

Allusion: A Functional Evaluation of Peter Theroux's Translation *Dongola: A Novel of Nubia* with Reference to Idris Ali's Original Novel *Dunqulah: Riwayah Nubiyah*

Hanaa I. A. Ibrahim¹

Assistant Lecturer,

Department of English,

The British University in Egypt.

Corresponding E-mail: hanaa.anany@bue.edu.eg

Amany Y. A. A. Youssef²

Associate Professor of

Linguistics,

Department of English,

Helwan University, Egypt.

Nahla A. Surour³

Assistant Professor of

Linguistics & Translation,

Department of English,

Helwan University, Egypt.

ARTICLE DATA

Received: 08 July 2023

Accepted: 05 December 2023

Volume: 3

Issue: (4) Autumn 2023

DOI: 10.54848/bjtl.v3i4.73

ABSTRACT

This study¹ addresses the translation of allusion in Arabic into English from a qualitative functional perspective. The purpose of the study is to evaluate the functional adequacy of Peter Theroux's English translation of the allusions employed by Idris Ali in his Arabic novel *Dunqulah: Riwayah Nubiyah* (1993), via implementing Nord's functional model of translation-oriented text analysis (1991). The study entails two initial hypotheses. First, Theroux, as a non-native speaker of Arabic, would encounter linguistic, cultural, and pragmatic translation difficulties. Second, the anticipated translation difficulties are expected to affect the functional adequacy of Theroux's translation of allusion into English. The findings indicate that: Peter Theroux, as an American translator whose mother tongue is English, encountered linguistic, cultural, and pragmatic translation difficulties, which affected, to varying degrees, the functional adequacy of his English translation of allusion. Additionally, Theroux's rendering of the allusions using the literal sub-strategy into English has negatively affected their functional adequacy due to the linguistic and cultural gaps between the two languages. The study concludes that adopting the literal sub-strategy has led to a functionally inadequate English translation of the Arabic allusions. Furthermore, Nord's model (1991) would be a useful top-down problem-solving tool for translation between linguistically and culturally distant languages as it would aid the translator in identifying the anticipated linguistic, cultural, and pragmatic divergences between the languages. The produced translation would be based on a problem-solution process conducted by the translator rather than a discursive method of translation.

KEYWORDS

allusion, Dongola, functional adequacy, translation difficulties, translation errors, translation problems.

1. Introduction

Translation of allusion from Arabic into English in literary discourse is one of the most investigated topics in the translation studies field (cf. Alawi 2010, Albakry 2004, Ziyad 2019, etc.). Literary discourse has its

¹ This paper is extracted from an unfinished Ph.D. dissertation entitled "Assessing the English Translation of Idris Ali's Novel *رواية نوبية Dunqulah: riwayah nubiyah*: a Cognitive Functional Approach" by the first author, supervised by the second and third authors.

distinct stylistic features. The use of allusion, as an example of figurative language, is among many other characteristic stylistic features of literary discourse. Writers would employ allusions in their writings purposefully; therefore, the translation of allusions is highly challenging for the translators of Arabic literary discourse into English. Allusions have associative cultural meanings, which may cause ambiguity especially if the translator is a non-native speaker of the source language (SL), for language and culture are interrelated. Consequently, a non-native translator of the SL is expected to encounter problems in deciphering the linguistic and cultural complexities of the allusions used by a ST native writer, and this would in return affect the translator's ability to transfer the informative, phatic, appellative, and expressive functions of the ST to the TT.

The purpose of this paper is to evaluate the functional adequacy of Theroux's English translation of allusions in selected extracts from Ali's *Dunqulah: Riwayah Nubiyah* (1993) (hereafter, *Dunqulah*), employing Nord's model (1991) of translation-oriented text analysis.

The study has the following objectives:

- 1- to examine whether Theroux encountered translation *difficulties* and/or *problems* in translating Ali's Arabic allusions into English
- 2- to evaluate the functional adequacy of the English translation of Ali's Arabic allusions, based on Nord's model (1991)

Research Questions

The study raises the following research questions:

- 1- What kind of translation difficulties and/or problems (linguistic, cultural, and/or pragmatic) could have been encountered by Theroux while rendering Ali's Arabic allusions into English?
- 2- How far is Theroux's English translation of Ali's Arabic allusions functionally adequate?

The significance of the present study stems from the fact that it bridges the gap between translation theory and practice by showing how translation theory can add insight to the practice of translation. In fact, the present study brings together Holmes (1988) Pure and Applied branches of Translation Studies (Munday, 2008).

Translation between English and Arabic is a challenging task because both languages belong to different origins; while English is Indo-European, Arabic is Afro-Asiatic (Britannica, 2021). The translator's responsibility is thus not merely to communicate the meaning of the source text (ST) to the target text (TT) reader, but also to mitigate the cultural and linguistic ambiguities for the TT readership, the

reason why the translator's choice of a specific method of translation between Arabic and English has to be carefully opted for.

For a translation to be adequate, it has to be functional, hence the term "functional adequacy". Functional adequacy refers to the adequacy of the TT in the target culture (TC) in relation to the ST. Functionally speaking, translation is defined as:

[the] production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text (translation skopos). Translation allows a communicative act to take place which because of existing linguistic and cultural barriers would not have been possible without it. (Nord, 1991, p.28)

Nord (1991) suggests that if the TT does not allow a communicative act to take place, then there exist linguistic and/or cultural barriers. The model allows the translator to identify these potential barriers and compensate for them by investigating the ST in relation to the prospective TT extratextually and intertextually.

The following section discusses the theoretical framework of the present study. First, the definition and typologies of allusion are explained. Second, the main concepts pertinent to Nord's model of translation-oriented text analysis (1991) are explicated.

2. Theoretical Framework

2.1 Allusion

Allusion is a figurative device used by writers to get the readers to make connections to the ideas they want to communicate. This is achieved through "alluding" to or recalling certain supposedly shared information. Abrams (1999) defines allusion "as a passing reference, without explicit identification, to a literary or historical person, place or event or to another literary work or passage" (as cited in Bahrami, 2012, p. 2). Allusions are generally used by writers with the purpose of triggering a multitude of presupposed images and concepts in the minds of readers using a few words, with the purpose of deepening the reader's understanding of their work.

Irwin (2001) believes that allusion is a sort of reference, and he indicates that there is a dispute concerning whether an allusion has to be covert or not. As mentioned in Irwin (2001), allusions are not necessarily covert, but they can also be overt and obvious to the reader. Therefore, defining allusion as an indirect reference does not necessarily mean that it has to be covert, but it particularly means that it requires the reader to make some associations rather than just substituting the referent with the allusive reference. Thus, whether the allusion is covert or overt, its activation is dependent on invoking some associations in

the reader's mind. An allusion cannot be successfully activated unless the reader cognitively makes further connections by drawing on the collection of knowledge they possess and share with the writer.

Irwin (2001) suggests that the intention of the author plays a role in determining the associations made by the reader to understand the allusion. He stated that "[w]ithout the author's intent [whether conscious or unconscious] to allude, we have no allusion..." (2001, p. 290). The necessity of authorial intention causes us not to consider allusion as a mere reference or an accidental associative response made by the reader independent of the authorial intention. However, Irwin believes that the intention of the author of a literary text is to be achieved by the guided projections of the reader's imagination. Allusions require the reader to make creative associations that comply with the authorial intention in order to fill in the gaps and reach an interpretation. As a result, allusion could be considered as a productive process that is initiated by the author and needs the reader to get it activated and understood in order to produce the required effect. Therefore, the reader's allusive competence is a key factor for the author's intention of employing allusion to be successfully communicated. Accordingly, Irwin (2001) provides a comprehensive definition of allusion as:

[a] reference that is indirect in the sense that it calls for associations that go beyond mere substitution of a referent. An author must intend this indirect reference, and it must be in principle possible that the intended audience could detect it. Allusions often draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature... Taken together as a whole, the indirect nature of the reference, the authorial intent, and the possibility of detection in principle amount to a sufficient condition for allusion. (p. 289)

Allusion may be used by authors as a means of intertextuality. According to Montgomery (2007), "the notion of intertextuality stresses the idea that texts are not unique, isolated objects but are actually made out of numerous other texts, both known and unknown" (p. 161). Thus, texts do not exist in isolation, but they are interrelated. Allusive reference to other preceding texts in a literary work is considered as a form of intertextuality, for this reference to earlier texts shows how they are interrelated. Moreover, an author may allude to religious texts or famous literary discourse for the purpose of informing and persuading the reader with a certain point of view.

Hebel (1991) approaches allusion as "an evocative manifestation of intertextual relationships" (p. 135). He classified allusion into four types: quotational, titular, onomastic, and pseudo-intertextual. Quotational allusion echoes the specific syntagmatic content of the referent via the allusive marker. Titular allusion refers to the author's use of the title of a literary text in another text. Onomastic allusion is the author's reference to the names of fictional characters, famous persons, places, historical events and epochs. Pseudo-intertextual allusion is the author's deliberate reference to other texts that do not really exist and to unidentified addressees so as to make the reader unconsciously create intertextual links between the text

they are reading and the non-existent text and/or addressee. Hebel (1991) maintains that each of these types of allusion could be further categorized into implicit or explicit, based on markedness. While implicit allusions are unmarked, explicit allusions are marked with obviously recognizable typographic marks such as quotation marks, spaces, italicization, capitalization, and the inclusion of a foreign language component. However, regardless of the allusion markedness, the reader is required to cognitively bridge the gap between the allusion and the text where it is used to have it successfully and functionally activated (Magedanz, 2006).

Employing allusions in literary discourse gives the text an added layer of depth because of the potential “ambiguity or the implicit meanings of the texts; especially where it is not possible to speak directly because of social or political considerations” (Niknasab, 2011, p. 46). This paradox in which the text gets rich because of the brief and connotative nature of allusions is crucially dependent on the corpus of shared knowledge that exists between the author of the literary work and the reader. The existence of this shared knowledge allows the reader to go back and forth within the loop of the conceptualization process taking place in their mind until they reach an understanding of the associative meaning of the allusion.

Authors utilize allusion in their writings for varied purposes, such as appealing to the reader, persuading them with a certain point of view, evoking emotions, and/or making a certain effect. Rasheed (2018) notes that allusion “is used to evoke particular emotions or to express a similar sentiment to the object of the allusion” (p. 1). Thus, allusions could have phatic, appellative, and/or expressive functions. However, for the allusion to get activated and to fulfill its function(s), there should be shared knowledge between the author and the reader, for it “is considered as an economical device...to draw upon the ...common ideas, cultural memes or emotion already related to the reader/audience’s thought” (Rasheed, 2018, p. 2). Accordingly, allusion is considered as a dynamically communicative process that requires the reader to interpret and create the meaning of texts they read by utilizing their own pool of linguistic, literary, cultural, religious, historical, and political background knowledge.

Translating allusions, especially across linguistically and culturally different languages, is assumed to be a demanding task for the translator because allusions are of symbolic value to the reader within the context of the source culture (SC), and its activation requires the existence of shared knowledge between the author and the reader. Hence, the translator is ideally expected to transfer the ST allusion, along with its function(s) and effect(s), to the TT reader who exists in a completely different cultural context, and who most probably does not have shared knowledge with the ST author. Bahrami (2012) refers to allusion as a cultural “bump”, while Leppihalme (1997) mentions that it “occurs when an individual finds himself or herself in different, strange, or uncomfortable situation ... when interacting with persons of a different

culture” (p. 2). Moreover, Magedanz (2006) suggests that “... [allusion] requires the highest level of cultural competency from its audiences” (p. 166). Therefore, as mentioned above, the translator needs to have adequate knowledge of the intrinsic peculiarities of the ST culture because when a ST is deeply rooted in its cultural context, the translator may find translating allusion problematic.

2.2 Nord's model of translation-oriented text analysis (1991)

Nord's model of translation-oriented text analysis (1991) is dependent on two main principles: the *functionality* principle and the *Skopos* (Greek word for ‘Purpose’) of the TT (Nord, 2007). The functionality principle is based on Vermeer's concept of Skopos, which refers to the purpose of the TT in the target situation. Vermeer explains the Skopos rule as follows:

[Each] text is produced for a given purpose and should serve this purpose. The *Skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function. (Nord, 2008, p. 28)

According to Nord (2007), the functionality principle could be interpreted as “the translation purpose justifies the translation procedures... the end justifies the means, and there would be no restriction to the range of possible ends” (p. 114). However, this has to be regulated by the translator's responsibility as a mediator between the ST author, the commissioner of the TT, and the TT receivers; thus, Nord (2007) introduced the principle of loyalty, “which says that the acceptability of translation purposes is limited by the translator's responsibility to all her or his partners in the cooperative activity of translation. Loyalty may oblige translators to reveal their translation purposes and justify their translational decisions” (p. 3). Nord's purpose of incorporating the loyalty principle into her functionalist model is to build a trustful relationship between the different parties involved in the communicative action of translation, represented in the ST author, TT commissioner, and TT receivers:

[If] authors can be sure that translators will respect their communicative interests or intentions, they may even consent to any changes or adaptations needed to make the translation work in the target culture. And if clients or receivers can be sure that the translator will consider their communicative needs as well, they may even accept a translation that is different from what they expected. This confidence will then strengthen the translator's social prestige as a responsible and trustworthy partner. (Nord, 2002, p. 3)

Nord highlights the importance of the translation brief, where the commissioner defines the TT profile, in addition to any specific instructions. In an ideal translational action situation, the commissioner provides the translator with an explicit translation brief. The translation brief is expected to include the TT profile, which is composed of the following set of information about the TT situation: motive, addressees, time, place, medium of communication, and the intended function of the TT (Nord's extratextual factors).

However, the translation brief does not specify for the translator the translation method or type; it is the translator's entire responsibility to make such decisions, which are dependent on the translator's competency. Nord (2018) states that "the translation should be adequate to the requirements of the brief"; therefore, the translator is expected to fulfill the requirements of the translation brief so as to produce a functionally adequate TT, which achieves its communicative purpose in the target situation for the TT reader (p. 34).

The purpose of comparing TT profile, defined in the translation brief, to the ST using Nord's list of extratextual factors is to decide on the points of divergence and congruency between the situations of the ST and the TT. Then, the translator analyzes the ST linguistically and semantically using Nord's intratextual factors. According to Nord,

[The] translator thus has to use source-text analysis to determine whether and to what extent an imitation of the source-text style could be an appropriate way of achieving the intended function and what effect this will have... The result of this analysis should determine the choices made in the translation process. (Nord, 2018, p. 86)

The stage of ST-TT situation comparison is based on the following list of extratextual factors: the intended function(s), addressees, time, and place of receiving the texts, medium, and motive of producing the texts. The purpose of the extratextual analysis is to determine the transfer principles. Nord's notion of the intended *function* of a text is based on an integration of Bühler's referential, appellative, and expressive functions (1934) and Jakobson's phatic function (1960). The referential function involves reference to the entities and human beings of the world. The readers' conceptualization of the referential function of a text is dependent on whether the author uses any implicit information that he presupposes to be part of the reader's horizon. The purpose of the appellative function is to evoke a certain reaction or response on the part of the reader. The expressive function imparts the author's point of view and attitude towards the objects, entities, characters, events, and actions in the text. The phatic function is used for the purpose of opening or closing the network of communication between the author of a text and the reader (Nord, 2006).

Addressees, another extratextual factor, involves the ST and TT readers who supposedly have different cultural, linguistic, and experiential background. *Medium* refers to the channel of communication (writing versus speaking) through which the text function(s) are communicated to the addressees. Knowledge of the *time* and *place* of text production and reception on the part of the translator would be very illuminative. Finally, being aware of the *motive*, which refers to the purpose of ST and TT production, would guide the translator in their process of communicating the function(s) of the text and adapting them to the TT culture if needed. The comparison between the ST and TT extratextual factors allows the translator to detect any divergence between the situations of ST and TT production. This is considered as a proactive

step that gives the translator a hint about the potential problems that they might encounter and provides the translator with a preliminary conception of the principles of transfer.

A further stage of analysis is required by the translator, this time focusing on the ST linguistically and semantically, based on Nord's list of intratextual factors. Linguistically, the ST is scrutinized for the author's choice of lexis and their connotative meaning(s), the use of a specific register or dialect, sentence structure, non-verbal elements, composition, or suprasegmental features. Semantically, the translator is required to analyze the ST for its subject matter, content, and presupposition(s). Despite the division of the intratextual elements into linguistic and semantic, the two groups are interrelated, given that the analysis of any of the linguistic aspects of a ST may yield valuable information about its semantic aspects.

Nord's tenet of conducting a comparative analysis of the ST-TT extratextual factors in addition to analyzing the ST intratextually is to allow the translator to identify any potential problems that would negatively affect the production of a functionally communicative TT, as well as to develop the transfer principles. Moreover, this allows the translator to decide on the general disposition of the TT, as to whether it should be SC or TC oriented/ documentary or instrumental (1991).

In her second edition of *Translating as a purposeful activity: Functionalist approaches explained*, Nord (2018) differentiates between translation *problems*, translation *difficulties*, and translation *errors*. First, she defines a translation problem as "an objective problem which every translator...has to solve during a particular translation task", and they are categorized into pragmatic, cultural, linguistic, and text-specific problems (1991, p.151). Therefore, a translation problem is objective in the sense that it persists regardless of who the translator is. Second, translation difficulties are subjective in the sense that they are specific to the translator because of their linguistic, cultural and/or translational deficient competency; thus, what is considered as a translation difficulty for one translator working on a specific ST may not be a difficulty for another translator working on the same ST. Third, a translation error occurs when the translator fails to abide by the instructions of the commissioner as defined in the translation brief, and/or to find an adequate solution to a translation problem. Consequently, translation errors are classified into pragmatic, cultural, linguistic, and text-specific errors. Translation problems are interrelated in the sense that solving one translation problem would affect solving the other problems. Finally, Nord's main evaluative criterion of the TT functionality is the adequacy of the translator's solution(s) of the translation problem.

Nord (2018) makes a distinction between the function of the TT and that of the translation process. She proposes *documentary* and *instrumental* translation processes as two functional translation types that determine "whether the translated text should conform to source-culture or target-culture conventions with regard to translation style" (p. 68). The function of the documentary translation process is to document a

communicative interaction between the ST author and ST addressees under the conditions of the SC, whereas the function of the instrumental translation process is to channel a new communicative interaction between the TT producer and the TT addressees using the ST.

Nord (1997) points out that translation is generally categorized into *documentary* translation and *instrumental* translation. While *documentary* (literal/close) translation types (on the left hand of the continuum of strategies) communicate the denotative meaning of the ST and consider its form, *instrumental* (free/communicative) types of translation (occupying the right side of the continuum of strategies) involve communicating the message of the ST. Thus, abiding by the ST form is variable across the range of translation methods. Documentary translation subcategories are: *interlinear*, *literal*, *philological*, and *exoticizing* translation, and they differ in how far the translator abides by the form and content of the ST. Interlinear translation is a word-for-word translation with the purpose of reproducing the SL lexis and syntactic structures that appear in the ST. Such type of translation is indeed given the designation “functional” if it is a requirement mentioned in the translation brief. Literal translation aims at reproducing the lexis of the original ST, yet the ST syntactic structure and the idiomatic use of lexis are adapted to the norms of the TL. Philological translation is a literal translation of the ST accompanied by extratextual additions (such as necessary explanations about the SC in footnotes or glossaries). Exoticizing translation aims at creating a sense of exotic strangeness or cultural distance for the target readership by preserving the original setting and contents of the ST story, while ensuring that language and style conform to the TC conventions.

On the other hand, instrumental translation types are the: *equifunctional*, *heterofunctional*, and *homologous*. In the equifunctional translation type both ST and TT have the same function, as the purpose is to achieve the ST function(s) for the target reader. A heterofunctional translation is adopted if the function(s) of the ST cannot be preserved, as a whole or in the same order, in the TT because of cultural and/or temporal distance, while homologous translation occurs if the literary status of the TT allows it to function as an instrument on its own in the TC text corpus, and the literary status of the TT corresponds to that of the original ST in its SC text corpus.

It is noteworthy to mention that it is only for theoretical purposes that these types of translations are so clearly defined. “In reality, neither faithful renderings nor functional ones could be delineated by clear-cut demarcations, as they lie on a cline composed of a wide range of translation types, each type representing a degree on the continuum ranging from slavish reproduction to free transposition” (Surour, 2004).

The function of the produced TT, prompted by a documentary translation process is mainly metatextual. It is a TC text informing the target readership about a SC text, such as "... informing target-culture addressees about a source-culture author referring to an object of the world (from a source-culture point of view) or informing target-culture readers about somebody from a source-culture appealing to their addressees' culture-specific experience of the world" (Nord, 2018, p. 49). On the other hand, the resulting TT of an instrumental translation process is "a text that may achieve the same range of functions as an original text"; thus, the TT function(s) could be referential, expressive, appellative, and/or phatic (Nord, 2018, p. 50).

In the following section we explain the significance of Nord's model (1991) as a qualitative tool of analysis, and we describe the process of analysis and evaluation.

3. Procedure

3.1 Method

Nord's model of translation-oriented text analysis (1991) has been utilized in functionally evaluating Theroux's English translation of Ali's allusion in *Dunqulah*. The method of analyzing and evaluating the data under study proceeded according to the following steps. First, the ST and TT situations were comparatively analyzed based on Nord's list of extratextual factors (sender, intended function(s), addressees, spatiotemporal factors of text reception, medium, and motive for communication). Gathering information about the situation of the TT was more challenging than that of the ST. An online search was thus conducted to trace any useful metatexts about the situation of the TT. We found the translation proposal along with correspondences between Theroux, Ali, and the American University in Cairo Press available for research purposes at the library of Indiana University. The archives were then scanned for the relevant documents. The focus of ST-TT situations comparative analysis was to pinpoint the similarities and differences between the two situations and to explain any implications regarding the expected problems. Moreover, this allowed the formulation of an inventory of transfer principles which represent the guidelines that the translator is advised to follow to arrive at a functional TT. Second, selected problematic extracts in the translation together with their original corresponding counterparts were comparatively analyzed linguistically and semantically using Nord's list of intratextual factors. The ST-TT intratextual comparative analysis was confined to the intratextual factors relevant to the problems exhibited in the extracts under analysis. Third, translation difficulties and/or problems in the extracts under analysis were identified and the TT extracts were functionally evaluated with reference to their corresponding ST counterparts and to the generated transfer principles. For the readers' convenience, a literal translation of each of the selected ST extracts under analysis has been provided.

3.2 Tool

Nord's model (1991) has been adopted as it is believed to be the most fitting for the functional evaluation of the TT, being a conglomerate of the strengths of other functional theories such as Vermeer's (1970) Skopos theory and Holz- Mänttari's (1984) Translational Action Theory.

3.3 Data

Idris Ali's *Dunqulah* was first published in 1993 and its English translation was published in 1998. It is the first Nubian novel ever translated, and it won The University of Arkansas Press Award for Arabic Literature in Translation (1997). The novel together with its award-winning English translation were quite controversial because Ali depicted the Nubian dilemma of poverty and marginalization.

Through the course of the novel, Awad, the main character, aspires to retain the Nubian glorious past. Upon his release from prison, Awad returns to his homeland Dongola. His mother wanted him to get married, yet he decides to flee the whole country heading to Europe, where he falls in love with a French woman called Simone. When he returns to Dongola, the mother with the help of the elders of his people insists that he gets married to any of the Nubian girls. Eventually, he succumbs to his mother's decision, and he marries Halima, the girl who used to willingly assist her while he was away. Awad agrees to marry Halima because he believed this marriage was his gateway to travel abroad again to his beloved girlfriend Simone. Being pressured by Hushia's orders and her oppressed situation as an abandoned wife, Halima indulges in a relationship with an upper Egyptian man. When Hushia discovers this shameful relationship, Halima tries to silence Hushia but her efforts are in vain. Consequently, Halima murders Hushia, and her lover escapes. Finally, Awad's wife calls for help claiming that a man murdered her mother-in-law.

Four extracts were selected for analysis and evaluation. The criteria of data selection were based on our observation of the titular, onomastic, and quotational allusions Ali used in the ST. The data selection criteria comply with the objective of testing the hypotheses that: 1. Theroux, as a non-native speaker of Arabic, would encounter linguistic, cultural, and pragmatic translation difficulties and/or problems; and 2. the anticipated translation difficulties and/or problems are expected to affect the functional adequacy of Theroux's translation of allusion into English.

4. Analysis and discussion

4.1 Analysis of extratextual factors

Analysis of ST-TT extratextual factors was quite challenging due to the insufficient (and sometimes lack of) information about the situations of both texts. Thus, studying paratexts (different additional elements such as prefaces, epigraphs, and footnotes which appear within the book, surrounding and extending the novel) and metatexts (critical commentaries, reviews, and interviews reflecting on the novel) was essential. As a first step, we analyzed the available paratexts of the ST and TT. This step yielded valuable information. However, analysis of paratexts was insufficient, and so we resorted to search for metatextual sources that would provide useful clues for conducting a thorough ST-TT extratextual analysis of situations. The analysis of paratexts and metatexts as sources of information about the extratextual factors of a situation is essential, especially if the translation brief is unavailable, ambiguous, or insufficient. This sheds lights on the importance of the pragmatic analysis of ST-TT situations based on Nord's inventory of extratextual factors, which, in this case, yielded significant information. In this respect, we conducted an analysis of Ali's epigraph, Theroux's note (as paratexts), in addition to the analysis of a number of metatexts: the relevant correspondences between Ali, Theroux, and the commissioner, Dr. Ali Alraai's review of the novel, and Wafaa Helmy's interview with Ali.

Analysis of the epigraph (a paratext) allowed determining several extratextual factors: the ST sender and his addressees, the ST intended function(s), and the motive for communication. Ali's signature at the end of the epigraph using his first and middle names clearly marked the author as the sender. Also, Ali identified the people of the North as his addressees by calling them "أهل الشمال" (the people of the North). Ali's motive for communication is obvious through his words "أنقل لكم وبصدق جارح بعض أوجاعي وأوجاع قومي" (I will bluntly tell you some of my pains and the pains of my people), which show his intention of communicating his struggle as a Nubian. The following is the epigraph with the relevant extratextual factors written in bold.

إلى ... أصدقائي و أحبائي أهل الشمال.
هذه كل أوراقى فلا تمزقوها ..
وهذا صوتى فلا تسكتوه ..
وهذا أنا فلا ترجمونى..
لأنى عشت بينكم، و أكلت معكم، وعشقت حضارتكم ... ومازلت.
إنما أنقل لكم وبصدق جارح بعض أوجاعى وأوجاع قومى
إدريس على

According to Fayed (2021), there are several features of a translator's preface that serve as a paratext. A translator's preface might inform the readers about the TT, give background about the ST author's literary status and previous works, serve as a tool for the translator's self-promotion, and/or attend

to ideologically motivated goals. Theroux's "Translator's Note" is a paratext, yet is obviously insufficient, as he just mentioned that the author acknowledged the translation strategies he resorted to during the act of translation and that he made some adjustments, additions, and deletions: "[s]ome additions, deletions, and small adjustments have been made to the English text of *Dongola: A Novel of Nubia*, with the consent of the author". It is obvious that Theroux implicitly denies his responsibility of either the content of the TT or any changes he made in the form of deletion, addition and/or adjustments. Despite Theroux's brief translator's note, in his review of the novel, Theroux paid tribute to the work, in response to the commissioner, saying, "*Dongola, A Novel of Nubia* would be a wonderful read for western audiences. I recommend it very strongly for publication. I would love to meet the author." Additionally, Theroux mentioned that "with the exception of a few Nubian words and sometimes obscure Upper Egyptian usages, this book presents no special difficulty for a translator familiar with Egyptian Arabic", the fact which reveals that he believed that the translation task is feasible except for some linguistic difficulties because of the Nubian and Upper Egyptian lexis used by Ali. The above-mentioned quotes clarify three important extratextual factors of the TT situation: the intended text function (metatextual), the addressees (western audience), and the motive (publication and competition for the 1997 University of Arkansas Prize for the Translation of Arabic Literature).

Two published metatexts (a review of the novel and an interview with Ali) yielded valuable insights on the situations of the ST and TT. The first metatext is the review authored by Dr. Ali Alraai in Al Ahram Newspaper on the 10th of June 1996. Although he highlighted the reason that caused the Nubians' resentment and wide anger towards Ali (because of Halima's portrayal as an adulterous wife), Dr. Alraai praised the novel for drawing the attention to the consequences of marginalization and discrimination between Northern and Southern Egyptians. Dr. Alraai argued that the novel poses a just complaint rather than a call for secession. In response to one of Theroux's correspondences, Ali was enthusiastic about having his novel translated for the purpose of disseminating his case. In fact, the translation of his novel goes far beyond his motive for writing it. Having the western audience hearing his voice was a motivation for Ali to agree to having his novel translated. Additionally, Ali stated in the same correspondence with Theroux that "the Sudanese and Nubian cultures are inextricable as they are both cultures of the Nile Valley, and thus are ultimately interwoven with the Egyptian culture". This shows how Ali was fully aware of the interrelation between the Sudanese, Nubian, and the Egyptian cultures.

The second metatext was published in Al-Araby Newspaper on November 3, 1997 after the translation had won the University of Arkansas prize. This metatext was an interview with Idris Ali, prefaced by a short introduction by the journalist/interviewer (Wafaa Helmy), for the purpose of getting the

reader acquainted with the context of the controversy regarding the novel and its award-winning English translation. The interviewer started by informing the reader that Ali and Theroux won the prize for the translation of the novel. Then, she went on informing the reader that the novel was harshly criticized by its readers, which caused Ali to attempt suicide twice, yet was rescued on both occasions. The first suicidal attempt was actually dramatic and quite paradoxical (in relation to the novel) as he threw himself in the “River Nile”. The question here is whether Ali’s description of the River Nile as “the cause of calamity” in his novel has anything to do with how he perceives it in reality.

Opponents of the novel perceived it as a secessionist novel which calls for the separation of Nubia from Egypt, the reason why Ali was fiercely criticized. Proponents of the novel believed that it is a manifestation of the Nubians’ peculiar culture and the pains they experienced, and that this does not necessarily mean that Ali rejected the idea of national unity.

Ali mentioned in his interview with Helmy that he met the Director of the American University in Cairo Press in a seminar about the Nubian literature conducted at the AUC. The director of the AUC Press liked the novel, and became the nexus between Ali and Theroux.

In answer to Helmy’s question (1997) as to why he did not confront his opponents rather than try to escape them by committing suicide, Ali’s argument was that the novel was mistakenly read, and that the protagonist was actually in a state of distress as a result of the Nubians’ migration from Old Nubia, the reason why he expressed rebellious ideas. Ali then stressed that this did not necessarily mean that he had the same ideas as the protagonist. Surprisingly, Ali’s answer to Helmy’s question contradicts the first-person epigraph he provided as a paratext before starting the narration of the novel: there he declares that “these” are his papers, and “this” is his voice, and he further adds his signature. Ali added that that his sensitive nature caused him to be mentally vulnerable and intolerant to stressors: “because I am inherently sensitive, I could not tolerate stress during any of the crises I went through, as I believe that it is absurd to keep fighting, and life is not worth all these battles. That is why I chose the easiest way: suicide!”. This, again, goes counter to Ali’s own reply to Helmy, when she asked him if the conflicts that he depicted in his novels reflect what actually happened in his real life. He then said that his psychological construct caused him to be unconventional and go against the mainstream, for he liked to challenge the status quo by bucking the trend. Therefore, all the characters of his works were, in his belief, troublesome and irritating. He also added that a writer must have a futuristic insight to try to change the surrounding corruption.

Helmy posed another question regarding whether Ali was expecting to be attacked again after he had won the prize, as the American side used to encourage literary works that expressed secessionist ideas. Ali answered back clarifying that the prize was awarded by an educational institution. Ali also defended

Theroux's integrity as a respectful literary figure claiming that he did not have any political inclinations. Besides, he mentioned that Theroux's appreciation of the novel derived from his humanitarian perspective, as it depicted the life of the marginalized. Moreover, Ali stated in the interview that the prize was not offered by a Zionist side.

In sharp contrast to Ali's reply, one of the correspondences between Arnold (the director of the AUC publishing house back then) and Theroux – the correspondence is archived at Indiana University library – revealed a mention of Israel, which is specifically significant. In this particular correspondence, Theroux wrote to Arnold saying that "...I leave for Israel on July 4. If you're in town perhaps we can discuss Dongola then". The question that arises here is: unless there was a hidden agenda that Ali himself was unaware of, how could the mention of Israel be relevant to the context of Dongola translation? A reasonable conclusion would be that the motivation of translating and publishing the novel was probably to take advantage of the identity crisis that Ali suffered from as a result of his diaspora. Ali's identity crisis is evident in his contradictory replies to Helmy's questions.

Based on the relevant extratextual factors that we could collect from the different paratexts and metatexts, the situation of the ST versus that of the TT could be formulated in the following tabular form:

Table 1: Comparison of ST-TT extratextual factors

Extratextual Factors	ST	TT
Intended Text Function(s)	Referential, Appellative, Expressive, Phatic	Metatextual
Sender	Idris Ali (Egyptian Nubian literary figure)	Peter Theroux (renowned American translator)
Addressees	Arabic-speaking readership, The people of the North	Western audience
Medium	Mainly monolingual written text in Modern Standard Arabic (with occasional instances of Nubian language, colloquial Arabic register)	Monolingual written text in American English
Time and Place of text production and reception	Contemporary; Egypt	Contemporary; America, other Western Countries
Motive for Text Production	Communicate to the Egyptian people of the North the repercussions of the High Dam for the Nubians	Publication of the TT, competing for the 1997 University of Arkansas Prize for the Translation of Arabic Literature

Setting the situations of the ST and the TT in comparison allowed us to infer the transfer principles (broad translational rules) that the translator is advised to abide by in order to produce a functionally adequate TT. First, the translation should be of the exoticizing, documentary type, in which the ST original exotic setting and story is preserved, yet ST language and style are adapted. Second, the translation is to be source-culture oriented, while providing explanations of lexis specific to the Egyptian and Nubian cultures in the form of extratextual additions, such as notes or glossaries. Third, the main function of the TT has to be metatextual because it is a text about another text (ST). Fourth, the translator has to consider the wide gap between the source and target addressees, do the necessary research, and change the implicit to explicit via textual expansions. Ali addresses "أهل الشمال" (the people of the North), which is clearly expressed by Ali in the epigraph. On the other hand, Theroux's addressees are the Western audience. This is profoundly significant in terms of the divergence between the sociocultural and real-world knowledge of the ST-TT addressees. Fifth, in line with, Nord's famous functionality-plus-loyalty principle, the translator ought to consider Ali's motive for the ST production and publication.

Reference to the correspondences between the American University Press and Peter Theroux allowed us to have access to his review of the ST and his decisions regarding the feasibility of the translation assignment. Quoting Theroux's comment, he stated that "with the exception of a few Nubian words and sometimes obscure Upper Egyptian usages, this book presents no special difficulty for a translator familiar with Egyptian Arabic". This shows that the linguistic realm was the only potential translation difficulty he believed he would face in the translation process. Theroux believed that being solely familiar with Egyptian Arabic was sufficient to translate the novel and enter the competition. Therefore, he considered the linguistic difficulty regarding the Nubian language alone; he did not mention any potential pragmatic, cultural, and text-specific translation difficulties. An investigation of Peter Theroux's position as an unintended addressee, who does not belong to "أهل الشمال" (the people of the North) reveals that he is expected to face cultural, pragmatic, and text-specific difficulties in addition to the linguistic difficulties.

In the following section, we conduct a comparative analysis of the relevant intratextual factors pertinent to each of the selected extracts.

4.2 Analysis of intratextual factors

This section focuses on the analysis of four extracts from *Dunqulah*, where Ali has employed different types of allusion. Understanding allusions requires the readers' possession and activation of certain knowledge types. Presupposition is one of Nord's intratextual factors which has direct impact on the readers' understanding of the allusive meaning. In the novel, Ali assumes that his presupposition(s) are at work

because the allusions are part of his intended addressees' horizon. However, Theroux, despite being bilingual, is an unintended addressee, whose horizon mostly does not include the required knowledge structures to understand Ali's allusions. Instances of allusion are marked by bold type.

4.2.1 Extract 1

ST1 is a comment by the narrator on the dilemma of Nubia, which was the target of different invaders throughout history. The narrator informs the ST readers about the point of view of Bahr Jazuli, Awad's cousin, concerning the Nubians' displacement to Al-silsilah mountain. Bahr Jazuli was imprisoned for expressing his opposition, and he was never released. Consequently, Awad took upon himself the responsibility of planning for a new independent and unified Dongola. However, the narrator believes that Awad's dream is impossible because the Nubian knights were razed by Al-Zahir Baybars. Here, Ali intends to inform the ST readers about some facts of the Nubian history. He, then, tells the readers that Awad becomes drunk, and he stands up singing Umm Kulthum's song "أروح لمين" (*To Whom Shall I Go?*), which is very expressive of his actual state of 'feeling lost'. Then, the narrator informs the readers that Awad is wondering how "just one man" (without specifying who that man is) did all that to the Nubians. Then, Awad describes that man as "the remains of Alḥajjaj".

Ali presupposes that the intended addressees have the required cultural knowledge to recognize the song from which this phrase has been taken. This purposeful reference to the song is meant to show the reader that Ali, as a Nubian, shares cultural connections with the Egyptians. Thus, the successful usage of the allusion has activated expressive and appellative functions: Ali, after all, is not a dissociated Nubian; he is an Egyptian.

ST 1

غزاة من كل ملة تركوا بلادهم طمعا في بلاد الآخرين.
 وبحر جزولى اعتنق رأياً متعصباً للجنوب وسرب مقالاً هاجم فيه مسألة تهجير أهل النوبة لجبل السلسلة، أخذوه بعدها ولم يعد..
 فأخلص له وحمل عبء الدعوة منسحباً لعصر رمة الحدق مخططاً لندفلة جديدة ونوية مستقلة موحدة رغم معارضة الرفاق لتطلعاته الانفصالية.
 لكن بماذا يحقق الحلم المستحيل بعد أن أبادت كتائب **الظاهر بيبرس** فرسان النوبة. عوض شلالى سكر.
 وقف يغنى (أروح لمين) تعجب أن يفعل بهم رجل واحد هذا كله!
 بقايا **الحجاج**!.. (Ali, 2014, p. 22).

Literal translation

Invaders of every religion left their countries, coveting the countries of others.

And Bahr Jazuli embraced a fanatical view for the South and leaked an article in which he attacked the issue of the forced migration of the Nubian people to the Silsilah mountain. They took him afterwards and he did not return.. So, he became loyal to him and took up the duty of the mission, retreating to the era of

the eye pupil archers, planning for a new Dongola and an independent and unified Nubia, despite the opposition of the comrades to his secessionist aspirations.

*But how would he achieve the impossible dream after the battalions of **Al-Zahir Baybars** had annihilated the knights of Nubia? Awad Shalali got drunk. He stood up, singing “**to whom shall I go**”, marveling at how one man did all that to them! **The remains of Al Hajjaj!***

TT 1

*Raiders of every nation left their countries, coveting other people's land. Bahr Jazuli embraced a fanatical view of the south and smuggled in an article which attacked the idea of expelling the people of Nubia, of Silsilah Mountain. They grabbed him then, and he never came back. Awad was loyal to Bahr and took up the burden of the returning to the era of the "bowmen of the glance", planning for a new Dongola and an independent, unified Nubia despite his comrades' opposition to his secessionist ambitions. But how could he realize the impossible dream after the battalions of **al-Zahir Baybars** had annihilated the knights of Nubia? Awad Shalali was drunk.*

*He stood up, singing "**To whom shall I go?**" and marveling – how had just one man done all this? **The remains of the pilgrims!*** (Theroux, 2006, pp.10, 11).

Following Hebel's typology of allusion (1991), two types of allusive references appear in this extract. The first type is the explicit quotational allusion represented in Ali's reference to Umm Kulthum's song “أروح لمين” (*To Whom Shall I Go?*), which is graphologically marked by the brackets in the Arabic text. In fact, Ali's reference to the song's title activates the cultural background knowledge of the Arabic readers (his intended addressees), who eventually realize that he is referring to an Egyptian song, for the celebrated singer Umm Kulthum. According to Mihkelev (2012), “[q]otation, on the surface level of the text, may convey the denotative meaning and at the same time it can also be an allusive signal to the deep structure of the text, which includes the connotative meanings created by the reader's interpretation of the quotation” (p.1617). Being among Ali's intended addressees, we could infer the following (connotative meaning): Awad is experiencing unstable emotions and a perplexed state of mind, in addition to having a sense of alienation. Plett (1991) maintained that the primary purpose of an author integrating poetic quotations in literary discourse could possibly be not “to bring his audience into an immediate confrontation with reality, but only with mirrors of reality i.e., literature” (as cited in Magedanz, 2006, p. 175). Thus, Ali's use of this quotational allusion is meant to mirror the Nubians' alienated position. Although Theroux rendered a linguistically correct translation of the quotational allusion (*To whom shall I go?*), he, as a non-native speaker of Arabic, could not perceive Ali's purpose of quoting this specific song. Ali could have

explicitly identified the song from which this phrase has been taken, yet he meant to be implicit to highlight the shared cultural background with his addressees. In other words, such allusion serves as a kind of private conversation between Ali and his intended addressees. Ali's quotational allusion goes in accordance with Magedanz (2006) observation that:

[a] quotational allusion must have significance in its original setting (the past), literal meaning in its current setting (the present), and an entirely new metaphorical weight that is produced by the interpolation of past and present, through ongoing recognition and assimilation by readers (the future). (p. 162)

The quote had significance in the original song and a literal meaning in the new context. Assimilated together, both senses evolved into a new metaphorical meaning, whose interpretation could only be made by an intended addressee who has cultural connections with Ali. Theroux's transfer of meaning without educating the reader about the original song from which the phrase has been extracted deprived the TT reader from perceiving the cultural connection, which made the rendering a mere informative TT unit (i.e., of Awad's expressive act of singing), disregarding the underlying phatic function. Thus, while the expressive function of the quotational allusion was conveyed in the TT, the phatic function was not. A suggested adjustment that would inform an unintended addressee of the phatic function of Ali's quotational allusion would be to provide a textual expansion revealing the name of the famous singer, for instance, together with the fact that the singer is Egyptian, so as to hint at the cultural connection suggested in the original work.

The second type of allusion present in this extract is onomastic (for a definition of the term, see 2.1): Ali referred to Al-Zahir Baybars and Alhajjaj in an attempt to trigger negative mental associations with their violent deeds and the former Egyptian president Nasser, respectively.

[Allusive] proper names can evoke a mental picture associated with them by certain features and representations...an allusive name connecting a literary character with his/her prototype is formed as a result of comparison by a) appearance; b) personal qualities; c) actions and deeds; and d) the presence of an "attribute". It also emphasizes that the allusion serves as a means of transmitting information in a more concise form. (Kuzmina et al., 2020, p.225)

Ali's reference to Alhajjaj is meant to activate an analogy without having the comparison linguistically manifested in the form of "Nasser is similar to Alhajjaj", for instance. However, Ali did not specify what he thought to be common between them. Also, Ali implicitly refers to Nasser by the phrase "one man". Based on our interpretation (as intended addressees) and in accordance with the context of the extract, we could infer that Ali is implicitly referring to Nasser.

An unintended addressee would not be able to draw the required inference for the meaning of the ST to be conveyed. In fact, such ignorance resulted in a mistranslation: It is customary that diacritics (which guide short-vowel pronunciation) in most written Arabic discourse would not be included, context and co-

text being the substitute pronunciation clues. Not giving attention to context or co-text, Theroux misread the Arabic word الحجاج, which reads *alhajjaj* (and refers to a famous historical figure) as الحجاج (pronounced *alhujjaj*), which means *pilgrims*. The missing diacritics in the Arabic text could not act as a justification for such translation error, as the concept of pilgrims is strikingly irrelevant to the co-text. As a result, the allusive meaning has been totally obliterated.

In fact, understanding the purpose of Ali's allusion to Alhajjaj bin Yusuf Althaqafy is far beyond Theroux's linguistic, cultural, and experiential knowledge. Ali referred to Alhajjaj alluding to Gamal Abd El Nasser because Alhajjaj was known for his tyranny. Thus, Ali draws this analogy to communicate to the ST readers his opinion of Nasser. In contrast, Theroux's mistranslation violated the expressive function of this extract, and thus the message intended by Ali.

Had the translator analyzed the ST intratextual aspects of lexis, subject matter, and content, he could have realized that his translation is totally irrelevant to the context. Theroux should not have merely depended on his linguistic knowledge to interpret Alhajjaj. Rather, he should have explored the intra- and extra- textual factors of the ST. On the one hand, Ali's analogous implicit reference to Nasser as Alhajjaj is successful because it is part of the ST readers' world which allows them to use their existing knowledge and infer what Ali intends to convey. On the other hand, Theroux's inability to infer Ali's presupposition caused him to mistranslate the allusion and violate its function. According to Grundy (2008), accommodating pragmatic presupposition by the translator is essential for the TT to be relevant to the context. Theroux's mistranslation results from being unable to accommodate Ali's presupposition. Finally, it is obvious that the allusion employed by the ST author has perfectly performed its function in the SC; however, the translator's mistranslation caused the extract to be functionally distorted in the TC.

4.2.2 Extract 2

In this extract, the narrator is describing the progression of Awad's and Simon's relationship and how Simon succeeded in helping him to heal from his Dongola complex. The narrator informs the reader that Awad and Simon read together Al-Tayib Saleh's novel موسم الهجرة إلى الشمال (*Season of Migration to the North*), and he further informs the ST reader of Simon's opinion of مصطفى سعيد (Mustafa Saeed), the main character of the novel. Simon has a negative viewpoint of Mustafa Saeed; however, the reader would not know the reason behind such attitude unless they had read the novel before. Again, Ali here presupposes that his audience, being Arabs, has read Al-Tayib Saleh's novel, being Arabs unlike the translator's situation.

ST 2

قرأ معاً ((موسم الهجرة إلى الشمال)) للطيب صالح ولم تتعاطف مع مصطفى سعيد وقالت إنه مجرد حيوان متعصب مريض. بعد عناء طويل تخلص بمجهودها من عقدة دنقلا.. (Ali, 2014, p.107).

Literal translation

*They read together **Season of the Migration to the North** by Al Tayib Saleh, and she did not sympathize with **Mustafa Saeed**, and said that he is just a sick, fanatical animal. After a long struggle, he got rid of the Dongola complex through her effort...*

TT 2

*They read **Tayib Saleh's Season of the Migration to the North** together, but she did not sympathize with the hero, **Mustafa Sa'id**. She said he was just a sick, fanatical animal. After long hardship on her part, he freed himself from the Dongola complex (Theroux, 2006, p.74).*

According to Hatim and Mason, intertextuality is a “signifying system which operates by connotation” (1997, p.129). This extract exhibits two types of allusion. Onomastic allusion is represented in Ali’s reference to the late Sudanese author *Al-Tayib Saleh* (1929-2010) and the fictional character Mustafa Saeed, while the title of Al-Tayib Saleh’s well-known postcolonial novel *Season of Migration to the North* is a titular allusion. Both examples are purposeful and have implications, which an English reader would presumably be unaware of. The following facts are most probably ambiguous for the English reader/translator. Saleh is a Sudanese author who shares with Ali almost the same dialect, culture, experience(s), and background knowledge. Additionally, Nubia is an area allocated between Aswan in Southern Egypt and Dongola in Northern Sudan. Saleh’s novel contains deep insights into the complexities of the Sudanese life after the departure of the British colonizers by focusing on the East-West relationship. Similarly, Ali gives the same insights and emphasizes the relationship between Egypt and Nubia. Both protagonists, Awad and Mustafa Saeed, suffered from racial discrimination and travelled to western countries trying to have a new life. Thus, the reader would ponder over the reason for including Simon’s opinion of Mustafa Saeed. Apparently, the ST author is drawing an implicit comparison between Awad and Mustafa Saeed. If Simon is so in love with Awad and simultaneously believes Mustafa Saeed to be an obsessed sick man, the reader would infer that Awad is not the same as Mustafa Saeed. Simon holds a favorable opinion of Awad, unlike her opinion of Mustafa Saeed.

While Ali’s titular allusion is successful and functional because it is part of his intended addressees’ culture and literary experience, Theroux’s translation is literal and not functional in the TC because the novel, its author and its context are not part of the target reader’s horizon. According to Himood (2010) “[w]ith regard to allusion, a translator has to be sensitive to what is implied by the use of the sociocultural and intertextual elements” because this informs the decisions he/she makes (p. 573).

4.2.3 Extract 3

In the third extract, the narrator is introducing Awad's unstable mental state to the ST readers. He shows that Awad was at the beginning quite anxious after his release from prison, then after some time he restored his confidence as he became sure that the general amnesty decision was serious.

ST 3

ولما مرت الأيام دون مجيء زوار النكد، تأكد من جدية قرار العفو العام الصادر بقرار جمهوري لم يفسده المماليك بأوامر مضادة.

(Ali, 2014, p.14)

Literal translation 3

*And when the days passed without the arrival of the troublesome visitors, he became sure of the seriousness of the general amnesty issued by a republican decree, and not spoiled by the **Mamluks** by counter commands.*

TT 3

*When the days passed and no trouble came, he finally believed in the general amnesty enacted by a republic-wide resolution, not spoiled by the counter orders of **slaves** (Theroux, 2006, p.3).*

This extract exhibits an instance of onomastic allusion, in which Ali refers to المماليك (the Mamluks). Here Ali presupposes that his intended addressees have the required historic and cultural knowledge, in addition to the allusive competency that would allow them to identify his onomastic allusion. Indeed, we, as representatives of the target addressees, can lucidly make the following allusive inference: while the generic meaning of مملوك (mamluk) is *slave* (Al-mu'jam al-wajiz, 2003), Ali's reference here is not generic; he is undoubtedly referring to those "Turks and Circassians who the Ayyubids used as slaves in the Egyptian army" (Almaany online dictionary). As mentioned in the Britannica encyclopedia (2023),

[Mamluk] is a slave soldier, a member of one of the armies of slaves established during the Abbasid era that later won political control of several Muslim states. Under the Ayyubid sultanate, Mamluk generals used their power to establish a dynasty that ruled Egypt and Syria from 1250 to 1517.... Mamluks also sought to extend their power into the Arabian peninsula and into Anatolia and little Armenia; to protect Egypt's rear, they strove to establish their presence in Nubia].

Obviously, Ali meant to allude to the Mamluks dynasty, not slaves in general. Theroux's translation of Mamluks as *slaves* is irrelevant to the context. Generally, slaves do not make commands that oppose those of the president (Nasser, at that time). Moreover, at the time of the narration there were no slaves, in the first place. Theroux's inaccurate translation may cause the TT reader to mistakenly think that there were slaves in Egypt in the 1960s, or it may alternatively set their mindset in a totally different era. Therefore, Ali's onomastic allusion to Mamluks cannot be rendered as *slaves*. We believe that Ali's allusive reference to Mamluks in the same sentence with the implicit reference to the president's (Nasser) decisions is meant to show how Awad was confusing the past with the present; he is unable to draw a demarcating line between

the past and the present. This is evident in the course of the novel, in which Awad is always in a state of flux between the present, the past, and the distant past. Theroux's translation, although literal, is not functional; however, part of Theroux's mistranslation is due to his inability, as an unintended addressee, to draw the historical associations between the allusive reference and its context. Ali presupposes that his intended addressees have allusive competence as they possess the required foreknowledge of the Mamluks. The word المماليك should be rendered *mamluks* – the word *mamluk* is an entry in *Merriam Webster* online dictionary. Further, it would be more appropriate for this translation task (in accordance with the transfer principles) to include the relevant explanatory information (in a footnote or endnote) for the TT reader who lacks the required allusive competence.

4.2.4 Extract 4

ST4 sheds light on Awad's feelings of alienation. In the first chapter, named المنفصل (Separated Man), the narrator expresses Awad's feeling of alienation to the ST reader. Awad describes himself as "غريب في بلد غريبة" (a stranger in a strange country) to express his feeling of alienation. Intended addressees have the background knowledge that allows them to understand Ali's intentional purpose of explicitly alluding to the widely known song غريب الدار (lit., *stranger of the house*) by the Egyptian singer Abdo El Serougy.

ST 4

وعليه بالرحيل قبل فوات الأوان تاركًا الشمال لأهله .. غنى مراكبي ((غريب الدار)) .. نعم .. الغريبة، مفتاح أزمته مع مفاهيم الشمال . (Ali, 2014, p. 17)

Literal translation

And he has to leave before it is too late, leaving the North to its people... A boatman sang "Gharib Al-dar".. Yes.. Alienation, the key to his plight with the concepts of the North.

TT 4

He had to get out before it was too late, to leave the north and get back to his family... The passengers from a strange abode sang; yes, exile, the key to his crisis with the thinking of the north (Theroux, 2006, p.6).

This extract includes an instance of quotational allusion. Analysis of presupposition, lexis, and suprasegmental features of this extract is essential due to their relevance to the evaluation of the functionality of the quotational allusion employed by Ali. The quotational allusive reference in this extract is expressive and appellative in function. Ali presupposes his intended addressee's allusive competence and the required cultural knowledge that allow the activation of the allusion. The lexis in this extract is very expressive of Awad's alienation because of the lexical isotopic chain composed of "غريب", "تاركًا", "الرحيل", "غريب", "غريبة" (Gharib Al-dar, leaving, departure, and alienation, respectively). Ali's explicit allusion

to the title of the song is meant to appeal to the reader via the shared cultural knowledge between him and the people of the North; it is a kind of mitigation of the distance that caused him to feel alienated. Although the song expresses Awad's alienation, alluding to this particular song (and not a Nubian song) reveals his belonging to the same culture of the ST reader. Ali's use of brackets to signal the quotational allusion is a typographic tool, referred to by Nord (1991) as "suprasegmental features". The purpose of Ali's use of brackets is to highlight the title of the song and invite the ST readers to refer to their cultural knowledge, make associations, and activate the allusion.

Theroux's translation reveals his lack of the cultural knowledge required to conceptualize that *Gharib Al-dar* is the title of a popular Egyptian song. As a result, Theroux's translation does not yield the same effect of Ali's on his readers. While we can infer that Ali wants to impart Awad's feeling of alienation through alluding to *Gharib Al-dar*, Theroux did not realize such allusion. Theroux's allusive competence deficiency as a result of the lack of shared cultural knowledge with Ali caused the distorted transfer of the allusion in the TT. Thus, the translation of this extract is void of the expressive and appellative functions of the quotational allusion.

In addition to the cultural and pragmatic problems that Theroux faced in the translation of this extract, a linguistic problem emerges in his choice to translate *مراكبي* (sailor) as "passengers". This owes to the fact that *مراكبي* is a derivative of the Arabic root *ركب*, from which the similar derivative *ركاب* (passengers) is derived. This added linguistic error, along with the pragma-cultural deficiency, resulted in a highly distorted translational segment in terms of functional adequacy in comparison to the functional quotational allusion of its ST counterpart.

The analysis of the different types of allusions used by Ali in comparison to their corresponding translations by Theroux yielded significant results in light of the research questions (See Section 1.3). First, Theroux faced linguistic, cultural, and pragmatic translation difficulties and problems as an American translator of a ST authored by an Egyptian Nubian author. Second, Theroux translated the allusions in a literal manner that negatively affected their meaning and functional adequacy.

5. Findings and conclusion

One of the major findings of the study has been that Peter Theroux, as an American translator, whose mother tongue is English, encountered linguistic, cultural, and pragmatic translation *difficulties* and *problems* that negatively impacted, to varying degrees, the functional adequacy of the English translation of the Arabic allusions employed by Idris Ali. The translator's literal translation of the allusions into English has negatively affected the functional adequacy of his renderings due to the cultural and linguistic gaps between the two languages. Nord's model (1991) is a helpful tool for Arabic-English translators because it

allows for identifying the linguistic, cultural, and, by definition, pragmatic divergences between the two languages, making the product a reliable one, being based on a problem-solution process conducted by the translator, rather than a mere discursive literal reproduction of the ST.

Other major findings that the translator ought to have followed were reached, based on the suggested transfer principles. Theroux translated in the literal mode (one of the modes of documentary translation). This proved to be inappropriate to the linguistic, cultural, and pragmatic specificities of Ali's allusions. Following the generated transfer principles, a documentary translation of the *exoticizing* type, which maintains the exotic nature of the ST would have yielded a more appropriate translation. The exotic element, however, has to be explained occasionally if it negatively affects the comprehensibility of the text. Theroux adopted a SC-oriented translation style, but did not maintain the referential function in his translation of the allusions, whereas the activation of allusion generally requires understanding its referential meaning in the first place. Theroux should have exerted more effort as a cultural mediator to bridge the wide gap between the ST and TT addressees. He should have converted the implicit into explicit via textual expansions to make the text comprehensible for the TT reader. Eventually, Theroux ought to have determined the time period of the novel being translated, together with the historical events that were submerged in the novel, then start going through the historical references in question to get himself equipped with the adequate information for facing any "cultural bump[s]" (Bahrami, 2012).

To conclude, the responsibility of a competent translator is to bridge the linguistic, cultural, and pragmatic barriers between the source and target cultures. Theroux, as a TC reader and a non-native speaker of Arabic, faced a communicative problem in the translation of Ali's allusions; his translation of the selected allusions could not be considered as functionally communicative. This proves the importance of the extratextual analysis of the ST in relation to the TT, and the intratextual analysis of the ST in order to produce a functionally communicative TT. This would allow a top-down approach, in which handling pragmatic problems is given priority. Nord's model (1991) therefore is believed to be an effective tool of text analysis, as it would aid the translator in anticipating and adapting to the potential pragmatic, cultural, linguistic, and text-specific translation problems in translation from Arabic into English.

This study has two major limitations that could be tackled in future research. First, scarce previous research studies that tackle pseudo-intertextual allusion revealed a literature gap that needs further development. Second, although the qualitative method adopted in this study allowed a deeper understanding of the topic under research, the research findings could not be generalized. To help overcome this limitation, we suggest adding a quantitative dimension to the method of analysis.

References

- Alawi, N. (2010). Intertextuality and literary translation between Arabic and English, *An-Najah Univ. J. of Res. (Humanities)*, 24(8), 2437-2456.
- Albakry, M. (2004). Linguistic and cultural issues in literary translation, *Translation Journal*, 8(3). <https://translationjournal.net/journal/29liter.htm>
- Ali, I. (1993). *Dunqulah: riwāyah nūbiyāh [Dongola: A novel of Nubia]*. Egypt: The International Company Press.
- Ali, I. (2014). *Dunqulah: riwāyah nūbiyāh [Dongola: A novel of Nubia]*. Egypt: Alkarma. Press.
- Almaany. (n.d.). مملوك. In *Almaany.com dictionary*. Retrieved October 4, 2020, from <https://www.almaany.com/ar/dict/ar/%D9%85%D9%85%D9%84%D9%88%D9%83/>
- Al-mu'jam al-wajiz. (2003). Egypt. Academy of the Arabic Language.
- Bahrani, N. (2012). Strategies used in the translation of allusions in Hafiz Shirazi's poetry. *Journal of Language and Culture*, 3(1), 1-9. DOI:10.5897/JLC11.058
- Britannica, T. Editors of Encyclopaedia (2020, January 15). allusion. Encyclopedia Britannica. <https://www.britannica.com/art/allusion>
- Britannica, T. Editors of Encyclopedia (2021, July 24). Afro-Asiatic languages summary. Encyclopedia Britannica. <https://www.britannica.com/summary/Afro-Asiatic-languages>
- Britannica, T. Editors of Encyclopaedia (2023, June 16). Mamluk. Encyclopedia Britannica. <https://www.britannica.com/topic/Mamluk>
- Bühler, K. (1934). *Sprachtheorie*. Jena: Fischer.
- Fayed, S. (2021). Translators' prefaces to literary works a means to visibility of invisibility?: A CDA approach to analyze translators' prefaces as part of the paratext. *Cairo Studies in English*, 2020(1), 258–279. <https://doi.org/10.21608/cse.2021.147203>
- Grundy, P. (2008). *Doing pragmatics*. London: Routledge.
- Hatim and Mason. (1997). *The translator as communicator*. New York: Routledge.
- Hebel, U. (1991). *Intertextuality, allusion and quotation: An international bibliography of critical studies*. Greenwood.
- Himood, Z. (2010). The translatability of allusive expressions in Naguib Mahfouz's novel "Midaq Alley" into English, *College of Basic Education Researchers Journal*, 9(4): 564-588. DOI:10.13140/RG.2.2.25611.03369
- Holz-Mänttari, J. (1984). *Translatorisches handeln: theorie und methode*. Suomalainen tiedeakatemia Helsinki.
- Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed) *Style in language*, 350-377. Cambridge Mass.: MIT Press.
- Kuzmina, K. K., Galiullina, G. R., Kajumova, Z. M., & Kamaliev, A. M. (2020). Allusive proper names in the 13th century poem "Kissa-I Yusuf" by Kul Gali. *Utopia Y Praxis Latinoamericana*, 25(7), 224–230.
- Leppihalme, R. (1997). *Culture bumps: An empirical approach to the translation of allusions*. Cleve don: Multilingual Matters Ltd.
- Magedanz, S. (2006). Allusion as form: The Waste Land and Moulin Rouge!, *Orbis Litterarum*, 61(2), 160–179. <https://onlinelibrary.wiley.com/doi/pdf/10.1111/j.1600-0730.2006.00853.x>
- Merriam-Webster. (n.d.). Mamluk. In *Merriam-Webster.com dictionary*. Retrieved April 24, 2023, from <https://www.merriam-webster.com/dictionary/Mamluk>
- Mihkelev, A. (2012). The time of quotations: How do we communicate with quotations in contemporary culture and literature? *Proceedings of the 10th World Congress of the International Association for Semiotic Studies (IASS/AIS) Universidade da Coruña (España / Spain)*, 1617-1624. https://ruc.udc.es/dspace/bitstream/2183/13457/1/CC-130_art_159.pdf

- Montgomery, M.** (2007). *Ways of reading: Advanced reading skills for students of English literature*. London: Routledge.
- Munday, J.** (2008). *Introducing translation studies* (2nd ed.). Taylor and Francis.
- Niknasab, L.** (2011). Translation and culture: allusions as culture bumps. *SKASE Journal of Translation and Interpretation*, 5(1): 45-54.
https://www.researchgate.net/publication/291510819_Translation_and_culture_Allusions_as_culture_bumps
- Nord, C.** (1991). *Text analysis in translation. theory, method, and didactic application of a model of translation-oriented text analysis*. Amsterdam: Rodopi.
- Nord, C.** (1997). *Translation as a purposeful activity, functionalist approaches explained*. Manchester: St. Jerome.
- Nord, C.** (2002). Manipulation and loyalty in functional translation, *Current Writing: Text and Reception in Southern Africa*, 14(2), 32-44, DOI: [10.1080/1013929X.2002.9678123](https://doi.org/10.1080/1013929X.2002.9678123)
- Nord, C.** (2006). Translating as a purposeful activity: A prospective approach. *TEFLIN Journal*, 17, 131-143. DOI: [10.11606/issn.2317-9511.tradterm.2005.49673](https://doi.org/10.11606/issn.2317-9511.tradterm.2005.49673)
- Nord, C.** (2006). Translating for communicative purposes across culture boundaries. *Journal of Translation Studies*, 9, 43-60.
https://www.ufs.ac.za/docs/librariesprovider20/linguistics-and-language-practice-documents/all-documents/nord-2006translatingforcommpurposes_jots-935-eng.pdf?Status=Master&sfvrsn=0
- Nord, C.** (2008). Defining translation functions. The translation brief as a guideline for the trainee translator, *Ilha do Desterro: A Journal of English Language, Literatures in English and Cultural Studies*, 41-55
https://www.researchgate.net/publication/49617959_Defining_translation_functions_The_translation_brief_as_a_guideline_for_the_trainee_translation
- Nord, C.** (2018). *Translating as a purposeful activity: Functionalist approaches explained* (2nd ed.). Routledge.
<https://ebooks.aiu.ac.ke/show/1359/pdf>
- Plett, H.** (1991). Towards a descriptive poetics of allusion. In U. J. Hebel (Ed.), *Intertextuality, allusion and quotation: An international bibliography of critical studies* (135–164). Greenwood.
- Rasheed, E.** (2018). Kinds and functions of allusion in English and Arabic languages: A contrastive study, *Journal of the Faculty of Basic Education*, 24(100), 1-22. <https://www.iasj.net/iasj/download/c92bdf9866358c65>
- Saleh, A.** (1966). *Mawsim al-Hiġra Ilā ash-shamāl*. موسم الهجرة إلى الشمال. Beirut: Dar Al-Awda
- Surour, N. A.** (2004). *Functional Criteria in Translation Evaluation*. (Unpublished master's thesis). Helwan University, Cairo, Egypt.
- Theroux, P.** (2006). *Dongola: A novel of Nubia*. AUC Press.
- Vermeer, H.** (1970). Skopos and translation Commission. Heidelberg: Universitat.