining the same style of the referent.

The translator rendered the allusion using the reduction to sense strategy (F). He dispensed with the phrase "if you want to know the truth", and translated "don't feel like going into it" into " لا أشعر برغبة في فتح هذه الموضوعات" using the rephrasal method. He probably opted for the awkward structure "فتح هذه الموضوعات" to preserve the ungrammaticality aspect of the ST and hence creating the same nonstandard structure intended by the ST author.

The modification of the structure of the allusion effected its markedness in the ST in a way that readers must:

a) Be familiar with Huckleberry Finn

b) Have critical thinking

In order to spot the allusion and make the connection between the two novels. In the Arabic rendition, the translator's use of the rephrasal strategy to translate "I don't feel like going into it" caused further modifications to the allusion, and therefore lessening the chances of the allusion's recognition by the TT reader even more, even though the translator tried to compensate for it by transferring the ungrammatical aspect of the ST.

Whether Salinger echoed the style of Twain's first sentence consciously or it was a mere coincidence is unclear. But his reference to Mark Twain's classic is more visible on other positions in the novel.

Example 02:

ST
"All I did was, I got up and went over and **looked out the window. I felt so lonesome**, all of a sudden. **I almost wished I was dead**." (Salinger ch7)

TT
"كل ما فعلته هو أنني وقفت **وأخذت أطل من الشباك. شعرت فجأة بالوحدة، وددت لو أموت**". (P77)

In this moment, Salinger seems to explicitly acknowledge Twain's influence as he produces a parallel situation for Holden as Huck experienced. Holden's utterance in this example conjures up the exact voicing of Huck: "**Then I set down in a chair by the window** and tried to think of something cheerful, but it wasn't no use. **I felt so lonesome I most wished I was dead**." (Twain Ch1). In this scene, loneliness pushes the two boys to consider suicide as an escape. They both appear distant and disassociated from their surrounding community and thus wish to escape.

This is a modified KP allusion which serves to address the themes of alienation and loneliness that the two boys felt. Salinger's creation of the same scene of sitting by the window and using the same structure of "I felt so lonesome I most wished I was dead" identically as Mark Twain's in Huckleberry Finn leads the readers to instantly spot and understand the allusion providing that they are already familiar with Adventures of Huckleberry Finn.

The translator uses the strategy of minimum change (B) to render the allusion. He translated the words literally as if they carry no connotations. This resulted in the transference of the meaning on the micro-level but the readers may miss the connotations on the macro-level if they are not familiar with Huckleberry Finn just as in the case with ST readers.

example 03:

ST
"Anyway, when I was in bed, I **couldn't pray worth a damn**." (Salinger ch14)

TT
" على أية حال، **لم أستطع أن أصلي** وأنا في السرير". (P153)

Another instance where Holden seems to echo huck is when he attempted to pray after Sally leaves his room but "couldn't do it", he has many conflicted thoughts and thus his mind is not clear enough for prayer. Instead, he starts to think about the bible and his brother Allie.

In adventures of Huckleberry Finn, Huck is thinking about writing a letter to his master about the runaway slave Jim. He feels it's the right thing to do, but doesn't want to do it. The monologue goes as follows:" And I about made up my mind to pray… but deep down in me I knowed it was a lie, and He knowed it. **You can't pray a lie**—I found that out." (Twain ch31). Because of these

conflicted thoughts, Huck decides that prayer would be useless because God would know what he is thinking. And he can't say things to God that are untrue.

This is a modified KP allusion that highlights the anxiety both characters were going through. Moreover, it implicates Holden's uncertainty about religion. Both Holden and Huck are resorting to prayer in a time of qualm but neither of them succeeded. Holden's monologue in this scene is similar to Huck's. However, it is possible that many readers will miss the allusion because of the change in structure.

The translator used the minimum change strategy (B) while omitting "worth a damn". He successfully transferred the denotative meaning of the KP; however, the allusion's effect was lost in the process.

Example 04:

ST

"They advertise in about a thousand magazines, always showing some hotshot guy on a horse jumping over a fence. Like as if all you ever did at Pencey was play **polo** all the time." (Salinger ch1)

TT

والاعلان عبارة عن فتى شديد الحيوية يركب حصانا يقفز حاجزا, كان كل ما نفعله في تلك المدرسة **هو لعب البولو** "(p 8)
"طوال الوقت

Polo is the oldest of equestrian sports. It is a game played on horseback between two teams of four players each use mallets with long, flexible handles to drive a wooden ball down a grass field and between two goal posts. Polo was mostly practiced only by the wealthy community in the U.S during the 1950s.

The example is a regular PN allusion in which Holden is scoffing at Pency school for using a glossy advertising campaign of Polo as a draw to the school while the school doesn't even have horses. His dismissal of this event highlights the theme of 'phoniness' on the macro-level. The nature of the allusion (PN) facilitates it's recognition by the ST reader. However, the understanding of its implications is dependent on the readers' awareness of the sport's cultural background and their interpretation of the context.

The name was retained as it is (1a) according to Leppihalme's classification of strategies of translating allusion. There is a degree of loss because of this translation as Polo is not among the popular sports in the Arab world. Although the denotative meaning of the allusion can be understood from the context; Holden later declares: "I never even once saw a horse anywhere near the place", a part of the connotative meaning of the allusion is lost.

The loss can perhaps be compensated by adding an external marking; a footnote or explanation including cultural background of the sport.

<u>Note:</u> in the TT, **"like as if"** appears as the following: "**كان**" instead of "**كأن**"which is causing a confusion in the context; the opposite intended meaning is created as a result. Whether this is the translator's conscious rendition or a typographical error is unknown.

Example 05:

> **ST**
>
> "All that blood and all sort of made me look tough. I'd only been in about two fights in my life, and I lost both of them. I'm not too tough. **I'm a pacifist**, if you want to know the truth." (Salinger ch6)

> **TT**
>
> (p73) "كل ذلك جعلني أبدو قويا. لقد تشاجرت مرتين في حياتي وانهزمت في المرتين. لست قويا،**بل أنا مسالم**، إذا أردت الحق"

Holden says ironically after he gets in a fight with his roommate Stradlater. He loses the fight and gets his face filled with blood. Although without using physical violence, Holden insults people with his words all throughout the novel. Which makes him anything but a pacifist.

A historical context is needed here. the novel takes place in post-war America, the era, though known for unprecedented economic prosperity in the nation, was marked by the invention of nuclear weapons and the worldwide annihilation it threatened. Moreover, many have not yet forgot about the horrors they witnessed in WW2 and were afraid of the new possible conflict the Cold War might bring forth. As a result, many pacifist groups were formed in fear of another war. Such groups opposed the political and social shallowness of the time, and rejected any form of violence or war justifications. For those people, Holden served as a misfit hero.

The example is a KP allusion that serves the ironical function on the micro-level and thematic and characterization functions on the macro-level. It highlights the discrepancy of ideologies and lifestyles within the U.S society in that era. Furthermore, the allusion implies Salinger's own

experience with war and his disgust with it. He reflects his stances through Holden's ironical utterance.

In order to deduce these implications, the reader must have certain knowledge on the historical context of the novel and the author's convictions that must have bled through his work in the form of the characters' attributes and even their dialogue. Salinger constantly reverberates his values and personality through the lenses of Holden. Given the huge change in the world since the writing of the novel, it is unlikely that the modern western reader would be able to connect the historical context of post-war America with the events of the novel.

The translator rendered the allusion literally using the minimum change strategy (B). He successfully conveyed the superficial meaning throughout the selection of the formal equivalent the KP. As a result, the overall meaning of the TT is not disturbed, however, the connotative meaning can only be achieved through the TT reader's awareness of the historical context of the allusion.

In this light, it is possible that the loss happened because the translator did not recognize the allusion and treated it as a regular expression. As a result, the reader of the TT will most likely skip the sentence without much contemplation especially with the obvious ironic mood of the utterance, it might be dismissed as merely that, an irony note.

Example 06:

<table>
<tr><td>

ST

"Then I packed these two **Gladstones** I have." (Salinger ch7)

</td></tr>
</table>

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TT

"وحزمت **الحقيبتين**" (p82)

</td></tr>
</table>

A gladstone is a suitcase with flexible sides on a rigid frame that opens flat into two equal compartments. The Gladstone Bag was originally designed by J. G. Beard at his leather shop in the City of Westminster. Beard named the bag after the then-Prime-Minister William Gladstone. Gladstone was an inspirational figure to many of his political peers. As a result, the Gladstone became a widely owned item within the British elite community.

Holden Caulfield is from the upper-class, his father is wealthy and he keeps changing schools without financial concerns. However, he feels guilty about it.

On another instance, He feels guilty about having better suitcases then his old roommate. When the latter hides his own "very inexpensive suitcases" under the bed and tell Holden that his suitcases "were too new and bourgeoisie". Holden is thinking of switching suitcases with his roommate which indicates that he wants to dissociate himself with the privileged bourgeoisie upper class and its ideology and be part of the proletariats.

On the micro level, the PN allusion provides characterization on Holden's social class. While on the macro level, the Gladstones are one of Salinger's tools for criticizing the prominent class distinction and materialism that prevailed in Pency School and the rest of society in the novel.

Historical context on the novel in addition to information on the Gladstones are key to understanding the deep implications of the allusion on the macro level. The modern ST reader may not be able to make the connotation because of lack of historical context. However, those knowing the bourgeoise value of the Gladstone may deduce Holden's social class and later make the connection to link his disdain of materialism with his attempts to escape the elite social class.

The translator rendered the PN by replacing it with a common TL noun "الحقيبتين" after he omitted the ST Name using the strategy of omission and transferring the sense using a common noun (3a according to Leppihalme's classification). The use of this strategy caused the allusion to lose its effect.

For the Arabic Reader, the Gladstones are not a familiar object. Moreover, it is unlikely that the average modern TT reader is familiar with post-America's materialism and class distinction. Perhaps if information is provided on the Gladstone in the form of intext explanation or footnotes, the TT reader would deduce Holden's social class. Then, readers with knowledge on the novel's historical context can make the connection and understand the allusion better.

Example 07:

ST

"I started giving **the three witches** at the next table the eye again." (Salinger ch10)

TT

(P109) "ثم أخذت أتبادل النظرات مع **العرافات الثلاث** الجالسات على المائدة المجاورة مرة أخرى"

Holden went to the Lavender room because he was curious about what was going on there. He glanced three girls, whom he referred to as "ugly", at the table right next to his. Later after talking to the waiter, Holden said he started looking at the three girls again, he referred to them using the expression "three witches".

"The three witches" is an allusion to the Shakespeare's play about a Scottish nobleman called Macbeth who has received a prophecy from The Three Witches that he will become a king. The prophecy leads Macbeth, encouraged by his wife, to kill the king Duncan the king of Scotland.

The three girls in the lavender room seem to bear similarities to the three witches from Shakespeare's play in terms of ridiculousness; that is, the three girls in the lavender room were mostly described by Holden using the word "morons." Whereasthe three witches talked in rhymed speech that was considered pretty ridiculous and comical, hideousness; he depicts them as "pretty ugly", "strictly from hunger" and other expressions that express the same meaning. This description shows another sameness to the three witches who used to have beards and were illustrated as ugly, horrifying supernatural creatures. Another sameness is that they all were sinful. The three witches had dark thoughts and embody an unreasoning, instinctive evil while the three girls did not actually show any evil or dark thoughts, but they were rude, offensive and ignorant.

On the micro level, This Key Phrase (KP allusion) serves the characterization function, the label "witches" indicates the ugliness of the three girls. While on the macro level, "the three witches" calls for more associations between the girls and Shakespeare's play. The play's popularity in the Western world makes it more likely to be spotted. However, there still is a number of readers who may skip the allusion because it is blended with the ST structure and style.

The translator transferred the term "witches" into "العرافات" which is one of its correspondents in the Arabic language (TL). However, according to dictionaries:

عرافة: Fortune teller; a person who claims to have magic powers who usually tells prophecies. Not necessarily ugly.

Witch: ساحرة; an ugly woman with magic powers, to do evil usually. Also, an offensive term for unpleasant woman.

Therefore, "الساحرات الثلاث" is the optimal equivalent in this instance because Holden is emphasizing their hideousness which is what witches are most known for, while "العرافات الثلاث" does not necessarily signal the ugliness feature. Still, there is a chance that the translator opted for this term knowingly to bring forth into the reader's mind the witches from Shakespeare's play who tell prophecies. Even then, the allusion may pass by the TT reader unnoticed because of the absence of any markedness element (quotation marks or parenthesis).

Example 08:

> **ST**
>
> """You look like **a guy in the movies**. You know. Whosis. You know who I mean. What the heck's his name? "..". "Sure, you know. He was in that pitcher with **Mel-vine Douglas**? The one that was **Mel-vine Douglas's kid brother? That falls off this boat**? You know who I mean." (Salinger ch13)

> **TT**
>
> " أنت تشبه **أحد ممثلي السينما**. تعرفه. أنت تعرف ما أعني. ما اسمه بحق الجحيم." ..."تعرفه بالتأكيد، كان في ذلك الفيلم مع
>
> أنت تعرف من أعني (مل-فين دوغلاس)؟ كان أخو مل-فين الصغير؟ الذي سقط من المركب؟" (P147)

Sunny told Holden that he looks like a guy in the movies, the one who plays the role of "kid brother... who falls off this boat." (ch13). The actor that she alluded to is Harvey Cheyne from Captain Courageous 1937 film, a classic coming-of-age tale which is based on the novel by Rudyard Kipling. Holden was compared to the protagonist Harvey Cheyne who was forced to change his mind-set and frame of reference from that of a spoiled boy to an honest hard-working man after going through a harsh life experience that reshaped his attitudes which is approximately a similar plot of the Catcher in The Rye by J.D Salinger.

This example is both a KPallusionand a semi-allusive comparison (SAC). It entails physical appearance comparison between Holden and the actor on the micro-level, and provides deeper implications on the macro-level; as Harvey's fall off the boat can be resembled to Holden's expelling from the prep school in terms of being the most crucial turning points in their lives. Although the ST reader can sense the existence of an allusion through the name of an actor from a movie, there is a risk of not recognizing it by the ST readers since modern readers are not familiar with the actor alluded to who lived a long time ago nor with the plot of movie.

The translator used the minimum change strategy (B), rendering the utterance literally. This amplified the risk of missing the allusion by the TT readers. An intext note including the movie's title and date of streaming would guide the reader to look for it and hence make the connection.

Example 09:

> **ST**
>
> "She was sort of **muckle-mouthed**. I mean when she was talking and she got excited about something, her mouth sort of went in about fifty directions, her lips and all." (Salinger ch11)

> **TT**
>
> (P120)**"كان لها فم غريب"**, وكنت مغرما بها, أعني أنها حين كانت تتكلم أو تنفعل فإن فمها يتخذ خمسين شكلا مختلفا "

Holden was heading to the lobby when he got his old friend Jane Gallagher in his brain and started detailing about her. He used the expression "muckle-mouthed" to mention that she has a big mouth that goes in all directions when she talks.

"Muckle-mouthed" is an allusion to the Scottish tale "muckle mou'd Meg" taken from "The Fray of Elibank" by James Hogg. It tells the story of a young handsome man who was given a choice either to be executed, or to marry the nobleman's far-from-beautiful, muckle-mouthed daughter. The story goes that the young man married muckle-mouthed Meg to preserve his life but surprisingly, her inner beauty, wisdom and kindness made her an exemplary wife and offered him a happy life.

This is a KP allusion that serves the function of characterization on the micro-level. Holden used the expression "muckle-mouthed" to depict Jane's funny mouth appearance. However, on the macro-level, the allusion's implication goes beyond that to convey the notion that despite the fact that Jane was not "strictly beautiful"; she was a good friend for Holden, kind and lovable.

ST readers with background on Scottish folklore would identify the expression and make the connection between Jane Gallagher and muckle mou'd Meg from the tale. While those who are not familiar with the tale would solely catch the denotative meaning of the allusion which still keeps the overall meaning of the ST.

The translator used the reduction to sense strategy. He rendered "muckle-mouthed" into "فم غريب". The pragmatic meaning is partially preserved, while the reference to the Scottish tale is lost.

Example 10:

> **ST**
>
> "If you really want to hear about it, the first thing you'll probably want to know is where I was born, an what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that **David Copperfield** kind of crap," (Salinger, Ch1)

TT

" إذا كنت قد أثرت اهتماماك بالفعل، فأغلب الظن أن أول ما ترغب في معرفته هو المكان الذي ولدت فيه وكيف أمضيت
طفولتي التعسة وماذا كان يعمل والداي قبل أن ينجباني، وكل هذا اللغو الذي تعودناه في **"دايفيد كوبرفيلد"**،"

David Copperfield is a coming-of-age novelwritten by Charles Dickens, whose protagonist acts as the first-person narrator. In the story, David is looking back to the memories of his harsh childhood. Interestingly, the two novels share several similarities. Both Holden and David undergo psychological development in their journey from childhood to adulthood, they are both sent to boarding schools, and both are mourning the loss of beloved ones. Both novels belong to the bildungsroman genre and have open endings. Even though the two stories are alike in many ways, it is strange that Holden is less enthralled with David Copperfield as he alluded to him negatively.

The example is a Proper-Name allusion (PN). It was written with capitalized initials which made it stand out from the context. Holden's dismissing David Copperfield's narration style as 'crap' signals his rejection of the conventional bildungsroman's pattern of discussing detailed childhood stories.

The translator retained the PN allusion unchanged "دايفيد كوبر فيلد"as it was in the ST. furthermore, he preserved the markedness of the allusion in the ST using the quotation marks (" ") in the TT since this feature of capitalization is not available in the Arabic language.

Example 11:

ST

 "You take that book **Of Human Bondage**, by **Somerset Maugham**, though. I read it last summer. It's a pretty good book and all, but I wouldn't want to call **Somerset Maugham** up."

TT

" خذ كتابا مثل (**أغلال إنسانية**) من تأليف (**سومرست موم**), قرأته في الصيف الماضي وهو كتاب ممتاز. ولكنني لا أحب
أن أكلم **سومرست موم** بالتيليفون."

Human Bondage is a novel written by Somerset Maugham in 1915. It is an autobiographical novel that tells the story of Phillip Carey, an orphan who was sent to a boarding school where he suffered from bullying because of physical deformity and He used reading as an escape.

There are reasons behind Holden's admiration of the book such as: both protagonists having a younger dead brother, love of reading, an unhappy boys' boarding school experience and a feeling of not belonging in the society.

This PN allusion is used to enhance the themes of alienation and mental distress resulted from past events. The attentive ST readers can spot the similarities between the two characters.

The Arab readers can also notice the remarkable similarities between two protagonists if they have an experience reading the Arabic translation of the novel (On Human Bondage). The novel was translated into Arabic by Three translators. Two unabridged translations and one abridged edition.

- أغلال الإنسانية by Fawzi Wafa in 1962.
- عبودية الإنسان by Husain Sobhy in 1970.
- عبودية الإنسان by Ahmed Khaled Tawfiq.

The abridged translation of Ahmed Khaled Tawfiq is well known in the Arab World for its elevated and easy style. And Fawzi Wafa's translation is often mentioned in bibliographies.

The translator of The Catcher in The Rye rendered the PN as "أغلال إنسانية" opting for the strategy of the replacement by a TL name (2b) with a minor change in "الإنسانية" by omitting the definite article "ال" probably to distant himself from inviting people to select one translation at the expense of the others, and to remain neutral.

Example 12:

ST
"I'd rather call old Thomas Hardy up. I like that **Eustacia Vye**." Ch3 "**Take old Eustacia Vye in The Return of The Native** by Thomas Hardy."

TT
‟أفضل أن أكلم توماس هاردي بالتيليفون لأنني أحببت **يوستاسيا فييف** "**مثل استاكيافاي في رواية عودة ابن البلد** التي كتبها توماس هاردي"

The Return of The Native is a novel written by Thomas Hardy, published in 1878. It tells the story of two lovers who were stuck in a wrong marriage made for the wrong reasons. It tackles the themes of traditionally taboo issues in society and the unpleasant outcome of our wrong decisions.

Eustacia Vye is a character in the novel The Return of the Native by Thomas Hardy. She is a nontraditional, pleasure-seeking women. Like Holden, Eustacia Vye Is a misfit in her conservative Victorian society. She is trying to escape the village she lives in and move to Paris and enjoy a more luxurious life. Both Holden and Eustacia are displaced characters who seek freedom from the chains their societies impose on them. In the first time Holden mentions Eustacia, he is admiring her. In the second time, he is wondering what a nun would think of such a sinful character. The nun and Eustacia symbolize opposite images of what women can be to Holden.

Eustacia Vye is a PN allusion that was translated in the first example using the strategy of "retention of name": he rendered the name as it is (1a), except for a slight change in the last letter of 'Vye' into 'فيف'.

In the second instance, the same PN was translated differently as such: استاكيافاي

There is a loss in this rendition because the change that occurred in the first example may cause slight confusion to the reader. While the first name of the character has been completely changed in the second instance to the extent that it may lead the reader afar from recognizing the character who was alluded to.

It might be ideal to add a small description on Eustacia Vye to provide more context for the target reader to deduce the connection or stand as a steppingstone for him to further look about the heroine.

<u>Note</u>: the translator translated the book title The Return of the Native in two different ways in two positions in the novel: He translated it as عودة المواطن twice, and another time it was translated as عودة ابن البلدin chapter 15.

Please note that there is only one Arabic translation available of the novel by محمد حلمي محمود.

There's no mention of the title عودة ابن البلد as the Arabic rendition of the novel throughout the web, except in an article by عملاً من إبداع التراث الإنساني (11) ـ عودة ابن البلد ـ رواية الكاتب الانجليزي توماس هاردي ـ بقلم: محمد الخولي.

Example 13:

> **ST**
>
> "I like almost anybody in the Bible better than the Disciples. If you want to know the truth, the guy I like best in the Bible, next to Jesus, was that **lunatic** and all, that lived in the tombs and kept cutting himself with stones. I like him ten times as much as the Disciples, that poor bastard." (Salinger Ch14)

TT

أحب كل إنسان في التوراة أكثر من تلاميذ المسيح. الشخص الآخر الذي يأتي في المرتبة الثانية بعد المسيح بالنسبة لي هو ذلك "
المهتاج الذي كان يعيش بين القبور ويجرح نفسه بالأحجار. أحب ذلك المسكين عشرات المرات أكثر مما أحب الرسل".

Holden is referring to a man in the Bible named Legion, a lost soul whom People tried to put in chains after he went mad, but he broke free. Only Jesus was able to cure him from his madness. Holden is also a lost soul in some sense. He's a self-destructive outcast that managed to broke free from society's constraints. Perhaps Holden's admiration for this person is because he identifies with him and yearns to be saved as well.

This KP allusion provides the similarities between Holden and the Lunatic. ST readers who are acquainted with the Bible and possess a certain degree of critical thinking would easily spot the allusion and understand the intended connotative meaning.

The translator reduced the allusion to its core sense.

Example 14:

ST

"My brother D.B. was in the Army for four goddam years. He was in the war, too—he landed on **D-Day** and all--but I really think he hated the Army worse than the war."
(Salinger, Ch. 18)

TT

لقد أمضى أخي د. ب. أربع سنوات لعينة في الجيش. كما اشترك في الحرب أيضا، وكان ضمن الذين نزلوا في **فرنسا،** "
(p.207) "وأناأعتقد أنه كان يكره الجيش أكره مما يكره الحرب

D-Day is the term of a military operation that takes place in June 6th, 1944 during the WW2 in which more than 160,000 Allied troops landed on the beaches of Normandy, France, to begin the operation that would liberate Western Europe from Nazi Germany's control. D for Day, H for Hour means the undetermined (or secret) day and hour for the start of a military operation. J.D. Salinger participated in the D-Day and was among the first who entered a liberated concentration camps where he saw piles of burned bodies. The horrors he witnessed in the invasion branded themselves on every aspect of his personality. he ended up suffering from battle fatigue and despising the war idealism after this experience.

Salinger constantly voices his convictions on war and its implications through Holden. In this instance, Holden mentions his brother's participation in the D-Day briefly with an air of significance but proceeds to point to his brother's disgust with the war and especially the army.

The allusion is a PN that Salinger employed to reflect his experience with the war. Like Salinger, D.B hates the war and the army even though he participated in one of the most important events in the WW2. Most ST readers are familiar with the D-Day, however, additional information on the author's life background is needed in order for the allusion to reach its fullest effect.

The translator omitted the PN and used a common noun "فرنسا"to denote to it (3a). He moved from the time aspect of the event; that is "D-Day" to the special feature; the invasion happened in Normandy, France. However, there is a certain degree of ambiguity created by the translator's choice. Instead, it would be more suitable to use the standard correspondent of the PN in the TL; that is: اجتياح نورماندي.

Example 15:

ST
"I was crazy about **The Great Gatsby**. Old Gatsby. **Old sport**. That killed me". (Salinger, Ch. 18)

TT
(p 208) "لقد كنت شغوفا **بجاتسبي العظيم**,جاتسبي العجوز, **الصديق الطيب**, لقد قتلني ذلك "

The Great Gatsby, is an American fictional novel by F. Scott Fitzgerald in which the main character, Jay Gatsby, a self-made millionaire who his love and obsession with Daisy pushes him to detach and falsity his past life of poverty and resort to crooked methods to obtain wealth and social class in order to win her affection. Gatsby eventually comes to a tragic end where he loses his dreams and life.

Holden identifies with and admires Gatsby for their shared attributes. They both challenge the society through chasing unrealistic dreams; Holden is picturing himself as the catcher in the rye which is an impossible dream, while Gatsby is constantly attempting to fit into the elite class to

win his lover's heart. In addition, both Holden and Gatsby had tendencies of isolation and alienation.

"The Great Gatsby" is a PN allusion that embodies two of the four main functions. On the micro-level, it provides characterization on Holden's personality in parallel to Gatsby's. while in the macro-level, it reinforces the themes of idealism, alienation and phoniness that the two novels share. The Great Gatsby is a popular classic all around the world, consequently, the readers of both ST and TT are likely to identify and understand the allusion.

The translator replaced the PN by its conventional TL name (2b). "جاتسبي العظيم"is the Arabic version of the title.

Holden consolidates his identification with Jay Gatsby by using one of his reoccurring expressions "Old sport". Which is a verbal irony that Gatsby uses repeatedly, holden is using it to express his familiarity with the story and the character.

"Old Sport" is a well-known phrase that is usually associated with The Great Gatsby. The translator implemented the reduction to sense by rephrasal strategy (G), rendering it into " الصديق الطيب". this translation preserved the meaning and the TT structure was not disturbed. However, a better option would have been to use the standard translation of the expression " يا صاحبي"that is available in the Arabic version of the novel.

Example 16:

ST
"Anyway, I'm sort of glad they've got **the atomic bomb** invented. If there's ever another war, I'm going to sit right the hell on top of it. I'll volunteer for it; I swear to God I will." (Salinger, Ch. 18)

TT
" على أية حال, فإنني بشكل ما سعيد لأنهم اكتشفوا**القنبلة الذرية**, وإذا حدثت الحرب فسوف أجلس فوق هذه القنبلة, سوف أتطوع. أقسم بالله أنني سوف أفعل ذلك". (p. 208)

   The atomic bomb was first developed and tested in 1945. Just one year before the events of the novel took place. the atomic bomb was a blessing for it ended the war with Japan, however, many regarded it as a curse because of the mass annihilation threat it posed.

   Salinger wrote the novel during his time in the army, Catcher is laden with references to war and post-war events that Salinger had to experience and which played a significant role in shaping Holden Caulfield's conflicted anti-war stances. Once he states "I'm a pacifist". Another time he is "glad the atomic bomb got invented".

This PN is an allusion to the atomic bomb, obviously, a new invention during the time of the writing of the novel. On the macro-level, it could serve as a reference that reflects Salinger's trauma from war and his high sensitivity to the negativity and corruption of the world around him.

Moreover, the allusion echoes Huckleberry Finn's statement when he decides to tell the truth to Mary Jane Wilks: "I'll up and tell the truth this time, though it does seem most like setting down on a keg of powder and setting it off just to see where you'll go to". Only readers who have read Mark Twain's classic would be able to identify the reference.

However, it is unlikely that the target audience would recognize the reference to Huckleberry Finn which would lead to missing the allusion but this would not affect the overall TT meaning.

The translator replaced the PN by a TL name (2b) "القنبلة الذرية". This strategy maintained the superficial meaning of the allusion, and even though some connotations are not transferred, this did not affect the overall the TT meaning.

Example 17:

> **ST**
>
> "…he got me to read this book **A Farewell to Arms** last summer. He said it was so terrific. That's what I can't understand. It had this guy in it named Lieutenant Henry that was supposed to be a nice guy and all. I don't see how D.B. could hate the Army and war and all so much and still like a phony like that." (Salinger, Ch. 18)

> **TT**
>
> "فقد جعلني أقرأ هذا الكتاب في الصيف الماضي واسمه "وداعا للسلاح". قال عنه إنه رائع وهذا مالا استطيع فهمه. في الرواية ذلك الفتى المدعو هنري والذي يفترض فيه أنه ولد طيب. وأنا استغرب كيف استطاع د.ب. أن يكره الحرب والجيش إلى هذا الحد ويحب كتابا مزيفا كهذا" (p. 207-208)

A Farewell to Arms is a novel written by Ernest Hemingway in 1929. It is a first-person account of Lieutenant Henry's participation in the WW1 while struggling to maintain his identity in the midst of the war's turmoil and desperately seeking love. He ends up parting with weapons and loving arms.

In the novel, Holden hates A Farewell to Arms. He doesn't understand how his brother D.P likes this book. Strangely enough, Salinger does not seem to share Holden's view on the novel. He and Ernest Hemingway met at the war and were believed to be good friends, they even exchanged letters and read each other stories.

This PN allusion combines the functions of character delineation on the micro-level; D.B likes the book even though he hates the war, and the function of puzzlement on the macro-level; readers are wondering about the reasons why Holden thinks this book is "phony". The allusion is easily recognized by ST readers since the novel is well known among English speakers.

The translator replaced the PN by a TL name (2b) using the available translation of the title in the Arab world. This allows the TT reader to identify and recognize the allusion.

Example 18:

> **ST**
>
> "She'd say, "And now we like to geeve you our impression of **VoolyVooFransay**. Eetees the story of a leetleFransh girl who comes to a beegceety, just like New York, and falls een love wees a leetle boy from Brookleen. We hope you like eet." (Salinger, Ch. 19)

> **TT**
>
> كانت تقول:" نحب أن نقدم إليكم **أغنيتنا الفرنسية**, عن فتاة فرنسية تأتي إلى مدينة كبيرة, تشبه نيويورك تماما, وتقع في غرام "
> (p. 209) "فتى صغير من بروكلين, نأمل ان تعجبكم

In this example, Holden is downgrading the hotel's bar that is supposed to be a "sophisticated" place but hosting cheap performers who sing badly. The expression is a misspelling of "voulez-vousfrançais" which means "do you want French?". It refers to the title of the song the two French girls sing.

Furthermore, this is probably not the name of an actual song, but an echo of the brief interchange in Huckleberry Finn's between Huck and Jim that goes as the following: "Spose a man was to come to you and say Polly-voo-franzay—what would you think?". "I wouldn' think nuff'; I'd take en bust him over de head. Dat is, if he warn't white. I wouldn't 'low no nigger to call me dat." "Shucks, it ain't calling you anything. It's only saying, do you know how to talk French." (Twain ch14)

This modified Key phrase is used ironically to scorn the scene in the hotel. However, it is probably another manifestation of Huckleberry's influence on Salinger.

The translator omitted the KP and rephrased it to preserve the sense (recreation) . This strategy kept the meaning but obscured the effect of the allusion in the TT. In order to preserve the full allusive package, the translator would have resorted to:

a) Retaining the song title as it is, adding intext explanation with the following result: " نحب
".(أن نقدم إليكم أغنيتنا الفرنسية "فولي فو فرانساي" (هل تريدون بعض الفرنسية؟

b) Preserving the French accent of the singer through transferring the broken language as
follows: "نحب أن نقدم إليكم أغنيتنا الفغنسية, عن فتاة فغنسية تأتي إلى مدينة كبيغة, تشبه نيويوغك تماما, كانت تقول:"
وتقع في غغام فتى صغير من بغوكلين

Example 19:

> **ST**
>
> "You know that song **'If a body catch a body comin' through the rye'**? I'd like--"
>
> "It's 'If a body meet a body coming through the rye'!" old Phoebe said. "It's a
>
> poem. By **Robert Burns**." (Salinger ch22)

> **TT**
>
> "هل تعرفين الأغنية التي تقول (**إذا أمسك إنسان بآخر يعبر حقل الشوفان**)؟ أحب أن...".
>
> قالت فيب:
>
> "إنها هكذا (إذا قابل إنسانا آخر قادما عبر حقل الشوفان). إنها قصيدة من تأليف **روبرت بينز**".

"Comin Thro' the Rye" is a poem written in 1782 by Scottish poet Robert Burns. In the novel, Holden overhears a young child singing the song, although the child misquotes it: "If a body catch a body coming through the rye.", The song sticks to his mind. Later, he discusses it with his sister Phoebe when she corrects the quote to him and tells him it was a poem by Robert Burns. The poem inspires Holden's fantasy of being "the catcher in the rye": he tells Phoebe that he imagines himself catching children who run through the rye before they fall off a cliff.

The expression is written in the old English form of the original poem. It is a modified Key Phrase (KP allusion) that reflects one of the novel's main themes; namely, the preservation of innocence. Salinger choose this KP as a title for the novel which signals the importance of the theme it entails. Moreover, the title creates a sense of curiosity and suspense in the reader's mind, especially when the reader can't find any clues to the title while reading through the novel. Only when he reaches the end, and has been able to construct an overall familiarity with Holden and the plot, can he understand the hidden connotations behind the title. This would further motivate the reader to look for the poem and link it to the theme of innocence in the novel.

The translator used the minimum change strategy (B) to render the allusion while adding the parenthesis to preserve the markedness of the expression. Despite many Arab linguists argue that "rye" is "الشيلم"and not "الشوفان", making the more accurate translation of the title "الحارس في حقل الشيلم", the novel became known in the Arab World as "الحارس في حقل الشوفان".

Even though the translator did not keep the slang structure of the KP, the denotative meaning of the allusion was transferred successfully. The parenthesis would signal that the expression is not part of the TT, readers who are curious about the poem are thus able to further look for it.

III.   The predominant Strategy Used by the Translator:

A close examination of the translator's choice of strategies in the previous section shows that the strategies he used most often are those with the least amount of change; namely, retention of the name as it is for PNs (1a), and both standard translation and minimum change for KPs (B).

IV.   Possible Reasons for The Predominant Strategy:

The predominance of the minimum change strategies in the translator's work calls for contemplation. Accordingly, various possible reasons for the preference of these strategies over others are suggested. Initially, the translator is assumed to have resorted to the minimum change strategies consciously for any of the following reasons:

1. The translator considered minimum change first as a low-effort strategy, but not always leading to maximum effect.
2. The translator searched for other ways to translate the allusion but found nothing satisfactory and decided to offer the allusion to bicultural TT readers and accept that others would miss it.
3. The nature of most of PNs forces the translator to choose the retention strategy in order to preserve the ST criterion.

All of the above-mentioned explanations are legitimate and could provide a justification for a number of the examples. However, one must consider the familiarity or otherwise of an allusion which is of vital importance to delve into the translator's choice in some cases. In the further suggestions, the minimum change strategies are seen to be the result of a gap in the translator's cultural knowledge and professional competence. In this sense, the translator's choice is seen to be unconscious.

4. The translator did not notice the intertextuality. He missed the allusion thinking the not-performed words as a part of the ST's author intention.

5. The translator's unfamiliarity with the deep cultural context of the novel and historical timeline of the author's life obscured some allusions from his vision.
6. Even if the translator was able to identify the allusion, the lack of education on translation studies in addition to scarce experience in the practice results in an underdeveloped skill of considering different strategies for rendering the allusion.

Finally, it seems more likely that GhalebHelsa's lack of deep familiarity of the distinctive society structure of Catcher in addition to his inexperience in the field of translation caused most of the culture bumps in his translation of the novel.

General Conclusion

This paper aims to analyze intertextual allusions and evaluate their Translations into Arabic. First, a general theoretical background on allusions and intertextuality is provided. Allusion is a wide and complex domain. It is a trope that carry specific connotations and implications in its source language (SL) and culture (SC). Allusions are often used to serve a set of intertextual and cultural functions; they possess a prominent significance within the literary canon and works that implement allusions are doubtlessly seen of rich nature.

Because of the intricacy allusions possess, they represent one of the most challenging tasks to be performed by a translator. The distant nature of Arabic language from the English further contributes to complexity of this task. Leppihalme's model is integrated in order to adequately address the translation of allusions into Arabic. In chapter two, we provided a classification of allusion (KP and PN allusions), a set of challenges that face the translator when attempting to translate them, and a list of suggested translation strategies as mentioned in Leppihalme's model.

 The case study consists of The Catcher in The Rye novel by J.D. Salinger and its Arabic rendition by Ghalib Helsa. A number of KP and PN allusions from both versions were extracted and analyzed using the model of Leppihalme to discover which translation strategies the translator opted for, what strategy he used most frequently, and the degree of loss or gain his translation resulted in.

The results suggested that minimum change strategies were used predominantly. These strategies were useful when allusions are transcultural and the translation product made sense within its immediate TT context. However, they often lead to problematic culture bumps with unfamiliar allusions when crucial parts of the connotations were lost as a result.

Furthermore, various theoretical explanations were given to justify the translator's preference of the minimum change strategies over others. It is possible that the translator consciously opting for a said strategy assuming that the allusion is familiar for potential TT readers; or after failing to find other ways to translate the allusion. On the other hand, minimum change was as a result of the translator's failure to notice the allusion in the ST which can be attributed to a lack of experience in the cultural background of the novel or overall undeveloped translation skills on the translator's behalf.

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ملخص البحث

المقدمة:

يعتبر التلميح مجالا واسعا ومعقدا في دراسته حيث انه يحمل دلالات ومعاني خاصة بلغة وثقافة النص الأصلي. ولا تقتصر وظائف التلميح على كونه محسنا بديعيا لإثراء النص وتزويده بمعانٍ إضافية خفية تدفع القراء للبحث والاستكشاف من اجل الحصول على المعنى العميق الذي يهدف إليه الكاتب.

بالرغم من مميزات التلميح ووظائفه المختلفة وتأثيره على جمالية النص وقوة معانيه, إلا انه يشكل تحديا للمترجم عند نقله من اللغة الأصل إلى لغة أخرى إذ انه لا يحمل بالضرورة معاني في الثقافات الأخرى كما يفعل في الثقافة التي ينشأ فيها. قمنا بإتباع نموذج ليبيهالمي من اجل دراسة ترجمة التلميح من اللغة الانجليزية إلى اللغة العربية بالإضافة إلى تصنيفه والتحديات التي تواجه المترجم عند ترجمته واستراتيجيات ترجمته حسب نموذج ليبيهالمي.

إشكالية البحث:

إن دراستنا تهدف إلى اكتشاف الاستراتيجيات الأكثر توظيفا مقابل الإستراتيجيات الأمثل لترجمة التلميح, وكذا التغلب على العقبات الثقافية التي تعيق نقل معنييه السطحي والضمني من اللغة الانجليزية إلى اللغة العربية.

أهداف الدراسة:

دراسة تصنيفات التلميح حسب النموذج المقترح من طرف ريتفا ليبيهالمي في كتابها *Culture Bumps* و الإستراتيجيات الأكثر توظيفا عند ترجمة التلميح في رواية الحارس في حقل الشوفان من اللغة الانجليزية إلى اللغة العربية.

تساؤلات البحث:

- ماهي الاستراتيجيات المستخدمة لترجمة التلميح في رواية الحارس في حقل الشوفان من اللغة الانجليزية الى اللغة العربية؟

- ماهي الاستراتيجيات الأكثر توظيفا من طرف المترجم عند ترجمة التلميح؟

- ماهي العوامل المتحكمة في توظيف الكاتب لإستراتيجية معينة عند ترجمة التلميح؟

المنهجية:

قمنا بمقارنة تحليلية للنسخة المترجمة لرواية الحارس في حقل الشوفان مع النسخة الأصلية باللغة الانجليزية أي من الثقافة الانجليزية إلى الثقافة العربية حيث استخرجنا بعض العينات من التلميح من اللغة الأصل وترجمتها, وقمنا بمقارنتها ومناقشتها ثم الخاتمة التي استعرضنا فيها أهم ما توصلنا إليه.

خطة البحث:

يتكون بحثنا من قسمين أساسيين (جزء نظري وجزء تطبيقي), ويتكون من ثلاثة فصول:

<u>الجزء النظري:</u>

- الفصل الأول: فيه كل ما يخص التناص من تعريف ونبذة تاريخية وكذلك هو الحال مع التلميح.
- الفصل الثاني: مخصص لتصنيف التلميح حسب النموذج المقترح من طرف ليبيهالمي وإستراتيجيات ترجمته بالإضافة إلى التحديات التي تواجه المترجم عند عملية ترجمته.

<u>الجزء التطبيقي:</u>

- الفصل الثالث: مناقشة وتحليل المعلومات والعينات المستخرجة من المدونة بالإضافة إلى النتائج المستخلصة.

الجزء النظري:

الفصل الأول:

I.   في ماهية التناص:

1. ملخص حول تاريخ التناص:

إن الفضل في ابتكار مفهوم التناص يعود في المرتبة الأولى إلى الفيلسوف والمنظّر الروسي ميخائيل باختين. إذ أنه قام بمقاربة للمفهوم ولكن بمصطلحات أخرى "كالحوارية" والتي يرى فيها أن جميع النصوص ليست إبداعا محضا بقدرماهي عبارة عن تداخل نصوص عدة قديمة أو معاصرة.

وبالرغم من مساهمته في ابتكار هذا المفهوم إلى أن أول من وضع مصطلح "التناص" هي الناقدة والمحللة النفسية جوليا كريستيفا. اقترضت كريستيفا المصطلح لأول مرة في أواخر الستينات من القرن الماضي في مقال لها تحت عنوان " الكلمة, الحوار والرواية" ثم استطنبت في شرحه في مقالات أخرى عديدة بعدها كبلورة لأفكار الفيلسوف باختين, حيث ترى كريستيفا أن النص ماهو إلا إعادة تشكيل لنص متواجد قبلا, وأن أي نص أو كلمة يكون بالضرورة تقاطعا لكلمات أو نصوص أخرى موجودة قبلا.

أبدى الكثير من الباحثين اهتمامهم بهذا المجال وقدموا الكثير من المساهمات في تطور المصطلح من بينهم رونالد بارت الذي يرى أن النص لا يتكون من تركيب متناسق للكلمات فحسب بل يحتوي على عناصر ثقافية تجعل منه مركبا من عدة طبقات وبالتالي متناصا مع نصوص أخرى.

2. تعريف التناص:

هو أي شكل من الترابط الذي يكون بين نص ونص آخر, إذ أن أي نص يحمل بالضرورة آثارا من نصوص آخر بداخله.

II. في ماهية التلميح:

استُعمِل مصطلح التلميح قديما للإشارة إلى أي نوع من التلاعب بالكلمات إلا أنه توسع ليشمل العديد من المحسنات البديعية منها الإشارة, الاقتباس, الاستعارة وغيرها. ولطالما تم اعتبار التلميح كنوع من أنواع

الإشارة حيث تم تعريفه على أنه "أي إشارة ضمنية وغير مباشرة" لكن الدراسات الحديثة في المجال اعتبرت الإشارات التصريحية تلميحا على حد سواء.

ورغم أن العلاقة بين التلميح والمحسنات البديعية الأخرى لا زالت غير واضحة إلا أن الأكيد هو أن التلميح يختلف عن البقية من المحسنات في كونه يولّد معانٍ وأفكارا ضمنية كما يتيح للقراء الكثير من الترجمات للنص على عكس الاقتباس مثلا الذي يكون نسخا محضا لكلمات موجودة مسبقا في نصوص أخرى.

1. تعريف التلميح:

من الجلي أن أغلب التعريفات الخاصة بالتلميح في القواميس تقتصر على كونه "إشارة ضمنية وغير مباشرة", إلا أن هذا التعريف لم يكن كافيا في نظر الباحثين في مجال التناص لكونه لا يوفي المصطلح حقه ويقلل من أهميته باعتبار هذه التعريفات سطحية وبعيدة عن المعنى الحقيقي للمصطلح.

وقد تقديم الكثير من التعريفات المفصلة للمصطلح من بينهم تعريف ليبيهالمي التي عرفت التلميح على أنه "مادة لغوية" تنقل معنىً ضمنيا.

2. التلميح في المجالات الأخرى:

في هذا الجزء قمنا بذكر المجالات المختلفة التي قد يتواجد فيها التلميح وعدم انحصاره في المجال الأدبي. من بين هذه المجالات: الأفلام, الفن, الموسيقا, وحتى السياسة.

3. التلميح كعنصر ثقافي:

تحتوي التلميحات عادة على عبارات خاصة بثقافة معينة كأسماء الأطعمة, شخصيات, أحداث وما إلى ذلك فإنها تعتبر من بين العناصر الثقافية ويتوجب أن يتم التعامل معها على هذا الأساس عند ترجمتها من اللغة الأصل إلى اللغة الهدف.

III. وظائف التلميح:

بالرغم من أن تحديد قائمة تحمل وظائف التلميح يعتبر تحديا اقرب للمستحيل منه إلى الممكن, ترى ليبيهالمي أن أهم وظيفة للتلميح هي كونه لغزا يتحدى القارئ ليقوم بحله ويملأ الفراغ في النص وبذلك يصل إلى المعنى الذي يهدف إليه الكاتب.

وبالإضافة إلى هذه الوظيفة فقد وضعت ليبيهالمي وظائف أخرى قد يحملها التلميح. تنقسم هذه الوظائف إلى:

-تلميحات تخدم الموضوع بحيث يتم التلميح إلى شيء, لا يمكن فهمه من المعنى السطحي للنص, يخص الشخصية أو الحالة.

- التلميح بغرض السخرية أو التحقير والتقليل من شخصية أو موقف.

- التلميح بغرض تقديم وصف لشخصية من داخل العمل الأدبي.

- تلميحات تظهر العلاقة بين الشخصيات من داخل العمل الأدبي.

1. **أثر التلميح:**

في هذا الجزء ذكرنا أهمية معرفة القارئ بثقافة النص من أجل الانتقال من فهم المعنى السطحي للتلميح إلى الفهم العميق له فمن غير هذه المعرفة يصبح التلميح مبهما وغير مفهوم بالنسبة للقارئ.

IV. **أهمية التلميح:**

إلى جانب كونه محسنا بديعيا يزيد من جمالية النص, تكمن أهمية التلميح في تشجيع القراء على البحث والقراء للوصول إلى المعنى الذي يهدف إليه الكاتب وكذا توليد نوع من الحماسة لدى القارئ عند فهم المعنى الخفي وشعوره بالانتماء إلى نفس الطبقة الفكرية للكاتب.

V. **التلميح بين العربية والانجليزية:**
1. **التلميح في الانجليزية:**

يتم استنباط أغلب التلميحات في الانجليزية من الأساطير القديمة و الإنجيل وخاصة من العهد القديم الذي يحتوي على العديد من القصص التي تعتبر مصدرا غنيا بالأحداث والشخصيات التي يمكن استعمالها كتلميحات. أعمال أشهر الكتاب كشكسبير وشارلز ديكنس وآخرون كثر بالإضافة إلى قصص الأطفال تعتبر أيضا من المصادر التي للمواقف والشخصيات التي يمكن استعمالها كتلميحات.

2. **التلميح في العربية:**

تُستنبط أغلب التلميحات في اللغة العربية من القرآن الكريم باعتباره مرتبطا بأغلب المجالات كالتاريخ والقانون وغيرها ولهذا يتم استعمال الآيات القرآنية كنوع من التلميح في سياقات عديدة ومختلفة. يعتبر الشعر مصدرا آخر للتلميحات على غرار القرآن الكريم وخاصة أشعار العصر الجاهلي المكتوبة باللغة العربية الفصيحة. كما تحتوي الثقافة العربية على عدة مصادر أخرى يمكن الاستنباط منها كالأساطير والأحداث التاريخية والتراث الشعبي كقصص "ألف ليلة وليلة" وغيرها الكثير.

تستعمل كلا من العربية والانجليزية التلميحات في الأعمال الأدبية وبالرغم من الاختلاف الشاسع بين اللغتين إلا أن التشابهات في القصص المذكورة في كل من القرآن والإنجيل قد تسهل إلى حد ما فهم القراء للتلميحات الموجودة في كلا اللغتين, بالإضافة إلى دور العولمة الفعال في تقارب وانفتاح الثقافتين على بعضها البعض بحيث أصبحت بعض التلميحات تعتبر "بين ثقافية".

الفصل الثاني:

I. **تصنيف التلميح:**

أغلب التصنيفات التي اقترحها الباحثون في سبيل تبسيط هذا المجال الواسع والمعقد قد تختلف في التسميات لكنها تتشابه ف جوهرها. التصنيف الأساسي للتلميح يجزئه إلى حسب المواضيع التي يحملها وعلى هذا الأساس فإن التلميح ينقسم إلى أربعة مجموعات وهي:

1. تلميح أدبي: وهو تلميح صريح أو مضمر لعمل أدبي آخر وقد يكون باستعمال الاقتباس أو الإشارة إلى شخصية أدبية أو حتى تشابها في أسلوب الكتابة.
2. تلميح ديني: ويكون باستعمال الكاتب لآيات أو أسماء أو قصص من الكتب المقدسة أو أسماء الأنبياء وما إلى ذلك.
3. تلميح ميثولوجي (الأساطير) : وذلك بالإشارة إلى الأساطير القديمة الخاصة بثقافة أو بلد معين.

4. تلميح تاريخي: لطالما كانت الشخصيات والأحداث التاريخية مصدرا أساسيا للتلميح وذلك لما لها من اثر جلي على السياق المستخدمة فيه.

II. تصنيفات ليبيهالمي للتلميح:

نعتمد في هذه الدراسة على النموذج الذي اقترحته ريتفا ليبيهالمي لتصنيف التلميح:

1) التلميح الحقيقي:(Allusion proper)
1.1. التلميح بأسماء الأعلام (PN allusion): وهو التلميح باستعمال أسماء الأعلام في الحياة الواقعية أو الأدب الخيالي، مثل السياسيين والقادة والزعماء أو الكتاب والفنانين. أو كذلك إلى أسماء الأعلام في الكتاب المقدس وشخصيات الأساطير والشخصيات الأدبية.
1.2. التلميح بالعبارات الأساسية (KP allusion): وهو التلميح بغير أسماء الأعلام واستخدام جمل عوضا عن ذلك للإشارة إلى شخصية أو حدث وما إلى ذلك بحيث تكون مركبات الجملة تحمل آثارا أو تشابها تساعد القارئ على فهم المعنى الضمني لسياق معين.

التلميح باستعمال كل من أسماء الأعلام والعبارات الأساسية ينقسم الى مجموعتين : تلميح قياسي ومعدل.

2) التلميح النمطي (stereotyped allusions) : هي تلميحات تم استعمالها بكثرة بحيث اصبحت اعتيادية ولا تعبر بالضرورة على مصدرها الأصلي.

3) ينقسم الصنف الثالث إلى جزئين:

أ) المقارنة شبه تلميحية (semi-allusive allusion)

ب) صفات تلميحية بالمسمى (Eponymous adjectives)

III. تحديات ترجمة التلميحات:

من المتفق عليه أن العناصر الثقافية تعيق فهم القارئ لنص ينتمي لثقافة مغايرة لثقافته. كذلك هو الحال بالنسبة للتلميح بصفته نوع من أنواع العناصر الثقافية والذي يطرح إشكاليات تزيد من صعوبة ترجمته. أهم هذه الإشكاليات يكمن في معرفة المترجم لوجود التلميح في النص, خاصة في حال ما إذا كان التلميح عبارة أساسية (KP allusion) حيث أن طبيعته المضمرة تجعله يندمج في السياق فيصعب تحديده والتعرف عليه على عكس أسماء الأعلام التي تكون جلية في النص. ترى ليبيهالمي أن معرفة مصدر التلميح وتحديد وظيفته في النص من التحديات التي تواجه المترجم عند نقل النص من اللغة الأصل إلى اللغة الهدف.

يحمل التلميح معنى في النص والثقافة التي ينشأ فيها ولكنه لا يحمل بالضرورة معنى في ثقافات أخرى وعليه فإن ترجمته تعتبر تحديا للمترجم المطالب باختيار الإستراتيجية الأمثل لنقل كل من الوظيفة الجمالية للتلميح باعتباره محسنا بديعيا بالإضافة إلى المعنى الخفي أو الوظيفة التي يحملها ويهدف الكاتب في النص الأصلي إليها عبر استخدامه.

IV. استراتيجيات ترجمة التلميح :
1. استراتيجيات ترجمة أسماء الأعلام (PN allusion) :

1- الإبقاء على الاسم (دون تغيير أو في صورته التقليدية باللغة المستهدفة) وتتفرع إلى ثلاث فئات:
أ-الإبقاء على الاسم كما هو.
ب- الإبقاء على الاسم مع إضافة بعض الإرشاد.

ت- الإبقاء على الاسم مع إضافة شرح تفصيلي، في هامش على سبيل المثال.

2-أن يستبدل الاسم باسم آخر وينقسم إلى فرعين:

أ- أن يستبدل الاسم باسم آخر من اللغة المصدر

ب- أن يستبدل الاسم باسم آخر من اللغة المستهدفة.

3-حذف الاسم، وتنقسم هذه الإستراتيجية إلى قسمين:

أ- حذف اسم العلم وتقديم المعنى بوسيلة أخرى، مثل اسم شائع غير أسماء الأعلام؛

ب- حذف كل من اسم العلم والتلميح

2. استراتيجيات ترجمة العبارات الأساسية (KP allusion):

أ/ استخدام ترجمة موحدة معتمدة.

ب/ الحد الأدنى من التغيير أي الترجمة الحرفية، بغض النظر عن ظلال المعاني أو المعنى السياقي، ومن ثم فلا يحدث تغيير يرمي بصفة خاصة إلى نقل ظلال المعاني.

جـ/ إرشاد من خارج التلميح يضاف إلى النص، حيث يهتدي المترجم بتقديره لمدى ما يحتاجه قراء النص المستهدف فيضيف معلومات معينة. كاستخدام الهوامش والحواشي وغير ذلك من الشروح الصريحة غير المدسوسة في النص بل المقدمة بأسلوب واضح باعتبارها معلومات إضافية.

هـ/ الألفة المصطنعة أو التمييز الداخلي، أي إضافة ملامح تلميح داخلية تشير إلى وجوده باستخدام صيغة خاصة أو بنية خاصة تختلف عن أسلوب السياق، وتشير من ثم إلى وجود كلمات مستعارة.

و / التلميح عن طريق عنصر مستخدم من اللغة المستهدف.

ز / اختزال التلميح بتقديم معناها وحسب من خلال الشرح وحذف العبارة الأساسية التلميحية نفسها.

حـ/ إعادة البناء باستخدام عدة تقنيات معا: أي ببناء فقرة توحي بظلال معاني التلميح أو بآثار خاصة أخرى من بنائها.

طـ/ حذف التلميح

الجزء التطبيقي:

الفصل الثالث:

قمنا في هذا الجزء باستقصاء الاستراتيجيات المستعملة من طرف المترجم في نقل التلميحات المستخرجة من النسخة المترجمة من رواية الحارس في حقل الشوفان من اللغة الانجليزية إلى اللغة العربية وذلك من خلال مقارنة تحليلية لهذه العينات بين الرواية الأصلية والمترجمة.

المنهجية والعينة:

قمنا بجمع بيانات هذا الفصل بالاعتماد على الرواية الأصلية والمترجمة. تتكون هذه البيانات من تسعة عشر مثالا من النسخة الأصلية الانجليزية وترجمتها من النسخة العربية حيث اعتمدنا المقارنة التحليلية لاكتشاف الاستراتيجيات المتبعة لترجمة هذه الأمثلة ونذكر منها مثالين:

المثال الأول:

"If you really want to hear about it, the first thing you'll probably want to know is where I was born, an what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that **David Copperfield** kind of crap," (Salinger, Ch1)

"إذا كنت قد أثرت اهتماماك بالفعل، فأغلب الظن أن أول ما ترغب في معرفته هو المكان الذي ولدت فيه وكيف أمضيت طفولتي التعسة وماذا كان يعمل والداي قبل أن ينجباني، وكل هذا اللغو الذي تعودناه في **"دايفيد كوبرفيلد"**"

- في هذا المثال قام المترجم بترجمة التلميح باسم العلم الى "دايفيد كوبرفيلد" وذلك من خلال إستراتيجية الإبقاء على الاسم كما هو كما قام المترجم باستعمال الأقواس(..) للحفاظ على وضوح وبروز اسم العلم للقراء في النسخة المترجمة.

<u>المثال الثاني:</u>

" All that blood and all sort of made me look tough. I'd only been in about two fights in my life, and I lost both of them. I'm not too tough. **I'm a pacifist**, if you want to know the truth." (Salinger ch6)

"كل ذلك جعلني أبدو قويا. لقد تشاجرت مرتين في حياتي وانهزمت في المرتين. لست قويا, **بل أنا مسالم,** إذا أردت الحق" (p. 37)

- نقل المترجم التلميح بالعبارة الأساسية حرفيا باستعمال إستراتيجية الحد الأدنى من التغيير. توفق المترجم في نقل المعنى السطحي للتلميح إلا أن هناك ضياع للمعنى الضمني للمثال والذي قد يكون بسبب عدم تعرف المترجم على التلميح في النص لاندماجه في السياق.

الإستراتيجية الأكثر توظيفا في الترجمة:

المقارنة التحليلية للبيانات المستخرجة من النسختين الأصلية والمترجمة للرواية أظهرت أن الإستراتيجية الأكثر توظيفا في ترجمة التلميح هي الاستراتيجيات التي تطبق الحد الأدنى من التغيير وهي الإبقاء على الاسم كما هو (Retention) بالنسبة للتلميحات بأسماء الأعلام (PN allusion) والترجمة الحرفية (Minimum change) بالنسبة للتلميحات بالعبارات الأساسية (KP allusion).

الأسباب المحتملة لتوظيف المترجم المتكرر لإستراتيجية الحد الأدنى من التغيير:

من المحتمل أن المترجم قد لجأ لتوظيف إستراتيجية الحد الأدنى من التغيير بكثرة لعدة أسباب منها:

- تتطلب إستراتيجية الحد الأدنى من التغيير جهدا اقل من غيرها من الاستراتيجيات بالرغم من أنها لا تتيح بالضرورة النتيجة الأمثل.

- تعذر على المترجم إيجاد ترجمات بديلة مما دفعه لترجمتها حرفيا على علم بأنه سيتعذر القراء غير ذوي الثقافات المزدوجة فهم التلميح.

- طبيعة أسماء العلم دفعت المترجم لاستعمال إستراتيجية الإبقاء على الاسم كما هو للحفاظ على معايير النص الأصلي .

- لم يلاحظ المترجم وجود التلميح داخل النص.

- المترجم غير معتاد على ثقافة النص الأصلي ولا يملك معرفة كافية بحياة وتاريخ الكاتب.

- عدم كفاءة المترجم بحيث يتعذر عليه معرفة الاستراتيجيات الأنسب لنقل معنى التلميح.

الخاتمة:

الهدف من هذه المذكرة هو دراسة وتحليل التلميح واستراتيجيات ترجمته إلى اللغة العربية. قمنا بتقديم لمحة عن التناص والتلميح وتعريفات لكليهما بالإضافة إلى وظائف وأهمية التلميح باعتبار هذا الأخير مجال واسع ومعقد يستدعي الدراسة والبحث. كما قمنا باستقصاء التحديات التي تواجه المترجم عند ترجمة التلميحات في سبيل إيصال كل من المعنيين السطحي والضمني للتلميح.

اتبعنا إستراتيجية المقارنة التحليلية لعينات مستخرجة من النسختين الأصلية والمترجمة لرواية الحارس في حقل الشوفان بهدف تحديد الإستراتيجية الأكثر توظيفا عند ترجمة التلميح في الرواية وتوصلنا إلى نتيجة استعمال المترجم لاستراتيجيات الحد الأدنى من التغيير. كما قدمنا شروحا للأسباب المحتملة التي دفعت المترجم لاعتماد هذه الإستراتيجية على حساب الاستراتيجيات الأخرى.