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The Translation of Mythical Intertextuality in Darwish's Mural "*Jidariat Darwish"*

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ABSTRACT

The Palestinian poet, Mahmoud Darwish, is a master of weaving various intellectual sources and different types of religious, artistic, historical, and mythical figures into his poetry. Like any exceptional piece of art, his poetry triggers an immediate response. It blends the aesthetic with the informative to create a vivid world deeply rooted in global heritage and local folklore. This paper investigates the translation strategies of mythical intertextuality in Darwish's poem "Mural." The current paper is a product-oriented descriptive translation study that uses a contrastive analysis of three published translations to analyse the translation strategies. The mythical intertextuality is located in the source text then each example is mapped to its counterparts in the target texts. This study aims to identify the strategies used in translating the Arabic mythical intertextuality into English, find the impediments hindering the translation process, and reach a generalisation about the translators' norms and patterns of translation. The study concludes that regardless of the strategy applied to translate mythical intertextuality, what truly affects the process and product of translation is the translator's cultural accumulative knowledge, i.e. the translator's cultural infrastructure. This knowledge, which enables the translator to perform his vital role as an informed reader, facilitates the task of rendering the mythical intertextuality, which can be studied as a representative of all types of intertextuality, with all its cultural aspects, connections and background.

Keywords: Arabic poetry; Darwish's Mural; *Mahmoud Darwish; mythical intertextuality; translation strategies*

INTRODUCTION

Even though intertextuality is a relatively new term which was initially coined by the Bulgarian-French literary critic Julia Kristeva, the notion behind this term is found in the works of Mikhail Bakhtin and Ferdinand de Saussure. The theoretical discussion about intertextuality starts with the rise of Postmodernism, but using it as a literary device can be traced back, in both languages, English and Arabic, to older literary production. Among those who mastered this device is the Palestinian poet Darwish (1941–2008), who said, "there is no writing that starts now, there is no first writing, nor a writing that starts from scratch" (Qasem, 2014, p. 263). Darwish, a winner of many international awards, is one of the most prominent literary figures in the Arab world. He is considered the voice of the Palestinians. His literary production presents an aesthetic record of Palestinian struggle and resistance. His poetry undoubtedly manifests his ability to use different types of intertextuality, including literary, religious, historical, and mythical intertextuality.

Similarly, Darwish's epic poem "Mural" (Darwish, 2001) can be studied as an example which exhibits these kinds of intertextuality, especially mythical intertextuality that enriches the text and stretches the meaning to reach new horizons. The present paper investigates thirteen

examples; another eight examples are only mentioned in the discussion of example 7 since they belong to the same category, having been translated using the same strategy. Intertextuality in all examples is individually investigated to discover the myth behind the lexicon. After that, every translation is culturally and linguistically described in light of the Mythical connotations of the source and target texts. The current study does not aim at determining a trend or quantifying the number of myths or mythical intertextuality in the poem; instead, it investigates the challenges of translation in mythical intertextuality and identifies the strategies used in translating them. In other words, this study will identify the strategies and explore the impediments to translating Mythical intertextuality from Arabic into English, as well as reach a generalisation about the norms and patterns of translating Mythical intertextuality. The three translations are those conducted by Munir Akash and Carolyn Forché, published in 2003 (Darwish, 2001/ 2003), Fady Joudah, published in 2009 (Darwish, 2001/ 2009), and Rema Hammami and John Berger, published in 2017 (Darwish, 2001/ 2017), referred to as TT1, TT2 and TT3 respectively.

REVIEW OF THE LITERATURE

DARWISH AND HIS "MURAL"

The Palestinian poet Mahmoud Darwish was born in 1941 and passed away in 2008. He is one of the most important Arab poets to contribute to the development of modern Arabic poetry (Yu & Alhartani, 2018). Most of Darwish's literary production is poetry, but he also has eight books in prose. He gained an international reputation and won many international awards, such as France's Knight of Arts and Belles Letters Medal, the Lenin Cultural Freedom Prize, and the Lenin Peace Prize, among others (Yu & Alhartani, 2018).

Darwish's "Mural" was written following a severe heart attack in 1999 (Marrouchi, 2011). This close encounter with death was narrated in his poem as a long negotiation with death (Hamdi, 2014). Otoum and Al Mazaidh (2016) highlight the personal pain of Darwish, which bears a resemblance to epic human pain by employing artistic and aesthetic techniques. They also emphasise that Darwish employed many modern techniques such as poetic narration, dramatic dialogue, and intertextuality. They conclude that "Mural" is based on intertextuality with different original texts. In this poem, Darwish incorporated different religious, historical, and mythical texts into his own text.

INTERTEXTUALITY

To understand intertextuality, it is perhaps useful to dwell on Julia Kristeva's (1980) book, *Desire in Language: A Semiotic Approach to Literature and Art*, in which she presents her vision of literary and artistic semiotics. She coined the term after a thorough study and a comprehensive understanding of the works by Mikhail Bakhtin and Ferdinand de Saussure.

Despite the complex history of the concept and the fact that it "has a history of different articulations which reflect a variety of linguistic and literary theories out of which it has emerged" (Olshanskaya, 2011, p. 88), the term itself is defined almost similarly by many scholars. Intertextuality is defined as "a precondition for the intelligibility of texts, involving the dependence of one text as a semiotic entity upon another, previously encountered text" (Hatim & Mason, 2005, p. 188). Bichet (2017) highlights this dependence as a connection between texts or even a type of

existence of a text in another text; she even considers intertextuality as a mode of rewriting (Bichet, 2017, p.6).

Venuti (2009, p. 157) categorises intertextual relations into two types: i) a well-defined type that includes quotations, allusion, and parody, and ii) a less-defined type that takes the form of implications or general reflection of previous patterns or works.

In order to recognise and value the importance of these relationships, the role of the competent reader is highly emphasised by Venuti (2009), who stresses the importance of the reader's literary and cultural knowledge in addition to the reader's competence in formulating the significance of intertextual relations. The role of the translator as an "informed reader" (Venuti, 2009, p.158) or as an "implied reader" who "needs to picture the readers and their expectations and identify the source text's structures" (Bichet, 2017, p.7) are essential concepts for translating intertextuality. This role is crucial since it introduces the translator as the first reader and the primary interpreter of the source text and its different levels of intertextuality. Venuti (2009) deems translating intertextuality as "virtually non-existent". According to him, it has limited completeness and precision. Therefore, in the source language, intertextual relations are usually replaced by analogous and different intertextual relations in the target language. In other words, intertextuality in the source text (ST) complicates translation which in turn introduces intertextuality in the target text (TT).

The particular case of intertextuality involves three complex and uneven sets of relations between; (a) the foreign text and other texts, (b) the foreign text (ST) and the translation (TT) and (c) the translation and other texts equivalence (Venuti, 2009, p.158). According to Venuti (2009), each set increases the risk of disconnection between the ST and TT, which can happen, for example, by replacing the source culture relations with target culture relations. Bichet (2017) also discusses this set of relations stating that there is a permeant inter-connection between the ST and the TT. This connection can be broken when they are "beyond [the translator's] knowledge in terms of temporality as well as language and culture, as references often stem from contemporary and older texts alike" (Bichet, 2017, p.7).

Several translation strategies are introduced to translate different types of intertextuality. These strategies include; omission, foreignisation, domestication, footnotes, endnotes, paratexts and substitution (Olshanskaya, 2011; Ssaydeh, 2019). Also, some translators may even resort to literal translation despite the cultural load and the specific nature of the intertextual texts (Desmet, 2001, p. 34).

Furthermore, understanding intertextuality in Darwish's poetry can facilitate the process of understanding and translating his poetry since Darwish's intertextuality was not a mere replica or a faint echo of others but an inexhaustible source that played a vital role in enriching his poetry and defining his own style. Darwish's extensive use of intertextuality reflects his encyclopedic knowledge and in-depth awareness of many international and Arab intellectual figures. Darwish managed to establish extraordinary intertextual connections with some notable international poets, such as the Spanish poet and dramatist García Lorca (Issa & Daragmeh, 2018), the English poet and playwright William Shakespeare (Hamamra & Qabaha, 2022) and the American-British poet and essayist T. S. Eliot (Al-sowail et al., 2022). Darwish also creates several ties with many old and modern Arab poets, such as Abu Tammam, Alma'rri (Issa & Daragmeh, 2018) and the Iraqi poet Badr Shakir al- Sayyab (Hamdi, 2019). Also, Darwish achieved, through intertextuality, many personal and national goals, which overlapped and cannot be separated as they are an extension and a projection of each other. However, the following cases can be presented as examples to

clarify the goals achieved by employing intertextuality in Darwish's poetry (Hamamra & Qabaha, 2022; Issa & Daragmeh, 2018).

MYTH

Finding a clear-cut definition of myth is arduous since this term is usually defined differently according to each study's perspective. Nevertheless, almost all definitions generally concur in referring to myth as a story. Simpson and Roud (2000, p. 254) define myths as "stories about divine beings, generally arranged in a coherent system; they are revered as true and sacred; they are endorsed by rulers and priests, and closely linked to religion". Another definition by Bodrogean (2011, p. 94) states that myth is "a story or a complex of story elements taken as expressing and therefore implicitly symbolising certain deep-lying aspects of human and transhuman existence. Also, Inder (2017, p.1) defines myths as "symbolic stories of identity and transition created by humans in a cultural context and upheld by that culture".

Understanding myths as a kind of story allows the reader to appreciate the aesthetic nature of myth as a literary genre. Thus, an operational definition can be tailored out of the previous points of view to define myths as; stories or story elements that connect the self, the identity and the heritage with the divine beings, symbolically link reality to religion and have various interpretations within the same cultural group that become more dialectic when encountered by others.

In light of what is mentioned above, myths in Darwish's works can be studied as part of Darwish's encyclopedic knowledge about his homeland, region, and world. Darwish, the artistic poet, finds a continuing inspiration in myths, which according to Palaima (2004, p. xxx), are usually mined in a deliberate and accepted process by poets to invoke inspiration. In addition to being a source of inspiration, Hamdi (2014) argues that Darwish used myth to change his reality, not escape it. He recalled ancient odes and epics to establish his epic. In other words, by creating intertextual relations with myths, Darwish made his Mural "his contemporary epic, to battle death using art and immortality through art" (Otoum & Al Mazaidh, 2016, p. 3).

METHODOLOGY

This study examines the translation of mythical intertextuality from Arabic into English. The data comprise thirteen examples of mythical intertextuality from Darwish's Mural "*Jidariat Darwish"* and its three translations conducted by Munir Akash and Carolyn Forche (Darwish, 2003), Fady Joudah (Darwish, 2009), and Rema Hammami and John Berger (Darwish, 2017). Wherever mentioned, these translations are referred to as TT1, TT2, and TT3, respectively.

To conduct the current study, the poem is thoroughly studied, and the related literature is closely examined to find the sample. The examples from the Arabic poem are first listed. These examples are limited to the mythical intertextuality in Darwish's poem "*al-Jidariah.*" No other types of intertextuality are investigated. Contrastive analysis is conducted following James's (1980) two-step procedure of contrastive analysis: i) description and ii) comparison. The use of this procedure in translation is explained in the following extract:

> In translation, this means first understanding the meaning of formal features of the original text and their role in the text's formation. The next step is producing an equivalent text in the target language, which requires sound linguistic and cultural competence. Both performance tasks – analysis and text production – share the need for linguistic and extra-linguistic competence. (Chakhachiro, 2018, p. 51)

Consequently, the study describes the cultural and linguistic background of the lexical items. The ST examples are then mapped to their English translations. The meaning of each corresponding item is also discussed, considering the cultural and linguistic background. Also, words are individually quoted within their context to provide enough contextual meaning. A literal translation for each example is provided to accommodate the notion of the examined lines. The second step, comparison, is applied to develop the discussion. A comparison between the source text and the TT is carried out to determine the relationships between these corresponding items and the possible translation shifts if they take place. The strategies used by translators are also studied within the examples' context. Corresponding segments are investigated for translation shifts, if any, as discussed by Munday (2016, p. 175). Hence, the current study fits into the framework of systematic descriptive translation studies (DTS).

ANALYSIS AND DISCUSSION

The following section analyses the mythical intertextuality in Darwish's Mural "*Jidariat Darwish."* The analysis is conducted in the context of culture and language, emphasising mythical intertextuality in ST and TTs. It also discusses strategies of translation applied in these extracts from Arabic into English.

مدينة الموتى (NECROPOLIS)

This place which is defined as a "Cemetery of an ancient city" (Markoe, 2007, p.875), is archaeologically known as a "Necropolis". This term is deeply rooted and widely used in the archaeology of the old world. Many are found in the eastern and western ancient parts of the world, such as Egypt, Greece, and Rome (Leeming, 2004, p.62).

Example 1

ST	:	"اين مدينة الموتى؟ واين انا؟" (ص .443)
Literal Translation	:	Where is the city of the dead? Where am I?
TT1	:	Where is the city of the dead? Where am I? (p.120).
TT2	:	Where is the city of the dead, and where am I? (p.102).
TT3	:	Where is the city of death, Where am I? (p.12).

The poet is looking for the place where he is supposed to be after his death. He is inquiring about this place which he calls مدينة الموتى " madinat almawta". Another reason why this term is more likely to create the mythical load is the association between the lexical item "Necropolis" and "Anubis," the "Jackal-headed Egyptian god who is the patron of embalmers, protector of the necropolis, and the guide of the deceased" (Palaima, 2004, p.475). Both reasons validate the suggestion that literal translation does not create an intertextual relationship, which can strongly be felt in the Arabic version and goes along with the general theme of defying death. In addition,

the second part of the line "Where am I?" is a direct question asking for guidance that Anubis could provide.

احتراق الجناحين (THE BURNING OF THE WINGS)

The burning of the wings is an apparent reference to the mythical story of Icarus, albeit the absence of a definite reference. The story of Icarus, whose father, Daedalus, made him a wing of wax and feathers to escape the labyrinth prison and died while attempting his escape, is one of the well-known ancient Greek myths. The story of the son who ignored his father's advice and died as a result, or the story of the one who perishes while approaching his goal, are two themes related to Darwish's poem.

Example 2

ST	:	كلما احترق الجناحان اقتربت من الحقيقة (ص. 445)
Literal Translation	:	Whenever the two wings burn, I move closer to the truth.
TT1	:	The more *my wings burn*, the more I near the truth (p.120).
TT2	:	When *the two wings burn,* I'll be near the truth (p.102).
TT3	:	As *my wings burn*, I approach the truth (p.13).

Darwish's "Mural" can better be evaluated if the link with this mythical story is established. Thus, using the literal translation opens the door for mythical intertextuality to widen the TT's meaning and add new dimensions to how these poetic lines can be analysed. The three translations employed this strategy to translate the ST.

الإنبعاث من الرماد (ARISING FROM ASHES)

The idea of rising from the ashes holds the symbolism of Emerging as new from what has been destroyed. It is directly linked to the Phoenix, a mythical bird that, when feeling near death, sets itself on fire and emerges from the ashes (Grimal, 1990, p. 351). This bird "symbolises rebirth due to its ability to self-immolate at the end of its life, then rise anew from its own ashes" (Godfrey & Guiley, 2009, p. 123). Invoking this symbolism through mythical intertextuality situates the very core of Darwish's conflict with death in his "Mural;" as such, accurate rendering of this intertextuality is as essential and aesthetically valuable as the original myth with all its details and manifestations.

Example 3

ST	:	انبعثت من الرماد (ص.445)
Literal Translation	:	I arise from the ashes.
TT1	:	Arise from the ashes (p.120).
TT2	:	Reincarnate (p.102).
TT3	:	Rise from the ashes (p.13).

The literal translation is used in TT1 and TT3 to render the idea of arising from the ashes, which carries great significance in understanding the story and the creature behind the lexical items. This strategy allows the reader to link the translation with the original mythical story and provoke the image of the mythical creature referred to in the ST without any interference or insinuation, which leaves the reader to his knowledge and imagination. However, using the

strategy of translation by a more general word in TT2 creates a different interpretation that has nothing to do with the original image. Therefore, the intertextual link between the foreign text and other texts (Venuti, 2009, p.158) might be violated, resulting in the loss of the original image.

التقمص والحلول والخلود (REINCARNATION, INCARNATION AND IMMORTALITY)

In this example, Darwish uses three different lexical items to hammer the same theme, "defying death." These words are: *"**التقمص**" (al-taqamus),* "*"**الحلول**" (al-holool)*, and *"**الخلود**" (al-khulod).* In this context, the word *al-khulod* can be directly rendered as "immortality", while an in-depth analysis is needed to understand the other words. In this context, *al-holool* and *al-taqamus* are the lexical items which may be furnished to differentiate between the natures of the souls that enter the body. The difference could be determined by understanding the extent to which souls are ordinary or non-ordinary. In other words, "the term incarnation in its broadest meaning can refer simply to an ordinary soul entering a new body and are, therefore; synonymous to reincarnation minus the "re-" prefix. In the term's narrower meaning, it refers to a non-ordinary soul or divine being entering or assuming bodily form" (McClelland, 2010, p.118).

Example 4

ST	:	أعطنا خبز الكفاف وواقعا اقوى. فليس لنا التقمص والحلول ولا الخلود (ص.453)
Literal Translation	:	Give us the bread of subsistence and a more robust reality since reincarnation, incarnation, and immortality do not belong to us.
TT1	:	Give us this day our daily bread and make bearable our present time. The transmigration of souls, incarnation, and eternity are not for us (p.124).
TT2	:	Give us the bread of sustenance; give us a stronger present. We are not immortal (we have only impersonation and incarnation) (p.106).
TT3	:	Give us our daily bread and a stronger now, for there's neither reincarnation nor home nor eternity for us (p.15).

On the one hand, *al-khulod* is translated into the affirmative form, "eternity," in TT1 and TT3. On the other hand, the negative form, "not immortal," in TT2 uses the literal translation strategy. As a matter of fact, the problem is in understanding the Eastern Arabic concept of *al-holool*, which is related to the notion of *waḥdat al-wujūd* ("Unity of Being") in which God as a supreme being is the subject of the matter, and *al-taqamus*, which is related to the souls of the ordinary human beings. Both terms were translated using lexical items that do not precisely reflect the cultural notion of the ST, i.e. "transmigration of souls," "incarnation," and "reincarnation", following the cultural substitution strategy or the unrelated words, namely, *impersonation* and *home*. Thus, none of the translations reflects the different shades of meaning between these mythical ways of defeating death. In addition, using "the transmigration of souls" in TT1 may partly be correct even though this term includes the rebirth of the animal soul into a human body and vice versa (McClelland, 2010, p. 270), which is not precisely what is meant by the ST. Although the other two translations relatively communicate the idea, they do not create mythical intertextuality between the text and the ancient beliefs of immortality, defying death created by the various lexical items in the ST.

طريق دمشق (DAMASCUS ROAD)

The miracle story of Saint Paul and his journey on the road to Damascus is part of the Christian lore regardless of the language of believers. It signifies the turning point of Saul, the Jew who

persecuted Christians, into St Paul, the Apostle of the nations (Act 9:1-9, King James Bible [KJV], 2010).

Example 5

ST	:	بوسعك الان الذهاب على طريق دمشق واثقة من الرؤيا.(ص.470)
Literal Translation	:	You can go now on the Road to Damascus, sure of the vision.
TT1	:	Now, you can go on the "Road to Damascus," in no doubt of Revelation (p. 131).
TT2	:	You can now get on "the Damascus road" confident of your vision (p. 114).
TT3	:	Sure-sighted to Damascus (p. 20).

As can be found in both languages, this story is one of the well-known incidents in the Christian lore upon which many beliefs and interpretations are established. Thus, there is no loss in using the literal translation of the Arabic word *tariek* (road) and the standard indigenous English equivalent of Damascus. In this example, the informed reader can establish the intertextuality in both texts (TT1 and TT2), especially when considering the microstructure surrounding the lexical items such as "vision/ revelation." However, using the strategy of translation by omission that deletes the word *tariek* (road) in TT3 can deter the reader's attention from the biblical reference and erase the intertextual effects of the original story. Thus, a great deal of the original story, which serves the poem's general theme of defying death and seeking new beginnings, is lost.

الإلٰـهات (GODDESSES)

Even though having male or female deities other than Allah is against Islamic doctrine, having goddesses was an established ideology among Arabs before Islam. Three of the most powerful deities were "The Daughters of Allah", *Allat*, Al-*Uzza*, and *Manat*. These three goddesses were among the most glorified idols in Arabia (Coulter & Turner, 2012). Similarly, western civilisation had many revered goddesses, such as Athena, the Greek goddess of wisdom and handicraft, and Minerva, the Roman goddess of wisdom and arts (Cotterell, 2006).

Example 6

ST	:	ولم نشارك في تدابير الإلٰـهات اللواتي كن يبدأن النشيد بسحرهن وكيدهن. (ص.471)
Literal Translation	:	We did not participate in the measures of the goddesses who commenced chanting with their magic and guile.
TT1	:	We never share the goddesses' plans, those who open their chanting with witchcraft and snares (p.132).
TT2	:	We didn't participate in the chores of goddesses who used to begin their song with magic and deceit (p.115)
TT3	:	We weren't there when the saints and their magic and malice got into the anthem (p.20).

In this example, the usage of the word "الإلٰـهات" (goddesses), as read in TT1 and TT2, creates a fairy-like mythical atmosphere which is created by the lively scene in which goddesses are "chanting" and performing "magic". Therefore, there is no justification to refrain from using literal translation, which introduces an equivalence that can be easily found in any good bilingual dictionary. However, introducing another unrelated word, such as "saints," which carries other connotations, does not fit the mythical context nor create the mythical intertextuality of the ST.

نرجس (NARCISSUS)

According to Greek mythology, Narcissus was doomed to fall in love with his image. He spent time gazing at his reflection in the water until he drowned. After his death, he was turned into a flower that holds his name, Narcissus (Cotterell, 2006, p. 63).

Example 7

ST	:	لي منها تأمل نرجس في ماء صورته. (ص. 473)
Literal Translation	:	Of it, I have Narcissus contemplation on the water of his image.
TT1	:	From my ode, I received a Narcissus gazing into his watery reflection (p. 132).
TT2	:	And of it, I have the Narcissus contemplating the water of its image (p. 115).
TT3	:	And I have of her: Narcissus contemplating the water of his image (p.20).

On the one hand, the literal translation of this mythical character's name and TT1 and TT3 standard indigenous English equivalent immediately conjures his story and allows the reader to find similarities between the poet and his poem. On the other hand, this generates Narcissus and his image. This analogy, which is based upon the mythical intertextuality between the ST and the myth, was not established in TT2. Here the ST lexical item *"نرجس" (narjis)* was not rendered as a name that refers to the mythical character, Narcissus, but as a flower name, narcissus, written in a small letter and being referred to using the pronoun "it." Thus, the failure to interpret the relation between the "foreign" ST and other texts resulted in a loss of translation and a failure to find the intertextual relationship between the TT and other texts' equivalence. It is important to note that the poem has several such intertextual ties with different mythical characters that raise the same questions and introduce a similar discussion to what is furnished above in TT1 and TT3. These examples include Anat, Job, Eve, Osiris, Gilgamesh, Enkidu, and Solomon, which are transliterated similarly in the three translations.

الأغوار وإمتحان المسيح (AL-AGHWAR AND JESUS TEMPTATION)

The Temptation of Christ, a biblical story that narrates how the devil tempted Jesus after forty days of fasting in the desert, can be viewed as a test of Jesus's Messiahship nature or as a Devilish attempt to lead Jesus astray and not to achieve his role. (Nyende, 2016, p. 526). This view can be stretched to present the poet's condition while facing his own demons while addressing the devil in the following line:

Example 8

ST	:	أعلى من الأغوار كانت حكمتي اذ قلت للشيطان لا، لا تمتحني! (ص. 474)
Literal Translation	:	Higher than the *Aghwar* was my wisdom when I told the devil not to tempt me.
TT1	:	My wisdom was higher than the *Aghwar*. I told Satan: No, do not inflict your tribulations upon me (p. 133).
TT2	:	Higher than the marshes in *Aghwar* was my wisdom when I told the devil: No. Don't test me (p. 115).
TT3	:	Higher than the valley was my wisdom when I told the devil: No, don't test me! (p. 20).

The translations must deal with the geographical location to interpret the intertextuality of the word "*Aghwar.*" The temptation of Jesus took place in the Negev Desert, which is in the same geographical area as the *Aghwar*. TT1 and TT2 render the geographical place, using the loan word

and the loan word plus explanation strategy, respectively, in a way that creates the geographical connection between the place and the incident and introduces the reader to the mythical intertextuality of the original place. Meanwhile, TT3 used the strategy of translation by a more general word, "valley," in which no intertextuality can be detected. Another loss in the three translations is discovered by reading the Holy Bible. The verb commonly used in related literature and exactly found in the biblical narration is "tempted" (Matthew, 4:1, King James Bible, 2010). As such, the same verb, tempted, as mentioned in the original English version of the New Testament, might better be retained. As Bichet (2017) argues, it is essential to "return to the original source, thus more accurately presenting the interpreting intertextuality … to the English-speaking target reader" (p.21).

العنقاء (AL-ANQA'A)/ THE PHOENIX

The word *al-anqa'a* refers to a huge mythical bird known among Arabs as one of the three impossibilities ("'Anqa'a", 2010, p. 2307). On the one hand, the mythical bird is also well known, being repeatedly mentioned in many English resources such as Grimal (1990) and Godfrey and Guiley (2009). On the other hand, the ostrich is typically known as an ordinary bird famous for "its supposed habit of hiding its head in the sand to avoid danger" (Williams, 2013, p.111). In ancient civilisations, too, the ostrich symbolises trust and justice for ancient Egyptians, evil for Babylonians, and faith for early Christians (Williams, 2013, p.107), but not mythical rebirth or death-defying animals.

Example 9

ST	:	ولم تلدني ريشة العنقاء.(ص.476)
Literal Translation	:	The feather of the Phoenix did not give birth to me.
TT1	:	The Phoenix has not yet given birth to me (p. 134).
TT2	:	The phoenix feather hasn't yet birthed me (p.116).
TT3	:	From the feather of the ostrich, I have not yet been born (p.21)

The Phoenix is a widespread translation of the mythical Arabic bird, *al-anqa'a*. This translation can be found in several established bilingual dictionaries. Both terms may connote common mythical features such as magnificence, longevity, and mythical death-defying ability (Godfrey & Guiley, 2009; Grimal, 1990). Thus, using the cultural substitution strategy in TT1 and TT2, which highlights a similar context in the target culture, serves the context and renders more shades of meaning of the original creature than the strategy used in TT3. In TT3, the translators resort to using the strategy of translation with more neutral/less expressive words, which introduces a different creature, instead of using the mythical one known in the target culture. Hence, there is no valid excuse for such an alteration of the mythical and extraordinary nature of *al-anqa'a* into the neutral, less expressive dull image of the ostrich.

قابيل (CAIN)

Kabil "Cain" and his brother *Habil* "Abel" are the two sons of Adam whose story was narrated in al-Quran, without overt identification. However, their names and story are known to Muslims through the Islamic tradition, which states how *Kabil* killed his brother because his sacrifice was refused while his brother's sacrifice was accepted ("Habil wa Kabil", 1986, pp. 13-14). Similarly,

the story of Cain and Abel is narrated in different biblical references with more details. The biblical version tackles several aspects of the story besides the sacrifice itself (Noegel & Wheeler, 2010, pp. 108-109). Therefore, readers of both ST and TT might be familiar with the story and may understand the binary concepts of life and death.

Example 10

ST	:	ربما أسرعت في تعليم قابيل الرماية (ص.493)
Literal Translation	:	You might be hasty in teaching Cain archery.
TT1	:	Perhaps you were hasty when you taught Cain the art of shooting (p. 142).
TT2	:	You might have been hasty in teaching Abel archery (p. 124).
TT3	:	Perhaps you taught Cain to throw too soon? (p. 26).

The literal translation of the name of this character with its standard indigenous English equivalent in TT1 and TT3 reactivates his story. It also establishes a direct link to the same person despite the cultural and religious differences between the readerships of the ST and TT. Regardless of the possible differences between Islam and Christianity in the details and ramifications of Cain's story, he remains an important figure in both religions. This fact makes using the literal translation an excellent strategy to render the meaning and evoke the mythical atmosphere associated with Cain and his experiences.

However, using this strategy without the utmost caution can lead to confusion, as in TT2. In this case, the translation breaks the intertextual link between the ST and the "other text" by mistakenly introducing the victim, Abel, instead of the murderer, Cain. Thus, the relationship between the TT and the "other texts equivalence" is distorted, resulting in a new mythical intertextual relationship that blurs the poetic image and provides a misleading interpretation of the ST.

حكمة الجامعة (THE WISDOM OF ECCLESIASTES)

Despite the debate about the actual author of the Ecclesiastes and whether he is Solomon or some Jewish sage, what truly matters is the theme and purpose of Ecclesiastes. This book states clearly and repeats the idea of vanity and the meaninglessness of everything, including the future after death, which leaves the human being with only one truth, the Devine love (Walvoord & Zuck, 2018, pp. 302-303).

Meanwhile, the Song of Songs, also known as the Song of Solomon, is attributed to Solomon. It is one of the most controversial biblical books to be interpreted. The interpretation varied enormously according to the reader. However, the book's main parts are courtship, weddings and marriage. In other words, the book's purpose is to celebrate human love (Walvoord & Zuck, 2018, pp. 337-338). It focuses on the pleasures of worldly life before, but not after, death.

Example 11

ST	:	أنشيد الأناشيد أم حكمة الجامعة؟ (ص.518)
Literal Translation	:	The Song of Songs or the Wisdom of Ecclesiastes?
TT1	:	The Song of Songs? The wise one of Ecclesiastes? (p. 154).
TT2	:	The Song of Songs or the university wisdom? (p. 136).
TT3	:	The song of songs? Or the wisdom of Ecclesiastes? (p. 33).

Since Christianity is an integral part of the Arab world, its lore and terminology in Arabic can be mapped to recognisable counterparts in English. In this example, *Nasheed al-Anasheed* and *hikmat al-Jami'ah* have "Song of Songs" and "Ecclesiastes" as counterparts. Therefore, TT1 and TT3 managed to establish the concept of duality repeatedly signalled in Darwish's poem. On the one hand, duality in this extract is between what is Divine and human, i.e. the Song of Songs that highlights worldly physical love. On the other hand, Ecclesiastes prioritise Divine love over anything since everything else is meaningless. Accordingly, literal translation helps create the mythical intertextuality between the poem and the biblical text. All of this was undermined when the strategy of the unrelated word was applied in TT2. The word "university" does not carry any related mythical or religious connotations, not to mention that the word does not fit the context nor add any value to the TT.

القرين (THE PERSONAL JINNI DOUBLE)

Qareen is defined in Islamic culture as "an independent soul that resides inside a person," which is usually a friendly companion but may sometimes cause trouble (Zanaty, 2006, p. 184). It is believed to be a counterpart, a companion or a double of the human being in the parallel realm of *Jinn* (Nasser, 2009, p.150). The word *shabah* is readily translated as "ghost" even though the Arabic lexical item is more related to the physical clarity of ordinary objects or human beings. In this context, *shabah* is usually defined in Arabic as what can be blurrily seen from a distance, the silhouette of an object or the vague image of something (Academy of the Arabic Language in Cairo, 2004, p. 470). Meanwhile, its equivalence in English is strongly associated with the mythical and supernatural world. The ghost is defined as "the apparition of a dead person or animal—the disembodied spirit that can be manifested as sound, touch, smell, or vision, and possess or manipulate objects or do any number of frightening or inspiring things" (Hall, 2007, pp. 215-216). This meaning was later added to the Arabic word.

Example 12

ST	:	فقلت أكلم الشبح القرين (ص.525)
Literal Translation	:	I said I am talking to my *jinni* double ghost.
TT1	:	I was talking to a ghost that haunts me (p. 157).
TT2	:	I said I am talking to my twin ghost (p. 140).
TT3	:	I reply I'm speaking to my double (p. 35).

It seems that none of the three translations managed to capture the cultural concept of the Arabic *Qareen* and resorted to the strategy of translation by omission, rendering only the Arabic word "*shabah"* in TT1 and TT2 while omitting any mythical traces in TT3. In TT2, the idea of "hunting" with its evil connotation and frightful cultural heritage is not always found in the ST, as discussed above, since the *Qareen* may or may not cause trouble (Zanaty, 2006, p. 184). Similarly, the word twin does not mirror the true identity of the *Qareen,* who is the speaker's own spiritual double in the parallel realm of *Jinn*, not the ghost of his "twin." Meanwhile, TT3 failed to create any mythical intertextuality between the TT and the other texts in the source or target cultures.

The woman referred to here is Penelope, the wife of Odysseus, king of Ithaca, and the sister of Tyndareus, King of Sparta. Her story was part of Homer's mythical epic, the Odyssey. Penelope longed for her husband, who went to the Trojan War and whose husband was rumoured to be deceased. Many noble suitors pressed her to get married, but she managed to put them off by pretending not to be able to marry until she fulfilled her vow of weaving a shroud for her father-in-law. However, she kept unravelling it every night for ten years, postponing the wedding and hoping for her husband's return (Cotterell, 2006, p. 56; Wilkinson, 2009, p. 66). Penelope was revered as a faithful wife and a noble queen. She was hailed for her fidelity, intelligence, self-restraint, and political skills (Kundmueller, 2019, p.17).

Example 13

ST	:	من غزلت قميص الصوف و أنتظرت أمام الباب (ص.532)
Literal Translation	:	The one who weaved the woollen shirt and waited in front of the door.
TT1	:	This one, who spun the woollen shirt and spent her time waiting at the door (p. 160).
TT2	:	A woman who wove the wool shirt and waited at the door (p. 143).
TT3	:	She spun the wool shirt and waited by the door (p. 37).

Translating mythical intertextuality using literal translation leaves readers with readers own knowledge and ability to locate the intertextuality and establish the link between the current text and the mythical epic. This raises a crucial question about the level of awareness among translators of such subtle links and the delicate connections with other cultures, taking into consideration the poet's knowledge, mastery, and skills, including how he implemented the myths of others in his own text.

CONCLUSION

This study attempted to identify strategies for translating mythical intertextuality and reach a proper generalisation about translating such a slippery, culturally loaded concept. The contrastive analysis between the ST and the TTs revealed the importance of the pre-translation stage, which depends on a combination of what might be called "the translator's cultural infrastructure" and the micro-structural factors in the ST itself. The study concluded that whatever the translation strategy used to render the mythical intertextuality and what truly validates the relativity and accuracy of translation is this combination which is initiated before and during the analysis process of the ST. The translator's cultural infrastructure includes many aspects, such as the translator's cultural accumulative knowledge as an informed reader who can locate, understand, and interpret the mythical intertextuality. The translator is responsible for detecting and interpreting the intertextual relationships within the same language before trying to introduce them to another culture via its language. Meanwhile, the micro-structural factors include, for example, capitalisation, surrounding lexical items, and names of people or places. These factors play a vital role in differentiating between mythical and ordinary entities (e.g. example 7), establishing a direct link to the original myth (e.g. example 10), or evoking the mythical atmosphere of the original story (e.g. example 13).

While the study does not aim at determining a trend or quantifying a number, it demonstrated that specific strategies could be more effective in translating mythical intertextuality.

In other words, some strategies failed to mirror mythical intertextuality as a cultural aspect. This failure creates a significant loss in translation, mainly when translating a text to be read by an informed audience or at least by a readership interested in the source culture and its myth and poetry. Thus, various strategies such as translation by a more general word (superordinate), translation by unrelated word, translation by a more natural/ less expressive word, or translation by omission have severe ramifications on the TT. Such ramifications might include creating different interpretations or images, establishing other connotations that do not fit the mythical context, producing texts where no mythical intertextuality can be detected, altering the original message, or omitting mythical traces.

Surprisingly, the study found that the literal translation managed to evoke the mythical atmosphere and render the mythical intertextuality as demonstrated in examples 3, 4, 5, 6, 7, 10 and 11. It must be noted that lexical items that provoke the image trigger the logical sequence toward the mythical story or establishes equivalence in the TL that can be found in both cultures. Similarly, the cultural substitution strategy proved to be of great importance in creating the mythical intertextuality in the TT or at least in highlighting similar contexts in the target culture, as expressed in examples 4 and 9. However, both strategies must be applied very carefully since both strategies leave the reader with the knowledge and skills to locate and understand such intertextuality.

Indeed, a closer look at the examples that carry mutual mythical intertextuality highlights many overlapping and intersecting dimensions between the Eastern Arabic and the Western English civilisations, especially regarding the mutual religious history between Islam and Christianity as two monotheistic religions. This point might be a good start to new perspectives in cultural studies and an opportunity to bridge the gap, converging the views in a troubled world. Further research is needed on the factors affecting the translator's cultural background and the cultural infrastructure needed to translate using mythical intertextuality or any culture-specific concept. Also, reviewing the curricula in the translation departments and training centres to introduce new courses related to the cultural aspects of SL and TL and how such aspects are integrated into the translation process is worthy of further investigation.

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